

**A STUDY OF**  
**ABHINAVABHĀRATĪ ON**  
**Bharata's Nāṭyaśāstra and**  
**AVALOKA ON**  
**Dhanañjaya's Daśarūpaka**  
**DRAMATURGICAL PRINCIPLES.**

**Manjul Gupta**







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ON

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AND

AVALOKA ON

DHANAÑJAYA'S DAŚARŪPAKA

DRAMATURGICAL PRINCIPLES



'Nāṭyaṃ bhinnarucer janasya bahudhāpyekaṃ samārāadhanam'  
(Drama is, verily, a common form of entertainment for the  
people of diverse tastes)

Kālidāsa

**A Study of Abhinavabhāratī**  
**on**  
**Bharata's Nāṭyaśāstra**  
**and**  
**Avaloka on**  
**Dhanañjaya's Daśarūpaka**  
**(Dramaturgical Principles)**

**Dr. Manjul Gupta**



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A Study of

on

Bharata's Nyāyāsāstra

and

Avāloka on

Dharmajaya's Darśanīyaka

(Grammatical Principles)

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## FOREWORD

I happened to be one of the examiners of Dr. Smt. Manjul Gupta's studied thesis on 'A Comparative Study of the Abhinavabhārati and Avaloka' in 1980. It is gratifying that it is going to be printed.

In the field of Sanskrit dramaturgy the place of Bharata's Nāṭyaśāstra is unique by its antiquity (not later than 3rd cent. A.D.) by being pioneer work in the field as well as by the thoroughness with which the subject is mooted out in it. But unfortunately many commentaries written thereupon are lost as is seen from the first extent commentary called Abhinavabhārati by the famous Kashmirian polymath, Abhinavagupta (between 975-1015).

It is happy coincidence that Dhanañjaya, Abhinava's contemporary from Malva presents an abridged and practical manual on the dramaturgy based on the great compendium viz. the Nāṭyaśāstra.

Just as the Nāṭyaśāstra is unintelligible without the Bhārati, the Daśarūpaka of Dhanañjaya is as well unintelligible without Avaloka, a commentary by the author's brother Dhanika.

An exhaustive comparative study of the commentaries—Bhārati and Avaloka was a long-felt desideratum. Dr. Smt. Manjul Gupta has applied herself for the first time to fill up this gap by her sincere effort in the form of the present work.

She has scientifically presented a comparative and critical study of the following dramaturgical principles in the light of the above two commentaries :—(i) the plot with its 5 avasthas, 5 arthaprakṛtis and 5 sandhis (Chapters 4 and 5), (ii) the hero and the heroine with their types (Ch. 6), (iii) the problem and varieties of rasa (Chs. 7 and 8) and (iv) the vṛttis or styles (Ch. 9).



In the concluding chapter she has presented valuable observations on the success of Dhanañjaya in presenting a revised abridgement of the prolific Nāṭyaśāstra.

Her observations regarding the contribution of the commentaries—the Bhāratī and the Avaloka are also critical and unbiased.

I hope her study proves fruitful to the students of dramaturgy.

A.N. JANI

## PREFACE

The present book is largely based on the findings of my thesis which I had presented for the degree of Doctor of Philosophy of Punjab University, Chandigarh. Its importance lies in the fact that it critically treats the two famous commentaries of Abhinavagupta and Dhanika written respectively on the Nāṭyaśāstra of Bharata and Daśarūpaka of Dhanañjaya.

The earliest and the most important authority available on Sanskrit Dramaturgy is the Nāṭyaśāstra of Bharata. After Bharata's Nāṭyaśāstra, the second important work on dramaturgy that stands as a landmark in the field of Sanskrit dramaturgy is the Daśarūpaka of Dhanañjaya. While making the critical estimation of Sanskrit drama, this latter work is often referred to and followed by most of the critics—Indian as well as western, on account of its concise nature. Dhanañjaya has claimed that he has abridged and presented in concise form the Principles of Dramaturgy as propounded by Bharata in his Nāṭyaśāstra. The Daśarūpaka of Dhanañjaya is inseparable from the Avaloka commentary of Dhanika, known to be his younger brother. Normally his commentary faithfully elucidates the views propounded by the author of Daśarūpaka.

Between the period of Bharata and Dhanañjaya, if there had been written any work on the Dramaturgy, it is not extant at present. However, various commentaries were definitely written on the Nāṭyaśāstra which, though not extant now, have been referred to by Abhinavagupta in his famous commentry entitled 'the Abhinavabhāratī'. At places he simply refers to the views of commentators by adding 'Kecittvāhuḥ', nevertheless, in the context of Rasa he specifically mentions the names of Bhaṭṭa Lollaṭa, Śaṅkuka and Bhaṭṭa Nāyaka.

Bharata's Nāṭyaśāstra is so far removed from our time that at places the meanings of Bharata's text can only be conjectured.



Even the famous commentary of Abhinavagupta is also removed from Bharata by about seven to eight hundred years. His elucidations have not been accepted by Dhanañjaya and Dhanika. Not only that, they have even deviated from Bharata in regard to some points in their works, such as Arthaprakṛtis, Arthopakṣepakas, Patākāsthānakas, Sandhis etc.

Again while writing their commentaries on the NŚ of Bharata and on the Daśarūpaka of Dhanañjaya, Abhinavagupta and Dhanika, in order to explain the application of the Dramaturgical Rules, have supplied examples mainly from two works the Ratnāvalī of Śrīharṣa and the Veṅṣaṃhāram of Bhaṭṭa Nārāyaṇa. Of course, sometimes Abhinava does give examples from the Tāpasavatsarājam and the Kṛtyārāvaṇam and Dhanika from the Udāttarāghavam and Vīra-caritam. Often the plays quoted by them like Kṛtyārāvaṇam, Rāmābhyudayam, Udāttarāghavam etc. are not extant to-day.

However, it is strange to note, when there existed a great number of dramas written by such renowned poets as Bhāsa, Śūdraka, Kālidāsa, Viśākhadatta, Bhavabhūti and others and these were produced in a period intervening between Bharata and Dhanañjaya, why did Abhinava and Dhanika not choose to illustrate the application of Dramaturgical Rules from those dramas? This seems to lead us to the conclusion that either there was no firm tradition or the playwrights did not slavishly follow it.

This study was therefore, undertaken to examine the two commentaries in detail and to arrive at a correct appraisal of the Dramaturgical Rules of Sanskrit Drama as propounded by Bharata and Dhanañjaya and the nature of divergences that exist between their views.

I also take this opportunity to thank all those concerned who have helped me directly or indirectly in carrying out the present work.

First and foremost I am deeply indebted to Dr. Jaidev Vidyalankar, Professor and Head, Deptt. of Sanskrit, Pali and Prakrit, MD University, Rohtak. He has been a constant source of inspiration to me. He enlightened me with his mature views, deep insight and invaluable suggestions whenever I approached him for consultation. He has ever been a beacon light, a guiding lamp to me. Words are just insufficient to express my heart-felt gratitude

for him. Although very affectionate and kind-hearted, yet he is a hard task-master and does not accept anything below the mark.

Pt. Ramji Upadhyaya, formerly professor and Head of the Deptt. of Sanskrit, Sagar University, Sagar, one of the learned examiners of my thesis made some invaluable suggestions which I have tried to incorporate in my present work and I am very thankful to him.

My special thanks are due to Dr. A.N. Jani, formerly professor and Head of the Deptt. of Sanskrit and Director of Gaekwad Oriental Series, Baroda, also the winner of the certificate of Honour from the Govt. of India, who most benignly consented to write a foreword for my book and who was also one of the learned examiners of my thesis. I cannot state in words the co-operation and the contribution of my family members who forebore with difficulties for my sake.

Most of all I am grateful to M/s Gian Publishing House without whose assistance this book would not have seen the light of the day though I have been pondering over it for a considerable time.

Nothing is perfect in this world, like other things this work must have its own faults. The book is in the hands of learned Scholars, their comments and valuable suggestions would be most welcome.

MANJUL GUPTA

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The first thing I noticed when I stepped out of the car was the smell of fresh earth and the sound of birds chirping in the trees. The air was cool and crisp, a welcome change from the heat of the city. I took a deep breath and felt a sense of peace wash over me. The sun was just beginning to rise, painting the sky in soft shades of orange and pink. I walked slowly, savoring the moment, and felt a connection to nature that I had never experienced before. The world seemed so quiet and still, as if time had stopped for just a moment. I closed my eyes and listened to the gentle rustle of leaves and the distant call of a bird. It was a beautiful and serene experience that I will never forget.

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## ABBREVIATIONS

Abh. Bh.	Abhinavabhārati
Abh. S.	Abhijñānaśākuntalam
AV.	Avaloka
B.	Book
BP.	Bhāvaprakāśa (Bhāvaprakāśana)
CHHD.	Contributions to the History of Hindu Drama
DR.	Daśarūpaka
DSL.	Drama in Sanskrit Literature
Ed.	Edition
GOS.	Gaekward Oriental Series
HIL.	History of Indian Literature
HSP.	History of Sanskrit Poetics
JOR.	Journal of Oriental Research
K.	Kārikā
LPSD.	Laws and Practice of Sanskrit Drama
MB.	Mahābhāṣya
MBH.	Mahābhārata
Ms.	Manuscript
MSS.	Manuscripts
ND.	Nāṭyadarpaṇa
NLR.	Nāṭaka Lakṣaṇa Ratnakośa
NŚ.	Nāṭyaśāstra
OIB.	Oriental Institute Baroda
OUP.	Oxford University Press
Ratn.	Ratnāvali
SD.	Sāhityadarpaṇa.
SKD	The Sanskrit Drama
SS.	Śrautasūtra
Su.	Sūtra
VS.	Veṅṣamhāra



अभि.	अभिनवगुप्त
अभि. भा.	अभिनव भारती
अव.	अवलोक
अभि. शा.	अभिज्ञानशाकुन्तलम्
का.	कारिका
गा.	गायकवाड ओरियन्टल सीरीज
च. प्र.	चतुर्थं प्रकाश
तृ. प्र.	तृतीय प्रकाश
द. रू.	दशरूपक
द्वि. प्र.	द्वितीय प्रकाश
ध.	धनञ्जय
ना. शा.	नाट्यशास्त्र
ना. द.	नाट्यदर्पण
नालकौ.	नाटकलक्षणरत्नकोश
पृपृ.	पृष्ठानि
प्र. प्र.	प्रथम प्रकाश
भ.	भरत
रत्न.	रत्नावली
वेसं.	वेणी संहार

## CONTENTS

	Page
Problem of the Thesis	vii—ix
Abbreviations	xi—xii
Chapter I —Introduction	1—14
Chapter II	
Part I —Bharata's Nāṭyaśāstra, its Author- ship, Date, Recensions and its commentators	
Part II —Daśarūpaka of Dhanañjaya and Dhanika's commentary entitled Avaloka	15—41
Chapter III —Essential Elements of Sanskrit Drama	42—49
Chapter IV —The Ten Forms of Sanskrit Drama	50—89
Chapter V	
Part I —Plot (Vastu or Itivṛtta) I	
Part II —Plot II	90—186
Chapter VI —Nāyakaḥ : Hero (Characterization)	187—213
Chapter VII	
Part I —Rasa (Sentiment)I	
Part II —Rasa (Sentiment)II	214—286
Chapter VIII —Vṛttis (Styles)	287—317
Conclusion	318—322
Select Bibliography	323—327
Index	329





## INTRODUCTION

## ORIGIN AND DEVELOPMENT OF SANSKRIT DRAMA

The origin and development of Sanskrit drama is not a new issue. The problem has been discussed by various scholars including Western as well as Indian scholars. The wise have taken great pains to go deep into the problem at home and abroad. The well-known author Keith has discussed it at great length showing all pros and cons in his book 'The Sanskrit Drama'. Rather we may say that the whole of his book is devoted to tracing the origin and gradual development of Sanskrit drama, then passing into decadence. Besides A.B. Keith, German scholars, like Oldenberg, Pischel, Prof. Hillebrandt, Prof. Luders, Sten Konow, have contributed a lot in discussing the problem, and reaching at different conclusions, they have propounded their own theories. The problem has been a complex one engaging endeavours of many scholars. As this is not our field, we shall not go into much details about it. The problem has been discussed variously, we shall limit ourselves just to a brief account of the facts accepted all over.

The first well-arranged work that we find on Sanskrit dramaturgy is the Nāṭya-Śāstra of Bharata. And in it the dramaturgy has been discussed so elaborately, touching all aspects and not leaving a single one that it presupposes the existence of some theoretical works, already written, in whatever form they may have been. As theory presupposes practice, it can be very well inferred that there must have been dramatic works written of all forms on



which Bharata based his magnificent work—the Nāṭyaśāstra. But the works, either manuals written on dramaturgy, or plays, preceding Bharata have been lost to us in the labyrinth of time.

Bharata<sup>1</sup> himself has shown the divine origin of drama. According to Bharata the Nāṭyaveda was created by Brahmā, when the gods prayed to Brahmā to have a thing of enjoyment which will be visible and audible because the other vedas did not allow the right to Śūdras and women; the need for the veda belonging to all castes was felt. The fifth Veda containing all the Śāstras, arts and with history was made. It contained the elements of four vedas. Its text or recitation was adopted from Ṛgveda and song from Sāmaveda, and the representations from Yajurveda and sentiments from Atharvaveda.

Scholars have tried to see the origin of Sanskrit drama; (1) In the dialogue hymns of the Vedas, (2) In the religious activities accompanying sacrifices, (3) In secular activities, (4) In the possible foreign influence. General aspects of the problem may be summed up in the two following broad questions :

- (1) Was the origin of the ancient Indian drama religious or Secular ?
- (2) Were the Indo-Āryans its originators or their predecessors were so ?

According to M. Ghosh<sup>2</sup> an approach to the first question may begin with a consideration of the testimony of anthropology which shows that a close relation of dance, song and drama with religious rites exists among peoples of different countries. For example, in Greece and in Mexico we find some dances of religious character to be intimately connected with the origin of drama. Hence it may be assumed that in India too, religion might have played a part in the origin of this art. The Kātyāyana Śrautasūtra<sup>3</sup> compiled probably about 600 B.C. seems to give support to this assumption. From this work we learn that dance, song and instrumental music were prescribed in connection with the Pitṛmedha rites and dance only was prescribed for the Atirātra and Sātrāyaṇa sacrifices. As dance, song and instrumental music are the three most essential elements of the Hindu drama, Kātyāyana's testimony seems to be very valuable in this regard. And it is due to the religious association of drama that the Indian tradition has given the status of the Veda to the earliest work on the subject. There are other evidences besides of a close connection of drama with religion. For example, dramas and dramatic scene of Kerala, which undoubtedly have



their origin in remote past, are performed exclusively in honour of Bhagavati, the mother goddess. The Bengali folk drama called Yātrā owes its name to different Yātrās or festivals held in honour of Kṛṣṇa, a member of the Hindu Trinity. The association of Śiva, another member of the Hindu Trinity, with dance and drama, is equally manifest from his epithet of Naṭar ja. Brahman, the remaining member of the Hindu Trinity is also associated with drama. All these may be said to show more or less conclusively that the Hindu drama is religious in origin.

We seem to have in Mahābhāṣya<sup>4</sup> evidence of a stage<sup>5</sup> in which all the elements of drama were present; we have acting in dumb show, if not with words also; we have recitations divided between two parties. We hear of Naṭas who not only recite but also sing. We cannot absolutely prove that in Patañjali's time the drama in its full form of action allied to speech was present, but all its elements existed and a primitive form may be accepted. That form, from the express mention of the subjects of the dramatic exhibitions, we may deduce to have been of the nature of a religious drama. In the Kāmsavadha, is the refined version of an older vegetation ritual in which the representative of the outworn spirit of vegetation is destroyed. Both in the Greek and the Sanskrit drama the essential fact in the contest is the existence of a conflict. For the religious origin of drama, a further fact can be adduced, the character of the Vidūṣaka. Another religious element may be conjectured as present in the Vidūṣaka, the reminiscence of the figure of Śūdra who is beaten in the ceremony of the purchase of soma. Keith holds that its association with religion is to be seen in the legend of Kṛṣṇa, place occupied by Śiva, part of Rāma, and in the attitude of Buddhists towards it. The evidence is conclusive on the close connection of religion and the drama, and it strongly suggests that it was from religion that the decisive impulse to dramatic creation was given. He has also refuted the theory of secular origin of drama and of puppet play propounded by Pischel.

In the opinion of Winternitz<sup>6</sup> the oldest ballads or dance songs of this type were, however, such in which stories of gods and demigods were narrated on the sacrificial and festive occasions, since as in the case with the people of other countries, so also in India, the drama has its deepest root in the religious cult. Already in the Vedic ritual texts several kinds of ceremonies are described,



that can straightway be designated as a type of drama. In the post-vedic age dramatic performance got associated with Indra's festival celebrated at the close of the rainy season and more particularly with the cults of gods Viṣṇu (Kṛṣṇa and Rāma) and Śiva. Exactly in the same manner, as the numerous data regarding the folk-lore prove, dance and mimic have been inseparably connected with one another among the people, mostly also as constituent parts of religious or magical ceremonies. The terminology of the drama further proves that in India, too, such dances were at the root of dramatic performance. The common word for drama in Sanskrit is 'Nāṭaka' in neuter and the same word in the masculine has exactly the same meaning of Naṭa 'actor', whilst Nāṭya means 'Mimic' or dramaturgy and 'nāṭayati' conveys the sense of mimic representation. All these words go back to the root 'naṭ' a Prākṛit form of the root nṛt 'to dance'. The fact that literary dramas begin with the introductory prayer, Nāṇḍī goes to prove that this mimic dance and the dramatic performance; that originated from it, constituted an essential element of the religious cult.

As against this some scholars, however, have stressed on the possibility of its secular origin. Weber Albrecht<sup>7</sup> writes in his history that it has been uniformly held hitherto that the Indian drama arose, after the manner of our modern drama, in the middle ages, out of religious solemnities and spectacles and also that dancing originally subserved the religious purposes, but in support of this latter assumption, I have not met with single instance in the Śrauta or Gṛhya Sūtras. Taking the support of Bharata R.V. Jagirdar<sup>8</sup> writes, it is interesting to note that everything connected with drama is associated with lower castes. Not only the Art and the advocates, but even the first patron of drama was an anti-vedic if not a non-Āryan king. King Nahuṣa is spoken of as the first patron of drama in the mortal world. From the foregoing discussions it seems likely that Sanskrit drama has least to do with religion or religious rites, that it is the work of people treated as anti-vedic, if not as non-Āryan, fiends and that its origins are to be sought in the interests of the lower castes. He draws the conclusion that it was thus the post-epic Sūta and not the puppet shows that originated dramatic representation, the recitation of the epic and not that of religious hymns is the Bhārati stage, the recitation of the Sūta and the Kuśilavas, the Sāttvati stage; in the Kaiśiki stage the dancer



Naṭī was introduced; the Ārabhaṭī is the final mode of 'full dress' staging and from its beginning to its death, Sanskrit drama took its hero from the Sūta and the epics that he recited and never, never from the religious lore or from the host of Vedic Gods. There is still a third view which would see alike matters sacred and secular, connected with the origin of drama.

Now we come to the second question—its origin, whether Pre-Āryan origin or Indo-Āryan origin?

M. Ghosh<sup>9</sup> asserts that it may be considered quite legitimate to ascribe the origin of the dramatic art to the very old predecessors of the Āryans. And he supports the assumption on the fact that Śiva, who plays the most important part in the creation of the drama has been considered to be originally a pre-Āryan deity. Viṣṇu, is indeed, an Āryan deity by name, but in his purāṇic character is to be sharply distinguished from his vedic name-sake. The Pūjā, again, figuring prominently in the various rites prescribed in connection with the building of a play-house and with the propitiation of the gods of the stage, strengthens the assumption about the pre-Āryan origin of drama. It seems to be clear that the Hindu drama came out from religious rites associated with some pre-Āryan deity—Śiva or Viṣṇu.

In the opinion of Som Benegal<sup>10</sup> it can perhaps be affirmed with as much certainty as denied that forerunners of Indian drama were pre-Āryans and that Āryans took at least some of the extant forms and traditions and gave them their own unique fashion and concept. When the historic man appears on the scene, he is already possessed of sufficient civilization and culture to be able to refine this dramatic rudiment into a strong and vigorous art. This seems substantiated by excavations and discoveries made at various sites of Indus and Ganges valley civilizations, which show dance practiced well over five thousand years ago, and persisting down pre-history and history as dance and drama themes through Vedic, Epic and Classical epochs.

There must have been interaction and amalgamation, fusion and synthesis between many blends of culture. Keith<sup>11</sup> writes 'when we leave out of account the enigmatic dialogues of the Ṛgveda we can see that the Vedic ritual contained within itself the germs of drama as is the case with practically every primitive form of worship'. The ritual did not consist merely of the singing of songs or recitation in honour of the gods, it involved a complex



round of ceremonies in some of which there was undoubtedly present the element of dramatic representation, that is, the performers of the rites assumed for the time being, personalities other than their own. In the Mahāvratā we find elements which are of importance as indicating the materials from which the drama might develop. There are, however, nothing but elements here and we have reasonable certainty that no drama was known. We have not the slightest evidence that the essential synthesis of elements and development of plot, which constitute a true drama, were made in the Vedic age. On the contrary there is every reason to believe that it was through the use of epic recitations that the latent possibilities of drama were evoked and the literary form created. Though origin of Hindu drama may be dated before Pāṇini, when rituals connected with Śiva might have gradually give rise to this art, we do not possess any definite idea about the time when such an event occurred. Some scholars have discovered the beginning of drama in the Vedic age, while others would like to date this much later. We find mention of Naṭa-Sūtras in Pāṇini,<sup>12</sup> who is now generally believed to have flourished about 500 B.C. The mention is to Naṭa-Sūtras, text-books for Naṭas ascribed to Śilālin and Kṛśāśva. But Keith<sup>13</sup> is prejudiced and he wants to see a full-fledged representation and he writes that we are, here, as ever in no position to establish the meaning of Naṭa, which may mean no more than a pantomime. He regards Pāṇini's date to be most probably 4th century B.C. and does not accept Naṭa as denoting drama. Weber<sup>14</sup> has written that these Sūtras have not been explained in Bhāṣya, so may be, they do not belong to Pāṇini.

M. Ghosh<sup>15</sup> divides the kinds of dramas discussed in the Nāṭya-Śāstra into five distinct types :

1. One act plays in a monologue, Bhāṇa
2. One act plays with one or two characters, Vithi.
3. One act plays on different kinds of subject matter and more characters, Vyāyoga, Prahāsana, and Utsṛṣṭikāṅka.
4. (a) plays with three loosely-knit acts and many characters, Samavakāra,  
(b) plays with four such acts and many characters, Dīma and Īhāmrga.
5. Plays with five to ten well-knit acts and many characters. He writes that it is possible that each of these took



quite a long time to develop. On the basis of this it may be possible to infer that some kind of drama existed long before Pāṇini.

Dasgupta<sup>16</sup> writes in his history, we cannot trace any drama in the vedic literature, but hints of the nature are found in dialogues. It is possible that there were dramatic spectacular shows of a religious character in the Vedic age. From this Prof. Von Schroeder drew the elaborate theory that the drama developed in the Vedic atmosphere of dancing, singing, soma-drinking out of the dialogues and monologues. Hertel lent support to the view that dialogues were like mystery plays and hymns had in them the seeds of drama. Admitting the importance of epic recitation, the prevalence of songs and dances had much to contribute to the development of drama, Dasgupta further gives his view, saying, 'in our view there were two schools of dancing and acting, one of Śilālin and the other of Kṛśāśva. There were dramatic schools in which there were teachers who taught pupils the art of acting and dancing. These teachers were called Śaubhikas. Patañjali's<sup>17</sup> Bhāṣya settles the question that there was a stage, when the Naṭas and the Granthikas played, and that their performance included vocal speeches. In Patañjali we have the decisive evidence that by the second century B.C. there were actually the stage or Raṅga where the Naṭas imitated the actions of the legendary heroes and that their performances included prose speeches at least. Dasgupta and S.K. Dey, therefore, conclude that dramas were probably in existence in the 5th or 6th century B.C. There is not only Kāmsavadha drama referred to by Patañjali but also Bālibandhana.

They further maintain, 'our own position in the matter is that secular pantomimic dances associated with songs were, in all probability, held mostly on religious occasions and with the growth of religious legends these were associated with plots drawn from those legends. We also know that at the time of Patañjali the Naṭas played on the stage with their wives called Naṭa-bhāryā or Naṭī.

Moreover, Nāṭya existed in the time of Pāṇini, is evident that he himself derived the word in his rule.

Again the Kāmasūtra<sup>18</sup> of Vātsyāyana is placed in the 2nd century B.C. by Schmidt. This work refers to 'gītam,' 'vādyam', 'nṛtyam' and 'nāṭakākhyāyikā darśanam'. We have evidence here, that Vidūṣaka, Piṭhamarda and Viṭa were real characters in



social life in the second century B.C. and were not merely dramatic invention.

But Winternitz<sup>19</sup> is of the opinion that in Patañjali's Mahābhāṣya, in the Epics—the Mahābhārata and Rāmāyaṇa—in the text of old Buddhist literature and in the Kauṭilya Arthaśāstra, we hear about reciters, singers, dancers and itinerant musicians of all types and of their shows and performance; but a literary drama and performance of any real drama are not attested in any of these earlier works. For the first time we come by a definite evidence of a literary drama in the Harivaṃśa, of which the time is wholly uncertain; and in the Buddhists Sanskrit texts of the first century A.D. Now the probability that the Buddhists, first of all, introduced the drama into literature is almost excluded. Rather we must assume that the secular Sanskrit drama that belonged to ornate court poetry preceded the Buddhist Sanskrit dramas of the first century A.D. We, need not, however, go back to an age earlier than the first century B.C. or beyond the first century A.D. During this period there were many cases of Greek influence on India. Hence, it is probable that during this age numerous germs of development of a literary drama, that had existed in India from the earliest times, attained maturity under the influence of Greek mimes.

The term Naṭa occurs in Mahābhārata.<sup>20</sup> In the Śānti and Anuśāsana Parvans there is an allusion to dramatic artists. In Rāmāyaṇa<sup>21</sup> we hear of festivals and concourses where Naṭas and Nartakas delight themselves, in another passage, the term, 'Vyāmiśraka' denotes plays in mixed languages. But Keith<sup>22</sup> does not accept them as the certain evidence of the early existence of drama and he appears to be prejudiced because when Naṭas are mentioned as delighting they must be doing it by acting, not by mere singing and that acting might not be a full form of drama, but it was drama alright in its form. He maintains, while the epics cannot be said to know the drama, there is abundant evidence of the strong influence on the development of the drama exercised by the recitation of the epics. The term Bharata which is an appellation of the comedian in the later texts, attests doubtless the connexion of the rhapsodes with the growth of the drama. The Bharatas must be the rhapsodes of the Bharata tribe, whose fame is great in the early history of India, whose special fire is known to the Ṛgveda,



The term 'Kuśilava' is apparently derived from the Kuśa and Lava of the Rāmāyaṇa.

He is of the view that the balance of probability is that the Sanskrit drama came into being shortly after, if not before, the middle of the second century B.C., and that it was evoked by the combination of epic recitations with the dramatic moment of Kṛṣṇa legend. The drama which was nascent in Patañjali's time must be taken to have been one in which Sanskrit was mingled with Prākṛit in the speeches of the characters. The epic recitations must have been in Sanskrit; but to be popular, and as Nāṭyaśāstra in its tale of the origin of the art recognises both its epic and popular characteristics, the humble people must have been allowed to speak in their own language.

Showing the origin of Indo-Āryan drama, M. Ghosh<sup>23</sup> writes, the first available drama, in a finished form of the type V, being written by Aśvaghōṣa, probably in the first century A.C., the origin of the Indo-Āryan drama may be dated 1100 B.C. Another fact, which points to the high antiquity of this drama appears to be the very prominent position of old Indo-Āryan (Skt.) in the dramatic literature. Now there is ample evidence to prove that from about 600 B.C. the old Indo-Āryan already changed distinctly to middle Indo-Āryan which is another name of Prākṛit in a wider sense. Hence the origin of Indo-Āryan drama probably occurred much before 600 B.C.

Though it may be assumed that the worshippers of Śiva developed from their ritual song and dance a monologue play possibly in a non-Āryan language, it is not clear how the speakers of Indo-Āryan adopted this art from and developed it into a drama with two actors. The custom of reciting the epic is very old. After this, recitation was in vogue for sometime, the reciter or Sūta gradually took the aid of an actor or actors to represent more vividly the events of the story he was to describe. He recited only the most significant portion of a narrative in separate small instalments, and at the intervals of such recitations actors appeared and represented dramatically, through improvised speeches in accompaniment of gestures, the contents of what he uttered. As organised dialogues and co-ordinated scenes were yet to be invented, the reciter had to introduce characters who entered the stage and to point out the link between their talks to each other. It was probably due to this function that the reciter was called the Sūtradhāra.



Another name for Sūtradhāra was Granthika which meant one who worked in connexion with a Grantha, i.e. recited from it. The epic, Mahābhārata may be placed at least in its shorter form, roughly at about tenth century B.C., and the drama of a very crude type arose probably one century earlier. Though the Hindu drama was in all likelihood of pre-Āryan origin, the contribution of the Āryan tribes towards its development was perhaps not inconsiderable. The name of the Vṛttis may also be said to point to some Indo-Āryan tribes which played a prominent part in developing the ancient Indian Drama. The fact that available dramatic literature is written exclusively in Indo-Āryan (Sanskrit and Prākṛit) may well be the basis of this assumption.

Mankad,<sup>24</sup> like M. Ghosh believes in the gradual development of Nāṭya types from Nṛtya types and Nṛtya types from primitive Nṛtta types. He mentions the characteristics of the first drama to be (1) It was entirely in Sanskrit, (2) It was descriptive in nature, (3) It was monologous in form (4) and secular in matter. There must be four distinct periods of evolution; (1) when the Nāṭya types were represented by simple forms requiring only one actor and one act. (2) Nāṭya required many actors but only one act. (3) Less complicated types with many actors. (4) Full-fledged Nāṭya and Prakaraṇa types.

Thus we find that many theories have been propounded all reaching their own conclusions. While some have traced its origin in the dialogue hymns of Ṛgveda, others have sought it in the pre-Āryan deities. Some relate it with religious rituals and solemnities, while others take it to be secular in origin emerging out of popular mimes. Some accept plausibility of Greek influence over it, while others deny it. Some take first drama to be in Sanskrit, others in Prākṛit. But the whole thing is very uncertain and complex. The uncertainty is caused by the fact the dramatic literature pertaining to the period before Aśvaghōṣa and Bhāsa is lost. It is possible that writing of plays rested with professional playwrights solely, attached to individual theatrical groups. Every theatrical party zealously guarded the use of its successive pieces from their rivals. Under these circumstances plays had little chance of outliving the time of their first production. As the vogue of a particular play changed, it came to be altogether lost. Among the different types of dramatic poetry and among the most prominent characteristics of the Indian drama, we find traces partly



of the primitive religious ballads or dance songs and partly those of the popular mimus. Bharata himself recognised the two elements in the origin of drama. On the one hand, he recognises divine origin, on the other hand, he also pleads for the popular cause which can entertain anybody. In Sanskrit drama we find Sanskrit side by side with the Prākṛit, religious or semi-religious poetry and the popular entertainment. While in Nāṭaka, religious or semi-religious ballad poetry is stronger that have mythological or epical themes, the influence of popular drama holds ground more in Prakaraṇa. The Prahāsana and Bhāṇa must have sprung up from popular pieces.

Of course, the rudimentary elements of Sanskrit drama may be found in Ṛgveda, and this fact is mentioned by Bharata,<sup>25</sup> when he says that recitation or text was adopted from Ṛgveda. But drama does not consist of mere text, to be a drama in real sense, it should have music, representation and sentiments, and Bharata mentions the adoption of these three elements from other three vedas. Bharata set it his mission to bring drama to the status of a veda, perhaps, to raise it in the eyes of higher castes; probably upto his time, drama was regarded as something worth contempt, to be avoided. And this view would have prevailed because of the loose morals of the actors. Bharata redeemed drama from this contempt and made it a higher art, a vehicle of all psychological states and actions.

As stated earlier, origin of drama is not our field. We are, rather, concerned more with the Dramaturgical principles or theory of drama. Suffice it to say that Sanskrit drama originating from the primitive ballad poetry and including elements of popular dance and music, passing from its rough form came to be a fully developed and perfect form in the mighty hands of Bhāsa, Aśvaghōṣa Śūdraka, Kālidāsa, Viśākhadatta and Bhavabhūti etc., and, then, degenerated into the hands of lesser play-wrights, and became stereotyped. It combined the two cultures in itself, the Pre-Āryan and the Āryan and also fused religion with the secular themes. Drama, in general, may be said to have sprung from two causes, each of them lying deep in our nature. First, the instinct of imitation is implanted in man from childhood; and no less universal is the pleasure felt in things imitated. Sanskrit drama must have originated like other arts due to this very fact that man instinctively wants to imitate and reproduce what he observes, and



he gains pleasure in his creation. And the theory of imitation accepted by all the dramatic theoreticians, in one way or the other, pinpoints this fact.

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## PART I

BHARATA'S NĀṬYAŚĀSTRA, ITS AUTHORSHIP,  
DATE, RECENSIONS AND ITS COMMENTATORS

## AUTHORSHIP

Bharata's Nāṭyaśāstra is the first eponymous work of Dramaturgy that is available to us at present. Of course it does not exclude the possibility of other existent works and Treatises on Dramaturgy preceding it which are now lost to us because of the cruel hands of time ; we find only some stray quotations from them in the later works, but which are entirely out of our access today. Bharata's Nāṭyaśāstra presupposes the Principles of Dramaturgy, laid down for the guidance of actors, and the assumption is limelighted by the fact that Bharata mentions traditional Āryās in his work.

As has already been shown earlier that we find mention of Naṭasūtras in Pāṇini's Aṣṭādhyāyī, books of rules for Naṭas compiled by Śilāli and Kṛśāśva. Now we may take them as the earliest textbooks of Indian drama or as the rules for the guidance of dancers or perhaps pantomimes, taking Naṭa to denote a dancer or pantomimist. True, according to the myth<sup>1</sup> of Nāṭyaśāstra it was Brahmā, who produced the more mundane Nāṭyaveda consecrated to the drama, but this veda is not current among men.

K.S. Rāmāswāmi Śāstrī and Yadugiri Yatirāja, Swāmi of Melkot write in their introduction to Bhāvaprakāśa,<sup>2</sup> that on looking into the nature of this Nāṭyaśāstra, where the dramatic Rasas are exhibited in a fully developed state, it can be surmised



that after Vālmīki the theory of Rasa was regularly applied only to the dramatic compositions of ancient writers, and that Bharatas, who preceded the author of present Nāṭyaśāstra, composed a number of rules for the guidance of actors and the play-wrights. Brahmā taught the Nāṭyaveda to Bharatas who composed certain works which were later known as the Nāṭyaśāstra. The original Nāṭya veda was a work of encyclopaedic nature and for that reason Bharatas had to compose several digests of it, in order to help the professional actors.

The extent Nāṭyaśāstra in six thousand granthas is said to be a summary of another preceding work which consisted of twelve thousand granthas. This theory is corroborated from the works of Ādi-Bharata and Vṛddha-Bharata which are now lost ; secondly Dhanika<sup>3</sup> and Abhinavagupta<sup>4</sup> style the author of this Nāṭyaśāstra as Ṣaṭṣahasrikāra and quotations of many Ārya verses belonging to earlier works and authors are found in the 6th and 7th chapters of the Nāṭyaśāstra. Abhinavagupta also mentions the view of certain previous authors who held that present Nāṭyaśāstra was written by the followers of Bharata to prove the superiority of the Nāṭyaveda introduced by Brahmā over those of Sadāśiva and Bharata. He does not subscribe to this view and calls the inventors of this story as Nāstikas. The views of Sadāśiva and Brahmā are explained in the Bhāvaprakāśa<sup>5</sup> regarding the origin and nature of the Rasas. On these grounds it can be said that when it was found necessary to summarise the original Nāṭyaśāstra because of its encyclopaedic nature, the present Nāṭyaśāstra was composed.

The same view is supported in the preface to the First Edition of Nāṭyaśāstra, vol. 1 and Second Edition. As the learned scholar, M.R. Kavi<sup>6</sup> writes that the author of this work has Bharata or simply 'muni', the sage. It is known as 'Sūtra' as it embodies principles set out in a very concise form. It appears to be an epitome of an earlier work called dvādaśasahasrī. The larger work is now only in part available. Both these works seem to have been based upon a still older one called Nāṭyaveda which forms one of the four Upavedas, extending over thirty-six thousand ślokas written by Brahmā himself. Dvādaśasahasrī is simply called Ādi-Bharata and is in the form of a dialogue between Pārvati and Śiva. We have fragments of both Brahma Bharata and Sadāśiva-bharata.



About the authorship of Nāṭyaśāstra, the view of P.V. Kane is worth looking into. P.V. Kane writes that the two questions that are rather puzzling and difficult of solution arise, viz. what is the original Nāṭyaśāstra and who is the author? The striking features of the extant Nāṭyaśāstra are : there are prose passages, there are ślokas and Āryās described as 'Ānuvaṃśya,' several verses are introduced with the words 'Sūtrānubaddhe Ārye bhavataḥ.' He infers the conclusion that it is quite possible that the original kernel of the Nāṭyaśāstra was in mixed prose and verse.

From 'Ānuvaṃśya' it follows that the verses cited as 'ānuvaṃśya' had already been composed and had been traditionally handed down from father to son or from teacher to pupil in relation to Dramaturgy and were included in the Nāṭyaśāstra but that they were not the composition of him who composed the Nāṭyaśāstra. As regards the words 'Sūtrānuviddhe' it may be said that such verses are the composition of the author himself. On 'Atrāryāḥ' may be said that they were not composed by Bharata himself, he only inserted them at the proper places. Discussing the date of different parts of Nāṭyaśāstra and which will be discussed later in detail, he surmises about the authorship of present Nāṭyaśāstra that one may say that at least sometimes before the 3rd or 4th century A.D. there was a recast made by one man in which were included prose passages in sūtrabhāṣya style, ancient Āryā verses and ślokas together with kārikās composed by the recaster. About its authorship many difficulties arise. Long before Abhinava's day there were people who held that the first six verses of chapter 1 were composed by a pupil of Bharata and that questions and answers in the body of the work also were composed by a pupil and the text by Bharata. But the view has been discarded by Abhinava giving the plea that there is no evidence for holding composite authorship and authors very often employ the third person for themselves. It appears that Nandi (Nandikeśvara) had according to some MSS, something to do with Nāṭyaśāstra. It also appears that Kohala's work influenced the redactors of the Nāṭyaśāstra. About the question of Ādi-Bharata and Bharata, Kaṇe writes that some commentators of Sanskrit dramas quote verses from both Ādi-Bharata and Bharata. For example, Rāghavabhaṭṭa in his commentary Arthadyotanikā on the Śākuntala quotes verses from Ādi-Bharata and from Bharata. It is to be noted that when quoting from Bharata he often makes a reference to the chapter and then quotes a verse or verses, but in the case of



Ādi-Bharata he merely quotes a verse or verses but refers to no chapter. It is possible that Rāghavabhaṭṭa had two separate MSS of which one was called Ādi-Bharata and the other Bharata, though many passages were common to both. It is, generally, comparatively later writers that make a distinction between Ādi-Bharata and Bharata. In other branches of literature also the same work is styled sometimes Bṛhad or vṛddha. It is possible that two different MSS of Bharata containing different numbers of verses were styled Ādi-Bharata and Bharata. Dhanañjaya and Dhanika and Abhinavagupta have not subscribed to the view of this distinction though close association of Bharata with Śiva and Brahmā is shown in their works.

In the Nāṭyaśāstra itself the word Bharata is used in the sense of actor. It is very difficult to say who the author of the original kernel of the Nāṭyaśāstra was. Holding the first five chapters as later additions, Kaṇe gives his view that it is not possible to say who the author of prose passages and the versified chapters about abhinaya, daśarūpaka and other closely allied subjects was. When the first five chapters were added it was easy to say that Bharatamuni who had access to the heavenly world as well as the mundane world was the author of the Nāṭyaśāstra. It is quite possible that some one who had mastered the traditional lore of the histrionic art and was well-disposed to bharatas (actors) put together most of the present Nāṭyaśāstra, and in order to glorify the tribe of bharatas passed it on as the work of a mythical hero. Traditional verses and mention of others in the Nāṭyaśāstra support the view that it was not the work of a single author done in a century. Rather a single man compiled all the available material on Nāṭya in his book called the Nāṭyaśāstra. It included the Sūtras that were made from time to time for the guidance of actors and play-wrights and producers.

#### **Date of Nāṭyashāstra**

Like other works, to decide the date of the Nāṭyaśāstra has been a complex problem. Various dates have been ascribed to it. Its date has wavered with the dates of Kālidāsa, Bhāsa Aśvagoṣa and Śūdraka. Unless their dates are decided and which is difficult, the date of Nāṭyaśāstra cannot be decided with certainty. Besides, one thing should be kept in mind that frequent additions have been



made to the Nāṭyaśāstra and there are substantial discrepancies in the MSS of the work.

M. Ghosh<sup>8</sup> writes in his introduction that the scholars, during the last one hundred years, examined the work to ascertain its date and their labours were not fruitless. In his view, the first important contribution in this regard was made by Paul Regnaud who after a critical study of the rhetoric and the metrics of the work concluded that it might go back to 100 B.C. Next should be mentioned Haraprasāda Shāstrī, who on the strength of certain data assigned it to be placed in the second century B.C. But on the basis of Prākṛta passages Jacobi placed it in the 300 A.C. Ghosh then made, variations in his opinion about its date. First, in 1933, he concluded that the work existed in 200 A.C. and might even go back to 100 B.C. But when his second Vol. of Nāṭyaśāstra was completed in 1956, he thought that it might go back even to 200 B.C. His idea about the date again underwent a change, after he had revised the critical edition of Vol. I and finally came to believe that the antiquity of the work could still be pushed upwards and it was most probably written in the fifth century B.C. To support it he has given some major points on the basis of which he reached the final conclusion. We will not go into the detail but look at them surpassingly.

1. Its vocabulary of the Sanskrit points to a period between 500 and 300 B.C. Quite a large number of words used in it became totally forgotten or are found only in very old works.
2. Metres used in the Nāṭyaśāstra lack in many cases Sandhis and allow hiatus in places of internal yati, show the vedic tradition carried on.
3. Consideration of the figures of speech shows it to be earlier than Aśvaghōṣa (100 A.C.).
4. A comparison of the mythological elements of Nāṭyaśāstra with that in Rāmāyaṇa and Mahābhārata shows that these are similar.
5. The author of N.Ś. mentions an Arthaśāstra. Then Bhāsa once mentions the Nāṭyaśāstra.

M. Ghosh again discusses whether it should be assigned to Maurya period (324-336 B.C.) as geographical data seems to point in this direction. On the basis of areas mentioned for the production of styles, he concludes it to be written in 500



B.C. As it mentions Śākya-śramaṇas it cannot be assigned to a date much prior to the Mahāparinirvāṇa of Buddha. In the opinion of Keith<sup>9</sup> it appears clearly to be based on the examination of a dramatic literature which has been lost, eclipsed by the more perfect dramas of Kālidāsa and his successors. The Prākritis recognised by the Nāṭyaśāstra are clearly later than those of Aśvaghōṣa and more akin to those found in Bhāsa; again Nāṭyaśāstra recognises the use of Ardha-māgadhi, found in these two dramatists, but not later, while like them, he ignores the Mahārāṣṭri of the later dramas. He further points out that allusion to N.Ś. by Bhāsa<sup>10</sup> shows, it is most probable that both he and Kālidāsa had knowledge of the prototype of the present text. Thus there is nothing to contradict the date thus vaguely indicated by Jacobi in his introduction to Bhāvisattakahā, which is suggested to be third century.

Here, Keith seems to have based his arguments on vague facts, because only fragments and not the full play of Aśvaghōṣa have been recovered. He wrote his play mainly in Sanskrit. Moreover, in Bharata's Nāṭyaśāstra only names of prākritis have been recounted. Those may be later additions. So it cannot be said with certainty that Aśvaghōṣa preceded Bharata. It is still yet uncertain in Sanskrit literature who preceded whom. On the other hand chances are likely that Aśvaghōṣa followed Kālidāsa. So Keith's view appears to be prejudiced as he has based it on certain things which are themselves vague.

P.V. Kane<sup>11</sup> expresses his view that it is a very difficult task to say what the original Nāṭyaśāstra contained. If a very tentative theory may be advanced, then, it may be stated as follows. The present 6th and 7th chapters, 8-14 dealing with Abhinaya of various kinds, movements and gaits, chapters 17-35 were put together at one time. The prose portions in the 6-7 chapters and Āryā verses, probably taken from older Ācāryas were probably composed about 200 B.C. and were taken up into the work when other chapters were composed. It appears that the first chapter of the present Nāṭyaśāstra, and probably the next four were added some centuries before the 5th A.C., as Kālidāsa, Bhavabhūti and Dāmodaragupta refer to the legend of Bharata being the promulgator of Nāṭyaśāstra. That most of the chapters now found were in existence from at least the 3rd or 4th century A.C. follows from several considerations.



Abhinavagupta who wrote his commentary about 1000 to 1030 A.C., notes several interpreters of the N.Ś. He quotes Udbhaṭa and Śaṅkuka. So at least in the 8th century A.C. the principal chapters of the N.Ś. were in existence. We can push them a century or two before Udbhaṭa. Then accepting the first half of the 5th century as the date of Kālidāsa it follows that the present Nāṭyaśāstra existed at least a century or two earlier than 400-450 A.C., i.e. in the 3rd or 4th century, if not earlier. Kālidāsa<sup>12</sup> has mentioned Bharata as the sage and in his time the legend of regarding Bharata as 'Muni' has gained ground. It follows then that quite sometime must have elapsed for Bharata to become so renowned at the time of Kālidāsa that the later mentioned eight Rasas enumerated by him with great respect.

In the drama called Sāriputtaprakaraṇa, fragments of which had been recovered by Prof. Luders, there is remarkably close coincidence between its technique and that of the Nāṭyaśāstra. In the present state of our knowledge the only work which could have been drawn upon by Aśvaghōṣa must be deemed to be the Nāṭyaśāstra. Then as stated earlier, Kaṇe is of the view that sometime before the 3rd or 4th century A.C., there was a recast made under one hand. P.V. Kaṇe<sup>13</sup> quotes Prof. Levi's view who tried to establish that Nāṭyaśāstra of Bharata was composed about the times of the Indo-Scythian kṣatrapas, some of whom like Nahapāna and Caṣṭana are styled Swāmin and Bhadramukha in their inscriptions. But Kaṇe shows its hollowness and gives his own conclusion that before 300 A.C., there existed a work on Nāṭyaśāstra ascribed to Bharata and dealing with the Rasa theory and Dramaturgy in general. Although he does not agree with several things that M. Ghosh has written in placing Nāṭyaśāstra between 100 B.C. to 200 A.C. yet the date that Ghosh arrives cannot be far from the truth in his view.

The upper limit of the Nāṭyaśāstra cannot be fixed with any certainty. Though the N.Ś. mentions Viśvakarmā on architecture and house, a Purāṇa, Pūrvācāryas, Kāmasūtra, Kāmatantra, Bṛhaspati, Nārada, Taṇḍu, Pāsupatas, Śabara, Ābhira, Draviḍa and Śaka, but all these details cannot lead to any certain inference about the date of Nāṭyaśāstra. They only make it probable that the present N.Ś. is not much older than the beginning of Christian era. The lower limit can be indicated with more certainty. Taking the examples from Kāvya prakāśa, Ānandavardhana, Kuṭṭanimata, Bhavabhūti, Bāṇa, Kālidāsa, Yājñavalkyasmṛti, and Saptasatī of



Sātavāhana, from Fleet's Sanskrit and old Kanarese inscriptions, Kane asserts that the Nāṭyaśāstra cannot be assigned to a later date than about 300 A.C. Bhāsa's plays which have been regarded as earlier to Kālidāsa, do not strictly follow the rules of Bharata's Nāṭyaśāstra. From this it follows that upto the time of Bhāsa, Nāṭyaśāstra had not become such a binding authority.

S.N. Śāstri<sup>14</sup> writes in his introduction that the date of Bhāsa, as is recognised by all the historians, has to be put between the third century B.C. and third century A.C. If the date of Bharata be accepted during the 3rd century, A.C., as he assigns him a period to be circa 2nd century B.C. to 5th century A.C., then the plays of Bhāsa must have developed without the guidance of Bharata and Kālidāsa was guided to a large extent by Nāṭyaśāstra.

But as we know that the date of Bhāsa, Kālidāsa, Aśvagoṣa etc. is uncertain it is also uncertain who preceded whom. In that condition the date of Bharata's Nāṭyaśāstra cannot be fixed unless and until the date of Kālidāsa and Bhāsa is decided. We can only say as much that the present Nāṭyaśāstra cannot be assigned to a later date than 300 A.C. and there is the possibility of its being earlier.

### Recensions

In Bharata's Nāṭyaśāstra we find changes in the text at many places and no two MSS are alike. M.R. Kavi,<sup>15</sup> the editor of the first edition of volume 1, writes that though no two of them taken at random fully coincide in their readings, an examination of all of them convinces that there are two recensions of the text. For the sake of convenience we may call them A and B. A recension seems to be of later origin, closely fostered by the sphaṭa school of Kashmirian critics, to which Abhinavagupta and his preceptors, Tota, Utpaladeva and Bhaṭṭendurāja belong. The earlier recension, which we call B, seems to have been followed by the Mīmāṃsā and Nyāya school of literary critics, represented by Śaṅkuka and his predecessors, Lollaṭa, Udbhaṭa, etc. All the copies obtained in the Telugu, Tamil, Kanarese and Malayalam districts, with the exception of two in the last named country, represent the earlier recension, while the edition of Kāvya-mālā, their original copy, obtained from Ujjain by the Baroda state, and the two copies in the Library of Mahārājā of Bikaner represent A recension. One may call the earlier recension southern and the later northern,



Both the recensions seem to have been used according to the commentaries available. Dhanañjaya used A Recension when he quoted from Bharata in his Daśarūpa but Bhoja of the same period used B text in quoting the same passage in his Śṛṅgāraprakāśa. B recension seems to be more ancient but in it several portions according to the different schools of Nandin and Kohala had been interpolated here and there long before Abhinavagupta. The chief tests that differentiate the two recensions are that:

1. In A sets about 40 verses are omitted as mere interpolation at the end of the fifth chapter, while B sets give them.
2. The ninth chapter in A sets is divided into two chapters (9th and 10th) in B and thus the numbering differs thenceforth.
3. The 14th and 15th chapters in A dealing with prosody for the stage introduce later terminology of Piṅgala, while the B sets merely equate the measure of a line in short and long syllables of laghu and guru.
4. The definitions in the sixteenth chapter are given in Upajāti metres and in a certain order in A but they are given in Anuṣṭubh metre and in a reverse order in the 17th chapter of the B sets.
5. The subject matter of the 26th chapter in A is found in the 35 chapter in B sets.
6. 36 chapter in B sets is divided into two chapters 36 and 37 in A sets, or even as 38th in one of the copies of A recension.

The edition in Kāvya-mālā series represents A set while the French Edition (1 to 14) has combined the two sets by adding the excess from B to the A recension of Poona and Bikaner MSS. Chapters published by Hall and other European scholars represent the older or B recension.

M. Ghosh<sup>16</sup> also mentions its two recensions as the chapters dealing with Nāṭyagūṇas and Alāṅkāras have forty śloka differently worded in the two recensions. He writes in his introduction, 'as the text of the N.Ś has been available in two distinct recensions, selection of readings involved some difficulty. After the most careful consideration the translator has thought it prudent to adopt readings from both the recensions, whenever such was felt necessary from the context or for the sake of coherence.' P.V. Kane<sup>17</sup> also agrees with M.R. Kavi and writes that the MSS and editions do



not agree as to the number of ślokas in each chapter, about the number of chapters and also about their places in the book. This shows that the text of Nāṭyaśāstra is unsatisfactory and has been tampered with in almost every chapter.

It becomes clear from Abhinavagupta's Abhinavabhārati that he knew the two recensions of N.Ś. as he writes that who read śāntarasa, in their view, its form is stated and then he writes 'sthāyibhāvān pasatvamupaneṣyāmaḥ' in the old texts after 'permanent states will be carried to sentiment' characteristics of śānta are read. At the beginning of the 15 chapter on metres he notes that there were two recensions.

Besides the difference in the text of Bharata's Nāṭyaśāstra about Vṛtti, aṅgās of Vithi show that there were two recensions.

But K.S. Ramaswami<sup>19</sup> Śāstrī refutes the view of two recensions in his preface to second edition. He writes that after an examination of all the different manuscripts collected from the North and South for this purpose it has not been definitely possible for us to conclude that there existed two distinct recensions, to be called either the northern and southern or the earlier or the later based on the differences of the readings. It is difficult to get convinced that there could be distinct recensions in the śāstric works of all India importance such as the Dharmaśāstras, the Arthaśāstras, the Kāmaśāstras, the Nāṭyaśāstras and other philosophical works and Bhāṣya of Patañjali, Śabara, Śaṅkara and others. Bharata's work also like these śāstric and philosophical works, seems to have been preserved with a certain amount of uniformity in the Northern and Southern manuscripts. It is indeed possible to find differing recensions among such works as Itihāsas and Purāṇas which are traditionally inherited and handed down by oral recitation. The sūtas, the Māgadhas and the learned Paurāṇikas used to recite the epics in different parts of the country and therefore, it is understandable that reciters might have added to or subtracted from the originals to suit each occasion and given rise to various recensions. But there is no likelihood of such recensions in the case of works of śāstric importance. No doubt there are scribal errors, additions, and interpolations in different MSS but these can be easily detected and eliminated. Moreover, the Nāṭyaśāstra, also known as Nāṭyaveda seems to have been preserved all over India in one recension only in the same manner as all other vedas and śāstras have been preserved. It is true that



there were many commentators of the N.Ś. during the period ending with 11th century A.D. Also true that there were many independent treatises on dramatics composed by eminent authors such as Kohala, Rāhula, Dattila, Harṣa, Nandikeśvara, Vārtikakāra and others. It is possible, therefore, that some commentators of the N.Ś. might have effected some changes in the text to suit their own methods of interpretation and some scribes might have mixed up portions of other later writers with the text of the N.Ś. These seem to be some of the possible reasons for the differences existing in the MSS of the N.Ś. today. The textual additions at the end of the 5th and 6th chapters seem to have been made from the works of later writers and from the commentaries of the N.Ś. The portion dealing with the śānta-rasa in the text of the N.Ś. and the commentary on it by Abhinavagupta seem to have been added by lovers of śānta-rasa, beginning from Udbhaṭa in the 8th century A.D. to Abhinavagupta in the 11th century A.D. Moreover, the manuscripts collected from the South and the North and collated by him do not disagree in such disputed parts. The Śānta-Rasa section of the text is found only in the Trivandrum manuscript but it is omitted in the three other, the Madras and the northern manuscripts. The interpolated portion at the end of the 5th chapter is found only in the Madras manuscript, while the manuscript from Trivandrum and the other manuscripts from North India make no reference at all to this portion. The section of the commentary where great efforts are made by Abhinavagupta to establish the Śānta-Rasa in teeth of strong opposition is also found only in the manuscript of palace Library of H.H. the Mahārājā of Travancore. Ramaswami concludes his argument thus, 'It is, therefore, obvious that there is no wide divergence among the variants of the manuscripts of the N.Ś. which may warrant for the division of the text into two recensions, southern or northern or earlier and later, so far as the first seven chapters are concerned. Many variants of the text, noted down in the foot notes on each page, indicate some minor changes of the text, either introduced erroneously by the scribes or purposefully by some scholars who must have handled the MSS of the N.Ś. at a later stage'.

We can only say this much without committing on either side that the MSS and editions do not agree as to the number of ślokas in each chapter, about the number of chapters and also about their places in the book. The text of Nāṭyaśāstra is unsatisfactory



and has been tampered with in almost every chapter. The problems of the text of Nāṭyaśāstra, its authorship and its date will remain puzzles and matters of conjecture till the earlier dramatic works such as those of Kohala, Nandikeśvara and the commentaries of Udbhaṭa and others are discovered.

### **Bharata's Nāṭyashāstra and Its Commentators**

Various commentaries were written on the N.Ś. of Bharata by authors like Kohala, Dattila, Drauhini, Rāhula, Harṣa and others. The works of these authors are not available to us, except some quotations embodied in some later works. We come to know about them from the works Saṅgītaratnākara of Śārngadeva and the Abhinavabhāratī of Abhinavagupta. The other commentators of N.Ś. are said to be Bhaṭṭodbhaṭa, Lollaṭa, Mātṛgupta, Śrīśaṅkuka, Bhaṭṭanāyaka, Abhinavagupta, Bhaṭṭayantra and others. We come to know about the view of these authors through the quotations<sup>20</sup> found in the Abhinavabhāratī. Besides these, there might have been other commentators whose views have been quoted by Abhinavagupta by saying 'according to some', 'according to others', and the teachers of Abhinavagupta referred to as 'our Upādhyāyas or our teachers'. Among the commentators of N.Ś. Bhaṭṭa Lollaṭa preceded Śrīśaṅkuka and the former's view about Rasa has been criticised by the latter. In the absence of their works it cannot be said with certainty whether they wrote their commentaries on the whole of the N.Ś. or on the parts of it, or wrote as the independent works in which were discussed the views of Bharata. Besides these we find allusions<sup>21</sup> made to Kīrtidhara, Ṭikākāra or Ṭikākṛta Harṣavārtika and to some authors on drama in Abhinavabhāratī. The views of Bhaṭṭodbhaṭa and Bhaṭṭa Lollaṭa have been quoted in other works also, for example the view of Udbhaṭa<sup>22</sup> about Vṛtti has been quoted by Dhanañjaya in his Daśarūpaka and by Śāradātanaya in his Bhāvaprakāśam. Among the above mentioned commentators, Kohala<sup>23</sup> is one whose relation with the N.Ś. is not very clear. Kohala has been mentioned as one of the hundred sons of Bharata. His views have been oft quoted by Abhinavagupta. He is mentioned in the same breath as authority on dancing in Dāmodaragupta's Kuṭṭanīmata.

K.S. Ramaswamy<sup>24</sup> opines that apart from these commentators there were many other authors in Kashmir, who wrote standard works on literary criticism and who were also well-versed in the N.Ś.



of Bharata. They were Bhāmaha, Vāmana, Udbhāṭa, Ānandavardhana of Dhvani School, Bhaṭṭa Tauta, Vāmanagupta, Mahimabhāṭṭa, Kuntaka, Rudraṭa, Kṣemendra, Rājānaka Mammaṭa, Tilaka, Rucaka, Maṅkhaka and Jayaratha. These literary critics flourished in Kashmir during a period ranging from the 7th to the 14th century A.D.

Moreover, we find treatment of Nāṭya, Nṛtya and Rasa in Agnipurāṇa, and of Nṛtta, Nāṭya and Abhinaya in Viṣṇudharmottarapurāṇa. But in the opinion<sup>25</sup> of M. Ghosh and Kaṇe these two works are later to Nāṭyaśāstra of Bharata as the treatment of Agnipurāṇa depends considerably on the N.Ś. There is literal borrowing from it as well as paraphrases of some of its metrical passages. Viṣṇudharmottarapurāṇa closely follows the N.Ś. of Bharata, though in certain matters such as the number of Rūpakas and Rasas it differs from it.

### Abhinava Bhāratī

The most famous and the most erudite commentary that we find on the Nāṭyaśāstra of Bharata is Abhinavabhāratī of Abhinavagupta. We come to know about many lost works and old authors from this commentary. We find the commentary, 'Abhinavabhāratī' given with the text of Bharata in the three volumes of Bharata's Nāṭyaśāstra in Gaekwad Oriental Series K.S. Ramaswami<sup>26</sup>, the editor of the revised ed. of the first volume writes in his preface that the manuscripts of Abhinavabhāratī also were not available upto the year 1915 A.D. The party, for search of MSS appointed by the Madras Government was able to discover the Abhinavabhāratī, from some private libraries of Malabar. Unfortunately the two MSS of Abhinavabhāratī are found highly imperfect and fully corrupt in their contents. Many reputed scholars such as Drs. Sushil Kumar De and Manomohan Ghosh, Prof. Mm. S. Kuppaswami Shastriar, Drs. A. Sankarana, V. Raghavan of Madras, Shri M.R. Kavi, and many others have tried their best to improve the commentary. Hemacandra in his Kāvyaṇuśāsanaviveka has incorporated verbatim the famous text of Abhinavagupta dealing with the Rasa portion and the process of aesthetic enjoyment stated in the Abhinavabhāratī in the 6th chapter of Bharata's Nāṭyaśāstra Śārṅgadeva in the 7th chapter of his Saṅgītaratnākara has versified some prose portions of the Abhinava's commentary on the description of 108 Karaṇas. Dr. S.K. De has reconstructed the entire Rasa



section of the 6th chapter. Dr. Raghavan has reconstructed the Rasa section and Śānta Rasa section in particular. In spite of all the efforts of these eminent scholars, there remained a number of places where the text of Abhinavabhāratī does not yield a sensible and satisfactory construction which agrees with the context, due to scribal errors requiring corrections and filling up the lacuna. Uncertainty of the sentences and ambiguity of views have continued to remain in many places. Ramaswami further states that everyone who undertakes the work of editing or reconstructing the imperfect MSS of Abh. Bh., should before correcting the manuscript, necessarily bear in mind that Abhinavagupta has introduced many improvements and new thoughts into the systems of Sanskrit Literary criticism. All the later writers beginning with Mammaṭa in the 11th cent. and ending with Jagannātha Paṇḍitarāja in the 17th cent. have held him in very high esteem. Secondly, he has rejected the views of earlier thinkers and commentators on the Nāṭyaśāstra such as Bhaṭṭa Lollaṭa, Śaṅkuka and Bhaṭṭanāyaka. Thirdly, every reconstructor of the work of Abhinavagupta should necessarily be conversant with his style in writing the commentary. He was a very able commentator, who had the capacity to explain in a best suitable manner, the text without any ambiguity or confusion. He has invariably constructed every sentence of his text so well as to convey rational and appropriate sense beyond our expectation. He has clarified satisfactorily every doubt which is likely to arise in the mind of every thinking man who may attempt to understand the text. About the Śānta Rasa portion of the commentary, Ramaswami is of the view that the Śānta Rasa portion of the N.Ś. has been inserted in one ms. only as if a genuine part of the N.Ś. and also commented upon either by Abhinavagupta or by someone else who was conversant with his views on the Śānta Rasa through his statements, contained in the Dhvanyālokalocana. It is also very difficult to believe that the great Ācārya Abhinavagupta might have himself commented upon it. But the method of writing, advancement of arguments, references to other writings of his own and quotations from the works of great authors do suggest it as one of the genuine writings of Abhinavagupta. However, this is possibly a separately, written small discussion on the Śānta Rasa and does not appear to be a commentary on the passages of N.Ś. in question. M.R. Kavi<sup>27</sup> explains in his preface that no complete copy of the commentary in a single volume has been hitherto discovered. The commentary is available in several places in part only and these



make up two continuous sets almost complete excepting the commentary on chs. 7 and 8. These two sets differ in readings, but the differences are due to erroneous deciphering of a scribe or to an intelligent suggestion of a missing word or letter where insects had damaged the leaf. However the set A closely follows Hemacandra who quoted in extenso from this work in his *Kāvyañuśāsana* and B set differs in several places and is generally less correct. With the aid of *Nṛttarathāvalī* and *Saṅgītaratnākara* which closely follow Abhinavagupta, the proper connection of missing links in the commentary was traced and some lacuna were filled up by (Kavi's) own commentary. The originals are so incorrect that even if Abhinava descended from heaven and saw the MSS he would not easily restore his original reading. It is in fact an impenetrable jungle through which a rough path has now been traced. Kavi further makes it clear that Abhinavagupta under the sublime teachings of his master, Bhaṭṭa Tota has fixed the limits of Nāṭya and rejected such matter as strictly belongs to the province of music and dancing arts. He criticizes his previous commentators in the light of his own theory whenever they have overstepped the boundaries of Nāṭya and fallen into the allied grounds. His conception of Nāṭya is very liberal and aesthetic but it rejects all musical dramas. His text slightly differs from that of the others which he points out or criticizes. It is the difference in interpretation that gave rise to various recensions.

Abhinava's text ends with Ch. XXXVII while most of the others end after XXXVI. The apparent reason for extension of the number seems to be the introduction of the 36 tattvas one for each chapter by Abhinava and the commentary of the 37th is headed by the verse indicating *anuttaram dhāma* of Pratyabhijñā school. Abhinava maintains in a high degree the Vedic and aesthetic aspects of Nāṭya, viewing it from a psychological perspective, while others mix them up to produce only the pictorial effect. This is about the text.

Now to come to the commentary, 'Abhinavabhāratī' and Abhinavagupta. Abhinavabhāratī represents the erudition of the close of the tenth century. Abhinavabhāratī of Abhinavagupta along with the commentary of Dhanika will be our main basis. The time of Abhinava's Abhinavabhāratī and that of Dhanañajaya's *Daśarūpaka* is not much far apart. Abhinavabhāratī was written after the work of Bhaṭṭanāyaka, as becomes evident from the fact that Bhaṭṭa nāyaka has been quoted by



Abhinavagupta. The date circa A.C. 975-1015 has been ascribed to the Abhinavabhāratī of Abhinavagupta. Abhinava's commentary is the best on Bharata's N.Ś. Abhinava has explained difficult and vague portions of N.Ś. But at places he gives his own interpretations<sup>28</sup> not found in Bharata's N.Ś. As we will take his commentary in detail later, just to point out here may be taken his interpretation of Arthaprakṛtis and his dividing them into two broad categories as animate and inanimate and dividing the vidrasas found in the samavakāra likewise. Sometimes he stretches his imagination too far. Sometimes he criticises Bharata also, as for example, about the use of sthāyibhāva in 'dṛṣṭānta' presented by Bharata to illustrate the production of Rasa. Sometimes he does not give his own view as about Avamarśa Sandhi<sup>29</sup> (Ch. 19). In the view of Ghosh<sup>30</sup> although like any other work of this class, it professes to explain the text, it is not always an adequate help for understanding the several difficult passages of the N.Ś. This drawback is considerably due to its defective text tradition but there is still another reason. It is probably because he wrote the commentary with a view to help scholars of his time, whose knowledge on many things relating to the Indian drama, theatre and general literature, he could easily assume. However, his commentary sometimes falls short of our needs. But inspite of these limitations his commentary is indispensable. Whenever he has to explain any theory or problem concerning the dramatic art or general aesthetics, he does it very exhaustively by quoting all available views on the same and often cites examples from a vast number of dramatic and other lost works. Often he sums up the discussion in a masterly fashion. One thing that we find remarkable in his commentary is that he often criticizes and makes fun of the Sāṅkhya views, as is seen in his commentary on the production of Rasa (Ch. 6, p. 276). At many places the commentary of Abhinavagupta is tinged with his philosophical thought, for example in the sixth Chapter on Rasa.

To be brief, throughout we have depended upon the Nāṭyaśāstra of Bharata published in G.O.S. and available in three volumes with the Abhinavabhāratī, commentary of Abhinavagupta given below the text of Bharata. Between the period of first G.O.S. ed. of N.Ś. and the second, two new editions, complete in 36 chapters were out, one from Benaras in 1929 and the other from Bombay in 1943. The First edition of Volume I containing chapters from 1 to 7 was published in year 1926 and the second revised ed.



in 1956. Vol. II containing 8 to 18 chapters was published in 1954 from Oriental Institute Baroda and the Vol. III containing chapters 19 to 27 in 1954, the Vol. IV containing chapters 28 to 37 in 1964. Besides, M. Ghosh published the critical text of Nāṭyaśāstra in two volumes and his translation in English in two volumes. We have not perviewed all the chapters of Nāṭyaśāstra of Bharata or Abhinava's commentary thereon but have mainly considered those topics which were relevant to the Dramaturgical Principles and were in accordance with the subjects found in Daśarūpaka of Dhanañjaya.

## P A R T II

### DAŚARŪPAKA OF DHANAÑJAYA AND DHANIKA'S COMMENTARY AS AVALOKA

#### DAŚARŪPAKA

As we have stated earlier, our problem deals mainly with the Abhinavabhāratī of Abhinavagupta and Avaloka of Dhanika. The commentaries cannot be studied without works on which they were written. So the study of commentaries necessarily enjoins the study of Bharata's Nāṭyaśāstra and Dhanañjaya's Daśarūpaka. Bharata's N.Ś. is encyclopaedic in nature and it includes topics other than dramaturgy proper. Bharata has written upon the allied topics<sup>31</sup> of Nāṭya, too, like music, dance, Alaṅkāra, stage, construction, metres, prosody.

When Bharata's N.Ś. proved too elaborate for use, necessity for short compendium was felt and which was fulfilled to a large extent by the Daśarūpaka of Dhanañjaya. In his Daśarūpaka<sup>32</sup> Dhanañjaya claimed to follow Bharata precisely stating that his work is the concise form of Bharata's Nāṭya-veda in his own words. We shall see how far Dhanañjaya is justified in his claim? Did he



exactly follow Bharata or some other work or to what extent did he follow Bharata and how did he interpret Bharata's text? Some of the differences that we find in the works of Dhanañjaya and Bharata are due to the differences in the readings of the Nāṭyaśāstra itself. G.O.S. eds. have mostly followed the text adopted by Abhinavagupta, and his text differed from the texts used by others, as this very fact has been carefully shown by M.R. Kavi<sup>33</sup> in his introduction of the second volume of N.Ś. Vithyaṅgas are given in Abhinava's text in Ch. XVIII so also in G.O.S. ed. in the same chap. under the treatment of Vithī itself, while in one of the texts, that is, in bha MSS it is given in Bhārativṛtti in Ch. XX, and perhaps Dhanañjaya followed the same recension as he gives Vithyaṅgas in his Daśarūpaka in discussing Bhārativṛtti.<sup>34</sup> Abhinava reads the Lāsyāṅgas<sup>35</sup> in the Sandhyaṅga, Ch. XIX, and Dhanañjaya defines them in the treatment of Bhāṇa. This shows that Dhanañjaya followed a different MS than that used by Abhinavagupta, though according to M.R. Kavi<sup>36</sup> both Dhanañjaya and Abhinavagupta followed A set.

After Bharata's Nāṭyaśāstra some works were written upto the time of Dhanañjaya but they were more or less on poetics in general. The works written between the interim period concentrated their attention upon poetry and incidentally touched upon the principles of Dramaturgy. Only Rasa was touched upon by almost all the Canonists. The works written in between on dramaturgy are not available, so after Bharata's N.Ś. Daśarūpaka marks the second Hall mark in the field of dramaturgy proper and like Bharata's N.Ś. It has been followed and quoted by the later writers, playwrights, critics and commentators widely. Because of its conciseness, it has been preferred to Bharata's N.Ś. by some of the Western scholars. The greatest characteristic of Daśarūpaka is that it is compact and deals only with the topics relevant to Dramaturgy or Nāṭya only. No extraneous material is available there.

#### **Authorship of Daśarūpaka**

The Daśarūpa or Daśarūpaka a Treatise on the ten forms of drama, one of the most important works on Hindu dramaturgy was composed by Dhanañjaya, son of Viṣṇu, in Malava in the last quarter of the tenth century A.D., during the reign of Vākpatirāja II or Muñja (974-95). The monarch's name is given by Dhanañjaya<sup>37</sup>



in his concluding stanza. As is evident the work takes its name from the ten primary forms of drama which constitute the subject matter of Ch. XVIII (G.O.S. ed.) of Bharata's Nāṭyaśāstra and it also brings in a few other relevant matters scattered over other parts of the N.Ś.

### Scope and Importance of the Dasharūpaka

Haas<sup>38</sup> writes in his introduction that in the Daśarūpa Dhanañjaya presents, in the form of a brief manual, the Rules of Dramatic composition originally laid down in the great compendium of Hindu dramatic science, the Bhāratīyanāṭyaśāstra. That monumental work, although regarded as authoritative and even invested by tradition with the character of semi-divine revelation, was altogether too cumbersome for ordinary use and had the additional disadvantages of diffuse and a somewhat unsystematic arrangement. From the point of view of the dramatist, particularly, it was unsatisfactory, since the purely dramaturgical portions were submerged in a mass of histrionic and general prescriptions. While Haas, Keith and M. Krishnamachariar praise<sup>39</sup> Dhanañjaya for this, M. Ghosh<sup>40</sup> regards it as a shortcoming. He writes 'but Dhanañjaya carried too far the work of his abridgment and left out quite a number of important matters. The special stress which he lays on the literary aspect of drama by his exclusion of its histrionics and other technical sides, very clearly indicates the general decadence of the study of the subject at the time. It becomes clear from the above statement that M. Ghosh regards histrionics etc. as the essential parts of dramaturgy and hence he gives this view. Otherwise Dhanañjaya was not alone in following the Dramaturgical Principles. Even Abhinavagupta, as becomes clear from M.R. Kavi's<sup>41</sup> introduction, has fixed the limits of Nāṭya and rejected such matter as strictly belongs to the province of music and dancing arts. Even the passages which were said to possess wider significance to include graces and flourishes in gīta and Nṛtya, were explained by Abhinava to apply only to Nāṭya.

Dhanañjaya adheres for the most part to the terminology and definitions of Bharata, except to a little extent in the classification of heroines and treatment of Śṛṅgāra. As we will show further, the other variations and deviations between the two works are not of any special significance and are few in number. Often the variations found in Dhanañjaya are largely due to differences



found in Bharata's original MSS. But there was a basic difference in their approach to the subject, it cannot be denied and this is seen in their treatment of plot and Hero. The excellence of Dhanañjaya's presentation and its convenient form gave the Daśarūpaka a prominence that it has retained to the present day. As a compact exposition of the dicta of the Bhāratīya Nāṭyaśāstra, it largely superseded that work, which seems to have become rare with the passage of time. And if there were other works on dramaturgy, they have been eclipsed by the Daśarūpaka of Dhanañjaya. Its importance is further attested by the numerous citations<sup>42</sup> of its rules, and allusions to them in later rhetorical and dramaturgical treatises and in the commentaries on the Sanskrit plays. For example in Pratāparudrīya we find quotations from Daśarūpa, and the Sāhityadarpaṇa not only refers to the Daśarūpa, and criticises some of its statements but bases its treatment of dramaturgy to a great extent on Dhanañjaya's work and repeats verbatim or with minor variations a large number of its sections.

### **Style and Method of Treatment**

In style the Daśarūpaka is extremely condensed and avoids all formulaic 'padding' except where it is absolutely required by the meter,<sup>43</sup> for example 'atha Lakṣaṇam', 'Lakṣaṇam Ca Praṇīyate'. In many cases, however, brevity is attained at the expense of clearness, and not a few definitions would be absolutely obscure<sup>44</sup> except for the help to be derived from the commentary and the parallel passages that are to be found in other dramaturgical and Rhetorical treatises. This is especially the case where only a single word is used to explain the meaning of a technical term, as often happens in Book I, in the treatment of dramatic structure. To illustrate we may take his definition of Paryupāsti, 'Paryupāstiranunayaḥ', his definition of Abhūtāharaṇa, 'Abhūtāharaṇam Chadma', his treatment of Arthaprakṛtis, his definition of Bindu, his statement about the killing of the principal hero, about the variety of Nāṭikā etc. In his definitions of technical terms Dhanañjaya occasionally resorts to the etymological<sup>45</sup> explanations, on the supposition that the root of a word or its component parts will give a satisfactory idea of its meaning and application. As a typical example may be cited the treatment of the word 'Ādhikārika, in book 1. Analytic in the character is the definition of the term 'Vyabhicārin, other examples of etymological interpretation are



also found at places. Fondness for minute and often futile classification and subdivision is in evidence throughout the work but is best exemplified in the classification of Hero and Heroines, of the Erotic sentiment, of the Vastu.

### Subject matter

Four books of Daśarūpaka treat respectively, of the subject matter; the first with plot, i.e. Vastu, the second with the Hero (Netā), heroine and other characters, in other words characterisation, the language and Diction of the drama, and the styles of procedure, the third with prologue, and different forms of drama; and lastly the fourth with the sentiment (Rasa) and its constituents and its production. Thus, roughly, we may say that according to Dhanañjaya the essential Dramaturgical principles are Vastu or plot, Netā or characterisation, Language and Diction and styles of procedure, the prologue and introduction of the play; and the sentiment.

### AVALOKA COMMENTARY AND OTHER COMMENTARIES

As the Bharata's Nāṭyaśāstra is intelligible in the light of Abhinava-bhārati of Abhinavagupta, in the like manner, Daśarūpaka is intelligible only in the light of its running commentary, Avaloka. In most of the MSS the Daśarūpaka is accompanied by a Sanskrit commentary, in prose, entitled, 'Daśarūpāvaloka' or examination of the Daśarūpa. The Avaloka commentary is ascribed to Dhanika, son of Viṣṇu and an officer of king Utpalarāja who is none other than Muñja, the patron of Dhanañjaya. Dhanika was probably Dhanañjaya's brother unless as some say Dhanika and Dhanañjaya are one. The identity of the two writers is suggested by the fact that later<sup>46</sup> writers ascribe passages of the Daśarūpa itself to Dhanika and that without the commentary the work is in a sense incomplete. Haas<sup>47</sup> has also cited this view of others and also refers to Wilson's theatre of Hindus and Levi's journal Asiatique. He writes further, 'but on the other hand there are in the commentary a number of indications of a difference in authorship. For example, Dhanika<sup>48</sup> gives two possible interpretations of the text of 'Sukhārtha' and in 'tyajyām āvaśyakam na ca' his explanation seems to read a technical meaning into an apparently simple line. In place of 'bhedaḥ' used by Dhanañjaya, Dhanika uses 'aṅgāni'. As both<sup>49</sup> declare themselves as sons of Viṣṇu, it may be concluded



that Dhanika, the author of *Avaloka* was some contemporary of Dhanañjaya and was his brother, who collaborated in the production of the work.

In the opinion<sup>50</sup> of A.B. Keith and George C.O. Haas, the *Avaloka* commentary might have been completed after Muñja's death, approximately towards the end of the tenth century as the work contains a quotation<sup>51</sup> from Padmagupta's 'Navasāhasānkācarita' which was written after 995 A.D. in the reign of Sindhurāja. Dhanika often quotes stanzas<sup>52</sup> of his own in Sanskrit and Prakṛta in his commentary, as illustrations of Dhanañjaya's definitions, and from the seven couplets quoted in his commentary it appears that he composed a treatise on poetics, entitled *Kāvyanirṇaya*, of which nothing further is known.

Although professedly an aid to the understanding of the text, the commentary leaves much to be desired and is not nearly so helpful as the average work of its kind. Sometimes, it explains a very simple and clear statement, often on the other hand, it does not clarify obscure words and phrases and whole sections are occasionally dismissed with the single word 'spaṣṭam'. Even where Dhanañjaya's definitions of technical terms are illustrated by means of examples from Sanskrit literature, the absence of further explanation sometimes leaves the exact meaning in doubt. Though the charge of Haas is true to a certain extent and as we will show further in our respective chapters, Dhanika sometimes confuses the matter, and sometimes he does not offer any explanation where he ought to, especially this is the case in Book 1, yet his commentary is indispensable and it helps us a lot in understanding the meaning of Dhanañjaya's otherwise short and pithy sentences. Sometimes we could not even guess the meaning of Dhanañjaya if Dhanika would not have offered us help. The real merit of Dhanika's *Avaloka* lies in the occasionally lengthy discussions of disputed and obscure points as in the Book four on sentiments and in his collection of illustrative quotations, many of which are valuable in obtaining a clear conception of the principles of Sanskrit Dramaturgy. In his explanation of rules, stated by Dhanañjaya, Dhanika not only refers to scenes and situations of the principal Sanskrit dramas but also quotes such passages as will serve to illustrate the matters under discussion. He quotes not only from dramatic works but also from other fields of literature, particularly from the sententious poetry and the so called *Kāvya* productions



like that of Māgha and Kālidāsa. Occasionally also he corroborates his statements by an excerpt from the Bhāratīya Nāṭyaśāstra or some other technical work. Some of the quotations occur more than once, being used as illustrations of two or sometimes three, different statements. Besides referring to actual dramatic works, Dhanika makes mention also of legends and stories on which plays were based.

### OTHER COMMENTARIES

There are other commentaries<sup>53</sup> also by Nṛsiṃha; Bahurūpamiśra, Pāṇi or Devapāṇi, by Kṣonidhara Miśra and Kūrvīrama. As we are not concerned with these, we won't go into their details here.

#### Edition of Daśarūpa

The earliest ed. of the Daśarūpa is that of Fitzedward Hall, published in 1865 in Bibliotheca Indica. After Jivānanda Vidyāsāgara's ed. in 1878, another reprint of Hall's text prepared under the supervision of Kashinath Panduraṅg Parab was published by Nirṇaya Sāgar Press of Bombay in 1897. Haas published his Daśarūpa with transliteration of the text and notes in 1912. We have depended on Daśarūpaka of Dhanañjaya with Avaloka, commentary of Dhanika; the Chawkhamba Sanskrit Series ed. 1967, which is edited by Dr. Bholā Śankar Vyāsa. The number of the Kārikas and page numbers refer to this ed. only. We have also consulted the Daśarūpa ed. by George C.O. Haas, published by Motilal Banarasidass, 1962.

One point should be borne in mind at the outset that while we do not know the literature and the authority on which Bharata's rules were set, in the case of Dhanañjaya we know that he had before him the best dramatic literature of Sanskrit available upto that time. So his views must have been modified by looking at the plays available at his time. As both the works, Bharata's Nāṭyaśāstra and Dhanañjaya's Daśarūpa cannot be understood completely without the help of their commentaries, and as Abhinavagupta's Abhinavabhāratī and Avaloka of Dhanika render immense help in understanding the respective works on which they are written, the need for their comparative study arose. Both the commentaries are somewhat contemporaneous. So also it becomes essential to study them comparatively and to know how far both the commentators differed in their views and their approach. We



have tried to ascertain how successfully, they commented, how they deviated from their originals, and how they differed. As the study of commentaries would have been incomplete without the text, we have also tried to look how far Dhanañjaya followed Bharata, what innovations he made, and where he deviated from his declared source.

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## ESSENTIAL ELEMENTS OF SANSKRIT DRAMA

In the Greek theory of Drama or Western theory of drama, Aristotle<sup>1</sup> mentioned six parts of a Tragedy which determine its quality – namely ; Plot, Character, Diction, Thought, Spectacle and song. Now these six parts were accepted as the six elements of drama.

In Sanskrit Dramaturgy we do not find any express mention of the essential elements of drama. Dhanañjaya<sup>2</sup> mentions three elements, namely, Vastu, Netā and Rasa in his Daśarūpaka which distinguish a kind of play from the other kinds. These three elements were accepted as the essential elements of a play. We do not find any consensus of opinion about the elements of drama either in Western theory or Sanskrit theory. Roughly, plot, characterisation, Dialogue, Moral or Message and the stage direction are accepted as the elements of a drama.

Though in the works of Sanskrit Dramaturgy the essential elements of drama have not been enumerated, yet we may infer them from the plays in practice and the treatises of Bharata and Dhanañjaya.

The first element to be noted about drama is that it is to be represented on the stage. It is visible<sup>3</sup> and this distinguishes it from other forms of poetry. This fact has been equally stressed by Bharata and Dhanañjaya, as Bharata writes, 'we desire that type of entertainment which will be visible and audible both'. In the words of Dhanañjaya 'It is called Rūpa because it is seen'.

The second point to be stressed is that drama should have the element of entertainment.<sup>4</sup> To please is its basic purpose, and this is verified by Bharata and Dhanañjaya both. We see that every



type of play whether it is serious or comic, supernatural or realistic, entertains us. This element of pleasing the audience has been in consideration of every play-wright.

Let us now regard Nāndī as the first essential element of Sanskrit drama, because no Sanskrit play begins without offering a prayer to gods and asking their blessings. We may say, rather, almost all the plays begin with an invocation to gods in one way or the other. It is also confirmed by the statement of Bharata,<sup>5</sup> when he writes 'first I have made Nāndī consisting of words of blessings, having eight padas. Nāndī (Benediction) is so called because it must always include the blessings of gods, Brahmins and kings. It should be recited in medium tone, consisting of eight or twelve padas.

We may take up the second essential element to be introduction. Before the actual commencement of the subject-matter of the play, an introduction is found in almost all the plays, though it may be very brief or lengthy. It may be composed by the poet or the Sūtradhāra. In introduction a brief account of the poet, and his work is given; the subject-matter is suggested figuratively by employing the aṅgas of Vithī or the talk between the actors. In introduction the curiosity of the audience is aroused. Bharata gives elaborate rules for introduction in his discussion of Pūrvaraṅga. In the opinion<sup>6</sup> of Bharata and Dhanañjaya, after the performance of ceremonies of Pūrvaraṅga, another Actor, in the manner and dress alike to Sūtradhāra enters the stage and makes proper introduction for establishing the play at hand. He is in the form of divine or mortal or both as suited to the subject-matter of the play; he pleases the audience with the sweet worded stanzas, and, then, after lauding the poet and his work, he hints at the subject-matter in hand in various ways, and, then, he goes out after introducing the play at hand. This applies not only to Sanskrit dramas but other dramas also. We find prologue in Western dramas too.

The third essential element we may take to be that the subject-matter in Sanskrit dramas is broadly divided into two: (a) to be represented on the stage, (b) to be indicated. It is not possible to represent all the matter on the stage. There is some portion of the story in each play, knowledge of which is essential for the link of the story. There are some incidents which have either happened in the past or distant lands, and it is not possible to show them all on the stage. Then there are some actions essential but not good



enough to be shown on the stage. All such matter is indicated by various devices. In Sanskrit dramaturgy, *Arthopakṣepaka*<sup>8</sup> is the technical name to indicate all such extraneous matter. To indicate the matter, *Viṣkambhakas* and *Praveśakas* or five kinds of *Arthopakṣepakas* are used. *Bharata* and *Dhanañjaya* both have given rules about the matter to be indicated<sup>9</sup> and ways of indicating it. The most essential fact about this is that death<sup>10</sup> of the hero is never shown in Sanskrit plays. Besides Sanskrit plays, in Western drama also, techniques were employed for the matter to be indicated.

The matter to be directly shown was divided into Acts.<sup>11</sup> Whatever was interesting, leading to sentiment, involving Hero and his actions, or persons related to him, sweet, and having *Bija* and *Bindu*, was shown into Acts as *Bharata* and *Dhanañjaya* have mentioned this and we find this in plays also. All the characters made their exit at the end of the Act. In English the plays are divided into acts and scenes, and the characters exit at the end of the Act.

The next most essential element, and without which no play can be constructed, is plot or the subject-matter. Aristotle gave it the top priority. In Sanskrit also, it was regarded as the body of the drama. And in the plot there are three essential elements, without which no drama will be complete. In a play, *Avasthās*<sup>12</sup> are very essential; every action of the play, leading to the attainment of final aim, must have these five stages in the order narrated, both in the views of *Bharata* and *Dhanañjaya*. These *Avasthās* are five in number; Beginning, Effort, Possibility of attainment, Certainty of attainment, and the attainment of the *Phala*. In the short plays all the *avasthās* may not be found for example in the one act plays of *Bhāsa* like *Ūrubhaṅga* and *Dūtavākya* all the five *avasthās* are not available. But then *Bhāsa* has not strictly followed *Bharata*.

Another essential element of the play is *Arthaprakṛtis*. Though their number is stated to be five, yet all may not be present in a play. But the *Arthaprakṛtis* will be there alright. These *Arthaprakṛtis*<sup>13</sup> stated by *Bharata* and *Dhanañjaya* include *Bija*, *Bindu*, *Patākā*, *Prakarī* and *Kārya*. *Patākā* and *Prakarī* may not be found in every play but *Bija* and *Kārya* will essentially be present in each play. *Arthaprakṛtis* are the means in realising the object of the *phala*.



After these two, Sandhis are the third essential element of the plot of the play. A play is divided into Sandhis following the stages. Though Sandhis<sup>14</sup> are stated to be five, but plays may be lacking in them, and not having all the complete Sandhis, due to necessity of the play. Bharata and Dhanañjaya state five Sandhis : Mukha, Pratimukha, Garbha, Vimarśa and Nirvahāṇa. Mukha and Nirvahāṇa are found even in one act plays. Thus these three—Avasthās, Arthaprakṛtis and Sandhis are the basic elements of the plot of a play, though there may be variation in their number, and yet a play without them would be incomplete.

After plot comes the characterisation. It is also one of the most essential elements of a drama. A plot presupposes characterisation because the story of Vastu involves the characters. Plot consists of incidents and incidents cannot occur in vacuum, so characters are developed to make a story come to life. In Sanskrit 'Hero' includes all the characters, it should be understood to mean characterisation. 'Hero' includes heroine, her assistants, messengers, his assistants and his retinue. In Sanskrit there are imagined three<sup>15</sup> varieties of characters depending them on the three fold human nature, i.e., (a) Uttama or Best (b) Madhyama or middle and (c) Adhama or low. In Sanskrit dramas we find a large variety of characters. Dhanañjaya regards 'Netā' as the distinguishing element of the play. In modern western plays much importance has been given to characterisation.

After characterisation, we come to the foremost essential element of the Sanskrit drama and that is Rasa or sentiment. In Sanskrit theory and practice its importance has been fully recognised. Its force has been accepted by western critics also. It holds a unique position. Rasa or sentiment is the soul or core of a play. It is rather the first principle of Sanskrit drama, and about it Bharata<sup>16</sup> says 'No Artha' proceeds without Rasa. In seeing the enactment of a play, the spectator feels a sort of delightful aesthetic experience, unique in itself, under the influence of which his soul is elevated from the mundane reality of the world, and his soul relishes an experience totally different from the worldly experience. We may define it, roughly, as the emotional impact on the mind of the spectator. There are generally recognised eight sentiments in Sanskrit Dramaturgy but there may be more. Each play has one sentiment dominant in it and the other subservient to it. The sentiment<sup>17</sup> depicted in the play is aroused in the heart of the



spectator, through the configuration of Vibhāvās, (Determinants), Anubhāvās (consequents) and Vyabhicārins (Transitory psychological states).

The permanent psychological states, present in almost all human beings, play a vital role in the arousal of the sentiment.

Now the arousal of the sentiment is mainly dependent upon the successful production of the play. The production is closely related with Vṛttis. The Vṛttis are the modes of behaviour or styles of procedure. There are recognised, generally, four Vṛttis,<sup>18</sup> namely Sāttvati, Bhāratī, Kaiśiki and Ārabhaṭi in Sanskrit Dramaturgy. A play may have any one of these Vṛttis or may have more than one. The Vṛtti in the play will be dependent upon its respective sentiment in the play. So as sentiment or Rasa is the most important element of the drama, in the like manner, Vṛtti becomes also an important essential element of the play, as it is closely allied with sentiment.

On the one hand, Vṛtti is related with the sentiment, on the other hand, it is closely related with the four types of representation,<sup>19</sup> recognised in Sanskrit Dramaturgy. In Sāttvati, the Sāttvika Abhinaya is prominent; in Bhāratī, the representation of words or Vācīkābhinaya is prominent; in Kaiśiki, the Āhāryābhinaya is prominent and in Ārabhaṭi the āngika or the representation of limbs is dominant. All these four Vṛttis consist of the representation of words and limbs. With the help of four types of Vṛttis and four types of representation, the play is enacted and produced on the stage, and these two elements help in the enjoyment of the play and in the enjoyment of its important element, i.e., Rasa.

After these, comes the element of dialogue or speech. Dialogue or speech is an essential element of the drama, because it is through speech that the characterisation finds its expression. In Sanskrit Dramaturgy and Drama, there are various modes<sup>20</sup> of speech. Dhanañjaya<sup>21</sup> has divided all the subject-matter of the play into three, keeping in view the element of speech. This three-fold division is 'audible to all, audible to the limited and not audible.' The speech audible to certain persons is again of two kinds, Janāntika and Apavārita. There is a slight difference between these two. In Janāntika<sup>22</sup> a particular position of the hand is made, called tripatākā. In Sanskrit drama, there is also another popular technique of speech, often used in dramas called, 'Ākāśabhāṣita' or 'speech made in the void or vacuum'. In this technique a character utters questions and answers supposing another character to be



present but not really present, and the speaker is shown as facing the sky. 'Inaudible or 'aśrāvyaṃ' is that speech which a character utters to himself and which is not supposed to be heard. This 'Svagatabhāṣaṇa' or speaking to oneself is essential to reveal the inner thought or emotion or certain idea passing through the mind of the character concerned, and so the dramatist has to resort to this technique. We also find this mode of speech employed in English and other Western dramas in the form of soliloquy. In the element of speech we may include the text or recitation<sup>23</sup> of the play. In Sanskrit dramas both the 'Saṃskṛta' and 'Prākṛta' recitations are used in the plays as the need be. In dialogue or speech of the characters Sanskrit dramas freely employ prose and verse equally well. Although not so much important, yet we may include modes of address also in speech.

After speech last but not the least important element is Bharata-Vākya or the concluding stanza of the Sanskrit drama. Though we do not find any separate mention of it either in the Nāṭyaśāstra of Bharata or in the Daśarūpaka of Dhanañjaya, yet it is mentioned as a subdivision<sup>23</sup> of the last segment, i.e., the Nirvahaṇa Sandhi, in which a wish for the well-being of the nation, or the people, is expressed. We find almost every Sanskrit play ending with Bharatavākyaṃ or 'Praśasti'; resembling to it is found the epilogue in Western plays.

So in brief we may say that, Prologue or Prastāvanā, including Nāndī, Prarocanā and Āmukha, division of subject matter into two, Acts and Arthopakṣepakas or in other words, worth representation and not worth representation, Plot or Vastu including Avasthās, Arthaprakṛtis and Sandhis, Netā or characterisation including all types of characters, Rasa or sentiment, and related with it Vṛttis and Abhinaya or representation, speech or dialogue and the Epilogue including Kāvyaśāmbhāra or attainment of phala and Praśasti, the prayer for the general well-being, are the essential elements of Sanskrit drama. Without them a Sanskrit drama seems to be incomplete. Though not expressly mentioned in any work of Sanskrit Dramaturgy as such, yet they may be regarded as the elements essentially present in Sanskrit drama, and these elements include the essential elements of Western drama also.



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5. पूर्वं कृता मया नान्दी हं, याशीर्वचनसंयुता ॥  
अष्टांगपदसंयुक्ता विचित्रा वेदनिर्मिता ।  
आशीर्वचनसंयुक्ता नित्यं यस्मात्प्रयुज्यते ।  
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥  
सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः ।  
नान्दी पदैर्द्वादशभिरष्टभिर्वाप्यलंकृताम् ॥  
भ., ना, शा., अ. 1, का. 56, 57: अ. 5-का. 24, 104
6. Bharata, N.Ś., Ch. V, k. 162-169 ; Ch. XX, k. 30, 31  
Dhanañjaya, D.R., Book III, 2-8, 21, 22
7. द्वेषा विभागः कर्तव्यः सर्वस्यापीह वस्तुनः  
सूच्यमेव भवत् किञ्चिद् दृश्यश्रव्यमथापरम् ।  
घ., द. रू., प्रथम प्रकाश, 56, 57 ।
8. अर्थोपक्षेपकैः सूच्यं पञ्चभिः प्रतिपादयेत् ।  
विष्कम्भचूलिकाकास्याकावतारप्रवेशकैः ।  
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12. Dhanañjaya, D.R., B. I, 19  
संसाध्ये फलयागे तु व्यापारः कारणस्य यः ।  
तस्यानुपूर्व्यां विज्ञेया पञ्चावस्थाः प्रयोक्तृभिः ॥

प्रारम्भश्च प्रयत्नश्च तथा प्राप्तेश्च संभवः ।  
नियता च फलप्राप्तिः फलयोगश्च पंचमः ॥

भ. ना. शा, अ-19-7, 8

13. Bharata, N.Ś., Ch. XIX, 20-21, Dhanañjaya, D.R., B.I, 18.

14. Dhanañjaya, D.R., B. I, 22-24.

पूर्णसन्धिश्च कर्तव्यं हीनसन्ध्यापि वा पुनः ।

नियमात् पूर्णसन्धिं स्याद्धीनसन्ध्यथकारणात् ॥

भ., ना. शा., अ. 19, का 17, 37

15. समासतस्तु प्रकृतिस्त्रिविधा परिकीर्तिता ।

पुरुषाणामथ स्त्रीणामुत्तमाधममध्यमा ॥

भ., ना. शा., अ. 24-का. 1

व्येष्ठमध्याधमत्वैर्न सर्वेषां च त्रिरूपता ॥

तारतम्याद्यथोक्तानां गुणानां चोत्तमादिता ॥

ध., द. रू. प्र. 1, का. 45, 46

16. Bharata, N.Ś., Ch. VI, p. 272 'Na hi resāḍṛte Kaścīdarthaḥ pravartate'.

17. Bharata, N.Ś., Ch. VI, p. 272, Dhanañjaya, D.R., B. I, 7, B. IV, 1

18. तद्वयापारात्मिका वृत्तिश्चतुर्था ।

ध., द. रू., द्वि. प्र. 47-62

नाट्यवेदसमुत्पन्नावाङ्गाभिनयात्मिका

एवमेता बुधैर्ज्ञेया वृत्तयो नाट्यसंश्रया ।

भ, ना. शा., अ. 1, का. 41, 42, अ. 20, 24-74

19. Bharata, N.Ś., Ch. VIII, 9-10

20. *Ibid*, N.Ś., XXV, 86-94

21. Dhanañjaya D.R., B. I, 63-67

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## THE TEN FORMS OF SANSKRIT DRAMA

Bharata<sup>1</sup>, the earliest extant author on Sanskrit Dramaturgy, uses the word 'Daśarūpavikalpanam', while discussing the divisions of Sanskrit drama into ten forms. This seems to have inspired Dhanañjaya, the next important author in the line, to designate his treatise as 'Daśarūpakam'.

Abhinavagupta<sup>2</sup>, the famous exponent of Bharata's Nāṭyaśāstra, takes the compound 'Daśarūpavikalpanam' as a genitive Tatpuruṣa one and explains it 'Daśānām Rūpakāṇām Vikalpanam', including under the term 'Daśarūpa' not only the matter which is to be presented on the stage but also the works which contain that matter. In his opinion the view of those persons who take 'Daśarūpam' to mean Kāvyaṃ and who try to exclude other forms and interpret it as the assumption of characters etc. is just being laborious. Other forms arising out of the combination of major ten forms, such as Rāsaka, Toṭaka, Saṭṭaka etc. mentioned by Kohala can be understood as subdivisions on the model of Nāṭikā and need no separate mention.

The term 'Rūpa'<sup>3</sup> used in Daśarūpavikalpanam and Daśarūpakam has been explained by the commentator of Bharata and the author of Daśarūpakam identically. In their opinion it signifies the visibility of the subject matter. However, Dhanañjaya<sup>4</sup> goes one step further and explains the term Rūpaka to signify a thing where the visibility of the object to be witnessed by the audience is imposed or assumed by the characters, and, therefore, the works depicting that subject-matter are named as Rūpakas. While explaining the statement of Dhanañjaya, Dhanika<sup>5</sup> concludes that the terms 'Nāṭyam', 'Rūpam' and 'Rūpakam' are synonyms and refer to one and the same thing. These three terms also indicate the nature of the actions included therein.



Of course the view of Abhinavagupta is most logical and convincing. Rūpa means the matter which is seen by the eyes and the works containing that matter are called Rūpāṇi or Rūpakas. Dhanañjaya and his followers may be held right in holding Rūpaka<sup>6</sup> to be assumption only to this extent that as the matter which is seen, is represented by the actors, so the works containing that matter and represented by the actors are called Rūpakas. But it is only a subsidiary reason. The main reason in calling them Rūpakas is that they consist of the matter which is seen. We shall now deal with the number of the dramatic forms which has been mainly restricted to ten by the earlier dramaturgists. Bharata does not provide any reason for limiting Rūpakas to number ten. After describing two major forms, Nāṭaka and Prakaraṇa, he describes Nāṭikā which is a combination of the chief characteristics of the two major forms in a much abridged form. Despite this the number with regard to the major forms remains the same. It can safely be concluded by this treatment of Bharata that there might arise other minor forms as a result of the combination of major ones but they are not to be treated as independent forms.

Abhinavagupta<sup>7</sup> referring to the views of others about the number of Rūpakas who had tried to raise it, finally discards their views and abides by the dictum laid down by Bharata. Dhanañjaya and Dhanika are strict about it holding it to be tenfold only in its pure form as Nāṭikā is a mixed form. Following Bharata, Dhanañjaya and Dhanika also discuss Nāṭikā while enumerating the ten forms of the Rūpakas<sup>8</sup>. The ten forms have been distinguished from Dombī, Śṛigadita etc. which are supposed to be based on the emotional states (Nṛtyam) by Dhanañjaya. Dhanañjaya<sup>9</sup> maintains Nṛtya (Pantomime), based on emotional states, as quite different and in his view Nṛtya and Nṛtta are the auxiliaries in a Nāṭaka. Keith<sup>10</sup> approves the same view when he writes that further light is shown on the nature of drama (Nāṭya) by the discrimination of it from dance (Nṛtta) and mimetic art (Nṛtya) which united with song and speech serve to make up the drama. The dance is based on time and rhythm, the mimetic art is concerned with representing the feelings or emotions (bhāva) while the essence of the drama is the sentiment which it evokes in the spectator, a fact which places it on a higher plane than either of its handmaidens. But there may be dramas in which these auxiliaries take first place, and on this fact is based the distinction between the primary forms and the secondary



forms, i.e. Uparūpakas. Nāṭaka, Prakaraṇa, Aṅka, Vyāyoga, Bhāṇa, Samavakāra, Vithī Prahasana, Ḍima and Īhāmṛga are ten<sup>11</sup> primary forms.

Having recounted the names of ten forms Bharata<sup>12</sup> proceeds to discuss the essential constituent elements of these forms. He regards Vṛttis as the mother of all poetic works, from which the ten kinds of representational compositions are evolved with respect to their production. In his own words just as the musical notes (Svara) constitute scales (grāmas) due to the śrutis together with their Jātis, so the varieties of plays come into existence due to varieties of styles. The two major kinds, Nāṭaka and Prakaraṇa are made up of all the styles and they include varieties of situation. The other eight forms, Bhāṇa, Samavakāra, Vithī, Īhāmṛga, Utsrṣṭikāṅka, Vyāyoga, Ḍima and Prahasana should not include the graceful style.

Abhinavagupta<sup>13</sup> criticizes the views of those who apply this statement to Daśarūpa only and not to other poetical works. Abhinava maintains that although Vṛttis are like mothers of all poetic compositions, whether representational or non-representational, yet recognising their representational ability, the plays are said to be caused by Vṛttis, as they are made directly visible to the eyes. He further elaborates that to denote the peculiar characteristic it is stated that just as the Grāmas differ in music from the other Grāma, though the notes are common, because of their prominence, shortness, completeness or incompleteness, similarly Vṛttis being prominent or otherwise in the ten forms, one kind of play differs from the other kind. And the distinction of the Rūpakas is based on Vṛtti, being either complete in its aṅgas or lacking in them. From Nāṭaka and Prakaraṇa having complete Vṛttis and their aṅgas, are imagined other kinds of Rūpakas, lacking in Vṛttis or their aṅgas. The Rūpakas not narrated, here, may also arise. The particular ten Rūpakas, arising out of the Vṛttis are discussed here just to set the example. While Bharata and Abhinava accept Vṛttis as the basis of distinction of the forms of drama, Dhanañjaya and Dhanika hold Vastu, (subject matter), Netā (Hero) and Rasa (sentiment) as the elements<sup>14</sup> which distinguish one form of drama from its other forms. We shall now take up for our discussion the ten primary forms of drama one by one.



## NĀṬAKA

The foremost among the ten primary forms is Nāṭaka<sup>15</sup>. It is a full-fledged drama. Bharata<sup>16</sup> mentions its chief characteristics to be :

1. that its subject matter or Vastu is Prakhyāta, i.e. well-known far and wide.
2. Its Hero or Nāyaka is Prakhyāta, i.e. well-known and Udāta, i.e. exalted.
3. It deals with the character of the persons born in the family of royal seers and having divine protection.
4. It consists of many achievements, and properties of wealth, love etc.
5. It is rich in Acts and introductory scenes.
6. It deals with the behaviour of kings, caused by their joys and sorrows, consisting of actions variously revealing many sentiments and psychological states.
7. In Nāṭaka and Prakaraṇa there are five to ten Acts.
8. In a Nāṭaka Praveśakas or introductory scenes are employed for many purposes. Bharata also states the rules about the breaking up of the Acts in a Nāṭaka.
9. Battle, Loss of a Kingdom, death, siege of a city and such like things are not to be directly shown on the stage, they should be indicated through Praveśakas.
10. The death or killing of the leading Hero should not be devised either in Act or introductory scene, either his flight or capture or negotiation should be depicted.
11. In his opinion a Nāṭaka or Prakaraṇa should not contain a large number of attendants, in accordance with the sentiment. The men of action should be four or five and the action of the drama should be like the tip of a cow's tail, all the exalted situations should be placed at the end.
12. The last segment, Nirvahaṇa in all dramatic compositions should always contain the Marvellous sentiment.

This is in brief how Bharata has described the Nāṭaka. We shall now discuss the views of Abhinavagupta in this regard. In the light of Abhinava's<sup>17</sup> interpretation Nāṭaka depicts the subject-matter traditionally or mythologically well-known, which signifies



the character, the action and the place. The word exalted 'Udātta' should be understood to mean a Hero suitable for the Heroic sentiment and, therefore, all the four types of heroes, i.e. Dhīralalita, Dhīraprasānta, Dhīroddhata and Dhīrodātta should be understood by it. He does not accept the view of those, who, on the basis of Bharata's statement made at another place that Gods should be known as Dhīroddhata, kings as Dhīralalita, chieftains of army and chief ministers as Dhīrodātta, business men and Brāhmanas as Dhīraprasānta, consider Dhīralalita as the only fit Hero for the Nāṭaka. Abhinava forwards the argument that Janaka etc. or Rāma etc. are not Dhīralalita but Dhīrodātta and Bharata's general rule mentioned there about the three kinds of nature should not be applied in case of the special rule which clearly mentions Udātta and well-known person, born in royal family as the Hero of the Nāṭaka. His further view is that the divine should not be described as the leading Hero in a Nāṭaka, rather divine should be given subsidiary roles as Patākā hero or Prakāri Hero. In the case of divine, being the Hero, the draw-back will be that there will be difficulty in the mutual communication or rapport of the heart of the spectator. Though the heroine may be a divine one, like Urvaśī, because in that case, incidents involving her, are covered by the incidents of the Hero. In his opinion, the ultimate phala of a Nāṭaka should not be depicted as renouncing all and taking to asceticism. He provides the plea for the depiction of the actions of the kings because it impresses upon the audience a feeling of submission, through the manifold actions reflected in the histrionic representations of the actors. In his opinion, whatever causes distaste and obstructs the cognition of enjoyment should not be described in a Nāṭaka, and this is the reason that the behaviour of the contemporaries is not a fit subject for portrayal. Abhinava does not attach much value to the view of those persons who distinguish between the types of death and suggest that a particular type of death can be shown on the stage. In his own view death is equal in every situation and is not fit to be represented on the stage. Explaining the statement of Bharata, he widens the scope of 'Mahājanaparivāra,' including under it the action performed by many persons, or causing averse feelings in many persons. He has also quoted various interpretations of the 'tip of the cow's tail' phrase, some taking it to mean beginning with subtle events, others meaning by it some actions to be finished in the



beginning, some going upto Pratimukha, some upto Avamarśa and some reaching upto the end.

While in Abhinava's view gods are not fit to be the leading heroes of the Nāṭaka, in the opinion<sup>18</sup> of Dhanañjaya and Dhanika, in the principal plot of the Nāṭaka which is well-known, the hero may be a great king born in a renowned family or may be a god (Divya). Moreover, in the view of Dhanañjaya the Hero of a Nāṭaka is endowed with attractive qualities, is exalted (Dhīrodātta), glorious, eager for fame, a preserver of three Vedas, a ruler of the world, and has great energy. Dhanañjaya regards Nāṭaka as the root (Prakṛti) of other dramatic forms. In his view, after determining upon the beginning and end and its division into five parts, the sandhis should be broken into small sections. Those Aṅgas should be employed which are not inconsistent with the main plot. Though Bharata has not mentioned any rules about the sentiment, Dhanañjaya, in mentioning them, becomes more assertive. One sentiment either the Heroic or the Erotic, should be the principal sentiment, and it should be furthered by means of consequents, determinants, the permanent state and the transitory states, occasionally taken up and dropped. Neither the subject-matter should be made disconnected too much by the excess of sentiment, nor the sentiment be overwhelmed with matters relating to the subject-matter or its embellishments. Dhanañjaya follows Bharata in recommending Marvellous sentiment in the conclusion, and in forbidding unpleasant situations to be represented on the stage. He also abides by Bharata in the exclusion of the death of the leading Hero, but he adds, whatever is necessary should not be left, which is interpreted by Dhanika as that the killing of the leading hero should not be indicated through Praveśakas also and the offerings to gods, ancestors etc. should be done somewhere, if necessary. Dhanañjaya and Dhanika followed Bharata in respect to the description of Acts etc. Though it is not mentioned by Bharata but in the line of Abhinava, Dhanañjaya makes it a rule that whatever in it (i.e. in the original story) is at all unsuited to the character of the hero or inconsistent with the sentiment is to be omitted or to be arranged in some other way. To take Dhanika, as for example the killing of Vālin by deception is left out by Māyurāja in Udāttarāghava ; in Mahāvīracarita, when he comes to kill Rāma, inspired with the love of Rāvaṇa, is killed by the later and thus devised otherwise. Or to take a better example, Kālidāsa in his Abhijñānaśākuntala envelops



the forsaking of Śakuntalā with the curse of Durvāsā, thus exalting the character of the Hero, and not putting the blame upon him.

When we scrutinise the precepts of Bharata and Dhanañjaya and their commentators, one fact is limelighted that a commoner has no place to be the Hero of a Sanskrit Nāṭaka. Kings were recommended to be the heroes of a Nāṭaka, because they being above us, the common level, their joys and sorrows appeal more to the heart. Persons, belonging to a higher rank, raise us from our common level and ordinary life, and liberating the audience from the sordid reality take them to the realm of poetry. It is also right that the Hero of a Nāṭaka should be well-known and belonging to the past, because, then, the undesired feelings like jealousy etc. do not arise, which may in the case of heroes belonging to the present time. Most of the Sanskrit Nāṭakas follow the precepts of Bharata about the subject-matter and the hero. For example, all the three heroes in the Nāṭakas of Kālidāsa are well-known and exalted. In the Nāṭakas of Bhavabhūti, Rāma is the Hero who is a super-human being, rather a god incarnated in human form.

We find that in Sanskrit a Nāṭaka is the most complete form of drama. It is comprised of five Sandhis, Avasthās, Arthaprakṛtis. In addition, it also contains Episodes, Episodical incidents, Episodical indications, appropriate to the plot. It employs subdivisions of Sandhis and many other embellishments. In it all the sentiments, psychological states and actions find their way of expression. Its heroes are generally exalted, but there may be other kinds of heroes also. It deals with the character of kings, known far and wide, for their bravery, good qualities, and lineage. It is divided into Acts at least having five in number, conforming to five Sandhis. The matter not presentable is indicated through explanatory devices. Finally a Nāṭaka is complete in Vṛttis and other things.

### PRAKARAṆA

Bharata<sup>19</sup>, distinguishing Prakaraṇa from Nāṭaka, mentions that in a Prakaraṇa a poet devises (Prakurute) an original Vastu and Hero by his own intellect and works up its elaboration. In it a playwright constructs a plot with an original seed and a hero not coming out of Ṛṣis works to carry on the action. Whatever has been narrated about the subject-matter, phala, Vṛttis and their varieties



in respect of a Nāṭaka, is equally to be applied to the Prakaraṇa also. Another factor distinguishing it from Nāṭaka is that varied exploits of Brāhmaṇas, merchants, ministers, priests, officers of the king and leaders of caravan are depicted in it. He emphasises the fact that it does not have an exalted hero, nor it contains the divine character, nor the enjoyment of pleasures by a king and is mainly concerned with the men outside (the royal palace). A play of this type should include slaves, Viṭa and head of the banker's guild and should contain incidents arising from the attendance of courtezans as well as exploits of women of good family not very well-known. He uses the term 'Mandakulastrīṇām' which has been interpreted differently. In the family circle and discussion of family matters of a minister, head of banker's guild, Brāhmaṇa, priest, leader of caravan, a courtezan should not be present. If a prakaraṇa is having a courtezan as the heroine, her meeting with the women of good family should not be devised, and if having good women, then courtezans should not be there. Thus Bharata forbids the encounter of the two, but he modifies the rule and states, if out of necessity, their meeting occurs, then their language and manners should be kept undistorted. In Prakaraṇa, Viṣkambhaka should be employed by middle characters, adopting sanskritic speech and should be concise in matter like Praveśaka.

In Abhinava's<sup>20</sup> opinion the final object or the ultimate aim and the story leading to that aim is devised by the poet's inventive power. In it the story may be taken in its crude form, from other previous works, but the poet presents it more beautifully and skillfully with the help of his imagination. He follows Bharata in not commending an exalted hero for a Prakaraṇa and in his view, Brāhmaṇas etc. should not be depicted enjoying the pleasures appropriate to kings. He brings out the contra-distinction of Nāṭaka and Prakaraṇa more clearly when he writes that there is a slave in lieu of Kañcukīn, viṭa in place of Vidūśaka, Śreṣṭhī instead of Amātya. It contains the Śṛṅgāra caused by a courtezan and in it the actions of women born in good family are depicted in a small measure. He refers to the interpretation of his teachers also who take 'Mandakulastrīṇām' to mean the conduct of women born in mandakula (middle class), i.e., good families not very well known. In his opinion where the family matter, i.e. part of the Itivṛtta dealing with human object related to minister etc. is discussed, there a courtezan should not



be shown as the heroine. But in the case of *Viṭa* etc. as the heroes she can be the heroine in domestic matters also. He also excludes the meeting of the two. Thus two kinds of pure *Prakarāṇas* having women of good family as the heroines and having courtesan as the heroines are mentioned in the case of *Śreṣṭhī*, minister etc. It is *San̄kīrṇa* or mixed in the case of *Viṭa* etc. as it contains both a courtesan and woman of good family as the heroine. *Abhinava* makes *Bharata's* statement about their encounter more clear. In his view if the meeting of both is to be depicted, then both should be depicted with their appropriate language and conduct, as for example, the language of woman of good family is uncontaminated *Śauraseni* and *Sanskrit*, is that of the courtesan; the behaviour of respectable ladies is modest, while in a courtesan it is contrary. He accepts twentyone varieties of *Prakarāṇa*. Both<sup>21</sup> *Dhanañjaya* and *Dhanika* in line with *Bharata*, accept the action of the *Prakarāṇa* to be invented and taking place on earth and its hero to be either a minister or *Brāhmaṇa* or a merchant who is self controlled and calm, undergoes misfortune and has virtue, pleasure and wealth as his chief objects. All the rest, *Sandhis*, *Praveśakas*, *Rasa* etc. are as in the *Nāṭaka*. *Dhanika* adds that in *Prakarāṇa* the success of the object should be impeded with calamity. In *Dhanañjaya's* view the heroine of the hero in a *Prakarāṇa* may be of two kinds, the woman born in a good family and a courtesan. In some plays only the woman of good family is the heroine, in some the courtesan, and in some others both may be the heroines. The woman of good family stays indoors, so she is *Ābhyantarā*. i.e. she is the heroine at home; courtesan stays outside the home, so she is *Bāhyā* or public, and the two should not cross each other. *Bharata* and *Dhanañjaya* perhaps mean to say that in a *Prakarāṇa* a woman of good family is the heroine at home, and outside the home a courtesan is the heroine and the two should not cross their boundaries. Depending upon the heroines, the *Prakarāṇa* becomes of three kinds, the *San̄kīrṇa* (mixed) variety of *Prakarāṇa* abounds in rogues. *Dhanika* takes for the example of these three types, *Taraṅgadattā*, *Puṣpadūtikā* and *Mṛcchakaṭika*.

Thus see that by the consensus of all, the Hero of a *Prakarāṇa* is not of the exalted type and the subject-matter is devised by the poet's own imagination, or renovated, making it more powerful. The subject-matter being invented, a *Prakarāṇa* deals with the behaviour and conduct of middle class characters. In contrast



to Nāṭaka, it is not put on a celestial ground, rather it is a drama based on realistic grounds. No divine characters are to be presented in it. It deals with the human objects of worldly persons. Its heroine may be a woman of good family, or a courtesan or both. Generally, the two do not encounter each other, even if they do, they resort to their respective conduct and language. In other respects like Sandhis etc., it follows the laws of the construction of the Nāṭaka. It offers a larger variety of characters. We may agree with the views of Keith<sup>22</sup> that Prakaraṇa is a bourgeois comedy, a comedy of manners, of a rank below royalty.

### NĀṬIKĀ

Following the sequence enumerated before by Bharata, there ought to come the description of other forms of Rūpakas, but Bharata after describing Nāṭaka and Prakaraṇa discusses Nāṭikā as it arises from the combination of Nāṭaka and Prakaraṇa. Bharata,<sup>23</sup> after stating that the playwrights should make another kind of play, either well-known or devised as the case may be with the combination of Nāṭaka and Prakaraṇa, mentions the chief characteristics of Nāṭikā. In his opinion, it is distinct from the two—the Nāṭaka and the Prakaraṇa. Its plot should be invented; the hero should be a king. It should be based on an incident relating to music or affairs of the harem. It contains an abundance of female characters, has four acts, graceful gestures as its soul, well arranged constituents, many dances, songs and recitations and love's enjoyment. It should also be known to contain royal manners, anger and its pacification and pride, and should have hero, his queen, female messengers and the attendants as its dramatis personae.

Abhinava<sup>24</sup> agrees with Bharata and adds that it is arranged in Kaiśiki style and all the four aṅgas of Kaiśiki are completely well arranged in it. The enjoyment of love and the attainment of kingdom is the main phala in it. If the king's behaviour is depicted in respect to other heroines, then the anger, its pacification, cheating etc. should be depicted as pertaining to the first heroine. Female messengers are common to both (i.e. king and his queen). All other Sandhis and their aṅgas are like before, meaning like Nāṭaka and Prakaraṇa. Here Abhinava deviates from Bharata as the latter does not say anything about Sandhis.



Abhinava quotes others' views too. In the view of Bhaṭṭa Lollaṭa as quoted by him Nāṭikā has six padas. Śrīśaṅkuka enumerates it to be of eight kinds, because the queen and the maiden become of four kinds on the basis of well-known and not well-known and the two types of maidens, belonging to harem and music. In Ghaṇṭaka's view, this much is dependent on Nāṭaka that the hero should be a king, not that he must be well-known, hence due to that twofold difference other eight types become sixteen. Some others opine that its Vastu, being invented is taken from Prakaraṇa, its Hero, being the king, is taken from Nāṭaka. In the opinion of some Nāṭikā differs from Nāṭaka and Prakaraṇa. Nāṭaka may be taken to denote the 'Rūpakamātra'—that is to be represented, to show delicacy in it, it is termed in female gender. Thus, there may be Prakaraṇikā also, prominent in Kaiśiki where businessmen of the guild etc. may be the Hero. Unlike his usual manner Abhinava is silent here and does not defy the above views of others, so it may be inferred that he broadly accepted the many divisions.

Dhanañjaya<sup>25</sup> defines the Nāṭikā for the purpose of disposing of the other kinds of drama that are mixed. Dhanika<sup>26</sup> writes in his Avaloka that some people by a fallacious interpretation of Bharata's statement, accept Prakaraṇikā also, but that is wrong because its definition and characteristics have not been stated by Bharata. Moreover, there is the absence of distinction, because the characteristics of the two are common and the Vastu, Rasa and the Hero in Prakaraṇikā are not different from Prakaraṇa. Nāṭikā has been defined to show the rule that among the mixed plays, Nāṭikā should be devised. In Dhanañjaya's view, in a Nāṭikā Vastu is taken from the Prakaraṇa and the hero is taken from the Nāṭaka who is renowned and Dhīralalita; the principal sentiment is the Erotic with its various characteristics. Dhanañjaya may be said to follow Bharata as the latter has mentioned its Vastu to be invented, and its Hero a king and its having the characteristics of both Nāṭaka and Prakaraṇa. Though Bharata has not expressly mentioned that its Hero should be renowned and Dhīralalita, but elsewhere he has accepted a king to be Dhīralalita and Dhanañjaya mentions it expressly. Dhanika elaborates the point that the invented subject-matter is the characteristic of the Prakaraṇa, well-known king as the hero is the characteristic of the Nāṭaka. In the view of Dhanañjaya and Dhanika, if on the basis of the



number of females and the Acts to be employed in a Nāṭikā, the divisions are considered, then this would lead to innumerable varieties, and, therefore, it is advisable to limit the form of Nāṭikā to one only. Dhanika opines that by mention of it in feminine gender, abundance of women is justified in it, and its having four Acts is also justified because of the presence of Kaiśikī Vṛtti and the number of its aṅgas, and also because Avamaśa is scanty in it. Then Dhanañjaya mentions its special points to be that the elder queen is experienced, born of a royal family, grave, proud, and the meeting of the hero with another heroine is with difficulty and under her control. The heroine to be attained is like the queen, i.e. born of a royal family etc., and is inexperienced, divine in beauty and very attractive. The heroine comes near the hero because of her relation with the harem and the like; through hearing and seeing her, newly awakened passion of the hero arises in her in its regular stages; the hero in it is apprehensive through the fear of the queen. In the view of Dhanañjaya and Dhanika, Nāṭikā contains four acts having four aṅgas of Kaiśikī, each Act appropriately having the subdivisions of Kaiśikī. In mentioning the special points Dhanañjaya cannot be said as deviating from Bharata. What Bharata has mentioned in general that it contains the behaviour and the manner of the kings, Dhanañjaya elaborates that, making them special characteristics of the Nāṭikā. Dhanañjaya's description of Nāṭikās seems to be influenced by the examples of Harṣa's Nāṭikās. It appears that when he mentioned the characteristics of Nāṭikā, he had, obviously, before him the plays like Ratnāvalī and Priyadarśikā.

Of course, looking impartially, the description of Nāṭikā after Prakaraṇa among the ten major forms of drama, seems some what out of place and its name has not been mentioned when the names of ten forms have been counted. M. Ghosh<sup>27</sup> may be held right in his assumption in taking Nāṭikā as an interpolation, because Haas<sup>8</sup> also thinks its description out of place amidst the ten forms of drama. It becomes proved from Bharata's<sup>29</sup> own statement also when he says 'I have spoken briefly the characteristics of Nāṭaka and Prakaraṇa, next, now, I speak of Samavakāra with its characteristics'. But if it is an interpolation, it must have been inserted long before, because Abhinava has defended its description and has commented upon it. Abhinava and Dhanika hold the view that its description is to show other mixed plays. Thus,



Nāṭikā, while combining the characteristics of the two major forms, Nāṭaka and Prakaraṇa, is distinct from them. It has generally the king as the hero who is well-known, the story is either invented or innovated, and it contains generally queens and maidens. Queens are jealous and first, but ultimately they sanction the nuptial of the maiden with the Hero. It abounds in anger, its appeasement, intrigues, songs and dances and soft representation. It has for its object the attainment of a maiden accompanied with the gain of the kingdom. We may call it a Romantic comedy.

### SAMAVAKĀRA

Bharata<sup>30</sup>, now, discusses Samavakāra. In his view a Samavakāra should have exploits of gods and asuras as its subject-matter and its Hero a well-known and exalted. It is to consist of three Acts presenting three kinds of deception, three kinds of tumultuous action and three kinds of love. It abounds in twelve heroes, i.e. the number of heroes may reach twelve, and its duration is eighteen Nādikās. Bharata further discusses its arrangement of Acts and the distribution of Nādikās. The first Act should have a duration of twelve Nādikās (4 hours and 48 minutes) and should contain laughter, excitement, deception and Vithī. The second Act should also be similar having a duration of four Nādikās (one hour thirty six minutes), and the third Act should contain the conclusion of the subject having duration of two Nādikās (48 minutes). By Nādikā he means the half of a Muhūrta. The duration of Nādikā should be employed in the production of Acts in accordance with the Śāstra. He, further, elaborates that in composing such a play, the different Acts should be made to have different objects and these objects should be loosely related. Now he defines three kinds of excitement, three kinds of deception and three kinds of love. Excitement of three kinds may be caused by battle or flood (lit. water), storm (wind) or fire, and elephant at large, or by the siege of the city. The three kinds of deception that create joy or sorrow may be due to a devised plan, acts of gods (Daivavaśād), or that brought about by the adversaries. Three kinds of love to be presented through different actions are: that in relation to Dharma (duty), that related to Artha, i.e. actuated by material gain, and that related to Kāma, i.e. actuated by passion. When sticking to duty one's desired well-being is accomplished in many ways by regular austerities, it is to be known as Dharmasṅgāra. Artha Śṅgāra



is of various kinds because of its love for the gain of the different objects. *Kāmaśṛṅgāra* includes the education of a maiden and also gentle or excited love affair of a man with a woman. The metres, as stated by Bharata; to be used in *Samavakāra* have been interpreted differently. Following the simple interpretation Uṣṇik, *Gāyatrī* and other metres, complex in construction are to be employed in *Samavakāra*, while according to others they should not be used, *Sragadharā* etc. should be employed. Thus in the view of Bharata a *Samavakāra* should be composed having many sentiments.

Abhinavagupta<sup>31</sup> pleads for the taking up of *Samavakāra*. In his view, sequence is not for the purpose of counting and this sequence has been broken by the description of *Nāṭikā*. As in *Nāṭaka* and *Prakaraṇa*, there is abundance of production, so it is in *Samavakāra* because of the representation of 'Trivarga' (i.e. three human objects). Other forms of plays do not contain means leading to *Trivarga* as they are one Act plays, *Ḍima* has four Acts, but it has been described afterwards, its reason will be discussed later on. As the *Samavakāra* produces 'Trivarga' and contains many acts like *Nāṭaka* and *Prakaraṇa*, so its description with all its characteristics is appropriate after describing *Nāṭaka* and *Prakaraṇa*. Abhinava further opines that the term *Prakhyāta* has been used to exclude the gods and asuras who are not very well-known and who are described in story-books like *Bṛhatkathā* etc. and through imagination. Although gods are violent in comparison to man, yet in comparison to themselves on the basis of prominence of gravity (*Gāmbhīryam*), they have been stated to be exalted and the like. In his view each Act of the three Acts contains *Vidrava* etc., three in number. He refers to the difference of opinion about 'twelve heroes' mentioned by Bharata. In the opinion of some, each act contains twelve heroes, while in the view of others, there are four persons in every Act, Hero, his antagonist and their assistants, and thus they become twelve in three Acts and the number twelve is to denote the characters collectively, Abhinava follows Bharata in the arrangement of three Acts. He etymologically defines *Samavakāra* as the play where the object is scattered and connected. And the Acts in it are not interrelated to each other. He adds of his own accord, while interpreting three kinds of tumult, that three kinds of tumult include, tumult caused by inanimate, caused by the other, i.e. animates and caused by both. Water and wind are stated to exemplify the tumult caused by the inanimates. Elephant exemplifies



the tumult caused by the animates, and the siege of a city serves as the example of the tumult caused by both. His interpretation of the three kinds of deception is also somewhat new. He interprets the 'Vastugatakramavihita' deception as the deception wrought by intellect only, which is produced at the time when the agent who is to reap the fruit thinks over the ways and means and acts upon them, and in the process is deceived by the deceiver. But where the deceived person is himself guilty that deception is used by others. The third is caused by 'daiva' where it does not cause somebody's joy and other's sorrow and where the both (hero and the enemy) are equally engaged in phala but one is progressing, the other decreasing. Explaining the three kinds of Śṛṅgāra Abhinava adds that by the use of the locative case in 'Dharme', 'Arthe', 'Kāme', the cause and effect of three kinds of Śṛṅgāra is mentioned. Thus where in the attainment of the heroine Dharma is either the cause or the result to be attained, that is Dharmasṛṅgāra. Thus should be considered in the case of Artha and Kāma also. By Śṛṅgāra is meant the object of Śṛṅgāra. The doubt may be posed, how the desire for Artha is found in gods. In the opinion of some, it is possible in Gandharvas and Yakṣas etc., in the view of others gods may have the desire for that which is worth desiring.

Abhinava provides the reasons for its lack of Kaiśiki. Samavakāra lacks in Kaiśiki as it does not contain songs, dance etc. To support this statement, he refers to the view of his teachers, that Kaiśiki cannot be said to be present merely because of the presence of Kāma, as it is not possible in the persons of terrible nature. Abhinava concludes that persons of devout nature, devotees of gods get delight out of this type of production and the persons of not very keen intellect, like women, children and fools are enraptured by the depiction of tumult etc.

In the view of Dhanañjaya<sup>32</sup> and Dhanika, Āmukha should be done in Samavakāra in the manner of a Nāṭaka. Its vastu (subject-matter) is well-known, belonging to gods and asuras and it contains all the sandhis except Vimarśa. It has all the Vṛttis but Kaiśiki faintly developed. Dhanañjaya also mentions its twelve heroes, to be well-known and exalted, all of them attaining their Phala separately. It contains all the sentiments with much of the Heroic, as in the churning of the ocean. In its three Acts it presents three kinds of deception, three kinds of love and three kinds of excitement. Dhanañjaya follows Bharata in this respect and in mentioning



its sandhi etc., but he differs from Bharata when he mentions its twelve heroes to be well-known and exalted, and having separate object, because Bharata is silent over this point. Moreover, it does not become clear either from Bharata or Dhanañjaya or Abhinavagupta whether each Act is to present three kinds of deception, three kinds of love and three kinds of excitement, or each act should present one kind of love, one kind of tumult and one kind of deception.

Dhanañjaya deviates from Bharata in the arrangements of Acts. While Bharata mentions first Act having Prahāsana, Vidrava, deception and Vithī, and is silent over sandhis to be employed in it, Dhanañjaya mentions two sandhis in it (First Act). Bharata has defined Nādikā as half of the Muhūrtā, and Abhinava has used the term Ghatikā in place of Nālikā, Dhanañjaya defines Nālikā, as consisting of two ghatikās. He, following Bharata, also mentions briefly three kinds of deception : caused by the nature of the object, by supernatural acts (daiva) and by enemies. He further mentions in brief, the three types of Vidrava, resulting from the siege of a city, from a battle, violent winds, fires and the like. He agrees with Bharata in mentioning the three kinds of love. He forbids Bindu and Praveśaka in it, while Bharata is silent. In his view, one may employ aṅgas of Vithī in it, as in the Prahāsana, according to one's requirements.

In Dhanika's<sup>33</sup> opinion, which is akin to that of Abhinava, this type of play is called samavakāra, because various themes or objects are strewn in it. Dhanika contributes a lot in making the point clear that in each Act of it only one type of Vidrava should be employed out of the three Vidravas. i.e. three Vidravas should be properly divided into three Acts, each Act having one of the Vidravas, so in the like manner should be employed three śṛṅgāras and three deceptions.

Finally, we find that dividing three kinds of excitement into as caused by animates, inanimates and both, is Abhinava's own contribution. It is not supported either in Bharata or in Dhanañjaya. Dhanañjaya has followed Bharata to a large extent and has not deviated from him in important points. We may say that Samavakāra is a kind of supernatural drama, abounding in inhuman characters, having a well-known story and twelve heroes. It is marked by three Acts, properly divided into Nādikās, containing three types of deception, śṛṅgāra and excitement. It is loosely



connected. It is also clear from Abhinavagupta's statement that persons of superior intelligence will not gain much pleasure in it. It appears that this type of drama was not very popular, because no old specimen of it is available, except Amṛtamanthana or Samudramanathana. M. Ghosh<sup>34</sup> expresses his view that Samavakāra was not a play of the regular type and belonged to a very early stage of evolution of Indian drama. Keith<sup>35</sup> also supports the assumption, when he writes that the supernatural drama Samavakāra is described obviously on the basis of a single play, the Amṛtamanthana.

### ĪHĀMṚGA

Now Bharata<sup>36</sup> discusses the characteristics of Īhāmṛga. In his view, it has as its heroes divine males who are implicated in fights about divine females. It should be constructed with a well-arranged plot and should be convincing. It is to abound in vehement persons and to have its construction dependent on feminine anger which is to give rise to commotion (Samkṣobha), excitement (Vidrava) and angry conflict. The Īhāmṛga should be a play with well ordered construction in which the plot of love is to be based on causing discord among females. Carrying them off and oppressing. All that are to be made available in the Vyāyoga (which will be defined further), its characters, styles and sentiments should be brought in the Īhāmṛga also except that Īhāmṛga is to have the connection with divine females, i.e. it is to include the goddesses as its female characters. Bharata further prescribes that when persons intent on killing are on the point of killing, their battle should be avoided or pacified on some pretext.

In the opinion of Abhinavagupta<sup>37</sup> divine persons are as its heroes, and by entrance of divine persons it should not be understood that it is loosely-knit like Samavakāra, as Bharata has used the word well-knit and well arranged plot. The phrase 'Vipratyayakāraḥ' employed by Bharata admits of two interpretations and has been explained by Abhinava to mean the composition lacking in elements to produce mutual confidence. However, M. Ghosh<sup>38</sup> understands the compound to mean that the plot should be convincing. Here everything, like anger, āvega and other discords, is related with the females. Bharata has not mentioned that its Acts should be like Vyāyoga but Abhinava<sup>39</sup> adds length of the Act himself. He takes 'Kārya' to mean Act. Therefore, he prescribes,



it should have one Act like Vyāyoga and twelve characters. He also gives its Etymological interpretation that where action like that of a deer pertains to the attainment of woman only, that is Īhāmṛga. As a deer is pursued and is hard to attain, in the like manner effort to attain a woman is depicted who is hard to win.

Although Bharata has not mentioned the type of Vṛtta in it, according to Dhanañjaya,<sup>40</sup> its plot is mixed, i.e. partly legendary and partly invented ; it is divided into four Acts and has three Sandhis. The Hero and the opponent of the Hero may be either divine or human, without restriction ; both should be renowned and vehement (dhīroddhata), the latter committing improper acts by mistake. Bharata has not mentioned that Hero and anti-hero may be divine or human without restriction, nor he mentions them to be well-known. He simply mentions its hero to be divine one. In Dhanañjaya's view one should also present, though only to a slight extent, the semblance of love on the part of one who tries to obtain a divine woman against her will by carrying her off or some such means. He also agrees with Bharata in mentioning the avoidance of battle at the climax and in its having three sandhis. Dhanika<sup>41</sup> like Abhinava, explaining the term Īhāmṛga writes that this kind of drama is called Īhāmṛga because here the Hero pursues a woman as unattainable as a gazelle (Mṛga).

Thus, we see that the play of Īhāmṛga type may have divine or human Hero and anti-hero. Its subject-matter is mixed, consisting both of legend and invention. While Bharata is silent about the number of Acts to be employed in such type of drama, Abhinava on the model of Vyāyoga, suggests the number of Acts to be one. However, Dhanañjaya prescribes four Acts without mentioning any authority. It has six radiant sentiments, three Vṛttis and three Sandhis, Mukha, Pratimukha and Nirvahaṇa. Battle in it is prevented at its climax. Here, all the actions are related to a divine female who is unattainable and it owes its name to this very fact. No old specimen of this type is extant.

#### ḌIMA

Next Bharata<sup>42</sup> takes up Ḍima. As stated by him, the Ḍima should be constructed with a well-known plot and its Hero should be well-known and exalted. It is to have four Acts only, and all the sentiments except Erotic and the comic and a plot with exciting sentiments and various psychological states. It is also to include



incidents such as an earthquake, fall of meteors, eclipse of the Sun or Moon, fighting in battle and personal combat and angry conflict. It should also abound in magic, deceit and jugglery. It has gods, demons, rākṣasas, bhūtas, yakṣas, piśācas and nāgas in abundance. It is abundant in sixteen heroes and is rich in Sātvati and Ārabhaṭī styles. Thus, it should be composed carefully having many psychological states to support it, and having four sandhis except Avamarśa. Abhinavagupta<sup>43</sup> opines that in Ḍima all other things are like Nāṭaka, the only difference is that here Sandhis and sentiments are incomplete in comparison to Nāṭaka, and except śrūgāra and Hāsya, in the six sentiments present, there is the possibility of Sānta. He takes Ḍima, Ḍimba, Vidrava as synonyms, and because of their combination it is called Ḍima. It has variegated beauty because of the presence of all the psychological states. Abhinava defends the discussion of Ḍima at this place, giving the weak reason that though Ḍima ought to be described after Nāṭaka as it has well-known plot and well-known, exalted hero like the Nāṭaka, but to exclude Praveśaka etc. which are found in Nāṭaka, it has been described here, taking it away from the relevant context. Abhinava's view does not appear to have the support of Bharata, as the latter nowhere mentions that it should have all the things like Nāṭaka, and he is silent about the Praveśaka etc. to be employed in it.

Dhanañjaya<sup>44</sup> mostly abides by Bharata in mentioning the Characteristics of Ḍima. In Dhanañjaya's view, the sixteen heroes consisting of gods, demons, yakṣas, etc. are very vehement, while Bharata has not mentioned their nature and he has mentioned the Hero of the Ḍima as well-known and exalted. Dhanañjaya also mentions its main sentiment to be Raudra, prominent in justice. Like Abhinava, Dhanika<sup>45</sup> also defines it etymologically, taking 'Ḍima Saṅghāte'. This type of play is called Ḍima because it involves the procedure of injuring on the part of the hero, Ḍima being equivalent to Saṅghāta 'injuring'. Moreover, quoting Bharata, Dhanika writes that Muni Bharata has himself shown that its plot should be like that of Tripuradāha.

In Keith's<sup>46</sup> view, it is clear that the type is described on the basis of inadequate material; it may represent a popular form of entertainment which did not attain full recognition. The origin of the name is unknown, for no root 'ḍim', 'to wound' is found in the language though Dhanika asserts its existence.

Thus, Ḍima is a play more akin to Nāṭaka, in having a well-known plot and well-known Hero. It is full of Ārabhaṭī and



Sāttvati Vṛttis with their sub-divisions. The radiant six sentiments are found in it excluding Śṛṅgāra and Hāsya, and hence it is devoid of Kaiśiki Vṛtti. Only Bharata has mentioned a Dhīrodātta and well-known Hero in it, while most of the later<sup>47</sup> dramaturgists like Śāradātanaya, Viśvanātha, Rāmachandra and Guṇachandra, including Dhanañjaya and Dhanika, accept sixteen heroes to be haughty and vehement. And these later dramaturgists accept Raudra (Furious) as its predominant sentiment, based on justice, and other sentiments subservient to it. It is a play of four Sandhis and four Acts having the duration of four days.

### VYĀYOGA

Next Bharata<sup>48</sup> comes to Vyāyoga. According to him the Vyāyoga should be constructed by experts with a well-known hero as its basis and containing a small number of female characters and having the duration of one day only. Many males are to take part in it as in Samavakāra, but it is not to have the latter's length, for it is to have one Act only. Then it should not have the divine personages as its Hero but a sage like king.<sup>49</sup> Here, we find different readings of the text and different interpretations of it. It should include battle, personal combat, challenge and angry conflict. Thus a Vyāyoga should be composed with a plot having exciting sentiments, and three Sandhis except Garbha and Avamarśa.

Abhinava<sup>50</sup> has rather confused the statement by concluding that neither a god, nor a king nor a sage should be made heroes in this type of play. In his view, it is called Vyāyoga because men are engaged in the exercise of battle in it.

Dhanañjaya<sup>51</sup> mentions that a Vyāyoga should have a well-known subject and should have men (as principal characters) well-known and vehement. Dhanañjaya deviates from Bharata in mentioning its characters to be vehement because the latter has not mentioned their nature. In other respects, like Sandhis sentiments, Acts and their duration etc. Dhanañjaya follows Bharata. Like Abhinava, Dhanika<sup>52</sup> also gives its etymological interpretation that it is called Vyāyoga as many men are employed in it, but etymologically it may be explained in both the way as many men disagree and many men are employed in it. As sentiments contain Vṛttis, it should be inferred that here vṛttis other than Kaiśiki are found. Thus, Vyāyoga is a military spectacle in which the Hero is well-known, but the divine personage is excluded from it. It contains many



characters and exciting sentiments and a few women characters. We find its old specimen in Bhāsa's 'Madhyamavyāyoga'.

### UTSRṢṬIKĀŅKA

Now we shall take up the Utsrṣṭikāᅇka.

As defined by Bharata,<sup>53</sup> the subject matter in it is to be usually well-known, sometimes only it may be otherwise ; and it is to have male characters other than divine. It should abound in Pathetic sentiment, it will treat women's lamentations and despondent utterances at a time when battle and violent fighting has ceased. It should include bewildered movements of the mourners and it must be devoid of Sāttvati, Ārabhaṭi and Kaiṣiki styles. This means, then, that only Bhārati will prevail in it.

Abhinavagupta<sup>54</sup> justifies the discussion of Utsrṣṭikāᅇka after Vyāyoga, because it has been stated that the result of the Raudra should be known as Karuᅇa ; Utsrṣṭikāᅇka has Karuᅇa dominant in it. So, it is described after Vyāyoga which has Raudra dominant in it. Interpreting Bharata, Abhinava explains it etymologically that as it is characterised by the lamenting women whose life is to depart, so it is called Utsrṣṭikāᅇka. It is called Āᅇka because of its Vṛtta. It lacks in divine characters, because of the abundance of Karuᅇa, as Raudra, Bhayāᅇka and Bibhatsa may be found in the divine personages but not Karuᅇa.

While in the opinion of Bharata the plot of Utsrṣṭikāᅇka is generally well-known, only sometimes imagined, in the view of Dhanaᅇjaya<sup>55</sup> one should develop a well-known subject by means of the imagination. He mentions its heroes to be ordinary men. Its Sandhis, vṛttis with their sub-divisions are those of a Bhāᅇa (which will be discussed later on). A battle is to be presented by means of a speech and likewise ultimate victory or defeat. In the opinion of Dhanika,<sup>56</sup> it has been termed Utsrṣṭikāᅇka just to distinguish it from the Act found in a Nāᅇka.

Thus, according to later<sup>57</sup> theory, Utsrṣṭikāᅇka has the common persons for its hero not divines as prohibited by Bharata. It is one Act play having Karuᅇa as prominent and Bhārati style, consisting of only Mukha and Nirvahaᅇa sandhis and is characterised by the lamentations of women and descriptions of battle etc. Its subject-matter may be well-known or invented. It is discriminated from the Act of a normal drama. It is not represented by any early play only Śarmiṣṭhayayāti is cited by Viṣvanāᅇa,



## PRAHASANA

Bharata discusses Prahāsana dividing it into two ; that it should be known of two kinds, pure and mixed. Their characteristics are mentioned separately. First the pure kind of Prahāsana is taken. The Prahāsana is pure when it contains comic disputations by Śaiva Gurus, ascetics, Brāhmaṇas and others and abounds in jocular remarks by persons of low class (Kāpuruṣa) and all this gives uniformly to the plot a realistic picture of the language and conduct of all these in passages describing their psychological states. The Prahāsana is mixed where courtezans, servants, eunuchs, viṣas and dhūrtas and unchaste women appear with their immodest appearance, dress and movements. Some popular topic of scandal or incident hypocrisy should be introduced in Prahāsana through the disputations of dhūrtas and viṣas. It should include the sub-divisions of vithī, in accordance with its requirement.

In Abhinavagupta's<sup>59</sup> view, Prahāsana of both kinds has the comic sentiment predominant, and he adds that though it contains men of low taste in relation to jocular statements, even then language and conduct are not false or obscene and in its parts of the story contain transitory psychological states. In other words when the plot deals with the character of one person only, whose conduct being improper is to be laughed at, that is pure Prahāsana. But where it contains courtezans etc., and the construction is rough and through the medium of one the character of many courtezans is laughed at, it is called sankīrṇa (mixed), as it describes the mixed character of many to be laughed at through one. Abhinava quotes others views that according to others the behaviour of persons, naturally to be laughed at among the civilized circle, as being otherwise than the cultured is called Saṅkīrṇa and the play containing that behaviour of those persons, who are pure by nature like ascetics etc. but become objects of fun because of impropriety in relation to others, is termed 'Śuddha' or pure. As Bharata has not mentioned any rule about the Act in a Prahāsana, in the opinion of some, the pure has one Act and the mixed has many or more than one dependent upon the number of incidents of the courtezans. Others take it to be of one Act as it is described in context of one Act plays. While Bharata accepted two types of Prahāsana, in the view of Dhanañjaya, Prahāsana is of three types : Śuddha (Pure), Vikṛta (Impure) and Saṅkīrṇa (mixed). Dhanañjaya differs a little



from Bharata, in the treatment of pure and mixed Prahāsana. Besides Brāhmaṇa etc. mentioned by Bharata in the pure Prahāsana, Dhanañjaya includes slave servants and viṭa in it, which have been mentioned by Bharata in the mixed type. Dhanañjaya and Dhanika give the reason of mixed Prahāsana that it is so called because of its admixture of the Vīthī and its aṅgas and it is filled with rogues. Dhanañjaya and Dhanika define the Vikṛta Prahāsana as one which contains eunuchs, chamberlains, ascetics with the speech and dress of the lovers and the like. In Prahāsana the sixfold comic sentiment is to be employed. It may be inferred from Dhanañjaya's statement that it contains one Act as Bhāṇa is one Act play and Prahāsana resembles that.

Thus, Prahāsana has every sign of popular origin and vogue. It appears to be one Act play having predominantly comic sentiment. It consists of two Sandhis—first and the last and it should be in Bhāratī Vṛtti. One type of Prahāsana deals with the matter in which persons use their real language and dress, while in the other type they leave their original nature and act as lovers. It has broadly two varieties, and the third variety mentioned by Dhanañjaya may be included in these two, Śuddha and Saṅkīrṇa. Vīthyaṅgas may be employed in it as per requirement.

### BHĀṆA

According to Bharata's description Bhāṇa is a kind of monologue to be acted by a single character, and it is of two kinds : that recounting of one's own feelings and that describing of some one else's acts. The Bhāṇa which is to include somebody else's words addressed to oneself should be acted by means of replies in course of conversations with an imaginary person (Ākāśabhāṣita) along with the movements of limbs and representations. It should be acted by a Dhūrta or a viṭa, containing different conditions of them. It consists of one Act and many incidents.

In explaining Bhāṇa Abhinavagupta<sup>62</sup> simply accepts Bharata and follows him.

Dhanañjaya,<sup>61</sup> too, follows Bharata and mentions that it is a kind of Rūpaka in which a single, clever and shrewd Viṭa describes roguish exploits, engaged in by himself or someone else. Dhanañjaya does not mention dhūrta, while in the view of Bharata either a dhūrta or a viṭa presents the matter. While Bharata has mentioned its having a variety of substrata, in the view of Dhanañjaya, he, i.e.



Viṭa should indicate the Heroic and the Erotic sentiment by means of descriptions of prowess and of beauty. Bhārati Vṛtti is abundant, and the Vastu is invented in one Act, the sandhis are Mukha and Nirvahaṇa in it and there are ten āngas of Lāsyā also. In its manner of presenting the matter, Dhanañjaya is in line with Bharata. The former also denotes the names of ten āngas of Lāsyā which Bharata has not included.

We find that though Bharata has not stated the sentiment, Vṛtti and nature of the Plot and ten Lāsyāṅgas, yet later<sup>63</sup> theory recognises ten Lāsyāṅgas in it, namely Geyapada, sthitapāṭhya Āsina, Puṣpagaṇḍikā, Pracchedaka, Trigūḍa, Saindhava, Dvigūdaka, Uttamottamaka and Uktapratyukta. Later theory also accepts Vira and (wrongly) Śṛṅgāra sentiments as to be indicated only in it and the prominence of Bhārati style, the subject matter invented and Mukha and Nirvahaṇa sandhis. While in the opinion of some a clever viṭa narrates the experience of himself or others, in the opinion of some others viṭa or a dhūrta does so. Dhanañjaya defining Bhāṇa has stated 'Sūcyed Viraśṛṅgārau Śauryasaubhāgyasañstavaḥ.' Here although Ramji Upādhyāya objected that there is scope for Vira and Śṛṅgāra as both the sentiments are related with the Uttamaprakṛti. But this objection is not very valid as both the rasas are just to be indicated and not to reach their full culmination and a viṭa can indicate them certainly when describing them in the form of one's own experience or the other's experience. By the consensus of all it is one Act play, represented by a single actor through the employment of speeches, made in the air. It seems to be an early form of drama (and it might have originally been introduced as an interlude to give comic relief or to produce laughter).

### Vithi

Lastly we come to Vithi !

As defined by Bharata,<sup>65</sup> Vithi should have one Act and is to be acted by one person or two. It is rich in all sentiments and consists of thirteen āngas. It is to include characters of superior, the middling or the inferior type.

Udghātyakam, Avalagitaṃ, Avaspanditaṃ, N: li, Asatpralāpa, Vākkeli, Prapañca, Mṛdavaṃ, Adhibala, Chalaṃ, Trigataṃ, Vyāhāra and Gaṇḍa, these are its thirteen āngas which we will take up later on,



In the view of Abhinavagupta,<sup>66</sup> Vīthī is mentioned last of all because of being made of all sentiments and due to its limited nature. It can be briefly produced and its aṅgas may be employed in any play (composition) from Nāṭikā onwards. He understands by 'ekāhāryaiḥ' to be represented through the speeches in the void, and 'dvihārya', through the beauty of the statements and their replies.

In the view of Dhanañjaya<sup>67</sup> Vīthī is in Kaiśiki Vṛtti and here he contradicts his former statement where he accepts it as an aṅga of Bhāratī Vṛtti. In his opinion Vīthī resembles Bhāṇa in its sandhis, sub-divisions and Act. This means it should have one Act and Mukha and Nirvahaṇa sandhis. Erotic sentiment is to be indicated which may touch other sentiments also. The statement can be interpreted in other way also that Erotic sentiment is to be indicated but one should touch on other sentiment as well. It also contains the aṅgas, narrated in the context of Prastāvanā like Udghātyaka etc. Thus Vīthī is to be arranged, with the employment of one character or two. Except mentioning it into Kaiśiki Vṛtti, in other respects he follows Bharata. Bharata has not mentioned its Vṛtti while discussing it but has accepted it as the part of Bhāratī Vṛtti while discussing Vṛttis. Moreover in his former statement Bharata has accepted Vīthī Samavakāra, Īhāmrga, Utsṛṣṭikāṅka, Vyāyoga, Bhāṇa and Ḍīma lacking in Kaiśiki Vṛtti.

In Dhanika's<sup>68</sup> opinion Vīthī receives its name because it is like a Vīthī, i.e. 'Mārga' or 'Pañkti of aṅgas'. The particular sentiment Śṛṅgāra, being incomplete is to be indicated abundantly, other sentiments should be little touched upon. Kaiśiki Vṛtti is mentioned because of its appropriateness to the sentiment.

Except Bharata and Abhinavagupta, other<sup>69</sup> theoreticians include Kaiśiki Vṛtti in it.

Now we come to the aṅgas. The term aṅga in this respect can be understood variously such as 'type', divisions, 'elements'. One thing is to be noted here that while Bharata discusses these aṅgas in the context of Vīthī, Dhanañjaya has discussed them when discussing Āmukha as division of Bhāratī Vṛtti. Now, we shall take them one by one.

### Udghātyaka

In Bharata's<sup>70</sup> view, when in order to explain 'Padas' men connect words of obscure meaning with words other than these intended by



the speaker it becomes Udghātyaka. Abhinava,<sup>71</sup> rather, modifies the statement of Bharata and defines it that words having meaning asked in question-form are employed otherwise in answer forms through their synonyms, and that group of answers is Udghātyaka.

Dhanañjaya's definition resembles much with the interpretation of Abhinavagupta and the example supplied by him. Dhanañjaya<sup>72</sup> accepts two kinds of Udghātyaka. It is a series of successive words (synonyms) whose meaning is hidden or of question and answers, where there is mutual conversation.

### Avalagitam

In the opinion of Bharata,<sup>73</sup> where a different purpose is achieved in addition to the one for which the action is initiated by merging one into other, that is known as Avalagitam. Abhinava's interpretation agrees with that of Bharata. Like Udghātyaka Dhanañjaya<sup>74</sup> accepts two kinds of Avalagitam. In the first part of his definition, he follows Bharata, but differs a little in the later part. Both the kinds of Avalagitam mentioned by him, can be very well included in the definition of Bharata. According to Dhanañjaya, in it a different matter is carried out because of a simultaneous occurrence or there is a different turn in the matter in progress.

### Avaspanditam

Bharata<sup>75</sup> defines it that when in the matter arisen from auspicious or inauspicious, the other meaning is conveyed with cleverness, that is Avaspanditam. Abhinava<sup>76</sup> interprets it that 'Śubhāśubha' denotes fate. Therefore, when some inauspicious sense arises accidentally, and with a desire to conceal that the answer is given having another sense with expertness, that is Avaspanditam as it conveys the inner sense like the throbbing of the eye. To explain it, he takes the example from Veṅṣaṃhāra (1.6) where the meaning accidentally arises that sons of Dhṛtarāṣṭra are falling. There the answer is given, the calamity should be avoided and that swans are coming on the earth. Bharata's definition is superficial, and his mention of auspicious and inauspicious things coming up, on consideration, would turn out that only inauspicious sense is to be suppressed by using the wit. While Dhanañjaya,<sup>77</sup> who regards sentiment to be the essential feature of a drama, improves upon Bharata's definition and mentions that because of sentiment—a



particular psychological state, if something comes out, it is to be presented in another form, by the poet (using his skill) Dhanika has cited a very appropriate example from Chalitarāma to explain Dhanañjaya's definition.

### **Nālikā**

Bharata, Abhinava, Dhanañjaya and Dhanika all agree in regarding Nālikā as an enigmatical<sup>78</sup> remark that gives rise to laughter.

### **Asatpralāpa (Incoherent Chatter)**

There are found variants<sup>79</sup> in the definitions of Asatpralāpa in the Nāṭyaśāstra. According to the commonly accepted reading, Bharata's definition would be that when to a foolish person, a learned man speaks the right words involving his well-being, but his words are not listened to, it is an instance of Asatpralāpa. Abhinava accepts it and simply explains it. Dhanañjaya<sup>80</sup> accepts another reading of Nāṭyaśāstra in which incoherent talk is done. In his opinion, then, Asatpralāpa consists of incoherent chatter suited to the answers. Dhanika<sup>81</sup> states that this is not the rhetorical fault called Asaṅgati which consists in lack of coherence, but it is the incoherent talk of persons who are just awakening, drunk, insane or childish. Actually, it is prattling about the matter not relevant in both the senses.

### **Vākkeli**

In the words of Bharata<sup>82</sup> Vākkeli arises from a single or two-fold reply. In the view of Abhinavagupta<sup>83</sup> there is one answer of the two in it and the use of 'dvi' (two) is to denote many, therefore, the entire group of question-answer may be accepted by it. Dhanañjaya<sup>84</sup> defines it in two ways. It arises from stopping short in it, i.e. in a speech, or from replying two or three times. Dhanika<sup>85</sup> explains the first part of the definition clearly that 'asya' means sentence which is not complete.

Haas<sup>86</sup> observes rightly that the term 'Vākkeli', literally 'speech play' is appropriate only to the second of the two varieties mentioned, i.e. speech and counter speech. Thus, it is a series of questions and answers or speech and counter speech, producing comic effect, in the later<sup>87</sup> theory.



### Prapañca

Bharata<sup>88</sup> defines that when comic and untrue words purporting to be the mutual praise of two persons are uttered in the interest of one person, it is Prapañca. Abhinava accepts it and illustrates it with the example from Ratnāvālī. Dhanañjaya agrees with Bharata, while Dhanika<sup>89</sup> adds in his commentary that the mutual praise through false matter, i.e. expertness etc. in the women of others and so on is Prapañca.

### Mṛdavam

According to Bharata<sup>90</sup> when due to an altercation, one represents another's merits as demerits by showing cause for it and vice versa, it is called Mṛdavam. Interpreting it etymologically, Abhinava<sup>91</sup> accepts its meaning as crushing because by crushing other's side one's own side is protected. Dhanañjaya<sup>92</sup> following Bharata gives its simplified definition that in Mṛdavam demerits are considered as merits and merits as faults.

### Adhibala

Bharata<sup>93</sup> defines that when somebody else's words and those of one's ownself, in course of a dialogue, lead to their mutual modification, it is outvying or Adhibala. Abhinava also agrees with Bharata and states that it is so called because in mutual dialogue one tries to outdo the other by making his stand firm.

Dhanañjaya is also in line with Bharata, but he simply defines it in concise words as a dialogue of two persons in emulation, each of which outdoes the other in his remarks.

### Chala

In the words of Bharata,<sup>94</sup> the speech having another sense causes deception, laughter and anger and that is called chala. Abhinava agrees with Bharata in his explanation. There is another variant<sup>95</sup> in the MSS of Nāṭyaśāstra according to which when after alluring one by replies, something opposite is done through those very replies being considered meaningless, it is Chala.

Dhanañjaya's<sup>96</sup> definition of Chala corresponds with the definition given in the latter reading. In his view, it arises from deceit that misleads by means of unfriendly words that seem friendly. Later<sup>97</sup> authors, generally, take it in the sense of deceiving



the other by means of words though unfriendly yet having the semblance of friendliness.

### **Trigatam**

According to Bharata,<sup>98</sup> in which several meanings are attached with devices because of similarity of sound, and which may be comic or not comic, should be known as Trigatam. According to Abhinava's<sup>99</sup> interpretation 'Śrutisārūpyād' means because of similarity of words, and the word 'Bahavaḥ' implies in question-answer form; words can be used through various devices like Kāku etc. 'Tri' is used to denote many, i.e. more than one. Abhinava also adds that in a sentence the main answer applies to many common questions. Here, the special point is that the question is the answer.

Dhanañjaya<sup>100</sup> follows Bharata but he does not mention comic or non-comic as is done by the latter. Dhanañjaya adds that this is declared to be a conversation of a triad of actors and the like in the Pūrvaraṅga (preliminaries).

In Keith's<sup>101</sup> opinion it seems to denote guesses made at the cause of a sound, which in its character is ambiguous. We find other variants also of this term interpreted differently but they have not been commonly accepted.

### **Vyāhāra**

Bharata<sup>102</sup> defines it as the speech uttered vividly, bordering on the comic sense. Abhinava<sup>103</sup> understands by 'Pratyakṣa' the future happening. Dhanañjaya,<sup>104</sup> deviating a little from Bharata, defines it as a remark made for someone else causing laughter and desire.

### **Gaṇḍa**

In the view of Bharata<sup>105</sup> Gaṇḍa occurs, according to the wise, due to excitement, confusion, quarrel, reviling and many people's abusive words. In the words of Abhinavagupta<sup>106</sup> Gaṇḍa is like Gaṇḍa as it contains the matter to happen. It is a sentence, little incomplete. He quotes Kohala's view, that at the end of the related sentences, disjoining at the 'pada' which appears as joined or related is Gaṇḍa.

Abhinava cites for example, the speech of Kañcukin and



Duryodhana in the second Act of *Veṅṣamhāra* about the breaking of the banner.

In the opinion of Dhanañjaya<sup>107</sup> it is a separate matter suddenly mentioned that has some connection with the matter in progress. Dhanañjaya deviates from Bharata and is more in line with Abhinava and Kohala as quoted by Abhinava. Thus, Gaṇḍa is related with the matter in hand uttered suddenly and in incomplete sentences.

Thus, when these thirteen divisions of *Vīthī*, or majority of them are employed in a series in a composition, the resultant form would be a *Vīthī* type of *Rūpaka*.

Abhinava<sup>108</sup> has tried to show the difference of these *aṅgas* from *Lakṣaṇa* and figures of speech, because all the three have got beauty of expression. *Vīthī*, a series, is intolerant of other's answer, and it contains beauty of expression in the form of statements and counter-statements in reply, because of this fact it is different from *Lakṣaṇa* and *Alaṅkāra* as their form is not limited to utterance. Concluding *Vīthī* Abhinava writes that *Vīthī* contains thirteen *aṅgas*, and as it conveys all the sentiments, so due to their prominence, its Hero may be belonging to the best, middle or low type. A person of low nature cannot be the Hero, alright, but what about *Prahasana* and *Bhāṇa*? Where comic sentiment is dominant, the Hero will be low because the Hero is principally related with the phala of the subject-matter or the story. Moreover, as an attendant, he can be depicted in any *Rūpaka* without restriction.

Thus, Bharata has discussed, briefly, the characteristics of the major forms of dramas. There are other varieties also dependent upon these, called *Uparūpakas*. *Viśvanātha* mentions eighteen kinds of *Uparūpakas*, including *Nāṭikā* in them. As Bharata and Dhanañjaya have described these ten forms only, so we have restricted ourselves to them only. Besides, there are mentioned by Bharata and Dhanañjaya ten sub-divisions of *Lāsyā*, in reference to *Bhāṇa* which may be useful in a play.

Therefore, in the view of Dhanañjaya,<sup>109</sup> after observing in this manner, the series of definitions of the ten forms of drama, considering one's subject-matter and examining the works of the poets, one may produce without effort a literary work that has



rhetorical embellishments, eloquent and pleasing words and slow metres.

We see that in these ten major forms, Nāṭaka and Prakaraṇa contain all the sandhis, Vṛttis and Arthaprakṛtis and Avasthās. Dīma and samavakāra contain only four sandhis; Vyāyoga and Īhāmṛga contain three sandhis, Vithi, Prahasana, Bhāṇa and Aṅka, are one Act plays having only two sandhis—the first and the last, mainly having Bhārati Vṛtti. Nāṭaka and Prakaraṇa are the full-fledged forms of drama.

## REFERENCES

1. वर्तयिष्याम्यहं विप्रा दशरूपविकल्पनम् ।  
नामतः कर्मतश्चैव तथा चैव प्रयोगतः ॥  
भ., ना. शा., अ. 18, 1
2. रूप्यते प्रत्यक्षीक्रियते योऽर्थः तद्वाचकत्वात्काव्यानि रूपाणि दशानां रूपाणां विभागः कल्प्यते अस्मादिति । दशरूपविकल्पनं सूत्रं तेनायं षष्ठी-समासः दशरूपमिति ।.....उक्तव्यास्थाने तु कोहलादिलक्षिततोड्र-कसट्टकरासकादिसंग्रहफलं नाटिकायाः उदाहरणत्वादिति ।  
अभि., अभि. भा., अ. 18, पृ. 406 क्रमशः
3. Bharata, N.Ś. Ch. 18 K.I; Abhinavabhārati, p. 406, Rūpyate Pratyakṣīkriyate' Dhanañjaya, D.R. B.I, 7, Rūpaṃ dṛṣyatayocyate.
4. Dhanañjaya, D.R., B.I, 7, Avasthānukṛtir nāṭyam. Rūpakaṃ tatsamāropāt.
5. रूपकं मुखचन्द्रादिवत् इत्येकस्मिन्नर्थे प्रवर्तमानस्य शब्दत्रयस्य 'इन्द्रः पुरन्दरः शक्रः' इतिवत्प्रवृत्तिनिमित्तभेदो दर्शितः ।  
घनिक, अव. पृ० 4
6. Viśvanātha, Kavirāja. Sāhityadarpaṇa, Nirṇaya Sagar Press, Bombay (1936) Ch. VI, 1. It is called Rūpaka because of the assumption of characters in an actor; Śāradātanaya, Bhāvaprakāśa, G.O.S. ed., Oriental Institute, Baroda, p. 180; Rāmacandra and Guṇacandra, Hindi Nāṭya-darpaṇa, University



Press, Delhi University (1961), ch. I, Sū. I, p. 12; Keith, A.B., SKD. O.U.P. (1954), p. 296. A poem appeals to the ear only, a drama is also a spectacle to delight the eyes; hence the term Rūpa or Rūpaka as applied generally to the drama, for Rūpa primarily denotes the object of vision; though the Indian tradition gives the artificial explanation that Rūpaka denotes a drama because the actors are credited with different parts.

7. Abhinava, Abh. Bh., Ch. XVIII, p. 408.  
8. दशधैव रसाश्रयम्

धनंजय, द. रू., 1-7, 8

रसानाश्रित्य वर्तमानं दशप्रकारकम् । एवेत्यवधारणं शुद्धाभिप्रायेण ।  
नाटिकायाः संकीर्णत्वेन वक्ष्यमाणत्वात् ।

धनिक, अव., पृ 4 ।

9. Dhanañjaya, D.R. B. I, 9-10. Dhanika, Avaloka, p. 5 ff.  
10. Keith, A.B., SKD, p. 296; Śāradātanaya, B.P., p. 180, 221.  
11. नाटकं सप्रकरणमको व्यायोग एव च ।

भाणः समवकारश्च वीथी प्रहसनं डिमः ॥  
ईहामृगश्च विज्ञेयो दशमो नाट्यलक्षणे ।

भ., ना. शा., अ. 18, 2, 3

नाटकं सप्रकरणं भाणः प्रहसनं डिमः ।  
व्यायोगसमवकारौ वीथ्यर्कहामृगा इति ॥

धनंजय, द. रू., अ. 1, 8

अभिनेयस्य काव्यस्य भूरिभेदभूतः कियत् ।  
नाटकं प्रकरणं च नाटिका प्रकरणीयम् ।  
व्यायोगः समवकारो भाणः प्रहसनं डिमः ।  
अंक ईहामृगो वीथी ।

रामचन्द्र गुणचन्द्र, नाट्यदर्पण, विष्णो 1. सू, 2-4, पृ 13

12. Bharata, N Ś., Ch. XVIII, 4-9.  
13. Abhinava, Abh. Bh. Ch. XVIII, p. 408 ff.  
14. Dhanañjaya, D.R. B.I, 11, 'Vastu Netā Rasas teṣāṃ bhedakaḥ'; Dhanika, Avaloka, p. 7.  
15. The modern scholars explain that the term 'Nāṭaka' is derived from the/Nat., a Prakritism of/Nṛt accepted into



Sanskrit with its enriched meaning.

16. Bharata, N.Ś. Ch. XVIII, 10, 12, 28, 29, 38.
17. Abhinava, Abh. Bh., Ch. XVIII, pp. 411-429.
18. Dhanañjaya, D.R. B. III, 1, 22-38, Dhanika, Avaloka, pp. 147, 163-169.
19. Bharata, N.Ś., Ch. XVIII 45-56.
20. Abhinava, Abh. Bh. Ch. XVIII, p. 429.
21. Dhanañjaya, D.R., B. III, 39-42. Dhanika, Avaloka, pp. 169, 170.
22. Keith, A.B., SKD, p. 345.
23. अनयोश्च बन्धयोगादन्यो भेदः प्रयोक्तृभिः कार्यः ।  
प्रख्यातस्त्वितरो वा नाटकयोगे प्रकरणो वा ।  
भ., ना. शा., अ. 18, का. 57-60
24. Abhinava, Abh. Bh., Ch. XVIII, p. 435 ff.
25. स्त्रीप्रायश्चतुरंकादिभेदकं यदि चेष्ट्यते ॥  
एकद्वित्र्यंकादिभेदेनानन्तरूपता ।  
धनंजय, द. रू., तृतीय प्रकाश, 43-48
26. अत्र केचित् 'अनयोश्च.....इत्यमुं भारतीयं श्लोकं 'एको भेदः प्रख्यातो नाटिकाख्य इतरस्त्वप्रख्यातः प्रकरणिकासंज्ञो नाटीसंज्ञया द्वे काव्ये आश्रिते' इति व्याचक्षाणः प्रकरणिकामपि मन्यन्ते तदसत् । उद्देशलक्षणयोरनभिधानात् ।  
धनिक, अव., पृ., 171, क्रमशः
27. Ghosh Manomohan, The Nāṭyaśāstra, Eng. Trans. Ch. XX, p. 362. Description of Nāṭikā given here has been rightly suspected as an interpolation, for Keith is rejecting it for such suspicion. Keith, SKD., p. 349, The Nāṭyaśāstra mentions in a passage suspected of interpolation, but without special cause, a type of dramas Nāṭī which later is styled Nāṭikā or lesser Heroic comedy.
28. Haas George C.O., the Daśarūpa, Eng. Trans., p. 96, K. 46, strictly speaking description of Nāṭikā does not come within the scope of this work, which is limited by its title to the ten principal forms of drama. The Nāṭikā, deserves notice, however, because of its frequent occurrence.
29. Bharata, N.Ś. Ch. XVIII, 62.



30. *Ibid.*, 63-76.

31. उद्देशस्तावदत्र न परिगणनार्थः । तेनास्य प्राधान्यान्नाटिकया च विच्छिन्नोऽभावुद्देशक्रमः ।.....प्रत्येकं विविधास्तत्र प्रत्यंका विद्रवाद्यस्त्रयः ।.....त्रिविद्रव इत्युक्तं तत्रुयं वक्तव्यमचेतन-कृतमन्यकृतमन्यकृतं वा । धर्मोऽर्थे काम इति सप्तम्या कार्यत्वं कारणत्वं चोच्यते । एवं श्रद्धालवो देवताभवताः तद्देवयान्नादावनेन प्रयोगेणानुगृह्यन्ते निरनुसन्धानहृदया स्त्री बालमूर्खाश्च विद्रवादिनाहृतहृदया त्रियन्त ।

अभि., अभि. भा., अ. 18, पृ. 436

32. Dhanañjaya, D.R. B. III, 62-68.

33. समवकीर्यन्तेऽस्मिन्नर्था इति समवकारः ।.....वोरश्चांगी, अंगभूताः सर्वे रसाः । प्रत्येकं च यथासंख्यं कपटाः नगरोपरोषयुद्धवाताग्न्यादि-विद्रवाणां मध्य एकैको विद्रवः कार्यः । धर्मार्थकामशृंगाराणामेकैका शृंगारः प्रत्यंकेव विधातव्यः ।

घनिक, अव., पृ. 179

34. Ghosh Manomohan, The Nāṭyaśāstra, Vol. I, Eng. Trans., Ch. XX, p. 364.

35. Keith, A.B., SKD., p. 346.

36. Bharata, N.Ś., Ch. XVIII, 78-82.

37. विगतानि प्रत्ययकारणानि विश्वासहेतवो यत्र

अभि., अभि. भा., अ. 18 पृ. 441 क्रमात्

38. Ghosh M., The Nāṭyaśāstra, Eng. Trans. Ch. XX, p. 366.

39. कार्यशब्देनांक उच्यते । तेनैक एवांकः नायकास्तु द्वादश समवकारातिदेशेन व्यायोगे तल्लाभात् । ईहा चेष्टा मृगस्यैव स्त्री मात्रार्था यत्र स ईहामृगः ।

अभि., अभि. भा., अध्याय 18. पृ. 442

40. Dhanañjaya, D.R., B. III, 72-75.

41. मृगवदलभ्यां नायिकां नायकोऽस्मिन्नीहते इतीहामृगः ।

घनिक, अव., पृ. 181

42. Bharata, N.Ś., Ch. XVIII, 83-88, Ch. XIX, 45.

43. नाटकतुल्यं सर्वमन्यत्केवलं सन्धीनां रसानां चासमग्रता । डिमो डिम्बो विद्रव इति पर्यायाः, तद्योगादयं डिमः । नाटकादनन्तरं डिमलक्षणं यद्यप्युचितं तथापि तद्गतप्रवेशकादिसंभवनिराकरणार्थं तत्प्रकरणादप-कृष्यास्याभिधानम् ।

अभि., अभि. भा., अध्याय 18. पृ 443 क्रमात्

44. Dhanañjaya, D.R. B. III, 57-60.

45. 'डिम सङ्घाते' इति नायकसङ्घातव्यापारात्मकत्वाडिडमः । एतच्च



‘इदं त्रिपुरदाहे तु लक्षणं ब्रह्मणोदितम् । ततस्त्रिपुरदाहश्च डिमसंज्ञः प्रयोजितः’ । इति भरतमुनिना स्वयमेव त्रिपुरदाहेतिवृत्तस्य तुल्यत्वं दर्शितम् ।

धनिक, अव., पृ. 177

46. Keith, A.B., SKD. p. 347.
47. Rāmacandra, Guṇacandra, Nāṭyadarpaṇa, Sū. 134, p. 233, Śāradātanaya, B.P., p. 247. Viśvanātha, S.D. Ch. VI, 241-244.
48. Bharata, N.Ś., Ch. XVIII, 90-93, Ch. XIX, 46.  
न च दिव्यनायककृतः कार्यो राजर्षिनायकनिबद्धः ।  
युद्धनियुद्धाघर्षणं संघर्षकृतश्च कर्तव्यः ।  
भ., ना. शा., अ. 18, 90-93, अ. 19, 46
49. Ghosh, M., Eng. Trans. N.Ś. Ch. XX p. 368. It should have a royal sage as its hero; Keith, SKD, p. 347, also mentions its hero a god or a royal sage. Viśvanātha, S.D. Ch. VI, 233. Its hero is either a royal sage or divine. Śāradātanaya, B.P., p. 248 Gods or royal sages, three, four or five not more than ten.
50. ननु प्रख्यातनायकशब्देन किमत्रगृहीतमित्यतिप्रसंगं शमयति । चाभिन्नक्रमः । दिव्यैर्देवैः नृपैः ऋषिभिश्च नायकैः न निबद्धोऽयं भवतीत्यर्थः  
अभि., अभि. भा., अध्याय 18, पृ 444
51. Dhanañjaya, D.R. B. III, 60-62.
52. व्यायुज्यन्तेऽस्मिन्बहवः पुरुषा इति व्यायोगः । वृत्त्यात्मकत्वाच्च रसानामवचनेऽपि कैशिकीरहितेरवृत्तित्वं रसवदेव लभ्यते ।  
धनिक, अव., पृ 178
53. Bharata, N.Ś., Ch. XVIII, 94-96, Ch. XIX, 47.
54. उत्क्रमणीया सृष्टि जीवितं प्राणा यासां ता उत्सृष्टिकाः शोचयन्त्यः स्त्रियस्ताभिरकित इति तथोक्तः । अयमंक इति निर्दिष्टो वृक्षानुरोधात् । इह च करुणरसबाहुल्याददेवदेवैर्वियोगः रौद्रबीभत्स भयानक संबन्धो दिव्ययोगे भवत्यपि न तु करुणयोगः ।  
अभि., अभि. भा., अ. 18, पृ 445
55. Dhanañjaya, D.R., B III, 70-72.
56. उत्सृष्टिकांक इति नाटकान्तर्गतांकव्यवच्छेदार्थम् ।  
धनिक, अव., पृ. 180
57. Viśvanātha, S.D., Ch. VI, 250-252 Śāradātanaya, B.P. p. 251.



58. Bharata, N.Ś., Ch. XVIII 101-107.
59. Abhinava, Abh. Bh. Ch. XVIII, p. 447 ff.
60. Dhanañjaya, D. R. B. III, 54-56, Dhanika, AV., p. 175 ff.
61. Bharata, N.Ś. Ch. XVIII, 107-110.
62. Abhinava, Abh. Bh., Ch. XVIII, p. 449 ff.
63. Dhanañjaya D.R. B. III, 49-51, Dhanika, AV. p. 174.
64. Viśvanātha, S.D. Ch. VI, 227-230 Rāmacandra, Guṇacandra, N.D., Sū. 129-130, Śāradātanaya, B.P., p. 244, Keith, SKD, p. 348.
65. सर्वरसलक्षणगाढ्या युक्ता ह्यङ्गैस्त्रयोदशभिः ।  
वीथी स्यादेकांका तथैकहार्या द्विहार्या वा ॥  
अधमोत्तममध्याभिर्युक्ता स्यात्प्रकृतिभिस्तिसृभिः ।  
उद्धात्यकावलगितावस्पन्दितनाल्यसत्प्रलापाश्च ॥  
वाक्केल्यथ प्रपञ्चो मृदाधिबले छलं त्रिगतम् ।  
व्याहारो गण्डश्च त्रयोदशांगान्युदाहृतान्यस्याः ॥  
भ., ना. शा., अ. 18, 112-114
66. अयं सर्वान्तसर्वरसमयत्वादविततस्वभावत्वाच्च संक्षेपेण शक्यव्युत्पत्तिदायिनीत्वेन । प्रधानभूतत्वात्तदंगानां च नाटिकादिभागान्तसमस्तरूपकोपजीव्यत्वाद् वीथीं लक्षयति । एकहार्यैरित्याकाशभाषितै । द्विहार्यैति उक्तिप्रत्युक्तिवैचित्र्येणेत्यर्थः ।  
अभि., अभि. भा., अध्याय 18, पृ 452
67. वीथी तु कैशिकीवृत्तौ सन्ध्यङ्गांकैस्तु भाणवत् ॥  
रसः सूच्यस्तु शृङ्गारः स्पृशेदपि रसान्तरम् ।  
युक्ता प्रस्तावनाख्यातैरङ्गरुद्धात्याकादिभिः ॥  
एवं वीथी विधातव्या द्वयेकपात्रप्रयोजिता ।  
धनंजय, द. रू., तृतीय, प्र० 68-70
68. वीथीवद्वीथी मार्गः अंगानां पञ्चितर्वा भाणवत्कार्या । विशेषस्तु रसः शृङ्गारो परिपूर्णत्वाद् भूयसा सूच्यः, रसान्तराण्यपि स्तोत्रं स्पृशनीयानि । कैशिकी वृत्ति रसोचित्यादेव ।  
धनिक, अव., पृ० 180
69. Viśvanātha, S.D. Ch. VI, 253-254, follows Daśarūpaka, Śāradātanaya, B.P., pp. 230, 251, accepts its prominent Rasa to be Śṛṅgāra and Kaiśiki Vṛtti. He gives its specimens Bakulavithi and Indulekhā etc.



70. पदानि त्वगतार्थानि नरा पुनरादरात् । योजयन्ति पदैरन्यैस्तदुद्धा-  
त्यकमुच्यते ।

भ., ना. शा., अ. 18, का. 115, 116

71. पदान्यर्थगतानि प्रश्नरूपाण्यादरात्कृतानि पर्यायैः पदान्तरैरुत्तररूपैः  
नरासुधियो योजयन्ति । तदुत्तरपदसमूहात्मकमुद्धात्यकम् ।

अभि., अभि. मा., अध्याय 18, पृ० 454

72. गूढार्थपदपर्यायमाला प्रश्नोत्तरस्य वा । यत्रान्योन्यं समालापो द्वेदोद्धात्यं  
तदुच्यते ।

घ., द. रू., तृतीय 14 अ पृ. 13. 14 अ

73. यत्रान्यस्मिन् समावेश्य कार्यमन्यत्प्रसाध्यते । तच्चावलगितं नाम विज्ञेयं  
नाट्ययोक्तृभिः ।

भ., ना. शा., अ. 18-116, 117

74. यत्रैकत्र समावेशात्कार्यमन्यत्प्रसाध्यते ॥

प्रस्तुतेऽन्यत्र वाऽन्यत्स्यात्तच्चावलगितं द्विधा ।

घ., द. रू., तृतीय प्र०, 14, 15 अ

75. आक्षिप्ते तु कस्मिन्श्चिच्छुभाशुभसमुत्थिते ॥

कौशलादुच्यतेऽन्योऽर्थस्तदवस्पन्दितं भवेत् ।

भ., ना. शा., अ. 18, का. 117, 118

76. शभाशुभं दैवं तेनावुद्धिपूर्वकं कुत्रचिदर्थे आक्षिप्तेऽपि कौशलात्तत्प्रच्छा-  
दनेच्छया यत्रोरोत्तऽन्योऽर्थ उच्यते तदवस्पन्दितं चक्षुःस्पन्दनादिवदन्तर्गत-  
सूचनीयसंभवात् । यथा 'सत्पक्षा मधुरगिरः प्रसाधिताशा मदोद्धातरम्भा ।  
निपतन्ति धार्तराष्ट्राः कालवशान्मेदिनीपृष्ठे ।'

अभि., अभि. भा., अ. 18, पृ० 455

77. रसोक्तस्यान्यथा व्याख्या यत्रावस्पन्दितं हि तत् ।

घ. द. रू. तृ. प्र. 19 अ. धनिक अव. पृ० 159

78. हास्येनोपगतार्थं प्रहेलिका नालिकेति विज्ञेया ।

भ., ना. शा., अ. 18, 118

परवितारणकारि यदुत्तरं, अतएव ह्यस्ययुक्ता सा नालिका प्रणालिका  
व्याजेत्यर्थः ।

अभि., अभि. भा. अ. 18, पृ० 455

सोपहासा निगूढार्था नालिकैव प्रहेलिका ।

घ., द. रू., तृ. प्र., 19, धनिक. अव., पृ० 159

79. मूर्खजनसन्निकर्षे हितमपि यत्र प्रमाणते विद्वान् ।

न च गृह्यतेऽस्यवचनं विज्ञेयोऽस्तप्रलापोऽसौ ।



आदौ असंबद्धं च यद्वाक्यमसंबद्धं तथोत्तरम् ।  
 असत्प्रलापस्तच्चैव वीथ्यां सम्यक् प्रयोजयेत् ।  
 असंबन्धं तु बन्धं-प्रलापिताङ्गवचनं गृह्यतेऽस्य ज्ञेयो ।  
 स ज्ञेयोऽसत्प्रलापस्तु । यदद्भुतं वचनं स ज्ञेयोऽसत्प्रलापस्तु ।

गायकवाङ् सम्पादित ना. शा. अ. 18 का. 119, पृ. 455

80. असम्बद्धकथाप्रायोऽसत्प्रलापो यथोत्तरः ।  
 ध., द. रू., तृ. प्र., 20
81. ननु चासम्बद्धार्थत्वेऽसंगतिर्नामवाक्यदोषो उक्तः ।  
 तन्न उत्स्वप्नायितमदोन्मादशैशवादीनामसम्बद्धप्रलापितैव विभावो ।  
 धनिक, अव., पृ. 160
82. एरुद्विप्रतिवचनावाक्येऽस्मिन् ।  
 भ. ना. शा. अ. 18, 120 अ
83. एकं द्वयो प्रतिवचनमस्याम् । द्विग्रहणमनेकोपलक्षणम् । तदमुनासर्वप्रश्नो-  
 त्तरवर्गः स्वीकृतः ।  
 अभि., अभि. मा., अ-18, पृ. 456
84. विनिवृत्यास्य वाक्येऽस्मिन् द्विस्त्रिः प्रत्युक्तितोऽपि वा ।  
 ध., द. रू., तृ. प्र., 17
85. अस्येति वाक्यस्य प्रक्रान्तस्य साकाङ्क्षास्य विनिवर्तनं वाक्येऽस्मिन् द्विस्त्रिर्वा  
 उक्तित्प्रत्युक्तयः ।  
 धनिक, अव, पृ, 157
86. Haas Daśarūpa, Eng. Trans. p. 87.
87. Viśvanātha, S.D. Ch. VI, 259. Śāradātanaya, B.P.,  
 p. 231.
88. यदसद्भूतं वचनं संस्तवयुक्तं द्वयोः परस्परं यत्तु ॥  
 एकस्य चार्थहेतोः स हास्यजननः प्रपञ्चः स्यात् ।  
 भ., ना. शा., अ-18, का. 120, 121 अ
89. असद्भूतेनार्थेन पारदार्यादिनैपुण्यादिना याऽन्योन्यस्तुतिः स प्रपञ्चः ।  
 ध., द. रू., तृ. प्र. 15 धनिक, अव., पृ. 155
90. यत्कारणाद्गुणानां दोषीकरणं भवेद्विवादकृतम् ॥  
 दोषगुणीकरणं वा तन्मृदवं नाम विज्ञेयम् ।  
 भ., ना. शा., अ-18, का. 121, 122
91. मृदवमिति मर्दनं मृत्परपक्षमर्दनेन स्वपक्षमवति रक्षतीति ।  
 अभि., अभि. भा., अ 18, पृ० 457
92. दोषा गुणा गुणा दोषा यत्र स्युर्मृदवं हि तत् ।  
 ध., द. रू., तृ. प्र., 21 अ



93. परवचनमात्मनश्चोत्तरोत्तरसमुद्भवं द्वयो यैतु ॥  
अन्योन्यार्थविशेषकमधिबलमिति तद्बुधैर्ज्ञेयम् ।  
भ., ना. शा., अ 18, का., 122, 123  
अन्योन्यवाक्याधिक्योक्तिः स्पर्धयाऽधिबलं भवेत् ।  
घ., द. रू., 3-18 अ
94. अन्यार्थमेव वाक्यं छलमभिसन्धानहास्यरोषकरम् ।  
भ., ना. शा., अ-18, 123
95. यत्रादौ प्रतिवचनैर्विलोभयित्वा परम्पराकारैः । तैरेवार्थविही  
नैर्विपरीतः ।  
गायकवाड सीरीज, अ-18, पृ० 457
96. प्रियाभिरप्रियैर्वाक्यैर्विलोभ्य छलनाच्छलम् ।  
घ., द. रू., नृ. प्र., 17 अ
97. Viśvanātha, S.D., Ch. VI, 258-259, follows D.R., but  
quotes the definition of Bharata of 'chala' quoting it as  
others, Śāradātanaya, BP, p. 231.
98. श्रुतिसारूप्याद्यस्मिन् बहवोऽर्था युक्तिभिर्नियुज्यन्ते ।  
यद्वाऽस्यमहास्यं वा तत्तृगतं नाम विज्ञेयम् ।  
भरत, ना. शा. अ. 18, 124
99. श्रुतिसारूप्यादिति शब्दसारूप्याद् बहव इति प्रश्नप्रतिवचनस्य स्वभावा  
यत्र नियुज्यन्ते युक्तिभिरिति काकादीनां तथैवोपपत्तिभिः ।  
त्रिशब्दोऽनेकोपलक्षणम्, अनेकमर्थगतमिति त्रिगतं वाक्ये मुख्यमुत्तरम-  
नेकप्रश्नसाधारणम् । इह तु य एव प्रश्नस्तदेव प्रतिवचनमिति विशेषः ।  
अभि., अभि., भा., अ.-18, पृ० 458
100. श्रुतिसाम्यादनेकार्थयोजनं त्रिगतं त्विह ।  
नटादित्रितयालापः पूर्व रंगे तदिष्यते ॥  
घ., द. रू., तृ. अ., 16
101. Keith, A.B., SKD, p. 328.
102. प्रत्यक्षवृत्तिरुक्तो-व्याहारो हास्यलेशार्थः ।  
भ. ना. शा., अ. 18, का. 125 अ.
103. प्रत्यक्षशब्देन भावी प्रत्यक्ष उच्यते । तदयमर्थः भाविनि प्रत्यक्षेऽर्थे  
देववशाद् वृत्तिर्यस्य स व्याहार/विविधोऽर्थोऽभिनीयते येन ।  
अभि., अभि. भा., अ. 18, पृ० 458
104. अन्यार्थमेव व्याहारो हास्यलोचकरं वचः ॥  
घ., द. रू., तृ. प्र., का. 20 घ



105. सरम्भसंभ्रमयुतं विवादयुक्तं तथापवादकृतम् ॥  
 बहुवचनाक्षेपकृतम् गण्डं प्रवदन्ति तत्त्वज्ञाः ।  
 भ., ना. शा., अ. 18, 125, 126 अ
106. दूगण्ड वगण्डः ईषदसमाप्तवचनं तथा च कोहलः 'वचसां' संबद्धानामन्ते  
 यत्स्यात्पदे त्वसंबन्धः ।  
 संबद्धमिवाभाति हि तद्गण्डो नाम वीथ्यंगम् ॥ अनेनेषदसमाप्तिरेव  
 दर्शिता 'भग्नं भीमेन मरुता भवतो रथकेतनम्' ।  
 अभि., अभि. भा., अ:18, पृ० 458, 459 ।
107. गण्डः प्रस्तुतसंबन्धिभिन्नार्थं सहसोदितम् ॥  
 ध., द. रू., तृ. प्र., 18
108. Abhinava, Abh. Bh., Ch. XVIII, pp. 454. 459.
109. इत्थं विचिन्त्य दशरूपकलक्ष्यमार्गशालोक्य वस्तु परिभाव्य कविप्रबन्धान्।  
 कुर्यादियत्नवदलंकृतिभिः प्रबन्धं वाक्यैरुदारमधुरैः स्फुटमन्दवृत्तैः ॥  
 ध., द., रू., तृ. प्र., 76



## PART I

## PLOT : VASTU OR ITIVṚTTA

We shall now discuss, first of all plot, one of the basic elements of Indian drama. Sentiment (Rasa) may be the soul of a play, but it is only through its plot that the sentiment gets nourishment. The Plot consists of the subject-matter that is to be described in the play or in other words, it is the story of the play on the basis of which a play is constructed. According to Aristotle, the Plot is the first principle, rather the soul of a tragedy, while according to Bharata it is not the soul; it is the body of the play. Dhanañjaya has also accepted the subject-matter, the Hero and the sentiment as the elements on the basis of which Dramas in Sanskrit are classified. So, let us first describe the Plot as is understood in Sanskrit dramaturgy.

Bharata<sup>1</sup> uses the term Itivṛtta or sometimes 'Vastu' for the plot, while Dhanañjaya<sup>2</sup> uses the term Vastu. Now the problem is; Are the two terms synonymous and denote the same thing or are they separate and why this divergence came in the two terms? Let us look closely into the matter. 'Vṛttam', in general, would mean what has happened and Itivṛttam would mean, 'it happened in this way.' The subject-matter, that has happened, appeals more and is more probable than what may happen. Previously, the sources of Sanskrit plays were, generally, the two great epics: the Rāmāyaṇa and the Mahābhārata which described the incidents of the great heroes of the past. Hence, the use of the term Vṛtta for the Plot. As the story could not be presented in the same raw



form, it was adapted, modified and beautified, in the manner suited to the needs of the play. Therefore, the term 'Itivṛtta', was used. While 'Vastu' means the subject-matter in its raw form and it may consist of the present matters also. Hence 'Vastu' is a wider term. This appears quite a plausible reason that later in Sanskrit Dramaturgy, the term, 'Vastu' was more commonly used than 'Itivṛtta.' The two words—Itivṛttam and Vastu have been used as synonyms, generally, denoting the subject-matter or Plot of the story. In defining the subject-matter of a Nāṭaka, Bharata<sup>3</sup> uses the term 'Prakhyātavastu', in the definitions of Prakaraṇa, Nāṭikā, Ḍima, Prahāsana, Utsrṣṭikāṅka, the term, 'Vastu' is used. But when Bharata describes the constituents of the plot, he uses the term Itivṛttam. So the only difference that we find between the two terms may be that 'Vastu' denotes the story or subject-matter in the raw form and 'Itivṛttam' in the refined form, when it has been adapted in a play. However, Bharata has also used the word 'Vastu' for the well-arranged plot.

Abhinavagupta<sup>4</sup> takes the two terms as synonymous when he explains the term 'Itivṛttam' meaning by it the matter that is to be represented, thus refined and beautified by the poet. Dhanañjaya has also not made the difference between the two. Dhanañjaya,<sup>5</sup> while mentioning the three distinguishing elements of the plays, uses the term 'Vastu' and also applies it when he describes the division of the plot. Then he uses the term 'Vṛttam' and 'Itivṛttam', when he defines different kinds of plays in his third Book. Dhanika<sup>6</sup> has not made any remarkable contribution in this field. He just defines 'Vastu' as to be described i.e. 'Varṇaniyam'. Dhanañjaya has just reversed the use of these two terms from Bharata.

As we see there is no great difference between the two terms and the dramaturgists have used them synonymously, so we will take the two terms as synonyms, generally, denoting the subject-matter of a play, i.e. Plot and which is an aggregate of all the incidents and episodes depicted in the play.

### Division and Construction of the Plot

The order adopted here for discussion will be to take up the arguments of Bharata, first of all, followed by those of Abhinavagupta and then those of Dhanañjaya, Dhanika and others.

According to Bharata<sup>7</sup> the Plot has been called the body of



the drama. It is known to be divided into Five Sandhis (segments). Then the Plot (*Itivṛtta*) should be devised into two: one should be *Ādhikārikam* (Principal) and the other *Prāsaṅgikam* (subsidiary). Bharata, next, defines the Principal kind of Plot. An assemblage of acts which are constructed with a view to the attainment of *Phala* (result), is to be known as the Principal Plot (*Ādhikārikam*). Acts other than these constitute a subsidiary Plot (*Prāsaṅgikam*). The attainment of the object and its exaltation, which the ingenuity of the play-wright plans by means of the associated characters (lit. heroes) acting in a regular manner constitute the Principal plot on account of an attainment of the result. Anything (incident) mentioned for helping the Principal is called the subsidiary plot (*Prāsaṅgikam*). In short, in Bharata's view that part of the subject-matter will be termed principal which deals with the Principal Attainment of the leading character, and the other part of the story, auxiliary in that attainment will be termed as subsidiary Plot (*Prāsaṅgikam*).

In the view of Abhinavagupta<sup>8</sup> the '*Itivṛttam*' should be devised by the poet into two only and by the use of 'Ca' Bharata means that the poet should devise the plot in *Prakaraṇa*. Explaining Bharata, Abhinava writes that it is not by nature that one is Principal and the other subsidiary. This division is made by the poet. When the poet has made one plot *Ādhikārika*, the other will be subsidiary and this is indicated by the word '*dvidhā*'. A collection of events is divided into two parts; it is just like one plot having two branches. It becomes clear that a poet chooses a story, he makes some portions in it principal and other incidents subsidiary to it.

Abhinavagupta, further, explains the *Ādhikārika* and the *Prāsaṅgika* plot. *Ārambha* (to be defined further) consisting of knowledge, desire, effort and action, in the *Phala* principally to be attained, is called *Ādhikārika Itivṛtta*. As for example, in the Principal Plot there is no employment of another effort other than the one which remains wedded with it to fulfil the desire connected with the means that are to be proclaimed and the achievement of the final Result, likewise in the subsidiary plot there is always the absence of another effort.

Abhinavagupta, next, has defined *Prāsaṅgikam*. In his words *Prasakti* (association) is *Prasaṅga*, and derived from that will be termed *Prāsaṅgika*, or as it is inserted for the attainment of Principal *Phala*, so that is *Prasaṅga* and the plot consisting of that



associated incident will be Prāsaṅgika. Though Bharata has not mentioned whether the subsidiary plot is of one form or of many kinds, yet Abhinava has raised this point in his commentary and he maintains that all the subsidiary plot is of one form and refutes the view of those who think that Prāsaṅgika may be of many types, depending upon the association of other powers or not having their association. As he states that the varieties of Prāsaṅgika narrated by Tīkākāra, are not accepted by our teachers and he accepts their view. He, further simply explains the statement of Bharata without adding anything new. Bharata and Abhinavagupta have divided the plot into two, namely, Ādhikārikam and Prāsaṅgikam and they have not broken the subsidiary plot further. They have discussed Patākā and Prakāri in the context of Arthaprakṛtis.

In conformity with Bharata, Dhanañjaya<sup>9</sup> also divides the subject-matter into two. According to him also, Vastu is twofold and in these two, the Ādhikārikam is the Principal and the subsidiary is called Prāsaṅgikam. In the opinion of Dhanika,<sup>10</sup> the matter, which is described as Principal, is Ādhikārikam like the episode of Rāma and Sītā in Rāmāyaṇa, and the matter, described as subordinate to the main is Prāsaṅgikam like the episode of Vibhīṣaṇa and Sugriva etc. in the Rāmāyaṇa. The Dhanañjaya has defined Ādhikārikam, first defining Adhikāra. In his words Adhikāra is the possession of the desired result (Phala) and the possessor of that result is called Adhikārin, the incident related to him is called Ādhikārikam. According to Dhanika's commentary, Adhikāra is connected with the possessor of Phala and the possession of Phala is Adhikāra, so the Plot, leading to the attainment of Phala by the possessor or possession, is Ādhikārikam. Like Bharata and Abhinavagupta, Dhanañjaya and Dhanika have also related the Principal Plot with the attainment of Phala.

After Ādhikārika Dhanañjaya defines Prāsaṅgika. Prāsaṅgikam is for the purpose of another person by means of which one's own purpose is incidentally furthered. Dhanika just explains Dhanañjaya and adds that it is called Prāsaṅgikam as it ends with the Prasaṅga (context).

Bharata's definition of the Prāsaṅgikam is very clear in itself. Bharata has simply stated that the Vṛtta other than that dealing with the principal phala is termed Prāsaṅgikam and this Ānuṣaṅgikam is described to help or support the principal plot.



Dhanañjaya and Dhanika divide the subsidiary plot again into two. When it is continuous, i.e., it is with Anubandha it is called Patākā (Episode) and when it is of short duration, that is, limited to a short extent, it is Prakari. According to Dhanika, the Prāsāngikam, which follows upto greater extent, is Patākā like the episode of Sugriva, and which is short, is Prakari like the incident of Śramaṇa.

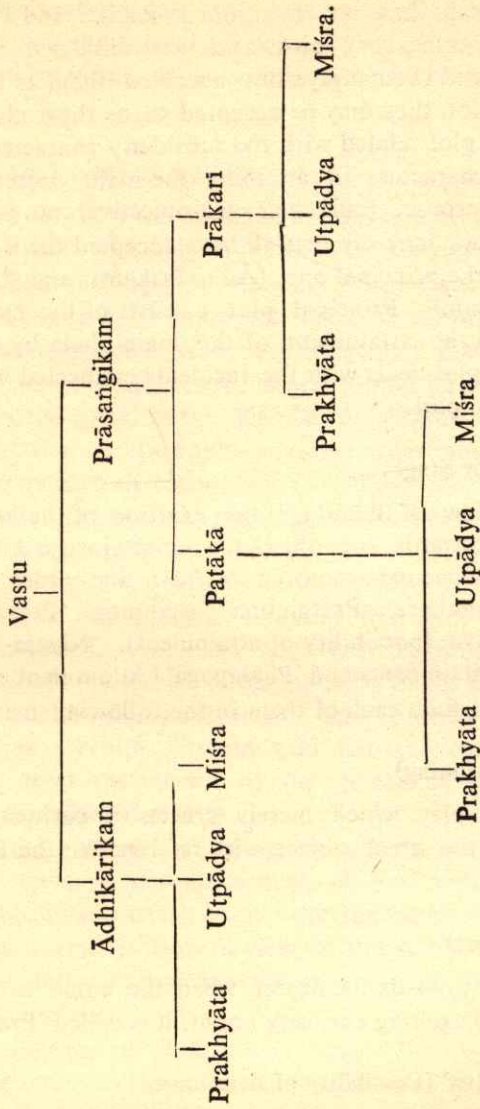
Next Dhanañjaya and Dhanika have defined Patākāsthānaka, and again they come to the division of the plot.

Dhanika, prior to the Kārikā of Dhanañjaya, comments that the three-fold plot, Ādhikārika and two kinds of Prāsāngikam is again threefold. As Dhanañjaya has put, that threefold plot is also threefold depending upon the classification into 'Prakhyāta' (legendary), the 'Utpādyā' (invented) and the Miśra' (mixed). The legendary is derived from the history etc., the invented (Utapādyā) is devised by the poet, the mixed is from the combination of these two in accordance with a classification into gods, mortals and the like. Thus the plot becomes ninefold.

This will be according to Dhanika's commentary. Dhanañjaya has further divided it on the basis of characters either having divine or mortal or both. It is further divided into two, some to be indicated and the other visible and audible. This is further declared to be of three kinds with regard to the dramatic conventions (Nāṭyadharmā) : audible to all, audible to the limited, not audible.

If we compare Dhanañjaya and Dhanika with Bharata and Abhinavagupta we find that Bharata has not divided the plot thus. To avoid confusion and to be systematic and rational, Bharata has divided the whole Itivṛtta only into two ; the principal and the subsidiary. Bharata has neither directly mentioned the two kinds of subsidiary plot, nor he has refuted like Abhinava who says that subsidiary plot is only of one kind everywhere. On the other hand Dhanañjaya has accepted plot or Vastu as the first important element among the three elements that distinguish the ten kinds of play from each other. So his treatment of the Plot is done keeping this fact in view. This is the basic difference between Bharata and Dhanañjaya in treating the constituents of drama. Dhanañjaya's classification of the Vastu is wider keeping in view all the aspects of the plot. Therefore, he has first divided plot into two in accordance with Bharata. Next he has divided it keeping in view the source







of the story, the characters, the portrayal and the dramatic conventions. He has covered all the possible classification of the Plot. Although Bharata has not mentioned Patākā and Prakārī as the two kinds of subsidiary plot and has discussed them under Arthaprakṛtis and Dhanañjaya has accepted them as the two kinds of subsidiary plot, they may be accepted so, as they also constitute the part of the plot related with the subsidiary characters, who help the principal characters in attaining the main object and serving the principal purpose, fulfil their own objective, too, incidentally.

Finally, we may say that all have accepted the division of the plot into two, the principal one (Ādhikārikam) and the subsidiary one (Prāsāngikam). Principal plot consists of the main incidents, connected with the attainment of the main phala by the Hero and the subsidiary plot deals with the incidents connected with the main incidents of the plot.

#### **Five Avasthās or Stages**

Next, in the view of Bhārata,<sup>11</sup> the exertion of the hero, (i.e. one who strives) towards the object to be attained is known to have five Avasthās occurring according to their due order. These five stages enumerated are : 'Prārambha' (beginning), 'Prayatna' (effort), 'Prāpti sambhava, (possibility of attainment), 'Niyata-Phala-Prāpti' (Certainty of attainment) and 'Phalayoga' (Attainment of the object).

Bharata defines each of them in the following manner.

#### **'Arambha' (Beginning)**

The part of the play, which merely creates a curiosity about the attainment of the great object, with reference to the Bija, is called 'Ārambha'.

#### **'Prayatna' (effort)**

Hero's striving towards the object, when the same is not in view and (his steps) exciting curiosity about, it is called 'Prayatna'.

#### **'Prāpti-Sambhava' (Possibility of Attainment)**

When the attainment of the object is slightly suggested by some psychological state (bhāva), it is to be known as the 'Prāpti-sambhava'.



**'Niyataphala-prāpti' (Certainty of Attainment)**

When the hero visualises, due to a psychological state (*bhāvamātreṇa*), a sure attainment of the object, it is called *Niyata-phala-prāpti*, attended by virtue or accompanied by virtuous happenings (*Saguṇa*).

**'Phala-Yoga' (Attainment of the object)**

When a suitable result of the intended actions is achieved in full at the end of the events of a play, it is called '*Phala-yoga*'.

Thus, in Bharata's opinion these are the five successive stages of every action begun by persons who strive for results.

In Abhinavagupta's<sup>12</sup> view, the stages of the action, both belonging to words and mental effort, should be depicted in due order, by the poets. And in the *Kārikā* of Bharata (19.8) words '*Ca*' and '*tathā*' denote that the successive order must be followed. He also interprets each of them.

In his view, *Prārambha* is that stage, in which there is keen curiosity and zeal for the *Bija*, which serves as a means in the attainment of the great *phala* befitting to its hero. Here, the hero acts with a keen desire and curiosity thinking that by this means, this object will be attained. Abhinava adds that *Prārambha Avasthā* may be depicted of the hero, of his minister, of the heroine, of the anti-hero or of the Providence (*Daiva*). This is a new contribution of Abhinavagupta. While Bharata said that mere eagerness of the '*Bija*' for the great attainment of the *phala* is *Phalārambha*, Abhinava has explained it clearly.

In interpreting '*Prayatna*', he agrees with Bharata and writes that striving towards the attainment of the object with great eagerness, analysing and trying to find out the means for the attainment when the same is not in view, is '*Prayatna*'. In this stage there is anxiety, desire to find out the means and to act for the attainment of the object.

In his definition of '*Prāpti-Sambhava*' Bharata has used a *pada* '*Bhāvamātreṇa*' to indicate the psychological state, Abhinava explains this compound by splitting it into two words '*bhāva*' and '*mātra*'. By '*Bhāva*' he takes the means (of attainment) and by '*Mātra*', he includes the accessories of the means and the removal of the obstacles in the attainment of final object. It would thus, mean that when a partial attainment of the particular *phala* is suggested



by the achievement of its means only, then, there is Prāptisambhava. Here, at this stage, there is only the possibility of attainment, not the certainty. This is the third stage of the hero (Lit. doer, Kartuh) which consists of the capability for possible attainment, characterised by the presence of impossibility.

In interpreting 'Niyatāpti-Avasthā', he, rather, confuses the issue by offering two contradictory interpretations of the word 'Saguṇām' used in Bharata's definition. On the one hand, he suggests that this Avasthā is secondary in nature which is absolutely against the conception of Bharata. Bharata has not anywhere stated that these Avasthās may be primary or secondary. On the other hand, Abhinava interprets 'Saguṇa, Sahaguṇena, Darśanena Vartate', i.e. which has the special characteristic of being visualised. He does not accept the view of those who interpret 'niyatām' as doubtful. In Niyatāpti, there is certainty of success because of the removal of obstacles, but actual attainment is not there. At this stage the attainer clearly sees that the means adopted will definitely lead to the final success.

In the view of Abhinava 'Phalayoga' is that part of the plot in which the hero attains the phala in its entirety which was desired by him and which was proper for him. This 'phala' is not like 'Vidhiphala' which is described as requiring another phala like heaven etc. to be gained at another time. But this 'phala' of the play in its entirety does not require another phala. He, further, elaborates that it is not necessary that all these stages should directly involve the Nāyaka, because even the stages, pertaining to the ministers etc., result ultimately in the attainment by the hero. By quoting the stanza of Ratnāvalī 'Prārambhe' smin Svāminah Siddhihetau', he illustrates his point. In the same play (Ratnāvalī) the stages, related to the minister Yaugandharāyaṇa, ultimately lead to the hero's attainment of the phala. Thus, Abhinava has widened the scope of Avasthās and made Bharata's point more clear. A doubt may be posed about the possibility of these stages in the case of attainment controlled by fate. He removes the doubt by stating that though in the play, where the phala is controlled by fate, the hero does not endeavour, even then he attains the phala. Wherever there is 'phala', there must be these five stages. The hero, as he attains the 'phala', becomes 'phalārthī'.

While Bharata's description of five stages is in proper sequence, Dhanañjaya has first discussed five Arthaprakṛtis, and



then Dhanika states, another group of five stages is now described. Of course in his treatment of Avasthās Dhanañjaya does not differ from Bharata. In line with Bharata, he also states the five stages of the action which is set on foot by those that strive after a result. He terms them ; Ārambha, Prayatna, Prāptyāśā, Niyatāpti and Phalāgama. Now we shall view these stages as discussed by Dhanañjaya<sup>13</sup> and Dhanika.<sup>14</sup> Dhanañjaya defines Ārambha, in brief, as the mere eagerness for obtaining the more important phala. In Dhanika's view 'this I perform' this much exertion, the mental effort is Ārambha, as may be illustrated from Ratnāvali where the Ārambha of the action of Vatsarāja, whose success depends upon the minister, is shown through Yaugandharāyaṇa when he states 'Prārambhe' smin Svāmīno Vṛddhihetau etc.' While Abhinavagupta has made this clear in his commentary that this stage may pertain to anyone—the hero or the heroine or the minister, Dhanañjaya and Dhanika do not make it clear to whom this eagerness pertains.

In his definition of 'Prayatna' also Dhanañjaya does not differ from Bharata and accepts it as the exertion attended with great haste when that (phala) has not been attained. Agreeing with Dhanañjaya and Abhinava, in Dhanika's view too, the particular effort directed towards the seeking and employing the means for the attainment, when the same is not in view, is 'Prayatna'. Dhanika as usual illustrates it from Ratnāvali, when Sāgarikā devises her meeting with Vatsarāja through painting etc.

Dhanañjaya defines 'Prāptyāśā', the third stage, as the possibility of succeeding in attainment, with means at hand, but also with fear of failure. Dhanika has illustrated this from Ratnāvali when the device of meeting through change of dress etc. is present, but there is also the fear of Vāsavadattā's arrival, as Vidūṣaka expresses the doubt 'if Vāsavadattā does not come like the sudden gust of wind.'

Although Bharata did not mention like Dhanañjaya that there is fear of obstacle, yet it may be taken as implied when the former mentions that a little gain is devised, not the complete gain. The difference between the two is that Dhanañjaya makes it more clear that there is hope of succeeding because of the presence of means, but also the fear of obstacles, while Bharata has not mentioned it clearly and his term 'bhāva' is ambiguous. But Abhinava has



mentioned this fact in his commentary. Dhanañjaya may be said to follow Bharata.

In Dhanañjaya's view certainty of attainment or Niyatāpti is the assurance of succeeding because of the absence of risk. Here, the word 'āpti' is very appropriate as it denotes that there is not the complete success actually attained, but it becomes certain that the hero will gain the 'phala' by these means. Dhanika, agreeing with Dhanañjaya comments that the attainment of phala has been assured in the favour of one and he illustrates it from Ratnāvalī when king realises that there is no other way out except pleasing the queen. It becomes certain that the queen will be pleased and she will be no more a hurdle. But the lines quoted by Dhanika to illustrate Niyatāpti occur prior to the lines quoted by him to illustrate Prāptisambhava, in the play. Here we find a little difference between Bharata and Dhanañjaya. While in Bharata's view hero visualises this stage through 'bhāva' and it is 'Saguṇa', Dhanañjaya has not used these words. While Bharata's definition is ambiguous, Dhanañjaya's is clear, and we may say that he has improved upon Bharata.

In Dhanañjaya's view Phalāgama is the accomplishment of the entire 'phala' as it arises, Dhanika has not thought it necessary to explain. He has simply stated that as for example in Ratnāvalī Nāṭikā, the attainment of Ratnāvalī and of universal sovereignty (Cakravartitva) by the king.

Bharata is comprehensive in his definition and he has made it clear that 'phalayoga' is that stage when the entire phala is attained which is complete, appropriate and suited to the hero and which is as was desired. Abhinava has also made the point very clear in his commentary that it is complete in the sense it does not need any other result and the word 'Abhipreta' denotes that even the stages belonging to the minister etc., actually result in the attainment of the Hero. On the other hand Dhanañjaya is concise in his definition. The word, 'Yathoditah' used by him may be interpreted in two ways : first as arisen, which will mean as the result has arisen, according to the action, and it is more appropriate than the other which would mean 'as uttered' and that will create contradiction as Dhanañjaya has not previously mentioned it. We find a drawback in Dhanika's commentary also. He has not supplied any commentary here, which he ought to have done.

Thus, we find that Dhanañjaya has not deviated much about



the stages from what Bharata stated. He has followed Bharata to a large extent. Abhinavagupta has made additions to make the view of Bharata more clear. He has added his own interpretation while discussing the Ārambha-Avasthā, the 'phalayoga-Avasthā' and has properly shown the ambiguity of Bharata's definitions by bringing out two interpretations of 'Saguna' and Splitting 'Bhāvamātreṇa' into two in 'Niyataphala-prāpti Avasthā'.

Finally, we may say that the view of Bharata about five Avasthās is comprehensive and all inclusive. The main action must necessarily have a beginning and an end. But as these two stages cannot coalesce, so as to endure the interest in the action, the beginning and end must be intervened by obstructions, efforts for their removal, success of such efforts and consequently the ultimate success in the undertaking. These five stages are essential for any action in the successive order and they may be illustrated from Abhijñānaśākuntala of Kālidāsa.<sup>15</sup> The first stage of Ārambha which consists of mere eagerness and zeal begins in the case of Duṣyanta from the statement 'well I will see her' and of Śakuntalā from the statement, 'seeing him, I feel something against the feeling suited to the hermitage'.

The second stage of Prayatna, which consists of eager efforts to discover all sorts of means for the end when the same is not in view, begins when Duṣyanta says to Vidūṣaka. 'I have been recognised by some hermits. Then think, on what pretext we can go again to the Āśrama'.

The third stage of Prāptyāsā, which consists of attaining possibility of attaining the object but at the same time is fret with chances of failure, may be taken pertaining to the fourth and fifth acts, as there is the possibility of attaining the phala and there is impossibility of attaining the phala due to the presence of obstacle in the form of course.

The fourth stage of Niyatāpti arises when all impediments that stand in the way of begetting success are removed and the 'phalārthi' visualises the certainty of success. This is present in the sixth act of Abhijñānaśākuntala because all the obstacles in the way of union of Śakuntalā with Duṣyanta have been removed with the attainment of the ring that was lost. The fifth stage Phalayoga is when all efforts of the hero, his counter-part and assistants are crowned with success and bear the result of total acquisition of the desired object and the dramatic action reaches its apex of fulfilment.



This stage will be found in the last Act of every play. It is present in the seventh Act of Śākuntala as there is final union of Duṣyanta with Śākuntalā.

Thus, we see that an 'Avasthā (stage) is a significant psychological phase of the mind and five Avasthās are related with the psychological or mental state of the Nāyaka throughout the whole action of the play. This division of the plot into five Avasthās is psychologically based.

### **Arthaprakṛtis (Elements of the Plot)**

Bharata has mentioned five Arthaprakṛtis after stating five Avasthās. Now these five Arthaprakṛtis give rise to some problems: as for example, what is the necessity of these in a plot? How they differ from Avasthās and what is the relation of these with the Five Avasthas? We will discuss these problems, gradually, with the views of important author. First, we will take up the view of Bharata.

Bharata<sup>16</sup> states that as the five stages Ārambha etc. have been described in the 'Itivṛtta', in the same manner there are stated five Arthaprakṛtis, Bija etc. in the plot. In other words, the five stages of the plot such as Ārambha etc. have five means of attaining objects of the Plot. Bija (seed), Bindu (Expansion) Patākā (Episode), Prakarī (Episodical incident) and the Kāryam (Denouement) are the five elements of the plot, which should be reckoned and applied in a proper manner. Bharata defines each of the Arthaprakṛtis.

### **Bija**

That, which scattered in a small measure, expands itself in various ways and ends in fruition is called the Bija of the plot. Bija, put in the beginning of the play in a very small measure, ultimately results in the attainment of the phala.

### **Bindu**

That, which sustains the continuity till the end of the play even when the chief object of the play is (for the time being) suspended, is called the Bindu. Viewing the definition of Bharata more closely, we can say that when all the purposes have stopped, i.e. the purposes or the means previously introduced by the play-wright



have come to an end and the story comes to a halt and does not proceed further, then the cause that helps in resuming up the story and pushes it onwards is called Bindu. It is Bindu as it becomes the linking point, connecting the story with the previous purposes. It maintains the continuity of the main story upto the final attainment of the phala, so it extends upto the end of the play. As a result, it may occur more than once. Of course, in the definition of Bharata, the word 'Prayojanānām' is not clear in itself. It is used in plural in genitive case. It may mean the means or the Upāyas of the main phala, (as is taken by Abhinavagupta) or may mean the subsidiary aims or the purposes adopted by the playwright or should it be taken to mean sixfold purposes as Rāgaprāpti etc. mentioned in the context of Sandhyaṅgas. But it appears out of context here. Its first interpretation seems to be more appropriate.

### Patākā

The subsidiary Vṛtta, which is introduced in the interest of the principal one and is treated like it, is called Patākā. It supports the cause of the main. Bharata does not mention directly that Patākā serving the interest of the other, (i.e. principal) serves its own purpose too, but it may be inferred from his statement about Prakārī. Though Bharata has introduced Anusandhi, a topic intimately connected with Patākā, after describing the five Arthaprakṛtis, it is more logical to treat that here, so that its character and relation with Patākā could be understood clearly. Anusandhi is another segment, connected with Patākā itivṛtta. Bharata has not supplied any details about it. It is Abhinava who discusses its relevance which we shall take up at a proper place.

### Prakarī

In the view of Bharata, when the result of an event is presented for the purpose of another only (i.e. principal plot) and it has no continuation (anubandha), it is termed Prakārī. Thus Prakārī has no aim of its own to serve.

The difference between Patākā and Prakārī is that Patākā has continuity, it lasts longer, it benefits the principal plot, but at the same time it may fulfil its own purpose, so has been said that it should be devised like the main. On the other hand Prakārī's sole purpose is to serve the interest of the principal plot, it is of short duration, having no continuity. The common point between the two is that



both are introduced in the play to support the principal plot or to assist in the final attainment of the leading hero.

### **Kāryam**

The efforts, made for the purpose of the principal, introduced in a play by the experts, are called Kāryam. To be more clear, Kāryam is the whole action begun leading to the ultimate gain.

Bharata further states about the Arthaprakṛtis that among these elements that, which has others for its support and to which the rest are taken as subordinate, should be made prominent and not the remaining ones. Obviously, the statement of Bharata is not very clear in itself. We may interpret it thus, out of these, the means that help the hero most in realising success should be made prominent and the other subsidiary.

On the close examination of Bharata's definitions of Avasthās and Arthaprakṛtis we find that while the five Avasthās pertain to the principal plot, five Arthaprakṛtis include subsidiary plot also. The other difference to be noted is, while five Avasthās are to be employed in due order as stated, there is no such rule given about Arthaprakṛtis. Arthaprakṛtis may be used at will and as suited to the nature of the play. While the action of every play consists of five Avasthās, in the case of five Arthaprakṛtis it is not necessary that all should be present. While all the Avasthās are joined together in a play for the attainment of the phala, among five Arthaprakṛtis one may be made prominent and the other subservient to it.

In the view of Abhinavagupta<sup>17</sup> 'Upāya' or the means have not been known till now. To show the material which consists of means, helpful in the attainment of phala, five Arthaprakṛtis are introduced. Abhinavagupta throws light on the importance of Arthaprakṛtis and their part played in a play. As there are stated five Avasthās of the 'Ādhikārika itivr̥tta', in the same way, Arthaprakṛtis are also stated, five in number. If we do not describe these Arthaprakṛtis, then, the nature and pattern of the means will not be known; and without their knowledge the five Avasthās as Prārambha etc. will not be actually realised and in the absence of five Avasthās, principality (Ādhikārikatva) of the plot will not be known. Bharata has used the compound Arthaprakṛtayah. Now the problem arises, what is this Artha,



and what is meant by Prakṛtis? This compound can be interpreted<sup>18</sup> differently. Abhinavagupta<sup>19</sup> takes Artha to mean phalam or in other words, Arthaḥ is phala, Prakṛtis of that Phala are its means (Upāyāḥ) and these means are the causes or instruments in the realization of phala (phalahetavaḥ). To quote him in actual words 'Yatrārthaḥ phalaṁ tasya Prakṛtayaḥ Upāyāḥ Phalahetavaḥ Ityārthaḥ'. Abhinavagupta further divides these Arthaprakṛtis into two, animate and inanimate. Inanimate is again divided into two and in them which are important means, the first, is Bija and the other is Kārya which ought to be done or applied. The animate is also divided into two, main and subsidiary. Subsidiary means are again of two kinds; first with its own interest, while serving the Principal, the other only for Principal's interest. In these animate means, the first, and important one is Bindu, the second is Patākā with its own interest when serving the other's purpose, the third is Prakārī, which is present only for the purpose of others. By these five means, the complete phala is attained. They should be employed in the proper manner and should be used in the same order as enumerated. In the opinion of Abhinava, if by the Artha, in the compound 'Arthaprakṛtis', is understood, the entire plot, then, every single incident or event like the performance of sandhyā etc., or every part of it like Sandhis etc. will also be included in this, and the cause for this could be termed Arthaprakṛti, thus it, would make the sense vitiated due to the fault of 'Ativyāpta' which is undesirable. He, then, interprets each of these Arthaprakṛtis in his own manner. In his view, the cause, that put in a small measure, spreads in many ways by all means and which leads to the end, i e. attainment of phala, is Bija. Above all means Kārya is its ultimate point where it has to reach, as for example, in Ratnāvalī, putting of Sāgarikā in the harem, at the time of Vasantotsava, its serious purpose is not realised, results in the phala. Though Bharata has not mentioned, yet in Abhinava's view, the Bija is of various kinds, somewhere it is only as a means, somewhere as a phala only, somewhere it is both, somewhere is as the obtaining or material cause, somewhere is as returning from the obstacles, somewhere is both. Depending upon its object, whether it belongs to hero or anti-hero or others, it also varies. In Abhijñānaśākuntala Bija is 'phala-type', because it is expressed in the blessings of saints as the attainment of a sovereign son by the king. Phala is called Bija as it can exist only with its cause.



After Bija he takes up Bindu. In his view when the causes, by which phala is attained, are delinked, because there are some other issues to be inserted owing to the requirements of the plot, then, the point of indicating the link, relating to the main Hero, and which will take towards the attainment of phala, is Bindu. This indication of the link acts as a source in attaining the phala. Though he, too, has not explained the 'Prayojanas' or means, yet he shows the importance of Bindu and its range. Bindu's range like Bija, is upto the proper attainment of phala. He states that unless and until the discovery of the link about the main hero to recover all the means is done, upto, then, the whole of the animate and inanimate means are useless, because all the previous prayojanas are delinked and the story has come to a halt. Now that element comes which leads the story. To illustrate his point Abhinava has taken the example of Tāpasavat-sarāja, in which the discovery of love towards Vāsavadattā is shown in every Act through the statement of the king. It is the action of the living beings, indicator of the main, obliging the causes, and itself the most important cause. On account of its applicability throughout, it is termed Bindu like the drop of oil. Abhinava also marks the difference between Bija and Bindu that while Bija (unfolds) itself, beginning from the Mukhasandhi, Bindu comes after that. Both extend to the whole plot of the play. He defines Patākā as the part of the plot, which, even being present to fulfil the aim of another, i.e., principal Hero, fulfils its own purpose. In other words, the character of Patākā, benefitting the principal hero attains his own aim also. Therefore, it has been said by Bharata that it should be made like the principal one. Animate, indicator, Patākā's success benefits the main success. For example, Sugrīva, Vibhīṣaṇa, etc., while benefitting Rāma etc. and in return themselves also being benefitted by Rāma etc., accomplish the fame and glory of the principal Hero. Abhinava refers to the view of old theoreticians, also, in whose opinion useful in the knowledge of propriety and impropriety, it signifies the fame and glory of the principal hero, like emblemed flag and for this reason it is termed Patākā. Abhinava writes about Anusandhi that it is right that Anusandhis being subservient to principal have not been counted, separately, because if we accept five sandhis in it, taking the support of the statement that 'Patākā, should be devised like the main', then, there will be separate counting of five Arthaprakṛtis too in Patākā.



It is not possible that there would be another Patākā in the complete description of Patākā. He refutes the view of Bhaṭṭa Lollaṭa etc., who think that in serving the other's interest, the parts of the plot belonging to Patākānāyaka are Anusandhis. When it has been stated that five stages belong to everyone, no purpose is served in repeating it by the name of Anusandhi. The success of Patākānāyaka should be described upto the extent where Patākā itivṛtta ends. When the phala of the Patākānāyaka has been attained and he is employed in the main phala; it is called Patākā by its previous existence, not mainly. It is said that it should end at Garbha or Avamarśa because if its phala is extended upto Nirvahaṇa then, the interest of the principal will not be served, as the two situations of benefitting and being benefitted cannot exist at the same time. Abhinava does not accept the view of those persons who take 'ā' used in Bharata's statement in 'Maryādā' (limit). He holds that there is the utility of Patākā in Vimarśa sandhi which mainly deals with reverting the downfall, because the person, recognisant of the favour, tries to revert the downfall. And there Patākānāyaka fulfils the purpose of another even when serving his own end.

About Prakāri Abhinava simply explains the statement of Bharata. For its example may be taken Kulapati in Kṛtyārāvaṇa and God Kṛṣṇa in Veṅṣasamhāra. It is termed Prakāri because it highly neglects its own purpose.

In interpreting Kāryam, by the word 'Prajñāiṅ' he understands the animate beings, that is, principal hero, Patākā Hero, Prakāri Hero. The Vastu, that is presented, is indicated to be accomplished in the form of phala by the principal hero, Patākā hero and Prakāri hero and is termed Kāryam because it is accomplished by the animates. This Vastu—phalaprāyojana—is the phala of formerly adopted main cause called Bija, and it is complete. 'Ārabhat' thus, Ārambha means all the auxiliary group of Kārya including Dravya, Guṇa Kriyā, the whole artha. 'Samyak' means that the animates leading to it are full of three powers of sovereignty, advice and fortitude. Then Kārya includes the action consisting of the dominated region, wealth, fort etc. and all the stratagems like Sāma etc. This Kārya is denoted in the beginning through the main cause called Bija.

Interpreting the statement of Bharata about the prominence of these Arthaprakṛtis, Abhinava concludes that all the five



Arthaprakṛtis may not be present everywhere in the manner five Avasthās are. The means or Arthaprakṛti that helps the hero most in realising his success is the main for him, and others though present are subsidiary, and so like not present as for example, Patākā and Prakāri in the case of Heroic Nāyakas who are proud of their energy. Bija, Bindu and Kārya are present everywhere. Even in them is found the distinction of main and subordinate. The second doubt if they should be present in the same number with Avasthās and Sandhis is removed by the statement that among these three—Sandhi, Avasthā and Arthaprakṛti, that which is properly connected with the other should be made prominent in the Nāṭaka. The Arthaprakṛti that helps quickly in the attainment should be described mainly and largely and the other which is described subsidiarily in the main success, if proves beneficial in some part, should be made prominent there. As for example, in Tāpasavatsarāja in the attainment of Vāsavadattā, Bindu is important, in the attainment of kingdom of Kauśāmbi Prakāri and Patākā are important.

Abhinavagupta has made a real contribution in his commentary. He raises some problems and tries to answer them satisfactorily. He provides the best commentary on the text of Bharata, though at places he deviates from him. Authors of Nāṭyadarpaṇa, later, accepted the view of Abhinava about the Arthaprakṛtis but they changed the order of these Arthaprakṛtis and used the term 'Yathāruci' in place of 'Yathāvidhi'. They accept the use of Patākā and Prakāri as optional.

Now we shall take up the view of Dhanañjaya and Dhanika. While Bharata has described the Arthaprakṛtis in a very systematic manner and Abhinava has tried to explain almost every point about these Arthaprakṛtis in his commentary, in Daśarūpaka<sup>20</sup> these Arthaprakṛtis are described in a very haphazard manner without supplying any answer to the problems arising about them. Dhanañjaya and Dhanika have been discussing the Vastu and now without discussing the importance and place of Arthaprakṛtis in a play and their relation with Avasthās, they first take up the Kārya which is taken as synonymous to phala, as Dhanika says what is the phala of the itivṛtta and, then, Dhanañjaya directly comes to Kāryam. In Dhanañjaya's view, the Kāryam consists of three objects of human existence, and it is either śuddha (pure, unmixed with the other) or it may be related with one or more. Dhanika



just explains this that Trivarga means Dharma, Artha and Kāma, i.e., virtue, wealth and pleasure. Now the question arises, Dhanika has accepted Arthaprakṛti as the causes or means in the success of principal aim, as he states, 'Arthaprakṛtayaḥ—Prayojanasiddhihetavaḥ'. Then how can kāryam which is taken as synonymous to phala, be an Arthaprakṛti and at the same time phala also? Obviously, Dhanañjaya and Dhanika do not provide us any clue.

Dhanika further states, now the source of that Kārya is explained. He regards the Bija as the means or sādhana of that kāryam and then Bija is discussed.

Dhanañjaya defines Bija that cause of that (kāryam) is Bija manifested as very small, but expanding in manifold ways. He does not differ from Bharata in his definition, except that, while Bharata has clearly mentioned that Bija ends into the attainment of phala, Dhanañjaya is concise and has not mentioned this fact, though it may be taken as implied when he calls Bija the Hetu of kāryam, because the cause will lead to its effect. Dhanika elaborates the statement of Dhanañjaya and illustrates it from Ratnāvalī. The particular cause is Bija just like a seed. As the seed develops gradually into a tree and bears fruit, so the Bija develops into Kārya and bears fruit in the end. In Ratnāvalī the action of Yaugandharāyaṇa, which is the cause of attainment of Ratnāvalī by Vatsarāja and which is accompanied with the favourable fate, is put after prelude in Viṣkambhaka in the speech of Yaugandharāyaṇa.

Like Abhinavagupta, Dhanika also accepts its manifold variety depending upon its being either the cause of the great Kārya, i.e., ultimate kāryam or subsidiary kāryam or the like.

Dhanañjaya next discusses Bindu. Dhanika calls Bindu as another name given to 'avāntarabīja'. 'Avāntarabījasya sañjñāntaramāha.' Thus instead of explaining, Dhanika confuses this vital Arthaprakṛti by terming it as another name of subsidiary cause. Dhanañjaya's definition is vague and the compound can be interpreted in many ways. The definition of Bindu given by Dhanañjaya runs thus 'Avāntarārthavicchede Binduraccheda Kāraṇam'. Now we may interpret it as, Bindu is the cause of linking when the main Artha is delinked by subsidiary incidents. This interpretation is supported by the example given by Dhanika. If we take this interpretation we face the question, subsidiary prayojanas are to strengthen the main story not to disrupt it. The other interpretation



may be, when the subsidiary Artha, i.e. aims are broken, Bindu is the cause of linking them. Another interpretation will be, when the main Artha is delinked from the subsidiary artha, Bindu is the cause of linking the two. Another interpretation is, when the secondary matter is interrupted, the cause of its being resumed is Bindu. But this may be the most unconvincing interpretation, as the secondary matter even if blocked will not affect much if the main story proceeds. Dhanañjaya and Dhanika have not explained the meaning of Artha whether they take Artha to mean plot or the main story or the phala or issue. This definition is very vague and it does not become clear. Bindu connects what with what and what is the difference between Bindu and sandhi, because sandhi also connects the main parts of the story. Here, Dhanika's commentary gives a poor performance and is deficient, while Abhinavagupta has explained Bindu very clearly in his commentary. It is also not clear whether Bindu will be one or many. Dhanika has illustrated Bindu from Ratnāvalī, when the worship of Anaṅga which was a subsidiary aim being over, the story is broken, the cause of another Kārya, Vaitālika reads the praise of Udayana and hearing it Sāgarikā says 'this is the king to whom I was bestowed by the father'. Now we see that the main story was broken after the worship of Anaṅga, it could not proceed further. To further the story Vaitālika reads the praise of Udayana and then the story proceeds. This praise by Vaitālika serves as Bindu. Then according to Dhanika it is Bindu like the drop of oil in water. As drop of oil spreads so Bindu joins the broken end with the other end by spreading. While Bharata has made it clear that Bija and Bindu extend upto the end of the play, Dhanañjaya does not mention the extent of Bija and Bindu. Though Dhanika has done it by defining it like the drop of oil in water which is also defined so by Abhinava. Dhanañjaya just recounts the names of five Arthaprakṛtis and does not describe Patākā and Prakarī, here, to avoid the repetition as he has already discussed them in the context of subsidiary plot. In another context about Nāṭaka, Dhanañjaya speaks about Patākā and adds its one more special characteristic that it has to contain Anusandhis.

We find that Dhanañjaya's treatment of Five Arthaprakṛtis is not very clear and is haphazard, too. He has not given proper scope and importance to these Arthaprakṛtis. Dhanañjaya has not made it clear what is meant by Artha nor has thrown any light on



the problem of their relation with the Avasthās and the utility of these Arthaprakṛtis in a play. He has termed Bija as the hetu or cause of kārya, but what about other prakṛtis, are they also the causes? Obviously, he is silent about them. Then he has not discussed Patākā and Prakarī in the context of Arthaprakṛtis, it means he did not think them important enough to discuss as Arthaprakṛtis. While Bharata has mentioned that these Arthaprakṛtis should be reckoned and applied in a proper manner as the need arises, Dhanañjaya omits this fact. Bharata has also discussed their relative importance, in stating that the Arthaprakṛtis, helping the hero most in the realisation of success should be made prominent and the other subsidiary. Dhanañjaya has not given any such rule about their importance. We can only say this much that while Bharata's treatment of Arthaprakṛtis is inclusive of all the points and is systematic, Dhanañjaya has omitted much which makes his treatment of Arthaprakṛtis unsatisfactory. Dhanika's commentary on Arthaprakṛtis also proves to be insufficient and confusing at times.

In comparison to Dhanañjaya and Dhanika, Abhinava, as we have seen, has taken up every problem, related with Arthaprakṛtis and has tried to answer them quite satisfactorily. Another difference between them is that while Dhanañjaya and Dhanika have accepted kārya as consisting of Trivarga and either simple or mixed, Bharata and Abhinavagupta have not made any such distinction. Bharata and Abhinava take kārya in its wider aspect inclusive of all the actions and efforts introduced during the play for the attainment of the Phala.

Finally, we see that authorities are not of one view about the Arthaprakṛtis. Some take Artha in the sense of Plot or Vastu of the play and others in the sense of phala. Without committing ourselves, we can say with Bharata that these Arthaprakṛtis are also essential in a Plot and they are found in the itivṛtta just as five Avasthās are found in the itivṛtta of the play. We may accept them as the five elements of plot which serve as the means by helping in the realisation of the ultimate aim of the play like five Avasthās. They differ from 'kāryāvasthā' in this respect that while every action has got five stages in the successive order, one leading to the other, all the Arthaprakṛtis may not be equally important in a play, and they may not occur in the order narrated. All of these may not be present in a play. For example a play



may not necessarily have Patākā or Prakārī. They may be applied as the manner dictates. They may be regarded as the causes or sources of phala in the sense that as the plot is related with the main phala, these Arthaprakṛtis ultimately lead to the final attainment of the play. Among these Bija is the first and the very important element of the plot. With Bharata, we may accept it as the element of the Plot which manifests itself minutely at the outset, but expands into many ways with the progress of the action and it extends up to the end of the phala. It corresponds with the first stage of the action. Duṣyanta's attraction at the first sight of Śakuntalā and blessing of the Ṛṣis for a sovereign son, or Cāṇakya's zeal in 'Mudrārākṣasa' may be cited as the illustration of the germ in a dramatic Plot. This Bija may be of many kinds and there may be more than one Bija in a Nāṭaka.

As we have seen that the other element Bindu has been interpreted differently, taking it with its metaphor we may finally say with Bharata that Bindu is the linking point that proceeds the main story when it has come to a halt due to the delinking of the prayojanas. With its help the main theme and the means, helpful in achieving it, get into touch again and the story proceeds crossing the bar. We may illustrate it from the second Act of Śakuntalam. With the return of the king from the hermitage to fulfil his obligation of protecting it from the attack of the wild elephant, the basic purpose had come to an end. But the plot could not proceed further if the king was unable to visit the hermitage again. This problem was solved by the play-wright by getting an invitation extended to the king to protect the rites of the hermitage through two Ṛṣikumāras. This device serves as Bindu. Bindu may occur more than once in a play. It extends upto the end of the play. Metaphorically, it is called Bindu like the drop of oil or the drop of water. It is the vital drop that discovers the means again leading to the attainment of the Phala.

Patākā is the subsidiary episode which benefits the principal plot and is described like the main one. The episode of Makaranda and Madayantikā in Mālatīmādhava may be taken as the example of Patākā or the episode of Āryaka and Śarvilaka in Mṛcchakaṭikam. Bharata has not mentioned that Patākā fulfils its own interest too, he regards Patākā as having anubandha or continuity. Dhanañjaya also mentions that Patākā may have its own purpose to fulfil subsidiarily. From this aspect the episode of Kāmandakī in



Mālatīmādhava may also be regarded as *Patākā* but it cannot be regarded as *Patākā* in the view of those who maintain that *Patākā* has its own interest to serve, as she has no interest of her own to serve. Of course *Patākā* is not necessarily found in every Sanskrit play. *Prakarī* is inserted to benefit the principal plot only and it is short not having any *anubandha*. For its example may be taken the episode of *Saudāmini* in *Mālatīmādhava* or of *Vidyādharas* in *Avimāraka* of *Bhāsa*. Its presence will be more commonly found in the plays as small episodes are generally inserted in the plays to support the main Plot. The fifth and most important element is '*Kārya*'. It is directly connected with '*phala*'. It is the denouement of the plot which depicts the cause or the motif of the play. It is the *Kārya*, the attainment of which is desired and for which all efforts are directed and the achievement of which closes the action.

To conclude the *Arthaprakṛtis* we may say with *Abhinavagupta* that these *Arthaprakṛtis* make the five *Avasthās* materialised and recognised together with the principality of the plot. With the help of these *Arthaprakṛtis* the *Nāyaka* achieves his final goal. Collateral to five stages, these are present in the Plot. There is no set rule regarding their use in the play in the same order as they have been enumerated. A play may have *Patākā* and *Prakarī* or it may not have either of the two. They should be reckoned and applied in a proper manner as suited to the need of the play and among these that *Arthaprakṛti* which helps the hero most, should be made predominant and the others subsidiary to it.

### **Sandhis : Five Segments of the Plot**

We find that in a plot's construction *Avasthās*, *Arthaprakṛtis* and *sandhis* play the important part. After discussing five *Avasthās* and five *Arthaprakṛtis*, in view of their prominence we should discuss *sandhis*. Normally, the term '*Sandhi*' refers to the junction of two things. Before proceeding to our discussion, it is better to note in the beginning that in Sanskrit Dramaturgy, mainly two schools of thought exist about the *sandhis*. One school of thought believes in coambulation theory as five *Avasthās* with five *Arthaprakṛtis* giving rise to five *sandhis*. The other school of thought does not support the view.

Let us see what *Bharata* himself has to say about these *sandhis*



How this coambulation theory sprang up and what should be the right view about them?

As Bharata has been regarded the founder of Sanskrit dramaturgy. First of all, we will take up his view.

After stating that a plot is known to be divided into five sandhis, Bharata<sup>21</sup> has given rules about the omission of sandhis in the plot. In his opinion the plot may either have all the sandhis or lack some of them. The rule requires that all the sandhis should occur in it; but due to a special reason or necessity of the plot some of them may be left out. In the omission of one sandhi, the fourth (i.e. Avamarśa) should be omitted, in the omission of two, third and fourth (i.e. Garbha and Avamarśa) should be omitted. In the omission of three, the second, third and fourth (Pratimukha, Garbha and Avamarśa) should be omitted. But these rules about the omission of sandhis are to be followed in the principal plot only. In case of the subsidiary plot this rule will not apply; for it is to serve the purpose of another. Any event can be introduced in it without violating the rule.

Bharata has not defined 'sandhi'. He only describes five sandhis and their limbs. We shall only take first five sandhis and then afterwards the limbs there of.

The five sandhis in a Nāṭaka are: Mukha (opening), Pratimukha (progression), Garbha (Development), Vimarśa or Avamarśa (pause) and Nirvahaṇa (conclusion).

Bharata<sup>22</sup> defines each of the sandhis thus.

### **Mukha Sandhi<sup>18</sup> (Opening)**

That part of a play, in which the creation of the Bija as the source of many objects and sentiments takes place, is called in relation to its body the Mukha sandhi.

### **Pratimukha<sup>19</sup>**

Uncovering of the seed, (Bija) placed at the opening (Mukha) after it has sometimes been perceptible and sometimes been lost, is called the Pratimukha (progression).

### **Garbha<sup>20</sup> (Development)**

The sprouting of the Bija, its attainment or non-attainment and search for it again, is called Garbha (development).



**Vimarśa<sup>21</sup> (Pause)**

One's pause (Vimarśa lit. deliberation) over the Bija that has sprouted in the Garbha on account of some temptation, anger or distress is called the Vimarśa. Obviously, Bharata's definition of Vimarśa is not very clear in itself.

**Nirvahaṇa<sup>22</sup> (Conclusion)**

Bringing together the objects (of the segments) such as the Mukha etc. along with the Bija when they have attained fruition is called Nirvahaṇa. In other words, bringing together of the Arthas of Mukha and other sandhis with Bija etc. and bringing together of many sentiments ending in wonder and surprise is Nirvahaṇa. Bharata has next stated the rules of their presence in different kinds of plays.

In his view these are the five Sandhis (segments) of a Nāṭaka, and Prakaraṇa to be known by the producers of a drama. Dima and Samavakāra are to have four sandhis and the play-wright should never make Avamarśa in them. Vyāyoga and Īhānṛga should always have three sandhis, they should not have Garbha and Avamarśa. Prahasana, Aṅka, Vithī and Bhāṇa are to have two sandhis and only Mukha and Nirvahaṇa should be employed in them. Thus, these are the sandhis to be planned by the producers in the ten types of play. The aṅgas of these five sandhis the utility and sixfold purpose of the Aṅgas, we will take later on. First we will look into the delineation of sandhis by Abhinavagupta, Dhanañjaya and Dhanika and others.

Although Bharata has not defined the term 'sandhi' itself, Abhinavagupta<sup>23</sup> has defined the term in his commentary that runs along the text of Bharata's Nāṭyaśāstra.

In his opinion, the definition of the sandhis will be the segments of the plot (Arthāvayavāḥ), joined mutually or with the limbs (aṅgaḥ). Abhinava has not explained what does Artha signify here. Should it be taken to denote phala or Itivṛtta? He appears to take it, here, in the sense of plot. So, in his view, the 'sandhis' are the five parts or portions of the Artha of the play, (Rūpaka) which is like the sense of a great sentence, principal and independent, and these sandhis are made in accordance with the five stages. Abhinava is not consistent in his treatment of sandhis. He gives two definitions of sandhis, which are hard to be reconciled. At one place, he would call sandhis as imaginative compositions,



full of variety and at another, the segments of plot, either mutually joined, or joined with their limbs. Regarding the number of sandhis also, he has made contradictory statements. First of all he regards the number five as traditional and states that there would be no contradiction even if there are less sandhis in a Rūpaka. But he suddenly takes Somersault and quotes his teachers opinion with obvious approval that there must be five sandhis. He further supports this view by stating 'Samuccayapadaḥ Pañcānām Sarvatrāvaśyaṃbhāvitvaṃ dyotitam'. Further he mentions that the adherents of orderliness hold that these five sandhis should be employed in respective order as stated. It is, rather, amusing to imagine that there could be another possibility of employing these sandhis but in the order laid down.

Abhinava, next, interprets each of the five sandhis. In his view, that much part of the main Artha in the play as is useful for the Ārambha stage, which has been described before of the hero by himself or by others, is Mukha sandhi. It is called Mukha as it is useful for the 'Prārambha Avasthā' of the hero, which is like the mouth of the whole independent aim in the plot. The secondary parts of that portion, Upakṣepa etc. are the aṅgas of Mukha sandhi. That part of the plot, in which proper origin of the Bija—which is the chief means of the main end—is followed by the Prārambha stage and becoming manifold on account of the aim or context becomes the cause of Rasa, is called Mukha. Thus, in short, the part of the plot, useful for the Ārambha stage, and having Rasas in their initial stage, is Mukha sandhi and it occupies a part or portion of the whole play. For example, the first Act in Ratnāvalī may be taken, because the Heroic sentiment of Amātya, Śṛṅgāra and Adbhuta of Vatsarāja and again Śṛṅgāra, this much part is useful for Sāgarikā's seeing the king in the Prārambha stage begun by the minister and so it is Mukha sandhi.

Prior to his own interpretation of Pratimukha, Abhinavagupta has quoted others' views about the vague term 'dṛṣṭānaṣṭamiva Kvacit' used by Bharata. As quoted by him, some take it to mean 'as seen in the form of kārya but destroyed in the form of cause'; others take it to mean, that revelation of the Bija is seen in the object worth obtaining but destroyed in the object to be abandoned; some others mean by it 'seen in the Vṛtta of Nāyaka and destroyed in the Vṛtta of anti-hero'. In Abhinava's opinion all these interpretations are not right, because of incapability of one object



being joined with another, and even the objects which are low and destroyed are seen due to Prārambha. The real interpretation should be that expanding of the Bija is a particular condition favourable to phala, and though visible is destroyed like (being hidden) because of the closeness of the opponent, just like the sprouting of the Bija covered with dust. In the Pratimukha sandhi, Bija is further revealed but it is not clearly visible because of the presence of opponent. Abhinava gives its example from Veniṣamhāra in the speech of Kañcukin. In the speech of Kañcukin, the Bija, leading to the progress of Pāṇḍavas, put in Mukhasandhi, is revealed by the death of Bhīṣma, but is destroyed by the vadha of Abhimanyu. Abhinava again refers to the view of others that some taking revelation only useful in Pratimukha and concealment in Avamarśa have defined 'dṛṣṭanaṣṭa' as the gradual consequent development because the former state though visible is destroyed like in comparison to the later state of development. But he opines that in this interpretation, the meaning of 'iva' does not fit because of not having the power to create, kārya.

Abhinava illustrates Pratimukha with the example from Ratnāvali. The incident of Sāgarikā, put in Mukha by Amātya, is concealed or destroyed like by the festival of spring and the worship of Kāmadeva. Though the festival etc. are like the covering to conceal the incident of Sāgarikā which is like Bija, are really the cause of its revelation like the soil. As a seed is put in the soil, the soil covers it and thus conceals it, but even when concealing the soil helps in its development and reveals it in the form of sprout. Such is the case with Pratimukha. The Bija, put in Mukha sandhi and visible, there, is concealed and made destroyed like and is developed like kuṅkum bija. The part of the story, where everywhere, this type of revelation is found, should be known as Pratimukha sandhi. It is termed Pratimukha as it turns towards Mukha, but Abhinava also mentions that turning away is to illustrate the conception of dṛṣṭanaṣṭa. In his view, the explanation given by Śaṅkuka etc. just explains a part of it, Abhinava, next, interprets Garbha that it is that part of the play, where there is the manifestation of the Bija, which is already covered with the two conditions of germination and revelation, directed towards the attainment of the phala. He, further, explains the nature of the growth. In this disclosure gain belongs to the hero, that is, in Garbha, the cause of the hero rises and gains ground,



and the loss or non-attainment belongs to anti-hero; and the search to find means for the attainment of aim is common to both, that is, hero and his opposite force equally try to find out means which will lead to the attainment of their phala. They persist in their search. Thus Garbha sandhi consists of achievement (Prāpti), failure (Aprāpti) and search (Anveṣaṇam). These three stages repeatedly occur in it. As it is accompanied by Prāpti-sambhava Avasthā, it is Garbha being pregnant with phala. Aprāpti or cause of missing the aim must be shown in it, otherwise it would not be possibility of attainment, rather, would become certainty.

Abhinava, now takes up Avamarśa sandhi. Bharata has defined Avamarśa vaguely. Abhinava has tried to explain it and has quoted others' views also upon it. As referred by him, some read it Vimarśa and others Avamarśa. Vimarśa consists of doubt. The question may arise, that first, there is the possibility of attainment and then doubt, this does not seem proper, moreover, Vimarśa sandhi extends to Niyataphalaprāpti stage, how the consistency, would be in certainty and doubt. To answer this it is said that as after argument, due to a cause posed as a hindrance, there exists doubt in removing it, in the same manner in Vimarśa sandhi even in the possibility of phala there arises equally strong obstacles and the doubt arises about the success as the causes in favour and opponent causes are equally forceful. Thus, in beating back and defeating the equally strong opponent forces and in looking clearly at the result, the fortitude of the hero is glorified, so after hypothesis, there is doubt and then certainty. 'Good results are beset with many obstacles, the obstacles, are to be removed' viewing thus with pride and resolution his effort is multiplied into thousands, as for example, in Ratnāvali even when Sāgarikā is in prison, the incident of the magician is cleverly woven which is employed by Yaugandharāyaṇa to overcome the obstacle of Vāsavadattā. According to Abhinava there are others who take Avamarśa as obstacle. So the Bija phala that has been unfolded in Garbha, its Artha, culmination (nivṛtti), engaging again in that, causes creation of phala because of the obstacles being dead and that culmination (nivṛtti) may be due to anger, temptation or calamity or curse or by other reason. By the word 'api' may be taken all other causes of obstacles. That extends from putting of Sāgarikā into prison by Vāsavadattā upto the statement of the king in fourth Act of Ratnāvali 'my body is



consoled by the garland, disunited from my beloved after receiving her embrace like the friend, in the same condition'. Here, in the obstacle, anger of Vāsavadattā is the cause. Temptation may be the cause as in Tāpasavatsarāja. 'I have lived due to temptation of getting you'. But others do not tolerate it, because, here, the temptation of attaining Vāsavadattā is not an obstacle in the real phala and they give the example in the same play that even though married to Padmāvati, not attaining Vāsavadattā, the king desires to die, that not being a temptation, the greater attainment of the kingdom by the ministers is the cause.

That calamity is caused by Amarśa, i.e., anger, is shown in Abhijñānaśākuntala. Thus other causes should be imagined, as for example, effect of Vidyā in co-wives may be the cause in Avamarśa, somewhere fate, somewhere some condition as in Vikramorvaśiyam the effort in going to heaven because of seeing the face of her son. Abhinava again, quotes the view of others who taking Vimarśa in the sense of Āvṛtti (Repetition) explain that, that part of the story, in which the Bija consisting of Phala, exposed from Garbha is in the form of Vimarśa due to the reason of Vimarśa etc., is called Vimarśa. Abhinava does not accept this interpretation on the basis that the main element of this sandhi, which consists of removing the obstacles, is almost untouched in this explanation. According to him there are others who opine that ability of attainment (Lābha), state of destruction (Nāśa) and state of discovery or pursuance, these should be employed in Garbha and Avamarśa according to one's will. When the state of attainment is described through Pratimukha, the other two should be described in Garbha. When the state of loss is depicted in Avamarśa, then searching should be in Garbha; when loss and search are described in Garbha, then state of ponderance should be described in Avamarśa. He also quotes Udbhāṭa who regarded Avamṛṣṭi, the place of searching as Avamarśa. But in Abhinava's own opinion it goes contrary to the aim and the sequence of the stages stated earlier. Next, he quotes the view of Śaṅkuka who regards Vimarśa as consisting of contemplative nature. In Śaṅkuka's view, where the doer contemplates 'I was engaged by this in the failure of action because of temptation' would be the Vimarśa caused by temptation and the pondering of the hero about the loss of phala, when it has been destroyed by anger and calamity etc., would be Vimarśa caused by anger and



calamity. The downfall or failure of the Kārya is depicted to support the marvellous sentiment which is to come in Nirvahāṇa sandhi. In his opinion the thought being followed in all sandhis would be stated separately by Vimarśa. Closing the discussion about Vimarśa, Abhinava writes that all this is wrong and is discussed according to critic's own inclination. But, here, rejecting all the previous discussion about Vimarśa, Abhinava was expected to give his own view. But he has left discussion in the middle and has not supplied his own view explaining Vimarśa sandhi. We cannot say finally what was his personal view. The only point that can be deducted is that Abhinava includes doubt in Avamarśa sandhi and the existence of opponent forces, in Avamarśa, the final certainty that the phala will be attained comes in the end after overcoming the obstacles. As he has already said, there is the prominence of failure in Avamarśa. Here, the hero pauses and thinks over the means and the failure.

In interpreting Nirvahāṇa, Abhinava writes that in definition of Nirvahāṇa given by Bharata, Prārambha, Prayatna, Prāptisambhava and Niyatāpti are the Arthas or aims respectively of four sandhis, Mukha, Pratimukha, Garbha and Vimarśa. When these Arthas, i.e. Avasthās together with the four states of Bija, namely origination (Utpatti), revelation (Udghāṭana), Exposure (Udbheda) and disclosure (Nirbheda of the Garbha) and with the manifold existing psychological states of laughter, anger, grief etc. which consist of the happiness and sorrow, are brought together in the state of wonder and are harnessed in the attainment of phala, that is Nirvahāṇa sandhi pervaded with the phalayoga Avasthā. Abhinavagupta quotes others' views also. According to him some are of the view that all these sandhis and the five Avasthās should be separately depicted in Nirvahāṇa. There are others, who following the philosophy of Sāṅkhya, though desiring the entrance of other sandhis in this final sandhi, but not finding the former stage as the cause resulting in another stage, yet stages becoming Kārya, regard it proper that one Avasthā, in relation to phala becomes an implement and other Avasthās, which have become one in helping the other, unite with phala. Others interpret that the Arthas i.e. initial principal means adopted in Mukhasandhi are the powerful benefactors in the attainment of phala. They are brought together through the union with phala in Nirvahāṇa. Obviously the words 'Arthānām Mukhādyanām' employed by Bharata have been interpreted differently. When the phala consists of the



attainment of happiness, love, laughter etc. will be shown in majority of Prārambha etc. and when the phala is the loss or grief, then anger, grief etc., being painful, are shown in majority. The example of Nirvahaṇa sandhi may be taken from Ratnāvālī extending from the entrance of the magician upto the end of the play.

Concluding Abhinavagupta writes that the Avasthā of these sandhi etc. may be depicted in relation to the hero, his minister, his family, heroine etc. not through hero alone; this is the rule as has been stated before.

Dhanañjaya and Dhanika represented the school of combination<sup>24</sup> theory of sandhis. They believed that the five Arthaprakṛtis are related with five Avasthās and in the same number of five, sandhis, Mukha etc. arise. Here, one thing to be noted is that Dhanañjaya does not state it clearly that five sandhis arise as the result of the connection of five Arthaprakṛtis with five Avasthās. This is the interpretation given by Dhanika to Dhanañjaya's statement. The sandhis are the structural divisions of the drama which correspond with the elements of the plot and the stages in the hero's realization of his purpose. As we will see further, this theory does not hold ground, for in the case of Mukha and Pratimukha it may be true as Bija is put in Mukha and Mukha follows Prārambha avasthā and Bindu is used in Pratimukha when the main aim is blocked and by Bindu effort, i.e., Prayatna is made. But the real difficulty comes if we stretch this combination further. As we have seen, Patākā and Prakarī are not necessary in a play and if this is the case, then, how will the combination take place. Besides, episode (Patākā) is not confined to the development as it should be, but may extend into the pause and even into the conclusion.

The other problem about this theory is that in a play Bija may be manifold and Bindu may occur at more than one place. In that case will there be Mukha and Pratimukha also whenever there is Bija and Bindu ? But it has nowhere been mentioned either by Bharata or any other dramaturgist or Dhanañjaya and Dhanika themselves. Mukha, Pratimukha, Garbha, Vimarsā and Nirvahaṇa occur in their due sequence in a play without being repeated.

Now, let us look into the views of Dhanañjaya and Dhanika. This is the delicate portion of their treatise where they do not agree with Bharata and differ from him to a large extent.

Dhanañjaya and Dhanika first define sandhi. According to



Dhanañjaya<sup>25</sup> sandhi is the connection of one thing with a different one, when there is a single sequence (of events). In Dhanika's<sup>26</sup> view the connection with the subsidiary events of the different parts of the story related with the common object is sandhi. We find that the definition of Dhanañjaya is not clear. Nor the commentary of Dhanika helps much in making it clear. What is the common object of relating and what is that Artha with which sandhi connects the parts of the plot? This definition of Dhanañjaya is not in keeping with his former statement and of Dhanika where they say that five sandhis are created as a result of the union between five Arthaprakṛtis and five Avasthās. As we have seen, five Arthaprakṛtis are not purpose, they are, rather, the means in the success of the aim as Dhanika himself has said while explaining Arthaprakṛtis, 'Arthaprakṛtayah Prayojanasiddhihetavaḥ'. It seems that even Dhanañjaya and Dhanika were confused in their mind while writing about Sandhis. Even five stages are not the aims of the play, they mark the conditions which the main plot passes through in achieving its final aim.

Dhanañjaya has not mentioned anything about the rule of omission of these sandhis, while Bharata has done so. He is silent about the issue whether the plot should have all the sandhis or may lack some of them. He simply states that the sandhis are five in number. Then he defines each of them.

In his definition of Mukha, Dhanañjaya follows Bharata as he states that Mukha (opening) is the origination of the germ (Bīja), giving rise to various purposes and sentiments; it has twelve limbs, because of its connection with the Bīja (Germ) and Prārambha (the beginning).

As in Mukha there is the origination of Bīja and the Ārambha Avasthā, so it may be the reason that Dhanañjaya was guided in his combination theory of Avasthā and Arthaprakṛti giving rise to Sandhi. In the view of Dhanika, in Prahasana etc. where Trivarga is not the phala there the cause of production of Rasa is Bījam.

Dhanañjaya's definition of Pratimukha is more clear than that of Bharata and he does not differ from Bharata if we take the meaning of 'dṛṣṭanaṣṭamiva Kvacit' as somewhere perceptible and somewhere not perceptible. As defined by Dhanañjaya, Pratimukha (progression) is the development of that (Germ) in accordance with its quality of being perceptible by turns. Its limbs arising from the sequence of Bindu (expansion) and Prayatna (effort) are thirteen.



In Dhanika's view, Pratimukha is that revelation of the Bija where it is at times revealed and at times concealed. He means to say that in Pratimukha, development of Bija is at times obscured from the view. As for example, in the second act of Ratnāvalī, the revelation of the Bija, which is sometimes visible and sometimes invisible, constitutes Pratimukha, because the Bija which is the cause of meeting of Vatsarāja and Sāgarikā sown in the first act becomes perceptible because of its being known to Susāngatā and Vidūṣaka, and through the incident of picture is likely to be inferred by Vāsavadattā. Thus in short, revelation (Udbheda) of the Bija is Pratimukha.

Dhanañjaya states that in the course of Garbha sandhi there is a regular search for Bija which sometimes becomes visible and at others missing. It has twelve limbs. Later half of the last line of his statement may be interpreted in two ways: firstly, there should be a Patākā (episode), or (else) there should not be prāpti sambhava (prospect of success), secondly Patākā may not be necessarily there but Prāptisambhava is there. Dhanika has accepted the second interpretation.

In our view though the contradiction may be there in Dhanañjaya's statement with his former statement, yet the interpretation given by Dhanika appears to be more correct, as Dhanika was more near to Dhanañjaya than the present critics in respect of time and he had better chances of knowing Dhanañjaya's real interpretation.

Dhanika interprets Garbha sandhi that the Bija was little revealed because of its being perceptible and imperceptible in Pratimukha sandhi. Garbha sandhi consists of the Prāptyāśā stage in which phala is not decided in one direction and in Garbha, particular revelation of the Bija is done accompanied with its repeated gain, dislocation and search. He, further, adds that the exception of generally found Patākā is shown by the term 'Patākā Syānn Vā:' Prāptisambhava should be there as is shown by the use of 'Syāt'. For example in the third Act of Ratnāvalī Vāsavadattā is posed as a hindrance in the meeting of Vatsarāja, by the adoption of Vāsavadattā's dress etc. means of Sāgarikā's meeting are shown, and through the speech of Vidūṣaka Prāptyāśā of Sāgarikā is first shown, then the possibility of attaining Sāgarikā is jarred by Vāsavadattā, again there is gain, again disruption, then the search to discover the means and to remove the hindrance is shown by the



speech of the king 'there is no other means except by pleasing Vāsavadattā'.

In Dhanañjaya and Dhanika's statements we find contradiction which is due to their combination theory. And in the definition of Garbha sandhi it becomes clear that they are not sticking firmly to their theory of combination about sandhis. As they have maintained in Mukha and Pratimukha that they are the result of combination of Arthaprakṛtis with Avasthās, they appear to lose that hold in Garbha. It may be that upto this time they realised the weakness of the combination theory or may be they saw their deviation from Bharata. From Garbha onwards they have left their combination theory. Though as a result of this contradiction has arisen in their statements, yet it is for good that they have left their theory of combination. If they had stuck to it, it would have created real difficulty. Because if they had maintained that Garbha arises out of the union of Patākā with Praptyāśā, then in the plays which do not have Patākā, what would take its place? For Patākā's substitute they had nothing to offer. Still they have not forsaken their theory altogether in Garbha and so the confusion and contradiction have arisen.

Dhanañjaya gives a better definition of Avamarśa than Bharata. He has made his definition more clear while he follows Bharata. According to him Avamarśa (Pause, lit. deliberation) is that group of limbs in which one stops to reflect because of anger or passion or temptation and which has as its subject the Bija that has been unfolded in Garbha. Dhanika states that Avamarśana means thinking deeply or critically viewing the phalaprāpti and that review is made either due to anger or calamity or temptation. 'It should be by this means' determining thus, which culminates in the decided phalaprāpti on one side and the deliberation connected with the 'Bijārtha' which has been unfolded in Garbha is Avamarśam. As in the fourth Act of Ratnāvali upto the extent of Agnidhrava, 'through the pleasing of Vāsavadattā Ratnāvali will be attained certainly without hindrance', Vimarśa consisting of this determination is shown.

Here, we see that Dhanañjaya and Dhanika have already given up their original view of combination. In Avamarśa Dhanañjaya does not say a word about Niyatāpti Avasthā and Prakāri Arthaprakṛti. He closely follows Bharata here. In the light of their former statement Avamarśa ought to be arisen out of the



union of Prakāri with Niyatāpti. But they contradict themselves here. Perhaps they realised the fallacy of their theory as they found that plays in practice may have more than one Prakāri, and in the other case, a play may not have it altogether. Like Abhinava, Dhanika also maintains that Vimarsā sandhi consists of the resolution about the means which will certainly lead to the attainment of phala in one direction. Dhanañjaya defines Nirvahaṇa as that sandhi in which the matters that occurred in Mukha and in other sandhis, and that contained the Bija and were distributed in due order, are brought together to one end. He means to say that in Nirvahaṇa all the means and purposes having Bija in them, distributed upto now, are unitedly brought together for one aim, i.e. leading to final attainment of the phala. Dhanika has not given any commentary. He has only supported it with the examples from Veṅṣamhāra and Ratnāvali. In Veṅṣamhāra, in the sixth Act, the Bijas like tying the hair of Draupadi etc. put in Mukha sandhi and others, distributed in their proper places, are employed for one end.

The most strange thing in Daśarūpaka is that neither Dhanañjaya nor Dhanika utters a single word about the union of Kārya and phalayoga, both of them, to be found in Nirvahaṇa, while they so strongly professed that all the sandhis are born in the sequence of number of five, out of the combination of five Arthaprakṛtis with five Avasthās. As we have also said before, the apparent reason may be that they found it impossible to hold it any longer in the light of plays. Whatever may be the reason, it is certain that in their treatment of sandhis contradiction is found and in propounding the theory of combination they have deviated from Bharata.

If we look closely we find that Bharata has not defined the term 'sandhi' anywhere. He has simply mentioned five sandhis, making them five component parts of a plot. Generally, as a rule, these five should be employed in a Nāṭaka, but due to special reason a plot may omit some of them. In the omission also, Mukha and Nirvahaṇa are never to be omitted and it is truly laid down so, because Mukha deals with the germination of Bija and the Nirvahaṇa deals with the attainment of Phala, which is a result of that Bija. No play can dispense with its beginning and end. In discussing five sandhis, Bharata has nowhere tried to establish their relationship with either Avasthās or Arthaprakṛtis. Bharata



rather shows the states of 'Bija' in five sandhis, its appearance (Utpatti), its partial bloom (Udghāṭana), its decay, and also its fruition at length. Thus the different situations of the Bija—the concentrated quintessence of all dramatic action, (1) showing its rise or (2) fall or (3) involving efforts to sprout it and (4) depicting anxious care to vivify it, no sooner than it appears fading or withering, determine the different sandhis that weave the entire dramatic theme.

Abhinavagupta and Rāmacandra and Guṇacandra followed this view of Bharata about the sandhis. At the same time Abhinavagupta and Rāmacandra and Guṇacandra established their relation with five Avasthās too. As we have seen, Abhinavagupta regards these five sandhis as the five major portions of the main independent plot, which are made in regard to the Avasthās. Abhinavagupta has relegated each sandhi with one of the five Avasthās, for example, Mukha sandhi extending to Prārambha Avasthā, Prati-mukha to Prayatna Avasthā, Garbha to Prāptisambhava, Avamarśa to Niyatāpti and Nirvahaṇa to phalayoga. Later writers, on dramaturgy more or less have connected these five sandhis with the five Avasthās. Dhanañjaya and Dhanika do so. Sāgarnandin and Rāmacandra and Guṇacandra likewise do so. Abhinavagupta has defined sandhis as the segments of Artha (which may be phala or plot) joined mutually and also with their aṅgas. Thus sandhis are the joining points, they are connected with each other with the main phala and also with their respective limbs. We cannot blame Dhanañjaya and Dhanika for defining sandhi as the connection of one thing with a different one, when there is a single sequence of events or the connection with the subsidiary events, of the different parts of the story related to the common object. But there is a fault in their definition. Their definition of sandhi does not (27) differentiate it much from Bindu. Another fault in the theory of Dhanañjaya and Dhanika about sandhis is that they first started with the coambulation theory in maintaining that sandhis arise out of the combination of Arthaprakṛtis with five Avasthās, but they could not stick to their theory upto the end, in view of irregularity in the matter of juxtaposition of these two concurrent phases of dramatic action.

Abhinava deviated from Bharata in his explanation of Avamarśa and he has not given his final view about Avamarśa. Abhinava has also taken the meaning of 'hinasandhi' differently taking it to mean sandhi lacking some of its aṅgas.



Looking at the position we may finally say that sandhis are the important parts of a plot. A plot is divided into five parts marking different phases of the main aim. These five sandhis are related to each other and to their limbs. Usually, they are five in the kind of play called Nāṭaka. In other kinds of play like Bhāṇa etc. they may be less in number. As a rule these sandhis should be at sequenced but exception may be there due to some necessity. These five sandhis are related somehow or other with the five Avasthās of the action.

In the conception of sandhis, essential need of a dramatic conflict is recognised. The way to final attainment is not a smooth path. It is loaded with difficulties. In the course of time these obstacles are to be overcome and the path is to be paved which will ultimately take to the final attainment of the Phala. Following Abhinavagupta we may, briefly, say that these must be five if a Nāṭaka is to be inclusive and comprehensive in its Phala.

#### **Sandhyangas (Divisions or Limbs of Sandhis)**

Bharata and later dramaturgists have discussed limbs or divisions, rather, the parts of sandhis which come to number sixty four. In the view of Keith,<sup>8</sup> the insistence on the sub-divisions of five sandhis in sixty four 'member' is very complex. The distribution, however, has no real value, because the limbs are not confined to that sandhi alone to which they are assigned in the practical usage of dramatists. Not all of these limbs need be used. Even when used, they should be essentially subservient to the sentiment which the piece seeks to create. But the definitions and classifications about them are without substantial value.

Bharata<sup>29</sup> has thrown light on the importance of these limbs and their sixfold purpose in the plot. In his view the events in the segments in their respective parts (Pradeśa) will in due order support those limbs of segments by means of their own qualities. The incidents of the sandhis in their parts respectively which consist of the quality of that particular sandhi, are the āngas. (1) Expressing the desired object, (2) expanding the plot, (3) attaining the quality of pleasing in production, (4) concealment of the objects to be concealed, (5) mentioning of things in a manner as producing surprise, (6) disclosing things to be disclosed are the sixfold purposes of the āngas described in the Śāstra. Bharata shows the importance of these āngas. Just as a man, deficient in his limbs is unable to start any action,



similarly, a play deficient in the limbs (of segments) will be unfit for successful production. A play which has a lofty theme and is accompanied with the Guṇa and alaṅkāra, but if it is devoid of requisite limbs will never please the mind of the aesthetes. On the other hand, a play which is having a low aim like Prahasana etc. will, when furnished with requisite limbs, attain beauty because of the brilliance of its production. In other words, if not all, some of the limbs must be included in a drama, since a play without any, would be like a man without limbs, and when adroitly used, they may add merit to a mediocre subject-matter.

Interpreting Bharata Abhinava<sup>30</sup> opines that the term 'anupūrvaśaḥ' indicates the sequence in regard to the fulfilment of the main aim and not the order in which these aṅgas are mentioned. In his view, these are called limbs as they are present in the parts, namely, beginning, middle and end. They are also termed aṅgas because in the fulfilment of their respective sandhi, they partake its quality and in the rest they act as appropriate parts. In interpreting the sixfold purposes mentioned by Bharata, Abhinava takes 'prayoga' in the sense of 'itivṛtta' and in his view it should attain the capacity of pleasing, and this is achieved through the union of Avasthā with proficiency in production.

Interpreting their purpose of producing surprise, he states that the repeated mention of itivṛtta by itself does not produce surprise, but described in aṅgas it does so. In the importance of aṅgas, he agrees with Bharata.

Dhanañjaya<sup>31</sup> agrees with Bharata in assigning the same sixfold purpose to these sixty four aṅgas.

We find that all these aṅgas are not available in a single play, some of the important ones are used by the dramatists, and generally, the use of four or five only is found in one segment. Whatever limbs may be allotted to a particular sandhi, their total number is sixty four. We shall first give the names<sup>32</sup> of limbs of each sandhi as mentioned by Bharata and Dhanañjaya. Bharata mentions aṅgas of Mukha sandhi to be : Upakṣepaḥ (Suggestion), Parikaraḥ (Enlargement), Parinyāsaḥ (Establishment), Vilobhanam (Allurement), Yukti (Decision), Prāpti (Accession), Samādhānam (settling) Vidhānam (Conflict of feeling), Paribhāvanā (surprise), Udbhedāḥ (Disclosure), Karaṇam (Activity), and Bheda (Incitement). The number of these comes to twelve. Dhanañjaya agreeing with



Bharata has also mentioned the same limbs of Mukha, twelve in number.

The limbs of Pratimukha sandhi mentioned by Bharata are : Vilāsaḥ (Amorousness), Parisarpaḥ (Pursuit), Vidhūtam (Refusal, unrequitedness), Tāpanam (Pessimism), Narma (Joke), Narmadyutiḥ (Flash of joke, amusement), Pragayaṇam (Response), Nirodhaḥ (Frustration), Paryupāsanam (moving forward, courtesy), Puṣpam (Sweet words, gallantry), Vajram (Thunderbolt), Upanyāsaḥ (reference, intimation) and Varnaśamhāra. These come to number thirteen. Dhanañjaya accepting thirteen limbs in Pratimukha mentions śama in place of Tāpanam and Pragamana instead of Pragayaṇam. But as both the readings are found in the MSS of N.Ś., Dhanañjaya cannot be said as deviating.

Bharata mentions limbs of Garbha which are thirteen : Abhutāharaṇam (Mis-statement), Mārga (Indication), Rūpa (supposition), Udāharaṇa (Exaggeration), Kramaḥ (Progress), Saṅgrahaḥ (Propitiation), Anumānam (Deduction), Prārthanā (supplication), Ākṣiptam (Revelation), Toṭaka (Quarrel), Adhibala (outwitting), Udvegaḥ (Dismay) and Vidravaḥ (consternation).

Dhanañjaya mentions twelve limbs of Garbha instead of thirteen. He omits Prārthanā from the list and instead of Vidrava mentions Sambhramaḥ which is also found in other MSS of N.Ś.

Bharata, next, mentions limbs of Avamarśa. As given in G.O.S. ed. Baroda, their number comes to fifteen, though two of them Yukti and Vidrava are repeated. The limbs of Avamarśa are Apavāda (censure), Sampheṭa (angry words), Vidravaḥ or Dravaḥ (insolence), Śakti (Placation), Vyavasāyaḥ (Assertion), Prasaṅgaḥ (Mention), Dyuti (Injury), Kheda (Lassitude) Niṣedhanam (Opposition), Virodhanam (Altercation), Ādānam (summing up), Chādanam (Humiliation), Prarocanā (Foresight), Vyavahāra and Yukti. In these Vyavahāra and Yukti should be omitted as interpolations.

Abhinava<sup>33</sup> accepts twelve in Mukha, thirteen in Pratimukha, thirteen in Garbha, twelve in Avamarśa and fourteen in Nirvahaṇa, thus becoming sixty four. He, himself has not discussed Vyavahāra and Yukti and about the number of limbs in Avamarśa, he writes that some term Prarocanā as Yukti. There are some who do not accept other limbs and maintain twelve aṅgas in Avamarśa. Others regards the counting unjust as its Vṛtta is included in Nirvahaṇa also but due to its thirteen aṅgas support the number of sixty four.



Dhanañjaya<sup>34</sup> has mentioned thirteen limbs of Avamarśa. He includes Vidrava and Drava both in it. He deviates from Bharata in the names of aṅgas of Avamarśa. He mentions chalanam instead of kheda and vicalanam in place of chādanam and omits Niṣedhanam. The thirteen limbs mentioned by him are : Apavāda, Saṃpheṭa, Vidrava, Drava, Śakti, Dyuti, Prasaṅga, Chalanam, Vyavasāya, Virodhanam, Prarocanā, Vicalanam and Ādānam. We find much variation<sup>35</sup> in the MSS of N.Ś. about the names of aṅgas of this sandhi.

Bharata<sup>36</sup> now mentions the limbs of Nirvahaṇa which are fourteen : Sandhi (junction), Nirodha or Vibodha (Awakening), Grathanam (Assembling), Nirṇayaḥ (Ascertainment), Paribhāṣaṇam (Conversation), Dyuti (Confirmation), Prasāda (Gratification), Ānandaḥ (joy), Samaya (Deliverance), Upagūhanam (surprise), Bhāṣaṇam (Clever speech), Pūrvavākyam (Retrospect), Kāvya-saṃhāra (Termination) and Praśasti (Benediction).

Dhanañjaya<sup>37</sup> also mentions the fourteen limbs of Nirvahaṇa, employing Kṛti instead of Dyuti and Upasaṃhāra instead of Kāvya-saṃhāra. Thus we see that Dhanañjaya does not differ much from Bharata in his treatment of limbs of the segments. Both Bharata and Dhanañjaya have accepted sixty four limbs of the sandhis.

Abhinava<sup>38</sup> refers to the views of others about aṅgas, some opine that beginning (Upakrama), conclusion (Upasaṃhāra) and Middle (Madhya) these are the three distinct places related to each stage. In these three, each must have five Avasthās minutely, thus fifteen states occur in sequence, amidst them the previous ones are described as the parts or subsidiaries of those states. In Nirvahaṇa all the fourteen occur because of phalayoga, in other sandhis such as Mukha etc., some are omitted. Twelve divisions etc. are not the aṅgas there. Abhinavagupta holds this view to be wrong and we also find that this view was not accepted by any prominent writer on dramaturgy. In Abhinavagupta's own view this order of the limbs is just to give their definition, not their usage. Udbhaṭa etc. who accept this sequence as a rule of aṅgas in sandhis are wrong. As for example, Yukti, described in Mukha, is worth employment in other sandhis too. But some aṅgas follow the rule of occurring in that particular sandhi only due to their very form, as for example, Upakṣepa is used in Mukha sandhi only. By the statement 'having sixty four' only their possibility is stated not that it



is the rule. The āngas that are narrated in each sandhi are as found in the majority of the cases. The Rūpaka consists of five sandhis, the order of sandhis only is definite and the limbs are not to be used in the same order as narrated. Nāṭyadarpaṇa also follows the view of Abhinavagupta. Dhanika<sup>39</sup> also does not state that all the limbs occurring in a sandhi should be used, he has specified some to be used in each sandhi. As he says that out of these twelve āngas of Mukha, Upakṣepa, Parikara, Parinyāsa, Yukti, Udbheda and Samādhāna must be present, others may also be employed. He marks Parisarpa, Praśama, Vajra, Upanyāsa and Puṣpa as prominent in Pratimukha, others should be used as possible. In Garbha, he mentions Abhūtāharaṇam, Mārga, Toṭaka, Adhibala and Ākṣepa as prominent and recommends the use of other limbs as much as possible. In the thirteen limbs of Avamarśa, Apavāda, Śakti, Vyavasāya, Prarocanā, Ādāna etc. are important. The view of Dhanika is also supported by the authors of Nāṭyadarpaṇa.<sup>40</sup> About these āngas Bharata himself states that with a view to introducing sentiments and psychological states, expert playwright should insert these limbs into appropriate segments of his work.

Out of these sixty four āngas, we shall only discuss those āngas in which either Bharata and Dhanañjaya differ between themselves or their commentators do so.

In the definitions of twelve āngas of Mukha sandhi Bharata and Dhanañjaya do not differ much in their sense, except some change in words about the eleven āngas. Though Bharata and Dhanañjaya define Udbheda<sup>41</sup> differently, yet the sense conveyed is the same. Bharata defines Udbheda as the sprouting of the purpose of the Bija, while Dhanañjaya defines it as the disclosing of something hidden. It is only in the definition of Bheda that they differ widely.

### **Bheda<sup>42</sup>**

In the view of Bharata Bheda is that Aṅga which is meant for disrupting the union, while in the view of Dhanañjaya, it is the term for an urging on. It encourages some action tending to foster the main cause. In the view of Abhinavagupta dissociation of the characters for the purpose of exit which turns them in their own duties is Bheda. It helps the main cause, always, happening in the Act. To illustrate it both Abhinava and Dhanika cite the same



example from *Veṅṣaṃhāra* when *Bhīma* replies to *Draupadi* that *Pāṇḍavas* are expert enough in moving in a battle-field. For it we may only say that it helps in the main cause either by dissociation of characters or by encouragement. The example<sup>43</sup> cited by *Abhinava* to illustrate *Samādhānam* from *Veṅṣaṃhāra* is cited by *Dhanika* to illustrate *Udbheda* and the example cited by *Abhinava* from the same play to illustrate *Parinyāsa* is cited by *Dhanika* to illustrate *Samādhānam*.

In the view of *Abhinavagupta*,<sup>44</sup> out of these twelve *aṅgas*, the group of four, i.e., *Upakṣepa* to *Vilobhanam*, is commonly found in *Mukha sandhi*, and these four are in the sequence as narrated, i.e. *Upakṣepa*, *Parikara*, *Parinyāsa* and *Vilobhanam*. The purpose of these four is to sustain interest in the *Ṛtta* and the purpose of *Parikara* is to express the desired object also. In the *aṅgas* of *Pratimukha*, *Bharata* and *Dhanañjaya* differ about *Vidhūta*.

#### **Vidhūta<sup>45</sup>**

In *Bharata's* opinion *Vidhūta* is not complying with the request made. It is a non-acceptance of a courtesy or an advance shown by one to another. In the view of *Abhinava*, first there is non-acceptance of the request, but later it is accepted. *Dhanañjaya* takes it as 'arati', i.e. absence of pleasure due to unrequited love. But the definition given by *Dhanañjaya* is also found in some MSS of N.S.

*Bharata* and *Dhanañjaya* differ in *Tāpanam* and *Śamaḥ*. *Bharata* defines *Tāpanam*<sup>46</sup> as the appearance of some impediment. *Dhanañjaya* defines *Śamaḥ*<sup>47</sup> as the allaying of unrequitedness. They also differ about the definition of *Narmadyuti*.

#### **Narmadyuti<sup>48</sup>**

In the view of *Bharata* and *Abhinava* the laughter which is meant for concealing one's faults but produces laughter is called *Narmadyuti*. But in the view of *Dhanañjaya* *Narmadyuti* is considered to be the satisfaction caused by the joke (*Narma*).

#### **Upanyāsa<sup>49</sup>**

*Bharata* defines it as a remark based on reason, while, according to *Dhanañjaya*, it is a remark embodying a stratagem. *Bharata* and *Dhanañjaya* do not differ much. But *Dhanika* takes it in the sense of propitiation.



**Varṇasamhāra**<sup>50</sup>

Though Bharata and Dhanañjaya agree in their definition of Varṇasamhāra defining it as 'meeting of the four Varṇas', but their commentators interpret it differently taking 'Varṇa' in different sense. Abhinava understands characters by the term 'Varṇās'. So in his view, where characters, though situated separately, are brought together, there it would be 'Varṇasamhāra', i.e. drawing the characters near. He refers to the views of his teachers, that according to them, in a Nāṭaka Prominent in Vīra, Hero, anti-hero and their ministers are mainly described, so they are Varṇas, so also in the Nāṭaka prominent in love, hero, heroine and their advisers. Abhinava does not accept the view of those who regard it as the meeting of four castes. Dhanika illustrates it by the meeting of Ṛṣi, Kṣatriya and Amātya etc. in Mahāvīracarita. Though not clearly mentioned, yet he seems to take Varṇas in the sense of 'meeting of four castes'.

In the limbs of Garbha, Bharata and Dhanañjaya differ slightly about the definition of Rūpa.<sup>51</sup> Bharata defines Rūpa as a hypothesis with which novel meanings are combined. It entails inconclusive remark due to a variety of curious things presented at the occasion. Dhanañjaya omits the first part of Bharata's definition and simply defines it as a remark embodying hypothesis.

**Krama**<sup>52</sup>

Bharata defines Krama 'Bhāvatattvopalabधि' which has been interpreted differently, 'bhāva' and 'tattva' being taken differently. Following one interpretation, Krama would be foreseeing of what is coming afterwards. Following other interpretation it would be expressing the reality of some emotion. Abhinava interprets it as the attainment or certainty of the object which has been thought over when there is excess of feeling. Dhanañjaya defines Krama as the attainment of what one is thinking earnestly about. Dhanañjaya also gives another definition of krama stating that in the view of others, knowledge or acquaintance with the feelings is krama.

**Prārthanā**<sup>53</sup>

Bharata has defined Prārthanā as the request for love's enjoy-



ment, rejoicing festivity and the like, while Dhanañjaya omits it altogether.

Dhanañjaya and Dhanika take Ākṣipti<sup>54</sup> or Ākṣepa in a deeper sense than Abhinava and Bharata.

Dhanañjaya<sup>55</sup> quotes two definitions of Adhibala and Toṭaka. In his definition of Udvega<sup>56</sup> Bharata includes the fear caused by the king, enemy and the robber, while Dhanañjaya only includes the fear of enemies.

Bharata mentions and defines Vidrava<sup>57</sup> as the panic caused by apprehension (śāṅkā), fear (bhaya) and uneasiness (Trāsa), Abhinava understands by it the apprehension from the object which causes fear and trembling. Dhanañjaya terms Sambhrama in place of it and he includes apprehension and uneasiness in Sambhrama. It is in the limbs of Avamarśa that Dhanañjaya and Bharata differ much. In the definitions of Apavāda, sampheta, Drava, Prasaṅga, Prarocanā and Ādāna, Bharata and Dhanañjaya agree. In interpreting Drava Abhinava<sup>58</sup> adds that moving away from the accepted norm is Dravaṇam, so it is called Drava. Bharata and Dhanañjaya differ about the definition of Vyavasāya and Dyuti.

#### **Vyavasāya<sup>59</sup>**

According to Bharata Vyavasāya is a promise made on account of some reason. As interpreted by Abhinava Vyavasāya is the achievement of the causes of the Artha which has been vowed and promised. In the view of Dhanañjaya it is the mention of one's own capacities.

#### **Dyuti<sup>60</sup>**

As stated by Bharata, Dyuti should be known as the words spoken in contempt. Dhanañjaya defines it as reprimanding and inciting the feelings.

#### **Kheda<sup>61</sup>**

Bharata has mentioned and defined Kheda which Dhanañjaya has not accepted. As defined by Bharata and Abhinavagupta, Kheda is fatigue arising from mental fatigue and physical exhaustion.

#### **Pratiśedha<sup>62</sup>**

Bharata has mentioned and defined Pratiśedha as the obstruction



of one's desired object, while Dhanañjaya has not mentioned it.

### **Virodhanam<sup>63</sup>**

Bharata defines Virodhanam as the gain of impediment in Kārya. Abhinava terms it Nirodhanam. Dhanañjaya has defined it as the opposition of excited and angry persons. Dhanika interprets it as the proclamation of their powers by excited persons.

### **Chādanam<sup>64</sup>**

Bharata has mentioned and defined Chādanam as the words caused by insult for some purpose. Abhinava interpreting it states that it is termed Chādanam as it ends the blot of insult. In its place, Dhanañjaya mentions Chalanam as disrespect or insult and we also find this reading in the MSS of Nāṭyaśāstra.

Dhanañjaya<sup>65</sup> has also defined Vicalanam as a self-panegyric statement and the Vidrava as slaying, taking prisoner and the like. Both these limbs have not been included in the common reading of Nāṭyaśāstra.

In the limbs of Nirvahaṇa, Bharata and Dhanañjaya agree in the definitions of Sandhi, Nirodha, Grathanam, Nirṇaya Dyuti, Ānanda, Samaya, Upagūhana, Prasāda, Kāvyaśaṃhāra, and Prasasti. Dhanañjaya mentions Vibodha in place of Nirodha, and Kṛti, in place of Dyuti. Definitions of Prasāda and Kāvyaśaṃhāra, given by Bharata are wider and inclusive of more aspects than that of Dhanañjaya. In his definition of Kāvyaśaṃhāra<sup>66</sup> Bharata includes giving and receiving of the boon in it, while Dhanañjaya includes the receiving of the boon only. While Bharata defines Prasāda<sup>67</sup> as the gratification caused by attendance etc., Dhanañjaya regards it as the act of pleasing or showing courtesy. Bharata and Dhanañjaya differ in their definitions of Paribhāṣaṇam, Pūrvavākya and Bhāṣaṇam.

### **Paribhāṣaṇam<sup>68</sup>**

Bharata defines Paribhāṣaṇam as the talk full of censure. According to Abhinava's interpretation, it is disclosing of one's own faults. Dhanañjaya defines it as the mutual conversation in which one or more characters participate. Abhinavagupta and Dhanika illustrate it with the same example from Ratnāvalī.



**Bhāṣaṇam<sup>69</sup>**

In the opinion of Bharata, Bhāṣaṇam is said to be full of conciliatory words, gifts etc., while in the view of Dhanañjaya, acquisition of honour etc. is bhāṣaṇam.

**Pūrvavākya<sup>70</sup>**

Bharata defines Pūrvavākya as showing the Artha (object of Phala) stated before. Dhanañjaya terms it Pūrvabhāva and defines it as foreseeing of the Kārya (Denoument). There is not much difference. Thus we see that Dhanañjaya does not deviate from Bharata in the description of major limbs of segments. The deviation often found in Dhanañjaya is usually a variation, present in the MSS of Nāṭyaśāstra itself. As a play concludes with Nirvahaṇa, so all its limbs are important in it. Its last limb Praśasti marks the end of the play in which a desire for the general well-being or for the welfare of the nation and king is expressed. Praśasti is the concluding part of a Sanskrit play and it is also termed Bharata-vākya, perhaps, because it was recited by the actors in the end. It has been a general mode with Sanskrit play-wrights from Bhāsa upto present day dramatists to end their play with Praśasti or Bharatavākya.

Finally, these are the limbs of the five segments. There may be more than sixty four. These limbs should be used in accordance with the sentiments and feelings. Among these aṅgas while some are restricted by their very nature to their respective sandhis, some may be used in more than one sandhis.

**Sandhyantarās**

While discussing Plot, Bharata<sup>71</sup> has mentioned twenty one Sandhyantarās. Dhanañjaya<sup>72</sup> has not mentioned them separately in his Daśarūpaka, and he states that the thirty-six Lakṣaṇas, Bhūṣaṇa etc. and twenty one sub-divisions, beginning with sāma etc. are not enumerated separately because they are included in these (i.e. states of joy, Energy and the rest) and their embellishments. Authors of Nāṭyadarpaṇa,<sup>73</sup> Rāmacandra and Guṇacandra, too, have not mentioned them separately. In their opinion, some of them are themselves aṅgas, some become transitory states, some become the part of the story, and others are included in other sub-divisions, so they need not be mentioned separately. Most



later writers have not mentioned them separately. Bharata<sup>74</sup> himself, does not give them much importance. He only gives their names in his Nāṭyaśāstra. In his view these Sandhyantaras are the special features or particular characteristics which are found in the midst of the sandhis and their limbs. These are twenty one, namely : Sāma (Conciliation), Bheda (Disintegration), Daṇḍa (Chastisement), Pradāna (gift), Vadha (arrest), Pratyutpannamatitvam (Ready wit), Gotraskhalitam (slip of tongue), Sāhasa (enterprise), Bhaya (consternation), Hri (shame), Māyā (deceit), Krodha (Indignation), Ojas (Prowess), Saṃvaraṇam (concealment), Bhrānti (misconception), Apadhāraṇa of Hetu (conclusion), Dūta (assistance), Lekhaḥ (Parchment), Svapnaḥ (vision), Citram (Portrait) and Mada (intoxication).

Interpreting these Abhinava<sup>75</sup> refers to the views of others. In the opinion of some 'Antara' means gap, sandhi means the same. These sandhyantaras act as inter-links. They are the special characteristics of the sandhyaṅgas. In the view of others they are the particular subsidiary divisions of Upakṣepa etc. which have been narrated in general. Upakṣepa, in general, is different from the particular sāma etc. Abhinava gives his view that these Sandhyantaras are in the form of Vibhāva, anubhāva or Vyabhicāri-bhāva. Nothing exists in the world except them in the production. To guide the poet for the purpose of making the play (Prayoga) more bright, they are mentioned as twenty one. He, further, adds that sāma etc. serve as the causes in brightening the Heroic (type of play), Vadha in Raudra, and ready wit is in the form of transitory state, Gotraskhalanam is found everywhere in jealousy and Vipralambha, enterprise in śṛṅgāra and Vīra etc., Cāpalam in comic etc. These sandhyantaras are easily available in all the plays like Nāṭaka etc. Thus sandhis, sandhyaṅgas and sandhyantaras becoming useful in the sentiment are the parts of the body, i.e. 'Itivṛtta'.

Dhanika<sup>76</sup> believes that they may be included in Alaṅkāras and the psychological states. They do not belong to any particular sandhi or stage of action or to any particular emotion but they, generally, conduce to the proper weaving of the plot. In brief, it may be said, that these special features are inserted in sandhis to fulfil some purpose, to heighten some emotion. Their importance was later minimised by the authors like Dhanañjaya etc.



### **Patākāsthānakas or Episode Indication**

Useful in the plot of drama is another distinct feature termed Patākāsthānaka. This device of Patākāsthānaka has been used by most of the Sanskrit dramatists. It plays an important part in the plot of a play. Patākāsthānaka foreshadows an event, whether near at hand or distant and thus it informs the audience about the incidents through equivocal speech or attributes. It also enhances the beauty of the plot. It involves both the dramatic irony and pathetic fallacy. It is in fact a point of pivot, which gives at times an interesting turn to the dramatic action. In the treatment of Patākāsthānaka, we find a great difference between Bharata and Dhanañjaya, while Bharata mentions four types of Patākāsthānakas, Dhanañjaya contents himself with two types. On other hand, most of the writers have accepted four kinds of Patākāsthānaka narrated by Bharata. We shall first take up the view of Bharata.

Bharata<sup>77</sup> defines Patākāsthānaka, in general, when some matter being taken in hand, i.e., already thought about, another matter of similar nature, i.e. characteristics, is suggested, through an accidental idea (Āgantuka bhāvena), it is termed Patākāsthānaka. In simple words, the present matter in hand indicates suddenly another matter of similar characteristics which is to happen in future. The important points to be noted about it are that 'Patākāsthānaka' is used to suggest the future event; secondly the words apply equally well to the present matter and to the future event as they appear to have the common features. The character spoken to, does not recognise their importance at that time, but the audience takes them as a valuable information about the future. Bharata without giving specific names recounts them as first, second, third and fourth.

#### **First Patākāsthānaka**

The sudden development of a novel meaning (arthasampatti) due to an indirect suggestion is called the first type of Patākāsthānaka. Artha, here, should be understood to mean phala. The first Patākāsthānaka consists of an abrupt revelation of facts which result in the acquisition of a desired object. An ambiguous situation may result in bringing about the aim of the hero.

#### **The second Patākāsthānaka**

Words completely carrying double meaning and expressed in a



poetic language are termed as the second type of Patākāsthānaka. The words 'Sātiśayam' and 'Śliṣṭam' in the definition of Bharata have been interpreted differently. Some have interpreted 'Śliṣṭam' as having more than one sense, while in the opinion of others, it means related to the present context. This type of Patākāsthānaka may be illustrated from Śākuntalam when a voice behind the scene bids the female cakravāka to say farewell to her spouse, a command whose application to the case of the king and the heroine is immediately appreciated by the audience alone. Here, the equivocation lies in words, whose sense the spectator alone grasps in its deeper application.

### The Third Patākāsthānaka

That which suggests with courtesy the object (of a play) in a subtle manner and in the form of a dialogue is termed the third type of Patākāsthānaka.

### The Fourth Patākāsthānaka

Words with a double meaning, expressed in a well-knit poetic language and having a reference to something (other than what appears at first sight) are termed the fourth Patākāsthānaka. Bharata has not set any limit as to when and where these Patākāsthānakas should be used. They may be used anywhere in the play and their general use is that they indicate some incident or the subject of the play that is to happen in future, at the same time they add beauty to the plot.

Abhinavagupta<sup>78</sup> understands by 'Artha' in Bharata's definition both aims and means. In his view when some means or purpose is thought over, but another means or purpose, different from the one thought over, becomes related with it, it becomes Patākāsthānaka. Being based on Patākā, the Itivṛtta is also called Patākāsthānaka. The matter described in Patākāsthānaka is in the form of inanimate and animate like Patākā. He quotes the view of his teachers that the place of Patākā forms the itivṛttatā and the artha performed overcomes the meaning of the former Pada, hence itivṛttam is called Patākāsthānaka. The other Artha, indicator of that, indicates the main motif in a surprising manner. The similarity between it and Patākā is denoted by the word 'Āgantuka bhāven'. 'Bhāvanam' here means bhāva and that is the cause which is twofold, in its own form and in the form of



accompaniment. The cause accompanying is called 'Āgantuka'. So due to similarity of accompaniment, it has its similarity with Patākā. In simple words, the direct aim in it is accompanied with the future aim of the plot. The similarity with Patākā is that just as a Patākā hero accompanies the main hero, so in Patākāsthānaka another aim or means accompanies the main Artha. Abhinavagupta interpreting the first kind of Patākāsthānaka writes that when the desired phala is suddenly achieved without the previous thought—that it would be achieved by the hero—that is the first and principal Patākāsthānaka as it is related with the main attainable aim. Here, the hero is related with his final aim by gaining it suddenly. This achievement of the phala is attributive because it benefits the doer. Abhinava cites its example from Ratnāvalī when the king thinking her to be Vāsavadattā saves Sāgarikā from committing suicide and suddenly finds that she is his beloved Sāgarikā. Here, the aim thought over was some what else, but beautifying it another aim is fulfilled. When the means other than thought over are gained, may be illustrated from Nāgānanda. The Kañcukin offers red garments to Jimūtavāhana, which become the means of forsaking his life, when Jimūtavāhana wanted to have the garments of Śaṅkhacūḍa. Abhinava's interpretation of Bharata's definition is the most proper and it explains Bharata's point of view vividly. Abhinava quotes the view of others also who think that these four Patākāsthānakas, first, second, third and fourth are to be used respectively in four sandhis, Mukha, Pratimukha, Garbha and so on. He holds this view to be ridiculous, as used thus Patākāsthānakas will not create any beauty nor there is any necessity of using them so.

Abhinava, next, interprets the second type of Patākāsthānaka. When the statement or artha related to the present context, uttered in exaggeration, fits in with the matter not at hand, it is the second Patākāsthānaka. The aim of the speaker in it is to say something in exaggeration, but due to its exaggeration it also serves another purpose that is to happen later in the story. He takes for its example, the message of Sugrīva towards Sītā in Rāmābhyudaya. Sugrīva sends message to Sītā, 'Rāghava will bring you soon, even crossing the sea and even if you are beyond the sea'. The statement is uttered to show great power, but it exceeds the present context and becomes related with the real object of the play, as it so happens in the case of Sītā.



In interpreting the third type of Patākāsthānaka, Abhinava takes 'Linam' employed by Bharata, in the sense of not very clear. When the 'Artha,' not very clear, supported with the answer which is capable of being related to it, but is spoken in another sense, is brought to a particular decision, it is the third type of Patākāsthānaka. In this type, the matter thought over is not very clear, an answer is given which spoken in another sense can be related with the matter at hand, and the character taking that answer comes to a decision. This can be illustrated with the conversation between Cāṇakya and Siddhārthaka in Mudrārākṣasa. Cāṇakya is thinking about the capture of Rākṣasa which is the main motif of the play. Siddhārthaka gives an answer 'it is taken', which can be related with the thinking of Cāṇakya, but Siddhārthaka uses it for the message, meaning that he has grasped the message. Cāṇakya, relating it with his present thinking comes to a decision as he has devised the course of action to capture Rākṣasa. So the answer carries two applications, and this helps in the real object of the play.

Then Abhinava comes to the fourth kind of Patākāsthānaka. In his view when the arrangement of words or part of the story, due to the use of double entendre (Śleṣa) conveys many meanings and has beauty of expression due to the use of Alaṅkāra in bringing another subject-matter, that is the fourth kind of Patākāsthānaka. He takes its example from Ratnāvalī when Vaitālika describes the rise of the moon. In this stanza the use of the Śleṣa meant for the description of rising moon in the evening equally applies to the king Udayana and thus brings in the main matter, belonging to Sāgarikā. By the description of moon, Sāgarikā, takes the hint and recognises that he is king Udayana. Abhinava does not accept 'Uddāmotkalikām' as the fit example of the fourth type of Patākāsthānaka. In his view, though it conveys two senses but it does not accompany the Artha.

In deviation to Bharata, Dhanañjaya<sup>79</sup> recognises only two kinds of Patākāsthānaka, equivocation of situation and deliberate equivocation of phrase. He defines Patākāsthānaka as an indication, by the mention of something extraneous, of a matter that is begun or about to happen and this Patākāsthānaka is characterised by similar situations or attributes. Consequently Patākāsthānaka becomes of two kinds; one known as 'Tulyasamvidhāna' or that which bears similarity between the matter indicating and the



indicated. Second 'Tulyaviśeṣanaka' which indicates the matter of similarity of attributes.

Dhanañjaya only mentions the use of Anyokti while Dhanika<sup>80</sup> mentions Anyokti and Samāsokti both. In his view the indication of the future matter in context becomes like Patākā so it is Patākāsthānaka. It is two fold, having similarity of situation and similarity of attributes based on Anyokti and Samāsokti. Dhanika illustrates the first type from Ratnāvalī when the setting of the Sun is described. But Dhanika has not explained how it indicates the future matter. Of course, through the statement setting Sun is touching his head with his hands' is indicated the incident of future, when Udayana tries to please Vāsavadattā. Dhanika gives the example of similar attributes from the same play when the attributes applied to the creeper equally apply to Sāgarikā and thus make Vāsavadattā angry.

Finally we see that Patākāsthānakas indicate by sudden introduction of some extraneous matter, something already begun or is about to begin. Bharata has included more aspects of Patākāsthānaka in his Nāṭyaśāstra than Dhanañjaya. All the four types of Patākāsthānaka are related in one way or the other with the actual, real theme of the play. Only the first type is different from the rest three in this aspect that, while in the next three Patākāsthānakas use of Śleṣa is there, and words convey more than one meaning and thus indicate the real matter of the play, in the first type no use of Śleṣa is made and the character suddenly without pre-thought achieves his desired goal.

The difference between the second type and the fourth type of Patākāsthānaka is that in the second, the real matter is indicated due to use of excess of poetical language and the matter indicated is very much related to the words indicating. In the fourth type of Patākāsthānaka, the use of Śleṣa applies to both the situations, equally to the subject-matter of the play and the matter in hand. In the third type the response of a character is applied to the main theme though he utters it, in another sense and the Principal device maker comes to a decisive course of action.

Patākāsthānakas may be used anywhere in the play without any limit on them that they are to be used in four sandhis only. They beautify the main plot in bringing out the main theme to the forefront by indirect suggestion.



## P A R T II

We have discussed in previous chapter, certain essential features, relating to the Plot. We, now, propose to take up certain other features which are equally important together with certain accessory elements prescribed by the dramaturgists.

Before the actual presentation of the play is to commence, Bharata prescribes certain items to be performed in Pūrvarāṅga, which can be considered as the preliminaries of drama. Most of these items are performed behind the curtain except the benediction. We are, here, concerned not with all the preliminaries of drama, but only Nāndī, Prarocanā and Prastāvanā which are, generally, found in most of the Sanskrit plays.

We find in practice that every play, taking from Kālidāsa onwards, starts with a benedictory verse which is to be recited before the action of the play for averting any evil that may impede the success of the performance. Every Sanskrit play begins with a verse or group of verses invoking the grace of a deity, a Brāhmaṇa or a king for the welfare of the audience and the actors. After the benedictory verse the stage direction occurs : 'at the end of Nāndī the Sūtradhāra appears' 'Nāndyante tataḥ praviśati Sūtradhāraḥ, but in the plays of Bhāsa after this stage direction benedictory verse is sung. There is some controversy whether the benedictory verse is sung by Sūtradhāra on the stage or Sūtradhāra enters after it. We will see it in the light of Bharata's view and that of Dhanañjaya's and their commentators and also as in practice. The beginning verse of the play is called Nāndī and it is an important part of the dramatic composition.

**Nāndī**

Etymologically, the expression Nāndī is derived from the root 'Nand' to rejoice and the purpose of its recitation is to rejoice all those concerned with the show. Since the aim of all dramatic literature is to delight, to feast the eyes, the playwrights have established a practice of making Nāndī, the first substantive part of the drama to reach the audience and of making it the very essence of the Pūrvarāṅga which has *inter alia* several other elements possessing individual significance.

Let us first take Bharata's view. Bharata<sup>81</sup> states that Nāndī



(Benediction) is so called because it must always include and invoke the blessings of gods, Brāhmaṇas and kings. The moon-god is pleased with the Benediction.

Next, he prescribes the reciter of Nāndī. The Sūtradhāra (Director) should recite, in a medium tone, the Nāndī (Benediction) which should consist of eight 'padas' or twelve 'padas'. This limitation set by him of eight padas or twelve padas has given rise to diversity of opinions. The word 'Pada' has been interpreted differently which we will see later.

Bharata presents the specimens of Nāndī showing how the welfare should be wished in it.

'Salutation be to all the gods. Blessed be the twice born class. Let the king and the cows attain good health by his soma-sacrifice. Let there be an advancement of the cause of the Brāhmaṇas and let their enemies be killed and let the great king rule this earth together with all the seas.

Let this state (Rāṣṭra) prosper and the troupe of actors prosper and let the producer of the theatrical show attain virtues inspired by the Vedic knowledge.

Let the playwright attain fame and let his virtue increase and by this kind of sacrifice let the gods be always pleased. Between these Nāndī verses or after the recitation of such verses, the two assistants should loudly and distinctly say 'Let this be so'. The Nāndī (Benediction) should thus be performed duly according to the rules, mentioned above.

In general, we can say that in Nāndī a wish was expressed for the well-being of the people. Later in Sanskrit plays, a wish for the prosperity of the nation, prayer for the well-being of the Kingdom, Brāhmaṇas and people was expressed in Bharata-vākyam at the end of the play. Nāndī included the invocation of gods to protect the spectators and actors and a wish was expressed that the play may be represented smoothly.

In Bharata's view the Nāndī was recited by the Sūtradhāra. After performing the items of Pūrvaraṅga, the Sūtradhāra with his assistants retired from the stage and Sthāpaka entered to begin Prastāvanā who resembled the Sūtradhāra in every respect.

From this statement of Bharata it appears that the Nāndī was first recited by the Sūtradhāra with his assistants. The text, available, seems to have been interpolated and because of this a confusing situation has resulted about the Nāndī. Later, we find



that perhaps these benedictory verses were included in the play by the poet and we find the stage direction ; 'at the end of Nāndī, the Sūtradhāra enters'. We may take it to mean collectively the Pūrvaraṅga. This stage direction appears at the very beginning in the plays of Bhāsa, while in later plays it is inserted after the benedictory verse or verses. Hence the assumption that previously Nāndī was not the part of the play, but later it was made the part of the play. When was it done cannot be said definitely. It appears that with the passage of time, the difference between the Sthāpaka and the Sūtradhāra disappeared and the Sthāpaka was also called the Sūtradhāra as he resembled the Sūtradhāra in every respect. The anomaly between the statement of Bharata and the later stage direction can be explained only in this way.

Let us see the view of Abhinava<sup>82</sup> also. In his view the Nāndī is always to be used in the Prayoga. 'Nityam' means, in the same form, that is while other recitations like Utthāpana etc. may be made otherwise depending upon the representation, Nāndī is recited in the same manner and form. Abhinava takes 'ādi' word in Bharata's Kārikā for the Sūtradhāra and other actors etc. In his view, this Nāndī is mentioned as Prarocanā in the discussion of aṅgas of Bhāratī Vṛtti in Chapter 20. Abhinavagupta does not restrict Nāndī to eight or twelve Padas only. He widens its scope and accepted Nāndī to be consisting of four or sixteen padas also in Caturaśra Pūrvaraṅga and three or six padas also in tryaśra Pūrvaraṅga. He does not make 'Pada' an issue of dispute, he accepts it in both the senses as the padas subservient to the sentence and as avāntaravākya having Subanta and Tiñanta, i.e. grammatical word ending in a nominal or verbal suffix.

Daśarūpaka<sup>83</sup> does not say anything about Nāndī. But from the brief statement, when the Sūtradhāra has gone out after disposing of the preliminaries at the beginning of the play, another actor, entering in like manner, shall introduce the drama', it becomes clear that Dhanañjaya and Dhanika do not deviate from Bharata. Dhanañjaya follows Bharata and it may be assumed that according to him also Nāndī was the part of Pūrvaraṅga and Sūtradhāra made an exit after doing Pūrvaraṅga as Bharata has already stated. The action of the play was established by another actor called Sthāpaka who was very much like Sūtradhāra. Dhanika has also explained Pūrvaraṅga as a feature in which first the audience is delighted, and it was so in fact, because Pūrvaraṅga consisted of music, song



and dance. In the opinion of Dhanika, Pūrvaraṅga will indicate Nāṭyaśālā, in modern terms the theatre, and the ceremonies performed there consisting of Pūrvaraṅgatā. Another reading of it is also found, comment needed. Dhanika wrote Pūrvaraṅga, not the Nāṭyaśālā but the ceremonies performed therein.

Finally we see that Bharata has not mentioned in reference to Nāndī what he actually meant by Pada, so Pada has been interpreted differently, as a metrical unit, the grammatical unit, the syntactical unit, the musical unit or the caesural unit.

It becomes clear, when we look into the statements of Bharata and Dhanañjaya and in the plays of Bhāsa that first Nāndī was recited in Pūrvaraṅga and Sūtradhāra used to recite it. In Svapnavāsavadattam, in Avimāraka, in Pratimā and other plays we find the stage direction. 'At the end of Nāndī Sūtradhāra enters and after it the benedictory verse. But in Abhijñānaśākuntala of Kālidāsa, in Venīsaṃhāra of Bhaṭṭa Nārāyaṇa, in Ratnāvalī of Śrīharṣa, we first find one or more benedictory verses and then the stage direction and then Prastāvanā. It denotes that gradually Nāndī was included in the play and it was recited at the very beginning of the play; though when this practice started we cannot say. Later the activities of all the three, i.e. Sūtradhāra, Sthāpaka and Pāripāśvikas were merged and were performed by Sūtradhāra only.

### **Prarocanā (Laudation)**

Bharata has mentioned Prarocanā in the items of Pūrvaraṅga, but later writers included it in the play under Sthāpanā. As stated by Bharata<sup>84</sup> in Pūrvaraṅga after the Nāndī Raṅgadvāra occurs, after that Cārī and Mahācārī, then there is trigata—'three men's talk' and thereafter just before the entrance of Sthāpaka, Prarocanā occurs. Prarocanā announces the content of the drama, and the Sūtradhāra and his two attendants leave the stage.

Bharata defines Prarocanā (Laudation) as an appeal with a view to success which is made (by the director) after suggesting the action of the play in hand with proper reasoning and arguments. This prarocanā is made after trigata. Bharata also mentions Prarocanā as the aṅga of Bhārativṛtti and there he prescribes that Prarocanā in the Pūrvaraṅga is to attain success, prosperity, good luck, victory and removal of all sins.

Bharata does not specify the person who is to present Prarocanā. He just mentions that the Prarocanā should be done with



an appeal to the audience and for the success of the performance, and the subject of the play should be mentioned.

In the view of Abhinavagupta<sup>85</sup> the appeal which is made to the audience with a view to achieving success of the performance is Prarocanā. The pleasure—the delight will be gained from this play, please look at the play', thus, as it causes the interest greatly, so it is called Prarocanā.

Abhinavagupta states that Nāndī mentioned here, becomes Prarocanā in the discussion of aṅgas of Bhārati Vṛtti because in that context the definition of Prarocanā resembles the definition of Nāndī. He regards Prarocanā as of two kinds : one that is the aṅga of Pūrvaraṅga and another forming the part of Bhārati Vṛtti.

Dhanañjaya<sup>86</sup> describes Prarocanā as the aṅga of Bhārati Vṛtti, and this Bhārati Vṛtti is to be employed by the actors. The Sthāpaka, afterwards called Sūtradhāra, propitiates the audience with pleasing verses that hint at the subject of the composition and after that he employs Bhārati Vṛtti in describing some season. As defined by Dhanañjaya, Prarocanā is a means of arousing expectancy by means of praise [of the matter in hand]. Dhanika adds nothing new and he cites its example from Ratnāvalī where the expectancy of the audience is aroused by the praise of the poet and matter in hand, as, 'Śrīharṣa is an expert poet and this audience is also expert in recognising the virtues, the Vṛtta of Vatsarāja is attractive and we are also experts in representation and so on.

Dhanañjaya deviates a little from the definition of Prarocanā given by Bharata.

In Dhanañjaya's view the Sthāpaka (Establisher) propitiates the sense of the audience by introducing a eulogium commending the poetical virtues of the dramatist and panegyricizing the faculty of critical appreciation of the audience. Thus it helps the Sthāpaka in preparing an attractive atmosphere around him with a result that the audience thereby feel interested in the play to be staged before them.

In practice we find that in Bhāsa's dramas, for example in Svapnavāsavadattam, Avimāraka and others, there is no mention of the name of the author or the play in the prologue part. But in the Abhijñānaśākuntala of Kālidāsa, in Mṛcchakaṭika, in Veṅiśaṃhāra and the later plays, we find the name of the play and the author mentioned and a praise of the audience. Thus the practice



grew up of transferring from the preliminaries which were not a matter for the poet, the substance of the Prarocanā and embodying it in the poet's own work. First Prarocanā was included in the preliminaries as Bharata has mentioned; later it was included in Prastāvanā as becomes clear from Dhanañjaya's Daśarūpaka. In this respect Bharata's Nāṭyaśāstra and Dhanañjaya's Daśarūpaka clearly indicate the difference that came into the theory of Sanskrit Dramaturgy as a result of the change in practice. The plays upto the time of Dhanañjaya; except the plays of Bhāsa, generally indicate the trend that in Prarocanā the audience was attracted towards the play by the mention of its title, the name of the poet and the praise of the critical faculty of the audience. Dhanañjaya's definition of Prarocanā bears testimony to it. Though upto the time of Abhijñanaśākuntalam<sup>87</sup> this practice had not gained enough ground as is indicated in the statement of Sūtradhāra. He praises the audience, gives the name of the Nāṭaka and the poet but is timid in his praise. But all the same he propitiates the audience. Thus we can say that in Prarocanā which is made before Prastāvanā, the action of the play is indicated, an appeal is made to the audience seeking its indulgence for its successful performance and the poetical qualities of the play are also praised.

#### **Prastāvanā or Amukha**

Bharata<sup>88</sup> prescribes that after performing preliminaries in the manner described, the Sthāpaka (introducer) should enter the stage and he should resemble the Sūtradhāra (director) in every respect, i.e., in quality and form. He should assume the 'Vaiṣṇava' guise and should have the appealing countenance and on entering the stage he should observe the movements which the Sūtradhāra had used. At the entrance of the Sthāpaka the Dhruvā should be sung suitable to the occasion.

Bharata states further that a Cāri should be performed in praise of gods and Brāhmanas. After pleasing the spectators (raṅga) with the recitation of ślokas containing sweetwords and evoking various sentiments and states, the Sthāpaka should announce the name of the play-wright.

After that he should start the Prastāvanā which relates to proclaiming the theme of the play and the Udghātyaka etc. should be employed to start the play. The costume of the Sthāpaka should indicate the nature of the drama as dealing with divine or human affairs. Thus having recourse to a god in a divine



play, a man in a human play and a god or a man where gods and men are, together he should proclaim in different ways the subject of the play by alluding variously to its Mukha and Bija.

After introducing the play, the Sthāpaka (introducer) should go out of the stage. Thus should be performed the preliminaries according to the rules. Bharata has also mentioned Āmukha or Prastāvanā as the part of Bhāratī Vṛtti and at that place he defines Āmukha or Prastāvanā thus: 'That part of a play where an actress, the jester or the assistant has a talk with the Sūtradhāra (Director) on some relevant topic and they use interesting words or adopt any type of Vithī or talk in any other way, is called the Āmukha or Prastāvanā by the experts. While mentioning Prastāvanā in Pūrvaraṅga Bharata mentions only Prastāvaka or Sthāpaka and that allusion to the play should be made befitting the Mukha and Bija and which may be made in many ways. In the context of Bhāratī Vṛtti he mentions that in Āmukha, Naṭi, Vidūṣaka or Pāripārśvika talk with the actor. It does not become clear, whether he takes Prastāvanā and Āmukha to be two different things or the same. Bharata mentions five aṅgas of the Āmukha, namely, Udghātyaka, Kathodghāta, Prayogātīśaya Pravṛttaka and Avalagita. He has mentioned Udghātyaka etc., with reference to the Prastāvanā in Pūrvaraṅga also to make allusion to the play. So the two things appear to be one, not different.

In the view of Bharata working out skilfully any of the device which may be relevant, the wise should construct Āmukha without encumbering it with characters and speeches. The Āmukha should be known to the wise with different bases.

We find that some difference exists in actual Sthāpanā in Pūrvaraṅga and Āmukha. Sthāpanā in Pūrvaraṅga includes the Dhruvā song, the Cāri in the praise of gods and Brāhmaṇas, the stanzas having sweet words to please the audience and the mention of the poet. Prastāvanā or Āmukha actually deals with the last part of the preliminaries, in which the character or the play is introduced and just after that the play begins.

Abhinava<sup>89</sup> takes Sūtradhāra and Sthāpaka identically and in his view Sūtradhāra after performing the Pūrvaraṅga enters as the Sthāpaka and the two are not different persons. In the light of this statement much confusion and contradiction of the Sanskrit plays may be removed. He further explains that the Sthāpaka or Sūtradhāra should recite the stanzas to purify the hearts of the



spectators and to train them so that they may become capable of enjoying the sentiment.

Abhinava shows the difference between the 'Upakṣepa' which is the limb of Mukhasandhi and the suggestion made here in Prastāvanā. In the 'Upakṣepa' of Mukhasandhi the aim of the play is directly put and stated and in Bīja Arthaprakṛti that is in minute form, but here in Prastāvanā it is not directly put or mentioned but the allusion just resembles the aim of the play. Sthāpaka and Prastāvaka should exit after introducing the play with the help of those allusions which are made in the heart of the spectators by Naṭi, Vidūṣaka and Pāripāśvika by the means of their action and which allude covertly to the Bīja of the play.

Abhinavagupta accepts Prastāvanā as of two kinds, the part of the Pūrvaraṅga or the part of the Bhārati Vṛtti. In the Prastāvanā which is the part of Pūrvaraṅga, the poet is not concerned; Sthāpaka is either its composer or any other poet. The other kind or type of Prastāvanā is mentioned in dealing with Vṛttis. This should be applied to Prarocanā also. Thus Abhinavagupta has distinguished between the two Prastāvanās mentioned by Bharata. He takes one type of Prastāvanā and Prarocanā mentioned as the parts of Pūrvaraṅga and the other type belonging to Bhārati Vṛtti. Interpreting Āmukha Abhinavagupta states that in Āmukha' 'Ā' may be taken in two senses, either in limitation that it is upto the Mukhasandhi or the beginning is little introduced here. Thus when Sthāpaka, similar in virtues and figure to Sūtradhāra is represented as the character Rāma etc. then this type of Āmukha is composed by the poet. He takes five aṅgas of Āmukha as its five varieties.

Abhinava has quoted others, views also who take Prastāvanā mentioned in Pūrvaraṅga as the part of Bhārati Vṛtti. But as we know Abhinavagupta has taken a different stand. Was it the view of Bharata also, we cannot say definitely, because Bharata has nowhere stated them as two types and we are very far removed from Bharata.

While Abhinavagupta has regarded Sūtradhāra and Sthāpaka as the same person and there is only the change of designation, Dhanañjaya<sup>90</sup> regards Sthāpaka another person, as he says that another actor entering in like manner shall introduce the drama. It is not clear in Bharata's NŚ. whether Sthāpaka was the Sūtradhāra or another actor. Bharata mentions only this much, 'Sthāpaka should enter the stage resembling Sūtradhāra in qualities



and costume. Dhanañjaya follows Bharata when he mentions that he shall introduce a play dealing with gods or one dealing with mortals in that form, i.e. divine or human, respectively. A play whose characters are gods and mortals co-mingled, he shall introduce as either of these. He shall allude to the *Vastu* (subject-matter) or the *Bija* (Germ) or the *Mukha* (opening) or to one of the characters. The example of allusion to *Bija* may be taken from *Ratnāvalī* and to character from the *Abhijñānaśākuntalam*. Dhanañjaya further mentions that after propitiating the audience with pleasing verses that hint at the subject of the composition, he shall use the *Bhārati Vṛtti* describing some season.

Here, we see that Dhanañjaya deviates a little from Bharata. Next Dhanañjaya defines *Āmukha* or *Prastāvanā* (introduction or Induction) as that in which the *Sūtradhāra* addresses *Naṭi*, *Māriṣa* or *Vidūṣaka* on a matter of his own in bright conversation, hinting at the matter in progress. And there are *Kathodghāta*, *Pravṛttakam* and *Prayogāśīyaya* and thirteen sub-divisions of *Vithi*. *Dhanika* comments after the thirteen sub-divisions of *Vithi* that the *aṅgas* of *Prastāvanā* have been spoken, but it is amusing that interpreting these sub-divisions of *Vithi*, *Dhanika* does not cite their examples denoting *Prastāvanā*.

In the opinion of Dhanañjaya also, *Sūtradhāra* after hinting at the theme or character with any one of these shall go out at the end of *Prastāvanā* and then begin the detailed presentation of the subject-matter.

Here, we find some contradiction. First Dhanañjaya mentions that an actor, similar to *Sūtradhāra*, enters and then in discussion of *Āmukha* he terms him *Sūtradhāra*. This contradiction can be explained away only by the interpretation of *Abhinavagupta*. But Dhanañjaya has clearly mentioned that *Sthāpaka* was an actor other than *Sūtradhāra*.

If we examine closely we find that Bharata has discussed *Prastāvanā* at two places, first, in the context of *Pūrvaraṅga* and secondly in the context of *Bhārati Vṛtti*. Now Bharata has not mentioned them as two different types, and the two things do not seem separate.

But *Abhinavagupta* regards the mention of *Prastāvanā* at these two places as two separate varieties of *Prastāvanā*, one belonging to the *Pūrvaraṅga* and the other belonging to *Bhārati Vṛtti*. This view is not upheld by others. The writers like Dhanañjaya and



Rāmacandra and Guṇacandra discuss Prastāvanā under the aṅga of Bhāratī Vṛtti, and this Prastāvanā precedes the Mukhasandhi in the play and here the actors are in their own selves, they have not assumed the roles of the characters.

Dhanañjaya follows Bharata when he states Āmukha to be the talk between Sūtradhāra, actress, Vidūṣaka and Pāripārśvika. He also follows Bharata when he states that the Sthāpaka should be either as a divine or mortal or one of the two. While Bharata mentions that introduction of the play should be like Mukha or Bija. Dhanañjaya adds character also.

As we have seen, Abhinavagupta regards Sūtradhāra and Sthāpaka as one and the same person, Dhanañjaya regards Sthāpaka as different from Sūtradhāra, but further he mentions him as Sūtradhāra. We find that the theory gets very complicated. It cannot be stated definitely whether Nāndī was recited before the Sthāpaka entered or the Cāri was made to serve as Nāndī. To which place the sweet ślokas sung to please the audience should be assigned? The mention of the poet's name and qualities occurred in Prarocanā, Sthāpanā or Prastāvanā? It cannot be stated definitely whether Sthāpanā and Prastāvanā were the same thing or different. As Bharata's rules had been laid down on the basis of the lost plays, they are not thoroughly applicable to the later plays. Although the main definitions of Prarocanā, Nāndī, Prastāvanā containing the important characteristic apply to the later plays as well. As Dhanañjaya's observations are based on the plays, available up to his time, mostly his definitions are cited to explain the elements in the plays. In practice in the *Abhijñānaśākuntalam*,<sup>91</sup> after a benedictory verse, we find the talk between Sūtradhāra and Naṭī, after that the mention of the poet and his play, then the stanza to please the audience, next the stanza describing summer season and hinting indirectly at the happy ending of the play, after that the mention of the play and the end of Prastāvanā, after introducing the character Duṣyanta. In *Veṅiṣaṃhāra*<sup>92</sup> after Nāndī verses we find the praise of Vyāsa and the mention of the play and propitiation for the benevolence of the audience, it may be called Prarocanā, then the allusion to the matter of the play, description of the season, the talk between Sūtradhāra and Pāripārśvika and the introduction of the play by the use of Kathodghāta. Bhāsa's plays do not accord to the rules laid down.



In Bhāsa's plays there is Sthāpanā instead of the Prastāvanā; at the end of Sthāpanā the play is introduced. We find a talk between Sūtradhāra and Naṭṭ in Pratijñāyaugandharāyaṇa. We find no song of the season in Bhāsa's plays.

To conclude, this much we may say that previously Nāndī and Prarocanā were the parts of the Pūrvarāṅga, later they were inserted in the play. Broadly speaking, Prastāvanā or Sthāpanā may be said to pertain after Nāndī upto the introduction of the play either through any of the ways mentioned. Specifically Prastāvanā or Āmukha denotes the part, taking a cue from which a play begins. In Prastāvanā we find the mention of the Bija or Mukha of the play, there may be a talk between the Sūtradhāra and the actors hinting at the meaning of the play.

But all the same this is the very important part before the actual commencement of the play and it is found in almost every play.

### Presentation of the Plot

The entire subject matter of the drama can broadly be divided into two parts. Firstly that which is presented on the stage and the other that is indicated through various means. The important events involving the hero are presented, but there are some events which cannot be shown on the stage, as they either offend the feelings or are improper or are impossible. Such events which cannot be presented, but which are essential to grasp the subject matter in full, are narrated or related. The matters as are appropriate for presentation must be presented through the Aṅkas (Acts). Now let us see what is an Aṅka (Act) and what matters are included into it.

### Aṅka (Act)

As defined by Bharata<sup>93</sup> an expert should properly make an Aṅka containing the different conditions (Avasthās) projected by Bindu.

Aṅka is the customary word. As by means of presentation of the psychological states and sentiments it causes the purposes of the play to develop, and as it adheres to some technical rules it is called an Aṅka. That part of the play, where a particular incident or Avasthā is fully expressed and where one state of Bija ends but is not finally disposed of, is always to be known as an Aṅka which



slightly clings to the Bindu. This is the remarkable definition of an Aṅka given by Bharata. To be connected with the story, an Aṅka clings to Bindu, one Artha (i.e. Avasthā) ends, one state of Bija out of its Utpatti, Udbheda etc. concludes.

The Aṅka which relates to the direct exploits of the heroes and their various Avasthās should not be made too long. The Aṅka is to contain more sentiments than one, arising from words and deeds of the hero, his queen, their elders, the priest, the minister and the leader of the caravan.

Anger, pacification, grief, ending of the curse, vidrava, marriage, beginning of the Marvellous are to be presented in the Aṅka.

An Aṅka should cover events that can take place in course of a single day. It should relate to the Bija of the play and should proceed without a clash with compulsory acts (routine duties).

The Kārikā of Bharata has been interpreted in two ways. Some take its meaning in negative that in an Aṅka not many events should be put while according to others, sometimes the wise may put many events in a single Aṅka. But the events depicted should be without a hindrance to routine duties. Persons appearing on the stage during an Aṅka would all go out after they have performed things connected with the Bija and purpose of the play and leading to relevant sentiments. Knowing the length of a day which is divided into Kṣaṇas, Yāmas and Muhūrtas, one should distribute exhaustively the entire action in different Aṅkas.

With an Aṅka of the Nāṭaka and the Prakaraṇa the Hero should be closely associated.

Battle, loss of kingdom, death, siege of a city are not directly presentable in an Aṅka.

In the view of Abhinava when the Prārambha Avasthā out of the five Avasthās of the Itivṛtta which is jointed with the thread of Bindu, comes to fulfilment then the Aṅka ends and the second Aṅka discovered by Bindu should be devised. This should be relevant to the other four Avasthās also. Therefore, there should be five Aṅkas, but what about the plays having less Aṅkas. The experts should devise the Aṅka otherwise also following this direction. When the Prārambha stage is prominent, then, keeping in view its beginning and end it occupies two Aṅkas and the other one Aṅka thus the number six, seven etc. However, when all are



prominent then the number reaches to ten Aṅkas. When making one Avasthā prominent others are described after mixing, then, the lesser Aṅkas are found in Nāṭikā.

Abhinava quotes others' view also about Aṅka. In the opinion of Bhaṭṭa Lollaṭa etc., the Artha covered with Bhāva and Rasa is termed Aṅka according to one's sweet will, and they read Gūḍha' instead of 'Rūḍhi'. There are others, in whose opinion 'rūḍhi' means growth, so the part of the play, which with the sentiments Śṛṅgāra etc. and the feelings Vibhāva etc. develops the Arthas-Bhāva etc. in the heart and is accompanied with many rules, is called Aṅka because of its being related with the growth. In Abhinava's own view Aṅka has become traditional in the characteristic to denote the separation from the other. This Aṅka also distinguishes itself from the other, i.e., unrepresentational. In the presentational the one part of the play develops the 'arthas' denoted by Rasa and Bhāva. It develops the sentiment like the sprouting of the Bija through the direct representation, and thus brings the universalization of the heart.

Next, Abhinava<sup>94</sup> interprets the form of the Aṅka. Aṅka occurs where the Artha denoting Prārambha etc. ends or when compression of the Bija becomes proper befitting to Sandhi then also occurs the end of the Aṅka. Utpatti, Udghāṭana, Udbheda, Garbhanirbheda and bringing together the phala, the particular states of Bija depicted respectively in Mukha etc. should be taken from 'Samhāra' word. At the end of an Aṅka lest the story may break, an Aṅka should be done having relation to Bindu. Regarding the three-fold nature of Aṅka Abhinava follows Kohala's view whom he quotes in this context. Abhinava states that the vastu to be described in the Aṅka, is of two kinds, main and auxiliary to it. In auxiliary matter also, some becomes helpful due to fate or accident and some due to purpose (Abhisandhi). Thus the Artha of Aṅka is threefold and that is sometimes employed in a single Aṅka as mixed. In the varieties of Aṅka—Cūlikā and Aṅkamukha, the main artha is not touched. This interpretation of Abhinava is his own contribution. Abhinava further states that not only the incidents and actions are directly visible but things like anger, delight, grief, destruction of the evil done by the curse, vidrava caused by fear, apprehension and terror, marriage, beginning of the miraculous, its accomplishment are also to be directly presented.



Dhanañjaya<sup>95</sup> follows Bharata in defining an Añka and he aptly defines Añka in concise words. He states that an Añka visibly represents the doings of the Hero, is attended with inherence of the Bindu, and is based on purposes, contrivances and sentiments of various kinds. Dhanika<sup>96</sup> states that it is 'Añka' like the Utsaṅga (lap).

Dhanañjaya agrees with Bharata in forbidding the representation of impossible acts and he also adds other improper acts like bathing etc. in it. He follows Bharata in setting the limit of one day events in an Añka. He adds that an Añka should be arranged with a single purpose, with the hero thus engaged, i.e. near at hand and with three or four characters, all making their exit at its end. There should be employed Patākāsthānakas, Bindu and Bīja in it. In this way the Añkas are to be prepared.

Thus we find that Bharata provides a larger scope when he admits that sometimes there may be more than one Kārya in a single Añka.

The view of Abhinava that Añka is of three kinds is not supported by Bharata, Dhanañjaya or even authors of Nāṭyadarpaṇa who otherwise follow him. The Añka contains the Artha pertaining to Bīja and it has Bindu also, as Bindu connects the Añkas by keeping the story continued, otherwise the story will break with the break of the Act. Abhinava has accepted as the basis of Añka's division the Avasthā like Prārambha etc. In his view Añka ends generally with the completion of one Avasthā of the hero and the state of Bīja. But Dhanañjaya has not supported this view, while Nāṭyadarpaṇa has accepted this view and we may regard it as a novel contribution of Abhinavagupta.

Thus a Nāṭaka may have five to ten Añkas, while other kinds of plays may have lesser Añkas, there may be plays having only one Añka. There should be an effective development of the plot in the Añka; at the moment when the characters are to depart and they seem to have attained their immediate aims, a new motive should come into play and a fresh impetus be given to the movement of drama.

#### **Arthopakṣepakas ( Explanatory Devices)**

The subject-matter of the play which is not directly presentable is introduced through various devices known as Arthopakṣepakas. The word Arthopakṣepaka applied to the devices which



indicate the matter not presentable is very appropriate. The devices are called Arthopakṣepakas because they allude or hint at the matter, they do not directly represent it. Bharata has not used the term Arthopakṣepaka for these devices. He uses Praveśaka. But later writers, in one consensus, Dhanañjaya, Abhinavagupta, Rāmacandra and Guṇacandra, all have applied the term to the devices which relate the matter not presentable. And the term is significant and rightly applied (but with some exception). The Arthopakṣepakas, recognised by all later to Bharata are five in number, respectively, Viṣkambhaka, Praveśaka, Cūlikā, Aṅkāvatāra and Aṅkamukha. But Bharata has himself applied two terms, Praveśaka and Viṣkambhaka.

As Bharata is the forefather in the field of Sanskrit dramaturgy let us first consider his views.

Bharata<sup>97</sup> states, when events that are to be finished in the course of a day cannot be accommodated in an Aṅka, should be presented through Praveśakas after breaking the Aṅka. Praveśaka should be known to be made up of a conversation of attendants.

As in Prakaraṇa and Nāṭaka there are five to ten Aṅkas, the number of explanatory devices might extend to that limit. (In his view events requiring a month or a year should be depicted in an Aṅka, but never more than a year. If the interval is more than that in events, then it should be related through Praveśakas (explanatory devices) and the Aṅka brought to a close.) When a person starts on a long journey due to some business, then also the Aṅka should be brought to a close. Bharata now prescribes the rules for Praveśakas.

A Praveśaka falls between two Aṅkas and it will treat the artha of Bindus in brief i.e. it will refer briefly to the segments in Nāṭaka and Prakaraṇa.

The Praveśaka should not consist of exploits of the superior and the middling characters, and there should be no exalted speech. In practice it should adopt speeches and manners of the common people (lower people). A Praveśaka may purpose to serve. (1) It may explain the advent of time, (2) the inner purpose of some particular move, (3) change of purpose or the inversion of movement, (4) or making a beginning, (5) a state of bewilderment due to plurality of action or implicit nature of some momentous acts, sometimes a major endeavour or the attainment of some expedients likely to help the consummation of the principal motif.



Nucleus of events or events depending on many persons are to be compressed by Praveśakas or in segment, for a play containing too many prose passages will be tiresome at the time of production. When if due to multiplicity of events it is not possible to present it completely in an Aṅka, then it should be indicated through Praveśaka compressing it in few words. The items like Battle, Death, Siege of the city etc. should be alluded to by means of Praveśakas. But as a rule of exception, murder of the rising hero should not be indicated even through Praveśaka.

### **Viṣkambhaka**

In relation to Prakaraṇa Bharata prescribes rules for Viṣkambhaka. Here Viṣkambhaka should be employed always devised with the middling characters. It should adopt Sanskrit speech and it is concise like the Praveśaka. Bharata mentions two kinds of Viṣkambhaka, Śuddha, i.e. pure and Saṅkirṇa, i.e. mixed. The śuddha is employed by middling characters and the mixed is employed by inferior and the middling characters. It may occur between Aṅkas or in the beginning of the Aṅka suiting the action of the matter. It should state briefly the 'arthas' of the sandhis.

But Praveśaka falls between two Aṅkas and not in the beginning of the First Aṅka. The difference drawn by Bharata between Praveśaka and Viṣkambhaka is that Praveśaka consists of the inferior characters, using Prākṛit and it does not consist of exalted language. Praveśaka may be used for indicating many purposes, while Viṣkambhaka is used by middling characters or middle and inferior; it is in Sanskrit and it may occur in the beginning also.

Bharata has not used the terms Aṅkāvatāra, Aṅkamukha and Cūlikā in reference to Arthopakṣepakas. The seven stanzas (in Ch. 19) mentioning five Arthopakṣepakas are bracketed by the editor considering them as interpolated.

Abhinavagupta<sup>98</sup> interprets Praveśakas that as they make even the invisible matter enter the heart, so they are called Praveśakas and by Praveśakas should be understood Cūlikā, Aṅkāvatāra, Aṅkamukha, Praveśaka and Viṣkambhaka. And for that reason Kohala has stated five Arthopakṣepakas. Thus it becomes clear from Abhinava's commentary that it was Kohala who seems to have used this term of Arthopakṣepakas first of all.

Abhinava refers to the others' view that there are some who construe 'in Nāṭaka and Prakaraṇa' with the next line and say that other types of plays different from Nāṭaka and Prakaraṇa do



not have Praveśaka. In his opinion, made up of the conversation of the attendants 'Parijankathānubandha' is the characteristic of all the four, namely, of the Cūlikā used by Sūta, Māgadha etc. (i.e. bards), of the Aṅkamukha made up of male or female or of Praveśaka and Viṣkambhaka used by Ceṭi and Kañcukins etc., Aṅkāvatāra is connected with the mutually joined story. He further gives the definition of Aṅkāvatāra to support his plea. The device in which due to presentation an Aṅka follows another Aṅka or is in between the Aṅka, being joined to the story of the play should be known as Aṅkāvatāra. This Praveśaka is to unite or support the matter of the Aṅka. To perform variegated junctions between the Aṅkas, the Praveśaka of five kinds should be employed. Praveśaka is a general term to denote the five, but here it connotes the Praveśaka and the Viṣkambhaka. Abhinava, while explaining the purpose for the introduction of Praveśaka and Viṣkambhaka in the drama, though seems to offer an unconvincing reason, has certainly based his views on sound psychology. He states that Praveśaka and Viṣkambhaka are to be introduced by the play-wright because the extent of the events to be presented by him might, in the minds of the audience create an impression of their running up to a month or a year. The necessary corollary would follow that the events running upto a month or a year cannot be presented in one single Act. By the introduction of Praveśaka and Viṣkambhaka this purpose can be achieved. The matter of limited extent should be indicated through Aṅkamukha, lesser than that should be through Cūlikā and the least through Aṅkāvatāra. In his view what is to be performed through efforts that much only should be counted a year, the elapse of time without the events should be considered as not existent. In Rāmacartia also though the story is of fourteen years in the forest to be depicted, but there are only three or four years where the subsidiary acts like murder of Mārīca etc. are performed. There should be shown only events pertaining to a year not more than that.

Praveśaka occurs in the middle of the Aṅkas, it comes after the previous Aṅka. It aims briefly at the purpose of the Bindu which is in the end of every Aṅka. In Prakaraṇa and Nāṭaka there necessarily occurs Praveśaka, because there are unlimited means, and to describe the acts of ministers etc. Praveśaka is to be devised. In other kinds of plays Kārya being limited, there is not so much use of Praveśaka. The distinction between Praveśaka in its special



sense and Viṣkambhaka is shown. In Praveśaka the superior kind of servants and Sanskrit language is forbidden. Somewhere due to presentation. Sanskrit language is to be used in Viṣkambhaka. The purpose of Praveśaka is five fold ; some Praveśakas indicate time, by some the subtle matter is explained, some Praveśakas indicate the special motif and its expedients. In short there are many purposes of the Praveśakas.

The Kārya of the Aṅka which is in great details, should be narrated in brief through five kinds of Praveśakas like Cūlikā etc. and that much should be related whatever is useful for the purpose. Bharata and Abhinava mean to say that Praveśaka should not be very long and having many prose sentences full of big compounds. In the events of a day only beautiful and useful should be directly shown and others though presentable should be related briefly through Praveśakas. Thus the utility of Praveśaka in relating the presentable matter is shown.

Abhinava does not support the view of those who recognise two different categories of death. In the opinion of Abhinavagupta any type of murder is not to be shown on the stage except the one where the person comes to life soon. Other kinds of death should be indicated by any of the five Arthopakṣepakas.

In a Prakaraṇa usually the characters belong to middle rank, so there Viṣkambhaka may be seen in greater majority. In the view of Abhinava it is called Viṣkambhaka because it supports (the story). It should either be followed by Sanskrit language or by Praveśaka, thus viewing the action of the Artha, it should be made pure or mixed. It should be employed taking as its purpose the summary of sandhis and the summary of the Arthas like battle, downfall of the kingdom etc. It should be done either in the interval of Aṅka or in the interval between two Aṅkas. Abhinava quoting Kohala for its application in Mukha sandhi only states that it occurs without being forbidden in the first Aṅka also. Praveśaka should not be used in the first Upakṣepa. By the general rule that it follows the Aṅka, its presence is stated in the middle of Prastāvanāṅka (i.e. first act) also. In reference to Praveśaka and Viṣkambhaka, the gender and number being not limited they may be employed by women also and may be more in number.

Though Abhinavagupta has stated that Praveśaka here denotes five kinds of Arthopakṣepaka, yet he has only explained Aṅkāvatāra, Praveśaka and Viṣkambhaka and for Cūlikā, Aṅkamukha and



Aṅkāvatāra he has quoted Kohala. Abhinava in showing three varieties of Aṅka has defined Cūlikāṅka, Aṅkāvatāra and Aṅkamukha. As quoted by Abhinava for his support, in the view of Kohala, putting up of the matter having many meanings by bards, poets, is rūḍha. Union of the Act in Another Act is Avatāra, where the beginning of Aṅka is related in the previous Aṅka by male or female that is Aṅkamukha.

In the view of Dhanañjaya<sup>99</sup> minute details of the subject matter that are deficient in sentiment and unsuitable are merely to be intimated in it. The matter to be intimated should be related by five Arthopakṣepakas. These intimating scenes are : Viṣkambhaka, Cūlikā, Aṅkāśya, Aṅkāvatāra and Praveśaka. It is to be noted that while Bharata uses the general term Praveśaka, Dhanañjaya and Abhinavagupta have used the word Arthopakṣepaka. Dhanañjaya, next defines Viṣkambhaka. Viṣkambhaka, which is presented by middling characters and is for the purpose of condensing the matter, explains parts of the story that have happened or are about to happen. Dhanañjaya describes it as the device explaining in condensed form of past events or future events, while Bharata explains it as the summary of segments and matters (Arthas).

In the view of Dhanika<sup>100</sup> it may be used by a single middling character or two middling characters.

Like that of Bharata in the view of Dhanañjaya also it, is of two types; the pure one—where one or two middle characters are employed and the mixed one where the middle and inferior characters are employed together. Dhanañjaya has set no rule about its language or its occurrence in the Aṅkas. It may be used anywhere in the Aṅka. Viṣkambhaka may be used in the beginning of the Aṅka, when after omitting an extensive part of the subject-matter that is required, but is devoid of sentiment, one wishes to present the rest.

Like Bharata, Dhanañjaya accepts that Praveśaka is that which is quite similar to it (i.e. Viṣkambhaka) and is performed by inferior characters in language not exalted (i.e. Prākṛit). It explains between the two Aṅkas the matters that have been omitted. While Bharata has mentioned many purposes of the Praveśaka, Dhanañjaya has stated that it indicates the rest of the matter.

Dhanika writes that 'similar to it' means that Praveśaka like Viṣkambhaka explains the matter past and future. It is distin-



guished from Viṣkambhaka in the manner that it is solely employed by a single inferior character or characters. By falling between two Aṅkas, its presence in the first Aṅka is prohibited. For its example may be cited, the Praveśaka in the sixth Act of Abhijñānaśākuntalam giving the episode of fisherman and the police.

Dhanañjaya defines Cūlikā as the indication or information of a matter by persons stationed behind the curtain. Dhanika cites its example from Uttaraṛāmacarita 'Welcome to the female hermit', here, from behind the curtain the arrival of Ātreya is indicated. It is indicated by the stage-direction 'Nepathye'. No rule about it as by whom it should be spoken, but when it should be used is given. It means that it can be used any where in the Aṅka.

Dhanañjaya defines Aṅkāśya that it is called Aṅkāśya because the characters in the end of an Aṅka inform about the matter of the next Aṅka which is separate from it. Dhanika interprets it that the information is rendered about the later separate Aṅka by the character who exits at the end of the former Aṅka. As the next Aṅka is opened by it, hence it is called Aṅkāśya. The example cited by him is from 'Viracarita' where in the end of second Aṅka, Sumantra gives the message, 'Vaśiṣṭha, Viśvāmitra with Bhārgava invite you', and the next Aṅka opens with Vaśiṣṭha, Viśvāmitra and Paraśurāma.

Dhanika seems to follow the definition of Aṅkamukha given by Kohala. When the detached beginning of an Aṅka is summarised before hand by a male or a female character, it is called Aṅkamukha. Dhanañjaya states that Aṅkāvatāra is the occurrence of an Aṅka at the end of the previous Aṅka without separation from it. By means of these one should intimate what is to be intimated. Dhanika explains that just with the mention of a character's entrance another Aṅka begins without being detached in the matter, devoid of Praveśaka, Viṣkambhaka etc., is the Aṅkāvatāra. As in Mālavikāgnimitram the same characters of the former Aṅka continue in the next Aṅka.

It appears from the above definition of Dhanañjaya that Aṅkāvatāra just technically divides the Aṅka otherwise, the same theme and characters continue in it. So as a matter of fact, it should not be taken as an explanatory device. Dhanañjaya's definition of Aṅkāvatāra and Aṅkamukha is in accordance with that of Kohala.



Ankāvātāra has been defined in this way also; as in practice it falls between two Acts or within an Act and relates to the purpose of the seed, it is called Ankāvātāra. As Bharata himself has not defined Cūlikā, Ankāvātāra and Ankamukha and Dhanañjaya has described them, so let us look into some other views also about them.

Authors of Nāṭyadarpaṇa,<sup>101</sup> Rāmacandra and Guṇacandra agree with Dhanañjaya, in defining Cūlikā, Ankāsya and Ankāvātāra.

When we look closely into these five modes of indication, we find that Ankāvātāra as defined by Dhanañjaya does not explain any matter. As in it another Anka begins with the same character, so it should not be called as an Arthopakṣepaka. In Ankamukha the beginning of the next Anka is indicated by the last characters of the previous Anka. In Cūlikā some essential event is indicated by the characters like bards etc., who are stationed behind the curtain.

Out of these five Arthopakṣepakas only Praveśaka and Viṣkambhaka are most important as they occur in Nāṭaka and Prakaraṇa and they are used to relate the events in compression which cannot be shown on the stage or which cover a long period. Both are essential to relate the incidents necessary for the sake of main story but are uninteresting. This is the reason that Bharata and Abhinava have discussed Praveśaka and Viṣkambhaka at length but not the others. Bharata has used the word 'Praveśaka' in general, to denote all the modes of indication and in special to denote the Praveśaka as proper also. These Praveśakas or Arthopakṣepakas introduce the matter.

It becomes clear from Bharata's statement that as a matter of fact Praveśakas or Arthopakṣepakas ought to be separate from the Anka, but in practice, in the plays we find them included in the Ankas, as for example in Abhijñānaśākuntala, where Act IV is written and then Viṣkambhaka is employed between Anusūya and Priyaṃvadā. As Ramji Upadhyaya suggested moreover this division of the subject matter into, to be presented and related is not appropriate. We find in practice that there is much matter in the Ankas which is only Sūcyā, for example in the Veṅṭsamhāra of Bhaṭṭa-nārāyaṇa the whole speech of Sundaraka in the fourth act is Sūcyā and in Urubhaṅga of Bhāsa also much of the matter is just related in the speech of three soldiers, so also in Mudrārākṣasa, much matter



is just indicated. So this division of the subject matter into Aṅkas and Arthopakṣepakas is not very commendable.

### Languages, Modes of Address and Intonation

Bharata in detail and Dhanañjaya in brief, have stated rules about the usage of Language in a drama.

#### Languages

Bharata<sup>102</sup> has stated that the languages to be used in a drama are of four types in which 'Pāṭhya' (text of the dialogue) should either be in Sanskrit or in Prākṛit. The languages occurring in the plays are: Atibhāṣā (superhuman), Āryabhāṣā (Noble), Jātibhāṣā (common), Yonyantari (of other animals) etc. Atibhāṣā belongs to deities and Āryabhāṣā to the princely class.

Jātibhāṣā is twofold or it has various forms as prescribed for the use on the stage. In Jātibhāṣā some words even from Mleccha Vocabulary do occasionally creep in, as are spoken in Bhārata-Varṣa. Yonyantari Bhāṣā is used by the rustics and foresters and has its origin in animals—domestic or wild and in birds of various species. It follows the conventional practice (Nāṭyadharmā).

The language most popularly used in dramatic literature is Jātibhāṣā.

Bharata states that Pāṭhya in Jātibhāṣā is of two kinds. Prākṛta and saṃskṛta and which relates to the four castes. In the case of the Dhīroddhata, Dhīralalita, Dhīrodātta and Dhīraprasānta types, the Pāṭhya should be in Sanskrit. Heroes of all these classes are to use Prākṛit when the occasion demands that; as for example Arjuna disguised as Bṛhannalā uses Prākṛit.

In the case of even a superior person (in caste) not educated or poor or due to other causes and intoxicated with kingship or wealth, etc. Sanskrit should not be used.

To persons in disguise i.e. persons in disguise of different kinds of professional and religious mendicants, Śramaṇas, ascetics, and jugglers, should be assigned the Prākṛta Pāṭhya. Prākṛit should also be assigned to Bhāgavatas, tāpasas, children, persons possessed of spirits, of the lower order, women, persons of low birth, lunatics and eunuchs.

But to itinerent recluses, sages, Buddhists, pure Śrotṛiyas and others who have received instruction in the Vedas and wear



costumes suitable to their position, should be assigned *Samśkr̥ta Pāṭhya*. *Samśkr̥ta Pāṭhya* is also to be assigned to the queens, courtzans, female artists to suit special times and situations in which they may speak.

In the production of a play their native language should not be assigned to tribes such as Barbara, Kirāta, Āndhras and Dramila. To pure tribes of these names should be assigned dialects current in Śaurasenī. The producers of plays may, however, at their option use local dialects, for the plays may be written in different regions. Bharata mentions seven dialects assigned to different people which are : Māgadhī, Avantijā, Prācyā, Śaurasenī, Ardhamāgadhī, Bāhlika, Dākṣiṇātyā.

In the dramatic composition there are besides many *Vibhāṣās*, such as the speeches of the śakāra, ābhīras, caṇḍālas, śabaras, dramidas, odras and the lowly speech of the foresters. But we need not go into detail here. Suffice it to say that according to Bharata, Māgadhī is assigned to the guards in the royal harem, the heroes and others like them while in difficulty are also to use Māgadhī. Ardhamāgadhī is assigned to menials, princess, and leaders of banker's guild. Prācyā is the language of the jester and the like, Avantijā of the gallant crooks (Dhūrta). The heroines and their female friends are also to speak Śaurasenī without any exception. To soldiers, gamesters, police, chief of the city and the like should be assigned Dākṣiṇātyā and Bāhliki is the native speech of the Khasas. Thus these are the rules regarding the assignment of dialects in plays. Whatever has been omitted here should be gathered by the wise from the popular usage. In the opinion of Abhinava<sup>103</sup> Sanskrit and Prākṛit Bhāṣā due to the distinction of the speaker become fourfold. Sanskrit Bhāṣā owing to its refinement due to proper accentuation, grammatical inflexions and Vedic influence over its vocabulary, is thus distinguished. He further thinks that Bhāṣā is the Apabhraṃśa of Samśkr̥ta, and the Apabhraṃśa of Bhāṣā is Vibhāṣā, and that belongs to persons living in caves and open, they are found in the drama also.

Dhanañjaya<sup>104</sup> to avoid the tiresome detail has spoken about the Language in brief. In his opinion Sanskrit is to be spoken by men that are not of low rank, by devotees and in some cases by the chief queen, by daughters of ministers and by courtzans. Dhanañjaya follows Bharata and states in brief what Bharata has stated in great detail.



Dhanañjaya states that Prākṛit is the language to be spoken by women and that too is Śaurasenī and characters of low rank also speak Prākṛit in the dialects of Śaurasenī. In this Dhanañjaya agrees with Bharata.

Dhanika<sup>105</sup> defines Prākṛit as developed from or related to an original form which was Sanskrit, and the language derived from that may be of many kinds like Tadbhava, tatsama, deśī and so on. Śaurasenī and Māgadhi are fixed in accordance to their rules. Dhanañjaya mentions Paiśāci also. While Bharata has mentioned other minor dialects like Śākāri, Caṇḍāli, Ābhīri, Śabari, he has not mentioned Paiśāci.

### Modes of Address

Bharata has prescribed set rules how a character should address another in a play. Bharata mentions the rules of popular modes of address or the manner in which persons of equal, superior or inferior status in a play are to be addressed by those of the superior, the medium or the inferior class.

As stated by Bharata<sup>106</sup> the great sages even adored by gods should be addressed as 'Bhagavan' and their wives similarly 'Bhagavati'. For example Kaṇva is addressed so by his disciple, and Mārīca by Duṣyanta in Śākuntalam. Gods, persons wearing sectarian teacher's dress and persons very learned should be addressed as 'Bhagavan' by men and women. Brāhmaṇa should be addressed as 'Ārya' and the king as 'Mahārāja; the teacher as 'Upādhyāya' and the old men as 'tāta'.

The king may be addressed either by name or 'Rājā' by the Brāhmaṇas and that is to be accepted, for the Brāhmaṇas are to be adored by the kings. The minister is to be addressed by Brāhmaṇas as 'Amātya or Saciva' and by other persons inferior to them (i.e. Brāhmaṇas) always as 'Ārya'. One is to accost one's equals by the name with which they are styled. A superior person may, however, be addressed by name by inferior persons when the latter are privileged to do so. Men and women in their employment and artisans and artists are to be addressed as such (i.e. according to their status). A Mārṣa (a respected person) is to be addressed as 'bhāva' and a person less so as 'Mārṣaka'. Person of equal status as 'Vayasya' and a low person as 'Haṃ, ho, haṇḍa' or a low person is to be addressed as Haṃ, ho, haṇḍa by equally low person,



The chariot rider (Rathī) should always be addressed as 'Āyusman' by the charioteer. An ascetic or who has attained beatitude is to be addressed as 'Sādho', the crown prince as 'Svāmi' and other princes as 'Bhartṛdāraka'. Inferior persons are to be addressed as 'Somya' and 'Bhadramukha' preceded by 'He'.

Thus according to Bharata a person is to be addressed in a play by term appropriate to his vocation, art or learning practised by him or by his clan or birth.

Thus a disciple or a son is to be addressed by the Guru or the father as 'Vatsa, Putraka, tāta' or by name or clan name. The king is to be addressed by his servants as well as subjects as 'Deva', but when he is Sārvabhauma i.e. he is an overlord of other kings, then always 'Bhaṭṭa' by his servants. The king is to be addressed by sages as 'Rājan' or by patronymic name and 'Vayasya' or 'Rājan' by the Vidūṣaka. The queen and her maids are to be addressed by Vidūṣaka as 'Bhavatī'. The Vidūṣaka should be addressed by the king as 'Vayasya' or by name. In Abhijñāna-śākuntalam, in Mālavikāgnimitra and in Ratnāvalī this rule is followed. The husband in youth should be addressed by all women as 'Āryaputra', otherwise 'Ārya' and the king as 'Mahārāja'. The elder brother should be addressed as 'Ārya' and the younger brother like one's son. These are the modes of address to be used to male characters in a play. After it Bharata mentions the modes of addressing women. Female ascetics, goddesses are to be addressed as Bhagavatī, wives of respectable seniors and of king's officers or respected women and a little old ones are to be addressed as 'bhavatī'.

In a play king's wives are to be addressed by servants and attendants 'Bhaṭṭini', 'Svāmini', 'Devī'.

The chief queen is to be addressed 'devī' by the king or the attendants, Bhoginīs and the rest as 'svāmini, unmarried princesses are to be addressed by their handmaids as 'bhartṛ-dārikā'. An elder sister is to be addressed as 'bhagini' and the younger as 'Vatsā'.

A Brāhmaṇī, a nun (lingasthā) or a female ascetic is to be addressed as 'Ārye'.

A wife is to be addressed as 'Āryā' or by referring to her father's or son's name. Women friends among their equals are to be accosted by one another with the word 'halā'.

A handmaid is to be accosted by a superior woman with the



word 'hañje' and the courtezan should be addressed as Ajjukā by the servants. The mother of the courtezan is to be addressed by the servants as 'Attā'.

In Śṛṅgāra the wife may be addressed by the king or the others as 'Priye'. The wives of priests and merchants are always to be addressed as Ārye'.

Thus Bharata has provided rules for the modes of address to be used in plays in great details. These rules have been mostly followed in most of the Sanskrit plays. Numerous examples may be given from the plays to support these rules.

Dhanañjaya states these modes of address in brief and in most respects he agrees with Bharata. But in stating that 'sūtrin' is to be called 'bhāva' by his assistant and he i.e. his assistant is to be addressed 'Mārṣa' by the Sūtradhāra, Dhanañjaya<sup>107</sup> deviates from Bharata. He bases this rule on the practice of the plays in their prologue part. While in the opinion of Bharata 'Mārṣa' is to be spoken as 'bhāva' and lesser to him as Mārṣaka. But these deviations are minor in Dhanañjaya. Bharata has stated all the modes of address to be applied in plays very clearly and in great details. Dhanañjaya has only abbreviated them for the sake of convenience and to avoid unnecessary details.

In addition to these, there are some more ways of presenting the matter. As also stated earlier, in the view of Dhanañjaya<sup>108</sup> this subject-matter can be divided into three, with regard to the dramatic rules. In this some matter is to be heard by all, some by certain persons and some is supposed not to be heard by any. Dhanañjaya has also stated that the matter to be heard by all is termed 'Prakāśam' (aloud) and the matter supposed not to be heard is termed 'Svagatam' or Ātmagatam'. The matter to be heard by certain persons is of two kinds—Janāntikam and Apavāritam. Besides, there are other modes of speech like 'Ākāśabhāṣitam', in the ear and so on. We will view these terms in the light of views of Bharata, Abhinavagupta, Dhanañjaya and Dhanika.

#### Aatmagatam

Bharata<sup>109</sup> defines 'Ātamagatam' that when overwhelmed with excessive joy, intoxication, fit of passion, fear, astonishment, anger and sorrow etc., one speaks out words which are in one's mind, that talking to oneself is called Ātmagatam. This should be often



used accompanied with arguments in Nāṭaka etc. This form of speaking is indicated by the stage direction 'Ātmagatam' or 'Svगतam' as is shown in Abhijñānaśākuntalam when Śakuntalā puts her thoughts into words 'seeing him I am overpowered by the changes not conforming to the holy Āsrama'. Dhanañjaya<sup>110</sup> has mentioned that inaudible to all is regarded as Svगतam.

### **Aakāshabhāṣitam**

Bharata<sup>111</sup> defines Ākāśabhāṣitam that addressing some one staying at a distance or not appearing in person or indirectly addressing some one who is not close by is called Ākāśabhāṣitam. This mode of speaking will present the substance of a dialogue by means of replies related to various imaginary questions which may arise out of the play. Abhinava agrees with Bharata. In the view of Dhanañjaya when one actor alone, without another actor, states 'do you say so' or the like as if hearing something though it is really not spoken that is called Ākāśabhāṣitam.

### **Apavāritam and Janāntikam**

Bharata,<sup>112</sup> next, defines Apavāritam and Janāntikam thus. Apavāritam is concealed speaking and is related to secrecy. When out of necessity persons, standing close by, are supposed not to hear what is spoken to some one else, this constitutes Janāntikam. Janāntikam and Apavāritam should be indicated by a 'Tripatākā' hand covering the speaker and the persons by whom it is not to be heard.

Abhinavagupta<sup>113</sup> tries to draw a distinction between Apavāritam and Janāntikam which is not very clear. In his view, in Apavāritam the matter is concealed by all and only one person hears in it. In Janāntikam the matter is talked to one close by and is concealed from one. He refers to the view of others in whose opinion both kinds are Janāntikam.

Dhanañjaya<sup>114</sup> states that Janāntikam is mutual conversation in the presence of other persons by shutting out the others in the middle of the story by the hand with three fingers raised. Dhanika<sup>115</sup> explains that the person who is not to hear it, is screened by means of a twisted slanting palm with first three fingers raised by the speaker by means of curving his third finger inward. Thus it is a sort of personal address,



In Apavāritam a secret is told to another by turning around. It is understood to be heard only by the person addressed. This is a talk in confidence.

In the view of Bharata<sup>116</sup>, words in a play connected with secrecy should be spoken in one's ears. Without making any mistake one should resort to Ākāśabhāṣitam, Janāntikam, Apavāritam and Ātmagatam etc.

Thus these are the modes of presenting the matter in a play. Dhanika<sup>117</sup> writes in his commentary that some have stated other Nāṭyadharmas also like first Kalpa etc., but as they are not Bhāratīya, are only famous in name and some are included in dialects and are devoid of Nāṭyadharmas, so they are not stated.

Thus we see that a plot consists of many dramatic devices artifices, embellishments, qualities and figures of speech which have been dealt at length by Bharata. We need not go into such detail. Suffice it to say that a Plot is generally divided into two, main and subsidiary. It mainly consists of five Avasthās, five Arthaprakṛtis and five Sandhis. All these things help in attaining the final aim of the play which is the sole purpose of the Plot. A Plot consists of many events, some are extraneous but necessary, some are important. Events necessary for the story but lengthy, uninteresting or the like are indicated by the explanatory devices, while the presentable events having sentiments and the like are presented into Aṅkas. A Plot contains conversations of all types to present the matter. Thus, Plot is a very important principle of Dramaturgy.

## REFERENCES

1. Bharata, N.Ś., Ch. XIX, 1-2; Ch. XVIII, 10.
2. Dhanañjaya, D.R.B. I., 11.
3. Bharata, N.Ś. Ch. XVIII, 10, 45, 46, 58, 78, 84, 94; Ch. XIX, 1-2, 26.
4. Abhinava, Abh. Bh., Ch. XIX, p. 1.
5. Dhanañjaya, D.R., B.I., 11, 15, 56, 63, B. III, 60b, 70, 39.



6. Dhanika, Av., p. 74, 'Vastu Varnaniyam'.

7. इतिवृत्तं तु नाट्यस्य शरीरं परिकीर्तितम् ।  
 पंचभिः सन्धिभिस्तस्य विभागः संप्रकल्पितः ॥  
 इतिवृत्तं द्विधा चैव बुधस्तु परिकल्पयेत् ।  
 आधिकारिकमेकं स्यात् प्रासंगिकमथापरम् ॥  
 यत्कार्यं हि फलप्राप्त्या सामर्थ्यात्परिकल्प्यते ।  
 तदाधिकारिकं ज्ञेयमन्यत्प्रासंगिकं विदुः ॥  
 कारणात्फलयोगस्य वृत्तं स्यादाधिकारिकम् ।  
 तस्योपकरणार्थं तु कीर्त्यते ह्यानुषंगिकम् ॥  
 कवेः प्रयत्नान्नेतृणां युक्तानां विध्यपाश्रयात् ।  
 कल्प्यते हि फलप्राप्तिः समुत्कर्षात्फलस्य च ॥

भ., ना. शा. अ. 19, का. 1-6

8. प्रसक्तिर्हि प्रसंगस्तत आगतमिति, प्रसज्यते वा प्रधानफलनिष्पत्तये इति प्रसंगस्तत आगतमिति । तेन शक्त्यन्तरयोगायोगाभ्यां च यत्प्रासंगिकस्या-  
 नेकविधत्वं टीकाकृद्भिरभ्यधायि न तदुपाध्यायाः सगमन्यन्ते ।  
 सर्वप्रासंगिकमेकरूपमेव ।

अभि., अभि. भा., अ-19, पृ. 2 क्रमशः ।

9. Dhanañjaya, D.R., B. I, 11, 13, 15.

10. A प्रख्यातोत्पाद्यमिश्रत्वभेदात्त्रेधापि तत्त्रिधा ।  
 प्रख्यातमितिहासादेरुत्पाद्यं कविकल्पितम् ॥  
 मिश्रं च संकरात्ताभ्यां दिव्यमर्त्यादिभेदतः ॥  
 द्वेधा विभागः कर्तव्यः सर्वस्यापीह वस्तुनः ।  
 सूच्यमेव भवेत् किञ्चिद् दृश्यश्रव्यमथापरम् ।  
 नाट्यधर्ममपेक्ष्यैतत्पुनर्वस्तु त्रिषेण्यते ।  
 सर्वेषां नियतस्यैव श्राव्यमश्राव्यमेव च ॥

ध., द. रू., प्र. प्र., का. 15, 56, 63

B Dhanika, Av., pp. 7ff, 67, 72. Sāgaranandin N.L.R., O.U.P., London (1937). 1. 47-50, divides plot into two Upāttam and Pratisaṃskṛtam. Rāmacandra, Guṇacandra N.D., Ch. I, Sū 8, p. 29, first accept two kinds of plot: main and subsidiary, then divide it into four; to be indicated, represented, imagined and neglected.

11. संसाध्ये फलयागे तु व्यापारः कारणस्य यः ।  
 तस्यानुपूर्व्या विज्ञेयाः पंचावस्थाः प्रयोक्तृभिः ॥



ईषत्प्राप्ति काचित्फलस्य परिकल्पते ।  
 भावमात्रेण तं प्राहुर्विधिज्ञा प्राप्तिसम्भवम् ॥  
 नियतां तु फलप्राप्तिं यदा भावेन पश्यति ।  
 नियतां तां फलप्राप्तिं सगुणां परिचक्षते ॥  
 अभिप्रेतं समग्रं च प्रतिरूपं क्रियाफलम् ।  
 इतिवृत्तं भवेद्यस्मिन् फलयोगः प्रकीर्तितः ॥  
 सर्वस्यैव हि कार्यस्य प्रारब्धस्य फलार्थिभिः ।  
 एतास्त्वनुक्रमेणैव पंचावस्था भवन्ति हि ॥

भ., ना. शा., अ. 19, 7-15

12. उपायमात्रेण लब्धेन यदा कदाचिद् विशिष्टफलप्राप्तिरीषत् कल्प्यते संभावनामात्रेण स्थाप्यते न तु निश्चीयते तदा प्राप्तेः सम्भवः । संभावनायोग्यत्वमसंभावनाविशिष्टत्वं नाम तृतीया कर्तुरवस्था । फलस्य प्रकर्षेणाप्तियतः सहकारिवर्गः प्रतिबन्धकविध्वंसनसहितता च सामग्री-रूपतः, तां सामग्रीं, यदा तेन भावेन पूर्वोपात्ततया मुख्योपायेन नियतां नियन्त्रितां फलाव्यभिचारिणीं पश्यति तदा नियतफलप्राप्तिर्नामावस्था । सगुणामिति गौणी उपचरिता तस्येयमवस्था । अतएव पश्यतीत्यनेन दर्शनमेवावस्थेति दक्षितम् । यदि वा सहगुणेन दर्शनेन वर्तते, नियत-फलप्राप्तिदर्शनं तन्नामावस्थेत्यर्थः ।

अभि.. अभि. भा., अ-19, पृ. 6 क्रमशः

13. Dhanañjaya, D.R. B.I, 19-22.  
 14. Dhanika, AV., pp. 14 ff, Example of Prāptyāśa from Ratnā., p. 80, ed. by M.R. Kale, Example of Niyatāpti from the same, p. 78.  
 15. Kālidāsa, Abhś., ed. by Kapila Deva Dvivedi, Allahabad (1966), Act I, p. 34, Prārambha stage, p. 70, Prayatna depicted in Act II, p. 130.  
 16. इतिवृत्ते यथावस्थाः पंचारम्भादिका स्मृताः ।  
 अर्थप्रकृतयः पंच तथा बीजादिका अपि ॥  
 बीजं बिन्दुः पताका च प्रकरी कार्यमेव च ।  
 अर्थप्रकृतयः पंच ज्ञात्वा योज्या यथाविधि ॥  
 स्वल्पमात्रं समुत्सृष्टं बहुधा यद्विसर्पति ।  
 फलावसानं यच्चैव बीजं तत्परिकीर्तितम् ॥  
 प्रयोजनानां विच्छेदे यद्विच्छेदकारणं ।  
 यावत्समाप्तिर्बन्धस्य स बिन्दुः परिकीर्तितः ॥  
 यद्वृत्तं तु परार्थं स्यात् प्रधानस्योपकारकम् ।



प्रधानवच्च कल्पयेत् सा पताकेति कीर्तिता ॥  
 फलं प्रकल्प्यते यस्याः परार्थयैव केवलम् ।  
 अनुबन्धविहीनत्वात् प्रकरीति विनिदिशेत् ॥  
 यदाधिकारिकं वस्तु सम्यक् प्राज्ञैः प्रयुज्यते ।  
 तदर्थो यः समारम्भस्तत्कार्यं परिकीर्तितम् ॥  
 एतेषां यस्य येनार्थो यतश्च गुण इष्यते ।  
 तत् प्रधानं तु कर्तव्यं गुणभूतान्यतः परम् ॥  
 एकोऽनेकोऽपि वा सन्धिः पताकायां तु यो भवेत् ।  
 प्रधानार्थानुयायित्वादानुसन्धि प्रकीर्त्यते ॥  
 आगर्भादाविमर्शाद्वा पताका विनिवर्तते ।  
 कस्माद्यस्मान्निबन्धोऽस्याः परार्थः परिकीर्त्यते ॥

भ., ना. शा., अ. 19, 20-29

17. Abhinava, Abh. Bh., Ch. XIX, pp. 11ff.
18. Sāgaranandin, NLR., 4, 130-135, accepts the meaning of the 'Artha' as the plot of the play and 'prakṛtis' as the Svabhāvas; Abh., Bh., p. 12, 'Arthasya Samastarūpa-kavācyasya prakṛtayaḥ prakaraṇānyavayavārthakhaṇḍā, ityarthaprakṛtayaḥ; Rāmacandra Guṇacandra, N.D. p. 62. 'Bijam Patākāprakari Binduḥ Kāryam Yathāruci, Phalasya hetavaḥ pañca cetanācetanātmakaḥ'.
19. यत्रार्थः फलं तस्य प्रकृतयः उपायाः फलहेतव इत्यर्थः । तत्र जडचेतनतया द्विधाकरणं, जडश्च मुख्यकारणभूतः, गूढतरो वा आद्यं बीजं द्वितीयं कार्य करणीयं प्रयोक्तव्यमित्यर्थः । अर्थ-इतिवृत्ते प्रकृतय इति वक्तव्येऽर्थ-ग्रहणमतिरिक्तं स्यात्, इत्यवस्थाभिश्च तुल्यतावर्णनं वर्णनमात्रं स्यादिति किमनेन । बीजं-तच्च क्वचिदुपायमात्रं क्वचित्फलमात्रं क्वचिद्द्वयं फलं च क्वचिदुपादानं क्वचिद्ध्येयव्यसननिवर्तनं क्वचिदुभयमिति । तत्रापि क्वचि-न्नायकोद्देशेन क्वचित्प्रतिनायकाश्रयेनेत्यादिभेदैर्बहुधा भिद्यते । फलमपि च भविष्यदुपायाविनाभावाद् बीजमित्युच्यते ।

प्रयुज्यते फलं यैरुपायानुष्ठानैः तेषामिति वृत्तवशादवश्यकर्तव्यतादि-  
 भिविच्छेदेऽपि सति यदनुसन्धानात्मकं प्रधाननायकगतं सन्धिद्रव्यज्ञानं  
 बिन्दुः, ज्ञानविचारणं फललाभोपायत्वात् । इत्येवं प्रधानानुसन्धानचेतन-  
 व्यापारः कारणानुग्राही स्वयं च परमकारणस्वभावस्तैलबिन्दुवत्  
 सर्वव्यापकात्वादपि बिन्दुः ।

प्रकरी, प्रकर्षेण स्वार्थानपेक्षया करोतीति ।

अभि., अभि. भा., अ. 19, पृ. 12 क्रमशः ।



20. A तस्येतिवृत्तस्य किं फलमित्याह-कार्यं त्रिवर्गस्तच्छुद्धमेकानेकानुबन्धि च धर्मार्थकामः फलं तच्च शुद्धमेकैकानुबन्धं वा । तत्साधनं व्युत्पादयति 'स्वल्पोद्दिष्टस्तु, तद्धेतुर्बीजं विस्तार्यनेकधा' ।

स्तोकोद्दिष्टः कार्यसाधकः पुरस्तादनेकप्रकारं विस्तारी हेतुविशेषो-  
बीजवद्बीजं । तच्च महाकार्यावान्तरकार्यहेतुभेदादनेकप्रकारमिति ।  
अवान्तरबीजस्य संज्ञान्तरमाह 'अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम्' ।  
यथा रत्नावल्यामवान्तरप्रयोजनानंगपूजापरिसमाप्तौ कथार्थविच्छेदे सत्य-  
न्तरकार्यहेतुः—उदयनस्येन्दोरिवोद्धीक्षते । बिन्दु—जले तैलबिन्दुव-  
त्प्रसारितत्वात् ।

घ., द. रू., प्र. प्र., 16-18; धनिक, अव., पृ. 12

- B Sāgaranaṅdin, NLR. 160-170, has interpreted the metaphor of Bindu as the original drop of water which links the different streams together when they are separated, and in doing so between the groups of drops of water, it informs its own fall and of the stream; Rāmacandra, Guṇacandra, N.D., Sū. 34, p. 77, Bindu may be many as there are three kinds of phalasiddhi in Nāṭaka; Śāradātanaya, B.P., p. 206, considers Patākā and Prakāri as the essential or eternal limbs of the dramatic action. Sāgaranaṅdin, pp. 9, 200-205, Prakāri put like the bunch of flowers causes beauty or elegance; N.D., Ch. I, Sū. 27 'Āvimarṣaṃ Patākā cetaccetanaḥ Sā parārthakṛt'.

21. Bharata, N.Ś., Ch. XIX, 17-19.

22. यत्र बीजसमुत्पत्तिर्नानार्थरससम्भवा ।  
काव्ये शरीरानुगता तन्मुखं परिकीर्तितम् ॥  
बीजस्योद्घाटनं यत्र दृष्टनष्टमिव क्वचित् ।  
मुख्यस्तस्य सर्वत्र तद्वै प्रतिमुखं स्मृतम् ॥  
उद्भेदस्तस्य बीजस्य प्राप्तिरप्राप्तिरेव वा ।  
पुनश्चान्वेषणं यत्र स गर्भं इति संज्ञितः ॥  
गर्भनिर्भिन्नबीजार्थो विलोभनकृतोऽथवा ।  
क्रोधव्यसनजो वापि स विमर्श इति स्मृतः ॥  
समानयनमर्थानां मुखाद्यानां सबीजनाम् ।  
नानाभावोत्तराणां यद्भवेन्नर्बहणं तु तत् ॥

भ., ना. शा., अ. 19, 37-49

23. महावाक्यार्थरूपस्य रूपकार्यस्य पंचांशा अवस्थाभेदेन कल्प्यन्ते ।  
तेनार्थवियवा सन्धीयमानाः परस्परमंगैश्च सन्धय इति समाख्या निरुक्ता ।  
तद्देवां सामान्यलक्षणम् । प्रकारवैचित्र्यकल्पनामया एव सन्धयः ।



तत्र पारम्परतया पंचसंख्येति, तेन हीनसन्धित्वेऽपि न कश्चिदत्र विरोधः । अन्ये तु सर्वत्र पंचैव सन्धयः, अपूर्णागत्वात् कस्यचित्सन्धेर्हीनसन्धित्वमुच्यते इत्याहुः । विकल्पः सर्वत्रेति कश्चिदाशङ्कते तं प्रत्याह नियमादिति । उत्सर्गेणेति केचित् । उपाध्यायास्त्वाहुः—सर्वत्रेतिवृत्तं पंचसन्ध्येव, न हि कश्चिदपि व्यापारो प्रारम्भाद्यवस्थापंचकं विना सिद्ध्येत्, न शक्यमीनीकृत्यं वा । अवस्थापंचकानुयायिना सन्धिपंचकेनापि भाव्यमेव, तेन सर्वं नियमात्पंचसन्धि, हीनसन्धित्वं तु तत्र कारणादपूर्णागत्वलक्षणादुच्यते । समुच्चयपदैः पंचानां सर्वत्रावश्यंभावित्वं द्योतितम् । नियमवाचिभिः क्रमनियमः । प्रतिमुखसन्धि-अतएव कुंकुमबीजस्य यदुद्घाटनं तत्कल्पं, यत्रोद्घाटनं कथाभागसमूहे तत्प्रतिमुखं, प्रतिराभिमुख्येन यतोऽत्र वृत्तिः । पराङ्मुखता हि दृष्टनष्टकल्पना निदर्शनम् ।

गर्भ—उत्पत्त्युद्घाटनदशा द्वयाविष्टस्य बीजस्य यत्रोद्भेदः फलजननाभिमुख्यत्वं स गर्भः । विमर्श-तत्रसन्देहात्मको विमर्शः ।

एषामवस्था सन्ध्यादीनां नायकतदमात्यतत्परिवारनायिकाभिमुखेनापि नियोजनं न त्वेकमुखेनैवेति नियमः ।

अभि., अभि. भा., अ-19, पृ. 2, पृ. 10, 23 क्रमशः

24. अर्थप्रकृतयः पंच पंचावस्थासमन्विताः ।

यथासंख्येन जायन्ते मुखाद्याः पंचसन्धयः ।

ध., द. रू., प्र.प्र., 22, 23

अर्थप्रकृतीनां पंचानां यथासंख्येनावस्थामिः पंचभिः योगात् यथासंख्येनैव वक्ष्यमाणा मुखाद्याः पंचसंधयो जायन्ते ।

धनिक, अव., पृ० 16

25. अन्तरैकार्थसंबन्धः सन्धिरेकान्वये सति ।

मुखं बीजसमुत्पत्तिर्नार्थरससम्भवा ॥

श्रंगानि द्वादशैतस्य बीजारम्भसमन्वयात् ।

गर्भस्तु दृष्टनष्टस्य बीजस्यान्वेषणं मुहुः ।

द्वादशांगः पताका स्यान्न वा स्यात्प्राप्तिसंभवः ॥

क्रोधेनावमृशेद्यत्र व्यसनाद्वा विलोभनात् ।

गर्भनिर्भिन्नबीजार्थः सोऽवमर्श इति स्मृतः ॥

बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम् ।

ऐकार्थ्यमुपनीयन्ते यत्र निर्वहणं हि तत् ॥

ध., द. रू., प्र.प्र., 23, 24, 30, 36, 43, 48

26. एकेन प्रयोजनेनान्वितानां कथांशानामवान्तरैकप्रयोजनसम्बन्धः संधिः । बीजानामुत्पत्तिरनेकप्रकारप्रयोजनस्य रसस्य च हेतुमुखसंधिरिति व्याख्येयं तेन त्रिवर्गफले प्रहसनादौ रसोत्पत्तिहेतोरेव बीजत्वमिति ।



प्रतिमुखसंधौ लक्ष्यालक्ष्यरूपतया स्तोकोद्भिन्नस्य बीजस्य सविशेषोद्-  
भेदपूर्वकः सान्तरायो लाभः, पुनर्विच्छेदः पुनः प्राप्तिः, पुनर्विच्छेदः  
पुनश्च तस्यैवान्वेषणं वारंवारं सोऽनिर्धारितैकान्तफलप्राप्त्याशात्मको  
गर्भसंघिरिति । अवमर्शनमवमर्शः पर्यालोचनं तच्च क्रोधेन वा व्यसनाद्वा  
विलोभनेन वा 'भवितव्यमनेनार्थेन' इत्यवधारितैकान्तफलप्राप्त्यवसायात्मा  
गर्भसंघ्युद्भिन्नबीजार्यसंबन्धो विमर्शोऽवमर्शः ।

धनिक, अव., पृ. 17

27. अवान्तरार्थविच्छेदे विन्दुरच्छेदकारणम् ।  
अन्तरैकार्यसम्बन्धः संधिरेकान्वये सति ।
28. Keith, A.B., SKD, p. 299.
29. Bharata, N.Ś., Ch. XIX, 50-55.
30. Abhinava, Abh. Bh., Ch. XIX, p. 31 ff.
31. Dhanañjaya, D.R., B. I. 54, 55.
32. Names of Aṅgas, Bharata, N.Ś., Ch. XIX, 57-59.  
Dhanañjaya, D.R., B.I., 25, 26; N.Ś. Ch. XIX, 58-60,  
D.R., B.I. 31-32; N.Ś. Ch. XIX, 61-92, D.R., B.I. 37-38;  
N.Ś. Ch. XIX, 63-65.
33. Abhinava, Abh. Bh. Ch. XIX, pp. 34, 56.
34. Dhanañjaya, D.R. B. I, 44-45.
35. N.Ś., G.O.S. ed., Ch. XIX, p. 35.
36. Bharata, Ch. XIX, 65-67.
37. Dhanañjaya, D.R. B.I. 49-50.
38. Abhinava, Abh. Bh., Ch. XIX, pp. 34ff.
39. Dhanika, AV., pp. 26, 36, 46, 57.
40. Rāmacandra, Guṇacandra, N.D, Sū. 41, 62, pp. 106ff.  
accept Upakṣepa Parikara, Parinyāsa, Samāhiti, Udbheda  
and Karaṇa to be used in Mukha only; Puṣpa, Pragamana,  
Vajra, Upanyāsa, as a must in Pratimukha; Ākṣepa,  
Adhibala, Mārga, Abhūtāharaṇa and Toṭaka in Garbha;  
Śakti, Prarocanā, Ādāna, Vyavasāya in Avamarśa.
41. Bharata, N.Ś., Ch. XIX, 74, Dhanañjaya, D.R. B.I. 29.
42. सङ्घातभेदनार्थो यः स भेद इति कीर्तितः ।

भ., ना. शा., अ. 19, 75

भेदः प्रोत्साहना मता ॥

ध., द. ह., प्र., प्र. 29



पात्रसंघातस्य यन्निजप्रयोजनोपक्षेपेण निष्क्रमणसिद्धये भेदनं प्रकरणमिव स भेदः ।

अभि., अभि. भा., अ. 19, पृ. 41

43. 'यत्पत्यव्रतभंगभीरुमनसा यत्नेन मन्दीकृतं'  
अभि., अभि. भा., अ-19, पृ० 40, वेणीसंहार 1-25 धनिक, अव.,  
पृ० 26

'चंचद्भुजाभ्रमित चण्डगदाभिघात'  
अभि., अभि. भा., अ-19, पृ० 38, वे.सं., 1-21 धनिक, अव.,  
पृ० 23

44. विधूतम्-कृतस्यानुनयस्यादौ विधूतं ह्यपरिग्रहः ।  
भ., ना. शा., अ. 19, 77  
आदौ प्रथमतः कृतस्यानुनयस्य सामवचसो नांगीकरणं विधूतं, पश्चात्  
पुनरंगीकरणमिति ।  
अभि., अभि. भा., अ. 19, पृ० 43  
विधूतं स्यादरति ।

घ., द. रू., प्र.प्र. 33 अ. 2

45. Abhinava, Abh. Bh., Ch. XIX, p. 38.

46. अपायदर्शनं यत्तु तापनं नाम तद्भवेत् ।  
भ., ना. शा., अ. 19, 77

47. तच्छमः शमः ।  
घ., द. रू., प्र. प्र., 33  
तस्यापनयनं यत्र शमनं ।  
भ. ना: शा. अ. 19, पृ० 43

48. दोषप्रच्छादनार्थं तु हास्यं नर्मद्युतिः स्मृता ।  
भ., ना. शा., अ. 19, 78  
द्युतिस्तज्जा द्युतिर्मता ॥  
घ, द रू., प्र. प्र., 33

49. उपपत्तिकृतो योऽर्थः उपन्यासश्च स स्मृतः ॥  
भ., ना. शा., अ. 19, 81  
उपन्यासस्तु सोपायम् ।

घ. द. रू., प्र. प्र. 35, धनिक, अव, पृ० 35

50. चातुर्वर्ण्योपगमनं वर्णसंहार इष्यते ।  
भ., ना. शा., अ. 19, 82  
घ., द. रू. प्र.प्र., 35



चातुर्वर्ण्यशब्देन पात्राण्युपलक्ष्यन्ते । तेन यत्र पात्राणि पृथक्स्थितान्यपि  
द्विक्रयन्ते स वर्णसंहारः । यत्तु ब्राह्मणादिवर्णचतुष्टयमेलनमिति तदफलत्वा-  
दनादृत्यमेव ।

अभि. अभि., भा.. अ. 19, पृ० 47

यथा वीरचरिते तृतीयेऽङ्के—  
'परिषदियमृषीणामेष'

(3-5)

घनिक, अव., पृ० 36

51. रूपानुरूपगमनमनुमानमिति स्मृतम् ।

—भ., ना. शा., 19, 85

रूपं वितर्कवद्वाक्यम् ।

—घ., द. रू. 1-39 अ 1

52. भावतत्त्वोपलब्धिस्तु क्रम इत्यभिधीयते ॥

—भ., ना., शा. अ. 19, 84

क्रमः संचिन्त्यमानापत्तिः । भावज्ञानमथापरे ॥

—घ., द. रू. 1-39 ब

53. रतिहर्षोत्सवानां तु प्रार्थना प्रार्थना भवेत्

—भ., ना. शा., अ. 19-86

54. गर्भस्योद्भेदनं यत्साक्षित्तिरित्यभिधीयते ॥

—भ. ना. शा., 19-86

हृदयान्ते-स्थितं पुनः प्रतिष्ठापितस्यापि यतः कुतश्चिन्निमित्ताद्भेदनमन-  
पहनवनीया या स्फुटतापत्तिः सा आक्षिप्तिः, अभिप्रायस्य हि तत्राक्षेपो  
बहिः कर्षणं ।

अभि., अभि. भा., पृ० 50

गर्भबीजसमुद्भेदादाक्षेपः परिकीर्तितः ।

घ., द. रू. 1-42

55. कपटेनातिसंधानं ब्रुवतेऽधिबलं बुधाः ।

भ, ना. शा., 19-87

अधिबलमभिसंधि—संरब्धं तोटकं वचः ।

तोटकस्यान्यथाभावं ब्रुवतेऽधिबलं बुधाः । संरब्धवचनं यत्तु तोटकं  
तदुदाहृतम् ॥

घ. द. रू., 1-40, 41

56. भयं नृपारिदस्यूत्थमुद्वेगः परिकीर्तितः ।

भ. ना. शा., अ. 19-88



उद्वेगोऽरिक्ता भीतिः ।

ध. द. रू., प्र. प्र०. 42 अ

57. शंकाभयत्रासकृतो विद्रवः समुदाहृतः ॥

भ., ना शा., अ. 19-88

58. भयत्रासकारिणो वस्तुनो या शंका यदाशंकनं स विद्रवः, विद्रवति विलीयते हृदयं येनेति ।

अभि., अभि. भा., अ-19, पृ० 58

शंकात्रासौ च संप्रमः ।

ध., द. रू., 1-42

59. व्यवसायश्च विज्ञेय प्रतिज्ञाहेतुसंभवः

—भ., ना. शा., 19-91

प्रतिज्ञातस्यांगीकृतस्यार्थस्य हेतवो ये तेषां संभवः प्राप्तिव्यवसाय, व्यवसायः स्वशक्त्युक्तिः ।

अभि. भा.. अ. 19, पृ० 54

—ध., द, रू., 1-47

60. वाक्यमाघर्षसंयुक्तं द्युतिस्तज्जैरुदाहृता ।

—भ., ना. शा., 19-92

तर्जनोद्वेजने द्युतिः ।

ध द. रू., 1-66

61. मनश्चेष्टाविनिष्पन्नः श्रमः खेद उदाहृतः ।

भ. ना. शा., 19-92

62. ईक्षितार्थप्रतीघातः प्रतिषेधः प्रकीर्तितः ।

भ., ना. शा., 19-93

63. कार्यात्ययोपगमनं विरोधनमिति स्मृतम् ॥

ना. शा. अ. 19-93; अभि. पृ० 55,

संरब्धानां विरोधनम्

ध., द. रू. प्र. प्र. 47

64. अपमानकृतं वाक्यं कार्यार्थच्छादनं भवेत् ॥

भ, ना. शा. अ. 19, 94

करोति बहुमाने वर्तने, तेन दुष्टोऽप्यर्थोऽपमानेन बहुमतीकृतः ।

तदपमानकलंकापवारणाच्छादनमितिः

अभि. अ. 19, पृ. 55

छलनं चावमाननम् ॥

ध, द. रू. प्र. प्र. 46

65. 'विकत्थना विचलनम् ।' विद्रवो वधबन्धादि

ध., द. रू. प्र. प्र. 48, 45



66. वरप्रदानसंप्राप्तिः काव्यसंहार इष्यते ।  
भ., ना. शा., अ. 19, 103  
वराप्तिः काव्यसंहारः ।  
घ. द. रू. प्र. 54
67. शुश्रूषाद्युपसंपन्नः प्रसादः प्रीतिरुच्यते ॥  
भ., ना. शा. अ. 19, 101  
प्रसादः पर्युपासनम् ।  
घ., द. रू., प्र. प्र. 52
68. परिवादकृतं यत्स्यात्तदाह परिभाषणम् ।  
भ., ना. शा., अ. 19-99, अभि. पृ. 58  
परिभाषा मिथो जल्पः ।  
घ. द. रू., प्र. प्र. 52,  
घनिक, अव. पृ० 61, रत्ना. अंक 4
69. सामदानादिसंपन्नं भाषणं समुदाहृतम् ॥  
भ. ना. शा., अ. 19, 102  
मानाद्याप्तिश्च भाषणम् ।  
घ., द. रू., प्र. प्र. 53
70. पूर्ववाक्यं तु विज्ञेयं यथोक्तार्थप्रदर्शनम् ।  
भ., ना. शा. अ. 19, 103  
कार्यदृष्ट्यद्भुतप्राप्ती पूर्वभावोपगूहते ॥ घ. द. रू. प्र. प्र. 53
71. सन्ध्यन्तराणि सन्धीनां विशेषास्त्वेकविंशतिः ।  
भ., ना. शा., अ. 19, 107
72. षट्त्रिंशद्भूषणादीनि सामादीन्येकविंशतिः  
लक्ष्यसन्ध्यन्तरारूपाणि सालंकारेषु तेषु च ॥  
घ. द. रू. च. प्र. 83-84
73. Rāmacandra, Guṇacandra, ND, p. 198.
74. Bh., N.Ś., Ch. XIX, 107, 109.
75. केचिदाहुः- अन्तरं छिद्रं सन्धिरिति...तेन सन्ध्यंगच्छिद्रवर्तित्वात् सन्ध्यन्त-  
राणि, अतएव चांगानां संबद्धानि...। अन्ये मन्यन्ते य एवोपक्षेपाद्या  
सामान्या उक्ताः तेषामेवैतद्विशेषा अवान्तरभेदाः । उपक्षेपो हि सामादि-  
विशेषभिन्नः ...एते च विभावानुभावव्यभिचारिरूपा एव । न तु तदतिरिक्तं  
जगति किंचिदस्ति प्रयोगे । प्रयोगोज्ज्वलत्वोपयोगाय तुपलक्षणत्वेनैक-



विंशतिरित्युक्तं कवेर्मार्गं प्रदर्शयितुम्... एते सर्वेषु नाटकादिरूपकेषु सुलभा ।

अभि. अभि. भा., अ. 19, पृ. 63 क्रमशः

76. विभूषणं चाक्षरसहंतिश्च शोभाभिमानौ गुणकीर्तनं च इत्येवमादीनि षट्त्रिंशत् (विभूषणादीनि) काव्यलक्षणानि 'साम भेदः प्रदानं च' इत्येवमादीनि संध्यन्तराण्येकविंशतिरूपमादिष्वलंकारेषु हर्षोत्साहादिषु चान्त-भाविान्न पृथगुक्तानि ।

घनिक, अव. पृ० 291

77. यत्रार्थे चिन्तितेऽन्यस्मिन्स्तल्लिंगोऽन्यः प्रयुज्यते । आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥ सहस्रैवार्थसम्पत्तिर्गुणवत्युपकारतः । पताका-स्थानकमिदं प्रथमं परिकीर्तितम् ।  
वचः सातिशयं श्लिष्टं काव्यबन्धसमाश्रयम् । पताकास्थानकमिदं द्वितीयं परिकीर्तितम् ॥ अर्थोपक्षेपणं यत्र लीनं सविनयं भवेत् । श्लिष्टप्रत्युत्तरोपेतं तृतीयमिदमिष्यते ॥ द्वयर्थो वचनविन्यासः सुश्लिष्टः काव्ययोजितः । उपन्याससुयुक्तश्च तच्चतुर्थमुदाहृतम् ॥ चतुष्पताकापरमं नाटके कार्यमिष्यते ।

भ., ना. शा., अ. 19, 30-36

Rāmacandra Guṇacandra, N.D. p. 73, takes śliṣṭam as related, Sāgaranaṇḍin, N.L.R. 9.1015 takes śliṣṭam as having two meanings and Sātiśayam having many arthas.

78. अर्थः प्रयोजनं उपायश्च, कर्मकरणव्युत्पत्त्या । पताकाधारत्वादुपचारा-दितिवृत्तमपि पताकास्थानकम् । उपाध्यायास्त्वाहुः—पताकायाः स्थान-मितिवृत्तता, तत्र चार्थः क्रियमाणोऽपि पूर्वपदार्थमुपसंक्रामति, तेन पताका-स्थानकमितिवृत्तमेवोच्यते ।

अभि., अभि. भा., अ. 19, पृ. 18 क्रमशः

79. प्रस्तुतागन्तुभावस्य वस्तुनोऽन्योक्तिसूचकम् ।  
पताकास्थानकं तुल्यसंविधानविशेषणम् ॥

घ द. रू. प्र. प्र. 14

80. प्राकरणिकस्य भाविनोऽर्थस्य सूचकं रूपं पताकावद्भवतीति पताकास्थानकं तच्च तुल्येतिवृत्ततया तुल्यविशेषणतया च द्विप्रकारकम् अन्योक्ति समा-सोक्तिभेदात् । यथा रत्नाबल्यां 'यातोस्मि पद्मनयने', 'उद्दामोत्कलिकां' (3-6, 2-4)

घनिक अव., पृ. 9



81. शब्दकल्पद्रुम, द्वितीय भाग, चौखम्बा संस्कृतसीरीज (1961) पृ० 860; नन्दन्त्यनयेति ।  $\sqrt{\text{नन्द}} + \text{घञ्}$ , निपातनात् दीर्घः, ततो ङीप् नाटकाद्यादौ मंगलार्था देवद्विजादीनामाशीः । नन्दन्ति देवाः पितरो वा यत्र  $\sqrt{\text{नन्द}} - \text{ङ्}$  ङीप्,  $\sqrt{\text{पृ}} - \text{समृद्धौ}$  । नान्दीश्राद्धं ततः कुर्यादिति स्मृतिः, नाटकादौ सूत्रधारेण कर्तव्ये देवद्विजनृपादीनामाशीर्वादपरायणा' नन्दन्ति देवता यस्मात्तस्मान्नान्दी प्रकीर्तितेत्युक्ते मंगलाचरण-भेदे च ।

शब्दस्तोममहानिधि, चौखम्बा संस्कृत सीरीज (1967); नन्दन्ति देवा अत्र,  $\sqrt{\text{नन्द}} + \text{घञ्}$

वाचस्पत्यम् बृहत्संस्कृताभिधानम् भाग 5, चौखम्बा संस्कृत सीरीज 1962

82. A आशीर्वचनसंयुक्ता नित्यं यस्मात्प्रयुज्यते ।  
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥  
सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः ।  
नान्दीं पदैर्द्वादशभिरष्टभिर्वाऽलङ्कृताम् ॥  
पूर्वं कृता मया नान्दी ह्याशीर्वचनसंयुता ।  
अष्टाङ्गपदसंयुक्ता विचित्रा वेदनिर्मिता ॥

भ., ना. शा., अ-5, 24, 49, 104-109, अ. 1, 56, 57

B Abhinava, Abh. Bh. Vol. I, pp. 217, 237, 25ff.

83. A पूर्वरङ्गं विधायादौ सूत्रधारे विनिर्गते ।  
प्रविश्य तद्वदपरः काव्यमास्थापयेन्नटः ।

ध., द. रू., तू. प्र., का. 2

पूर्वं रज्यतेऽस्मिन्निति पूर्वरङ्गो नाट्यशाला तत्स्थप्रथमप्रयोगव्युत्थानादौ पूर्वरङ्गता ।

धनिक, अव. पृ. 147 क्रमात् ।

- B Rāmacandra, Guṇacandra, N.D. Ch. IV, p. 363 state that either it states good qualities or it is Benedictory. They take 'pada' to mean aṅgas of Vākya. The limitation of six and eight is spoken to denote middle Nāndi in view of Caturasra and Tryasra type of theatre. In Tryasra, the best Nāndi is in twelve padas; inferior in three. In Caturasra, the best is in sixteen, inferior in four. Nāndi denotes the whole of the Pūrvarāṅga. Therefore, poets give the stage direction, 'Nāndyante Sūtradhārah'. Where Nāndi composed by the poet is not evident, it is evidently recited by the Sūtradhāra. Reciters of Nāndi are Sūtradhāra, Sthāpaka and Pāripārśvika.



84. Bharata, N.Ś., Ch. V, 29, 135, 136, pp. 219 ff, 243, Ch. XX, 27-28, p. 92.
85. Abhinava, Abh. Bh. V, pp. 217, 219, Ch. XX, p. 42.
86. Dhanañjaya. D.R., B. III, 46 'Unmukhikaraṇam Tatra Praśamsātaḥ Prarocanā'; Dhanika, Av., pp. 150 ff.
87. आर्ये, अभिरूपभूयिष्ठा परिषदियम् । अद्य खलु,  
कालिदासग्रथितवस्तुनाऽभिज्ञानशाकुन्तलनामधेयेन नवेन नाटकेनोपस्थात-  
व्यमस्माभिस्ततः प्रतिपात्रमधीयतां यतनः ।

अभि. शा., कपिलदेवद्विवेदी द्वारा सम्पादित (1966) पृ. 7

88. Bharata, N.Ś.. Ch. V, 162-169, Ch. XX, 30-39.
89. Abhinava, Abh. Bh., Ch. V, pp. 248ff, Ch. XX, pp. 92ff.
90. दिव्यमर्त्ये स तद्रूपो मिश्रमन्यतरस्तयोः ।  
सूचयेद्वस्तु बीजं वा मुखं पात्रमथापि वा ॥  
एषामन्यतमेनार्थं पात्रं वाक्षिप्य सूत्रभृत् ।  
प्रस्तावनान्ते निर्गच्छेत्ततो वस्तु प्रपञ्चयेत् ॥

ध, द. रू., तृ. प्र., 2-22

विनिर्गते प्रथमं सूत्रधारे तद्वदेव वैष्णवस्थानकादिना प्रविश्यान्धो नटः  
काव्यार्थं स्थापयेत् । स च काव्यार्थं स्थापनात् सूचनात्स्थापकः ।... इति  
प्रस्तावनाङ्गानि।

घनिक, अव., पृ, 147 क्रमशः, पृ. 162

91. Kālidāsa, Abhś., Act I, pp. 1-14., Talk between Sūtradhāra and Naṭi on p. 5, propitiating in stanzas 2-3 description of summer season in Ś 5.
92. Bhaṭṭa Nārāyaṇa VS., Act I, Ślokas, 1-8, pp. 1-16.
93. Bharata, N.Ś., XVIII, 13-25, 38.
94. तस्मादयमन्तार्यः—अङ्क इत्ययं लक्षणे रूढः शब्दोऽन्यतोव्यवच्छेदकं लक्षणम् । एतदपि च नाट्यरूपकस्य नानात्वमन्यतोभेदं विधत्ते अनभिनेयात्, अभिनेये हि य एकदेशः स रसभावैरूपलक्षितानप्यर्थान् हृदयसंवादासाधारणताकरणेन प्रत्यक्षीभावनया रसाध्यायोक्त्याभिरोहणं बीजस्येवाङ्कुराकारतया रसाकारोदय प्ररोहो भवति ।  
अङ्कस्य त्रैविध्यमुच्यते । तथा चोक्तं कोहलेन—  
त्रिधाङ्कोऽङ्कावतारेण चूड्याङ्कमुखेन वा ।  
अर्थोपक्षेपणं चूडा बह्वर्थैः सूतवन्दिभिः ।  
अङ्कस्याङ्कान्तरे योगस्त्ववतारः प्रकीर्तितः



विश्लिष्टमुखमङ्कस्य स्त्रिया वा पुरुषेण वा ।

यदुपक्षिप्यते पूर्वं तदङ्कमुखमिष्यते ॥

अङ्के यद्वर्णनीयं वस्तु तत्तावत् द्विधा प्रधानं तदुपयोगि च ।  
तदुपयोग्यपि किञ्चिद्दैववशादुपयोगं याति किञ्चिदभिसन्धिवलादिति  
त्रिविधोऽङ्कार्थः । स कदाचिदेकस्मिन्नर्थे मिश्रभावेनापि निबध्यत इति  
चूलिकाङ्कमुखयोरङ्कभेदयोः प्रधानार्थस्पर्शो नैवास्तीति ।

अभि., अभि. भा., अ. 18, पृ. 415 क्रमात् ।

95. Dhanañjaya, D.R., B. III, 30, 31, 36, 37.

96. रङ्गप्रवेशे साक्षान्निदिश्यमाननायकव्यापारो विन्दूपक्षेपार्थपरिमितोजेक-  
प्रयोजनसंविधानरसाधिकरण उत्सङ्ग इवाङ्कः ।

धनिक, अव. पृ., 116 क्रमशः

97. Bharata, N.S., Ch. XVIII, 26-39, 54-56.

98. अदृष्टमप्यर्थं हृदि प्रवेशयन्तीति प्रवेशकाः । चूलिकाङ्कावताराङ्क-  
मुखप्रवेशकविष्कम्भका इहाभिप्रेताः । तथा च कोहलोऽर्थोपक्षेपपञ्चक-  
मुक्तवान् ।.....यस्मान्मासकृतं वर्षसञ्चितं वा यच्च तत्कार्यं  
सामाजिकानां हृदयगतं तस्मात् प्रवेशकविष्कम्भकौ कर्तव्यौ । परिमितन्तु  
यदनुसन्धेयं तत्राङ्कमुखमल्पानुसन्धेये चूलिका, अल्पतमे अङ्कावतारः ।  
कार्यग्रहणं ह्येतदर्थं मुनिना कृतं, यत्र हि यत्ननिष्पाद्यं सञ्चितं तदेव  
वर्षं गण्यते वर्षान्तराणि तु तत्र विद्यमानान्यपि अविद्यमानकल्पानि  
विष्कम्भयत्युपस्तम्भयतीति विष्कम्भकः ।

अभि., अभि. भा., अ. 18 पृ., 421-434

99. नीरसोऽनुचितस्तत्र संसूच्यो वस्तुविस्तरः ।

दृश्यस्तु मधुरोदात्तरसभावनिरन्तरः ॥

अर्थोपक्षेपकैः सूच्यं पञ्चभिः प्रतिपादयेत् ।

विष्कम्भचूलिकाङ्कास्याङ्कावतारप्रवेशकैः ॥

अन्तर्जवनिकासंस्थेश्चूलिकार्थस्य सूचना ।

अङ्कान्तपात्रैरङ्कास्यं छिन्नाङ्कस्यार्थसूचनात् ॥

अङ्कावतारस्त्वङ्कान्ते पातोऽङ्कास्याविभागतः ।

एभिः संसूचयेत्सूच्यं दृश्यमङ्कैः प्रदर्शयेत् ॥

ध., द. रू., प्र. प्र., 57-63; तृ. प्र., 28, 29

100. धनिक, अव., प्र. प्र. पृ. पृ. 67+71

अङ्कान्त एव पात्रमङ्कान्तपात्रं तेन विश्लिष्टस्योत्तराङ्कमुखस्य सूचनं  
तद्वशेनोत्तराङ्कावतारोऽङ्कास्यमिति, यथा वीरचरिते द्वितीयाङ्कान्ते  
(प्रविश्य) सुमन्त्रः--भगवन्तौ वसिष्ठविश्वामित्रौ भवतः सभार्गवनाह्वयतः ।  
इत्यङ्कसमाप्तौ (ततः प्रविशन्त्युपविष्टा वसिष्ठविश्वामित्रपरशुरामाः) ।



यत् प्रविष्टपात्रेण सूचितमेव पूर्वाङ्काविच्छिन्नार्थतयैवाङ्कान्तरमापतति प्रवेशकविष्कम्भकादिशून्यं सोऽङ्कावतारः, यथा मालविकाग्निमित्रे प्रथमाङ्कान्ते विदूषकः—तेण हि दुवेवि देवीए पेक्खागेहं गदुअ सङ्गीदोवअरणं करिअ ।

101. N.D., Ch. I, Sū. 22-26, 23; Sāgaranāndin, NLR, p. 18. Where all the acts are put together in one place or where all the acts are woven together as in a thread, that is called Ankamukha. At the end of the Act, information of the next, in brief, by the statements of the drama is Ankāvatāra.

102. Bharata. N.Ś., Ch. XVIII, 26-65.

103. संस्कृत प्राकृतरूपैव भाषा वक्तुभेदाच्चतुर्धा संपन्ना । संस्कृतैव भाषा स्वरभेदादिपूर्णसंस्कारोपेता संस्कृतभाषा भाषाभेदानामुक्ता वैदिकशब्दबाहुल्यादायभाषातो विलक्षणत्वमस्या इत्यन्ये । भाषा संस्कृतापभ्रंशः, भाषापभ्रंशस्तु विभाषा सा तत्तद्देश एव गह्वरवासिना प्राकृतवासिनां च एता एव नाट्ये तु ।

अभि., अभि. भा., अ-17, पृ. 372 क्रमशः

104. पाठ्यं तु संस्कृतं नृणामनुचानां कृतात्मनाम् ।  
लिङ्गिगनीनां महादेव्या मन्त्रिजावेश्ययोः क्वचित् ॥  
स्त्रीणां तु प्राकृतं प्रायः सौरसैन्यमधमेषु च ।  
पिशाचात्यन्तनीचादौ पैशाचं मागधं तथा ॥  
यद्देशं नीचपात्रं यत्तद्देशं तस्य भाषितम् ।  
कार्यतश्चोत्तमादीनां कार्यो भाषा-व्यतिक्रमः ॥

ध., द. रू, दि. प्र., 64-66

105. प्रकृतेरागतं प्राकृतम् = प्रकृतिः संस्कृतं तद्भवं तत्समं देशीत्यनेक-प्रकारकम्

धनिक, अव., पृ. 144

106. Bharata, N.Ś. Ch. XVII, 65-94.

107. Dhanañjaya, D.R., B. II, 67-71. Bhāvonugena Sūtri ca māṛṣetyetena so'pi ca—,Dhanika, Av., pp. 144, 145.

108. Dhanañjaya, D.R. B.I, 63-64.

109. Bharata, N.Ś., Ch. XXV, 88-89.

110. Dhanañjaya, D.R. B. I, 67.

111. Bharata, Ch. XXV, 86-87; Abhinava, Abh. Bh. p. 280.

112. निगूढभावसंयुक्तमपवारितकं स्मृतम् ।



कार्यवशादश्रवणं पार्श्वगतैर्यज्जनान्तिकं तत्स्यात् ॥  
हस्तमन्तरितं कृत्वा त्रिपताकं प्रयोक्तृभिः ।  
जनान्तिकं प्रयोक्तव्यमपवारितकं तथा ॥

भ., ना. शा., अ. 25, 89-90, 94

113. निगूढभावो निगूढनं सर्वेषां यन्निगूह्यते एक एव श्रृणुयादिति तदपवारितम् । जनान्तिकं एकान्तिकत्वं चैकस्यैव निगूह्यत इति विशेषः ।

अभि., अभि. भा., अ. 29, पृ० 281

114. त्रिपताकाकारेणान्यानपवार्यान्तराकथाम् ॥  
अन्योऽन्यामन्वर्णं यत्स्याज्जनान्ते तज्जनान्तिकम् ।  
रहस्यं कथ्यतेऽन्यस्य परावृत्यापवारितम् ।

घ., द. रू., प्र.प्र., 65-66

115. यस्य न श्राव्यं तस्यान्तर ऊर्ध्वसर्वाङ्गुलं वक्रानामिकं त्रिपताकालक्षणं करं कृत्वाऽन्येन सह यन्मन्त्र्यते तज्जनान्तिकमिति । परावृत्यान्यस्य रहस्यकथनमपवारितमिति ।

घनिक, अव., पृ. 73

116. Bharata, N.S., Ch, XXV, 90-93.

117. अन्यान्यपि नाट्यधर्माणि प्रथमकल्पादीनि कैश्चिदुदाहृतानि तेषामभारतीयत्वान्नाममालाप्रसिद्धानां केषांचिद्देशभाषात्मकत्वान्नाट्यधर्मत्वाभावाल्लक्षणं नोक्तम् ।

घनिक, अव., पृ. 73



## NĀYAKAḤ i.e. (HERO), CHARACTERS

Bharata, the epoch maker of Sanskrit dramaturgy, did not divide the dramatic components into water-tight compartment. He was, rather, more concerned with all the possible aspects of dramaturgy that it could evolve into. Rather than being interested into theoretical side, he was more concerned with the practical side of the dramaturgy. Keeping in view all the aspects of dramaturgy, he touched upon, at great length, the four kinds of representation. Bharata kept in mind all the sides—the spectator, the dramatist and the actor, involved in the process of drama. So his Nāṭyaśāstra is written comprehensively. What type of literature actually he had before him, when he wrote the guidelines for Sanskrit dramaturgy in the present form of Nāṭyaśāstra, we do not know. We can only make a conjecture. But on the other hand, when Dhanañjaya wrote his treatise Daśarūpaka he had a vast and the best literature of Sanskrit drama before him. He had before him the great plays like that of Bhāsa, Kālidāsa, Bhavabhūti, Śrīharṣa and others. So his treatise must have been guided by the examples of such mighty works in Sanskrit dramaturgy. He had the problems of mixture which Bharata had not to face. Even then he tried his best to keep to the line of Bharata and follow him. In this effort he also modelled his rules taking the authority of Bharata.

The term, 'Nāyaka' is derived from the root√ 'Ni' to carry with a suffix NVUL, meaning one who leads. So, the term Nāyaka or Netā should not be taken in its restricted sense but in its wider sense. Moreover, we should bear in mind the fact, which constitutes the real basic difference in Bharata and Dhanañjaya that Bharata nowhere regarded the Nāyaka as the distinguishing element of the



Rūpakas. On the other hand, to divide the Rūpakas into ten categories Dhanañjaya<sup>1</sup> laid down the criteria of Vastu, Netā and Rasa. These three elements are pivotal points upon which his whole treatise is based. As a result his whole treatise is divided into four books; first dealing with Vastu, second with Hero (Hero entails Heroine and his assistants), third with the kinds of plays and the Fourth with sentiment. So he treats Hero from this point of view and his treatment of Hero differs from the treatment of Bharata.

As we have seen, Bharata was concerned with all the aspects of plays, so he did not attach so much importance to the Hero exclusively and did not describe him in such great details. In Ch. XVIII Bharata has described ten kinds of plays, including in them both the plays of full-fledged form as Nāṭaka, Prakaraṇa and also plays constituted of one Act differing in sentiments. As stated by Bharata, the Vṛttis which will be discussed at their proper place, are the mothers of all poetical works and these ten forms of the Rūpakas owe their origin to Vṛttis from the point of view of representation. Bharata did not regard Vastu, Netā and Rasa as the distinguishing elements of the plays, because he knew that the drama was to cater for the needs of all; it was to be a representation of all the sides of human nature—both good and bad. It was to be a real Imitation of 'Triloki' in its representation. Four Vṛttis were to be represented by four kinds of representation (namely Vācika, Sāttvika, Āhārya and Āṅgika). So he divided plays broadly into two categories. Plays like Nāṭaka and Prakaraṇa consisting of all the Vṛttis—psychological states and Rasas—and superior and middle characters and plays not having all the Vṛttis. To represent life in real-like manner plays were also to have characters of lower order as Bhāṇa, Vīthi, Prahāsana. Bharata knew it very well and we also know that life is not all good. It is constituted of good as well as bad. Human nature has its weak side too. So Bharata did not exclude characters of lower order. He never meant that characters of lower order could not be the heroes of the plays. This shows his deep insight into human nature as becomes evident from his definition of Vīthi, Bhāṇa and Prahāsana. As defined by Bharata the pure kind of Prāhasana consists of the dialogues—comic in nature—of ascetics, saints, Brahmanas, the coward persons, while the mixed kind of Prahāsana consists of courtesan, slave, eunuch, bonded maid-servant<sup>2</sup> and the Dhūrta,



By no standards these persons belong to high order. Bharata knew very well that to represent the comic sentiment, a play was to abound with the characters of lower category. Thus accordingly, Bhāṇa was to be employed by Viṭa and Dhūrta. Vithi could consist of any type of nature either high, middle or low. By the definitions of Vithi, Bhāṇa and Prahāsana and the characters abounding in them, it may be safely inferred that Bharata did not think that a hero ought to be wholly virtuous and perfect and that a person of lower category could not be the hero of any play. Bharata divides the Human Nature briefly into three types or categories; namely (1) of high order i. e., persons belonging to superior category (2) of middle order, persons of middle rank, (3) of low order, persons belonging to lower rank. Abhinavagupta<sup>3</sup> opines that although the natures of women and men are variegated and differ from one person to another, Yet these cannot be described separately and individually. As a result the persons can be broadly included into three types of nature. Since the treatment of Kāma ends in Śṛṅgāra and that belongs particularly to the Nāyaka, so it should be said that types of heroes are spoken here. But here the word Nāyaka is not taken in the narrow sense of the principal Hero. These categories may be of the main Hero, Patākā Hero or Prakari Hero and so on.

Bharata<sup>4</sup> has defined the best nature or nature of high order as 'one that has control over the senses, that is full of wisdom, is expert and skilled in many skills, is Dakṣiṇa (courteous), has high aim, gives protection to the weak, has the knowledge of many Śāstras, is serious and benevolent and that has the qualities of fortitude and sacrifice.' In other words the hero of the high nature will be one who has controlled his senses and who is expert judge of many handicrafts, who is not cruel, who has high aim set before himself, who renders protection to the weak, who knows many Śāstras, who is grave and benevolent in nature and who has got the qualities of fortitude and sacrifice. Now if we look closely into Sanskrit plays we find that Rāma is such a character. His nature belongs to the category of the highest order. Rāma has full control over his senses; he is grave, he does not let his emotions be seen by others. He gives shelter to the weak persons. He is full of patience and sacrifice. In Uttararāmacarita, he forsakes even his dear wife to please his subjects. Rāma keeps his fortitude in calamity. He does not waver from his way even when swayed



by calamity. Hence Rāma is regarded as superhuman. As a human being, we may put Jimūtavāhana of Nāgānanda in this category. He forsakes his kingdom to serve his parents, offers his life to Garuḍa (a bird) to save a snake-child Śaṅkhacūḍa, who is the only son of his mother. He is also skilled in arts. He paints a beautiful picture of Malayavatī. His aim is also high which is to do good to others. Generally speaking, our heroic figures like Droṇa, Bhīṣma, Karṇa, Śivi, Buddha, Yudhiṣṭhira, Rāma, Kṛṣṇa and such like persons belong to the high category of human nature. The examples may be numerous.

After describing the best nature, Bharara has defined the middle type of nature. Nature of middle category is clever in worldly dealings. Bharata has used the compound 'Śilpaśāstra-viśārada' which can be resolved in two ways—either expert in the Śāstra of śilpa or expert in śilpas and Śāstras. But the later conveys a better sense. Thus the human nature of middle category is expert in various arts and crafts and also in the Śāstras, it consists of excellence and sweetness. In other words persons of middle nature are expert in worldly dealings, in arts and Śāstras and have the common qualities of excellence and sweetness. To such a category will belong the average persons of middle rank, not having extraordinary qualities but having common qualities. The examples of persons belonging to this category may be Mādhava in 'Mālati-mādhava' and Cārudatta in 'Mṛcchakaṭika'.

Bharata next defines people of lower category. Persons of lowest quality are harsh-spoken, immoral in character, harsh-natured, dull-witted, angry, murderous, unfaithful to friends, fault-finders, cruel by violent words, forgetful of the good deeds done to them, lazy ; they cannot judge between good and bad or whom to respect and whom not to respect. They are fond of women and are lovers of quarrel. These persons are betrayers, commit sinful deeds, snatch other's wealth. Śākāra in Mṛcchakaṭika belongs to the lower category.

These are generally the three types of nature to be found among the men. Of course the examples of these types may be numerous. One thing should be kept in mind that a man possessed of all the good qualities but angry like Paraśurāma would not be called a low person due to his single bad quality of anger and anger is not always bad too. So the men will vary in their nature depending upon the number and quantity of the qualities present in them. A



person like Duṣyanta will be called good even if he has some human weaknesses. These terms good, middle and bad are to be applied accordingly depending upon the number of the qualities. Duryodhana occurring in the plays which take their story from Mahābhārata cannot be called a low person just because he is anti-Pāṇḍavas (often the cause decides the good or bad aspect of the qualities). Nor Rāvaṇa can be called a low person just because he abducts Sītā to avenge his sister Śūrpaṅkhā's insult in Rāmāyaṇa plays.

These qualities belonging to three types of men enumerated by Bharata are broadly mental qualities based on the psychology, nature and morality. Dhanañjaya<sup>5</sup> has adopted some of these qualities and enumerated some qualities as common, generally, belonging to all the Heroes. Of course Dhanañjaya has taken the Netā (Hero) in its specific sense, accepting him as the distinguishing element of the play. By the term Nāyaka he means the principal Hero of the play, one who leads, who is the Adhikārin of ultimate phala of the play. In his view a leading Hero must have some of the common qualities to distinguish him from the other persons. He states that a Hero is modest, charming, sacrificing, clever, sweet-tongued, loved by people, upright, expert in speech, of good lineage, resolute, young, having wisdom, courage, good memory, good judgement, fine art and pride. He is brave, firm, vigorous, familiar with the codes, and a Law-abider. Dhanika<sup>6</sup> only says in his commentary that a Hero has these qualities. But neither Dhanañjaya nor Dhanika explains whether a person lacking any of these qualities will be called a Hero or not. Then it would mean that the Heroes of the plays like the Prahāsana and the Bhāṇa will also have these qualities, but it goes against Bharata's statement and theirs also, as Bharata regards Viṣa and Śākāra etc. as persons of lower category. Moreover, if the heroes of Bhāṇa and Prahāsana possess these qualities, how would they cause merriment. Then it should simply mean that Dhanañjaya etc. divided the plays into two categories, of high quality and low quality. Heroes of Nāṭaka and Prakaraṇa etc. will possess these qualities while the heroes of Bhāṇa etc. will not have them. But we cannot divide plays into such categories because a Nāṭaka badly written, weak in plot and characterization, not producing the proper sentiment may fail miserably and will naturally be called a play of low quality. On the other hand, a Bhāṇa very well written, perfect in its plot



and in the arousal of sentiment will be a play of good quality. We may only concede this much to Dhanañjaya that generally the Heroes of Nāṭaka and Prakaraṇa in Sanskrit have got these common qualities enumerated by him. But lack of one or two qualities, out of these will not make them a bad hero. For example, if we make Lakṣmaṇa the Hero of a Nāṭaka, he is not modest to Paraśurāma like Rāma, he also shows anger, but he will be a Hero nonetheless. So the division of Bharata is more liberal and practical. Dhanañjaya enumerated these general qualities of a Hero when he found that generally Sanskrit dramas, especially, Nāṭakas had kings as heroes and they possessed these qualities, more or less common in themselves. For example Duṣyanta in Abhijñānaśākuntalam of Kālidāsa, Agnimitra in Mālavikāgnimitra, Cārudatta in Mṛcchakaṭika, Mādhava in Mālatīmādhava, Udayana in Svapnavāsavadattam of Bhāsa and so many Heroes of Sanskrit Nāṭakas possessed mostly these qualities. It is also true to say that the Hero of a Nāṭaka will ensure the sympathy of the spectators only when he possesses most of these qualities. A Hero devoid of many of these qualities will not be able to draw the attention of the audience towards himself. The spectators feel attracted and drawn to the Hero who possesses more qualities, who is virtuous, who suffers calamity, then the spectators become sympathetic to the Hero. And this concept of Hero, being a good man has been followed in Greece, in the tragedies of Greek and in the plays of Shakespeare also, Dhanika has illustrated these qualities individually with the examples from different plays.

After describing the three categories of nature of men Bharata<sup>7</sup> describes the nature of women in like manner. Bharata describes three types of women. The three types of women are : Bāhyā (public or outgoing), secondly Ābhyantarā, i.e., who live inside the home (homely) and Bāhyābhyantarā (mixed) who move outside and then inside, who are (first public then become homely). The women belonging to good family is known as Ābhyantarā (homely), the courtesan is Bāhyā (public woman) and a thoroughly tested woman who has sublimated her character i.e., who was first public and then becomes a homely woman like Vasantasenā and her maid-servant Madanikā in Mṛcchakaṭika is known to be Bāhyābhyantarā (of mixed class).

Bharata also mentions three types of female nature. Woman of high quality or category is soft in feelings, not vivacious, is



unwavering, talks sweetly with a smile, is kind, expert in following the speech of elders or she is expert in fulfilling the commands of the elders, is bashful, full of modesty, has got natural beauty and sweetness, the natural qualities belonging to a well-bred person, is full of gravity and patience. For the example of women belonging to this category we may take Sītā in Rāma-plays, Sāvitrī, Padmāvati and Vāsavadattā in Svapnavāsavadattam of Bhāsa. The woman of middle category has these qualities but she does not possess them in the highest degree and in full measure. She has some faults also. In this category we may have Irāvati of Mālavikāgnimitra. The women of low nature are similar to men of low nature. They possess the similar qualities.

Bharata mentions that a eunuch (impotent) should be considered mixed and low, the servants etc. be also known as mixed and low, Śākāra, Viṭa and the characters like these should be known as mixed and low. These are the natures described by Bharata of men, women and the eunuch.

Bharata states that here are four types of heroes mentioned, found only in high and middle natures, defined with various characteristics. These four types of heroes found in the middle and high order of nature are : Dhīroddhata (self-controlled and vehement), Dhīralalita (self-controlled and light-hearted), Dhīrodātta (self-controlled and exalted) and Dhīraprasānta (self-controlled and calm). The common quality to be found in all these four types is that of fortitude (Dhīratā). They must have patience to bear the shocks and setbacks of life and then be able to sort out their way out of those difficulties. Now it may be inferred that in Bharata's view there may be only the eight varieties of these four types, as these four types cannot be found in low nature. These eight varieties will be, (1) Dhīroddhata of high order. (2) Dhīroddhata of middle nature. (3) Dhīralalita of high quality, (4) Dhīralalita of mediocre quality. (5) Dhīrodātta of high quality. (6) Dhīrodātta of middle quality. (7) Dhīraprasānta of high order. (8) Dhīraprasānta of middle order. Bharata does not throw much light upon the qualities required in each hero of these four types, while Dhanañjaya made an addition and he defined these terms, Dhīralalita, Dhīrodātta and so on. Abhinavagupta also does not help us much about this. Of course Dhīrodātta would differ from hero to hero depending upon the quantity of the qualities.

We may place Rāma in both the plays of Bhavabhūti, i.e., in



the Uttarārāmacartīa and Mahāvīracarīta as Dhīrodātta of the superior-most quality. Duṣyanta in Abhijñānaśākuntalam is Dhīrodātta of high quality as he is praised by all; even Indra calls him to his help. Agnimitra in Mālavikāgnimitra may be regarded as Dhīrodātta of middle quality. Jimūtavāhana is Dhīrodātta of the high quality as he gives up his life to save another being. Udayana in Svapnavāsavadattam of Bhāsa is Dhīralalita of high quality while Udayana in Ratnāvalī of Śrīharṣa is Dhīralalita of middle quality. Paraśurāma may be regarded as Dhīroddhata of high quality. But Bharata has not restricted these terms to be applied strictly to the principal hero, while according to the later theory a conception grew in the minds that these terms, Dhīralalita etc. comprising the four categories could be applied to the main hero only and the leading hero of a play could be only a Dhīralalita or Dhīraprasānta or Dhīroddhata or Dhīrodātta. But Bharata nowhere expressed this view that only leading heroes could belong to these four categories.

Bharata mentions that gods should be taken as Dhīroddhata, kings as Dhīralalita and chieftain of the army and the ministers are to be known as Dhīrodātta. Brāhmaṇas and businessmen should be known as Dhīraprasānta.

But it does not forbid that kings cannot be Dhīrodātta. When Bharata mentions the Nāyaka of a Nāṭaka to be Dhīrodātta, then it becomes clear that famous kings in a Nāṭaka are Dhīrodātta. For example Rāma, Jimūtavāhana etc. are Dhīrodātta. And among gods also, all are not Dhīroddhata. Some are calm also like Brahmā etc.

In the view of Dhanañjaya<sup>8</sup> this Nāyaka is of four kinds—Lalita, Śānta, Udātta and Uddhata. Dhanañjaya defines each kind of the Hero. As stated by him Dhīralalita is free from anxiety, is fond of the arts (song, dance etc.), happy and gentle. Dhanika<sup>9</sup> elaborates the point in his commentary and says that his welfare being looked after by the ministers he is care-free, therefore, fond of fine arts, adept in enjoyment because of the dominance of Śrīngāra and having a character of delicate strength. The best example of this kind is Udayana in Sanskrit plays as is also illustrated from Ratnāvalī.

Dhanañjaya next defines Dhīraprasānta. Dhīraprasānta is a Brāhmaṇa or the like, possessed by the generic merits quoted by him previously. Dhanika explains that having the common



qualities like modesty etc. Dhīraśānta is a Brāhmaṇa or the like; this has been stated to denote the heroes of Prakaraṇa like the Brāhmaṇa, businessmen, minister etc. Dhanika is here, guided by Bharata and he comments that though there may be present other qualities like care-freedom etc., yet we will have to accept the calmness of Vipra etc. not Lālityam as in the case of Mādhava in the Mālatīmādhava and Cārudatta in Mṛcchakaṭika.

Dhanañjaya has defined Dhīrodātta as one of great excellence, exceedingly serious, forbearing, not boastful, resolute, with self-assertion suppressed, and firm of purpose. Dhanika takes Jimūta-vāhana of Nāgānanda belonging to this category and also Rāma in Mahānāṭaka. He comments that qualities like resoluteness, firmness, etc. enumerated in common qualities are described here to show their majority. There are some who are dubious of the exaltation of Jimūtavāhana etc. In their opinion exaltation is to behave in supreme most degree and that can be found only in a person desirous of conquering. To show the unwillingness of Jimūtavāhana of surpassing others, they cite two examples from the same play; in the first showing his disinterest towards the throne and in the second showing his devotion to his parents. They regard him as calm as he is tranquil and full of pity. They accept Buddha, Yudhiṣṭhira and Jimūtavāhana etc. as calm. Refuting them Dhanika has upheld truly the exaltedness of Jimūtavāhana. But then he states that the description of love for Malayavati precludes him from being a calm hero. Here Dhanika has contradicted himself. If Dhanika does not accept Jimūtavāhana as a calm hero because of his love for Malayavati, why does he accept Cārudatta and Mādhava as calm heroes when their love for Vasantasenā and Mālati is described in the plays. Dhanika further elaborates that calmness is without being self-assertive and that ought to be of Vipra etc. So Vipra etc. are regarded calm from this aspect not by their definition alone. But the statement of Dhanika is not based on good reason. Jimūtavāhana, nowhere, shows his self-assertion then why should he not be accepted as calm? Moreover, there is no such rule that only Vipra etc. should be calm; of course this calmness of Vipra etc. has been accepted in the light of definition of Bharata.

Dhanañjaya has next defined Dhīroddhata. A Dhīroddhata hero is one who is altogether dominated by pride and jealousy, wholly



devoted to magic practices and deceit, self-assertive, fickle, irascible and boastful. Dhanika supports it with the example of Rāvaṇa and Paraśurāma. But if we look closely, we find that these two characters are not wholly Dhīroddhata in the sense, as defined by Dhanañjaya. This definition accords well with the definition of low persons given by Bharata.

Dhanika comments that these terms Dhīralalita etc. denote the stages of those qualities, they are not fixed by the caste, otherwise in the works of great poets, description of many changes shown in one character would become contradictory. But he is not consistent. He has accepted the calmness of Vipra etc. on the basis of their caste, now he states that they do not denote separate categories like the caste. To illustrate his point that Dhīralalita etc. are merely the stages of qualities, he cites the example of Paraśurāma who has been described as Dhīrodātta towards Rāvaṇa, first Dhīroddhata towards Rāma etc., later as Dhīraśānta in Mahāvīracarita. He adds that this change of stages is not improper in the subsidiary hero. But Dhanañjaya has used the term Hero taking him in the sense of leading Hero. Dhanika did not himself put this limitation when he mentioned that Dhīralalita etc. are the terms denoting stages. Did he mean them to be stages of secondary heroes? A leading hero may also become Dhīrodātta and Dhīralalita in plays as Duṣyanta becomes Dhīralalita in Act III in Abhijñānaśākuntalam. But it seems that when Dhanika faced the examples of the principal heroes like Rāma etc., he got confused and said that the principal hero must be one of the four types just defined throughout the drama to insure unity; as the change of Rāma first adopted as Dhīrodātta to any other stage would be improper. In the view of Keith<sup>10</sup> the chief hero in any drama must be essentially true to one or other of those types; any change would spoil unity of development of drama. It is true, if we change the type of main hero in the same play, the unity of impression will be destroyed. If necessary, then changes must be made in the plot as in Rāma's dealings with Vālin to preserve the consistency. Keith mentions, it is obvious that there is difficulty in conceiving as a chief hero one of the haughty type and the theory does not provide us with one.

Bharata<sup>11</sup> has tried to distinguish the principal Hero from other male characters. He states that the person is to be known as the principal Hero who being in misfortune or distress ultimately attains elevation. It should be here noted that Sanskrit theory does



not permit the ultimate downfall of the principal Hero. In the case where the misfortune and elevation of many are described equally, no one would be the principal Hero.

As Sanskrit drama deals usually with love, the theory has another division of types of hero based on their attitude to women (in love).

Bharata<sup>12</sup> mentions the terms which women in love are to use to their beloved ones when the amorous union takes place. Such terms are Priyaḥ, Kāntaḥ, Vinitaḥ, Nāthaḥ, Swāmi, Jīvitam and Nandanaḥ. In the case of anger terms generally used may be Duḥśīla (ill-natured), Durācāraḥ (tyrant), Śaṭhaḥ (Deceitful), Vāmaḥ (hostile), Vikatthanaḥ (boastful), Nirlajjaḥ (shameless) Niṣṭhuraḥ (cruel).

While in Bharata's opinion these are the terms to be uttered by the women in love and anger to their beloved ones, in the view of Dhanañjaya<sup>13</sup> when the Hero has been captivated by another woman, he may be Dakṣiṇa (courteous), Śaṭha (deceitful), Dhṛṣṭa (shameless) towards his previous love. In Dhanika's<sup>14</sup> opinion these are the stages of the Hero in Śṛṅgāra; and the four types of heroes described before, each of them belonging to these four stages in Śṛṅgāra become of sixteen types. But this is the view of Dhanika, Bharata has not mentioned any such division and following his division heroes can be only of eight types.

Dhanañjaya discusses each type of the hero in Śṛṅgāra. In his opinion a Dakṣiṇa hero is kind to his previous love. Dhanika comments that who behaves sympathetically with his former beloved is Dakṣiṇa and he gives its example from his own work and Mālavikāgnimitra. Agnimitra is Dakṣiṇa towards Dhāriṇī even when he loves Mālavikā in Mālavikāgnimitra. Thus a Dakṣiṇa Nāyaka can find room in his heart for more loves than one.

As stated by Dhanañjaya a Śaṭha (deceitful) hero hides his unfaithfulness. Dhanika explains the difference between Dakṣiṇa and Śaṭha. In his view though both commit wrong to the previous love but the difference between the two is that the Dakṣiṇa (courteous and clever) behaves sympathetically with his former love. The description of Śaṭha given by Dhanañjaya is in keeping with the description of Bharata.

Dhanañjaya enumerates the characteristics of a Dhṛṣṭa hero



(shameless). A shameless hero lets the disfigurement on his body show.

Different to these three, an Anukūla (faithful) Nāyaka has only a single lady love as Rāma in Uttaraṛāmacarita. Dhanika poses the question, to what stage belongs the hero of the Nāṭikā like Vatsarāja etc. and answers that they are at first Anukūla (faithful) till the love arises for another, afterwards Dakṣiṇa (unfaithful but courteous). They are not to be regarded as deceitful and shameless even though they at first conceal their love and afterwards openly confess it; for they always retain some of the affection for their previous love and a hero may have love for both the heroines as can be seen in the works of great poets. To support his statement he quotes the statements of Bharata who has described the best male as sweet, sacrificing, not becoming engrossed with passion nor becoming a slave to love. Thus Vatsarāja etc. remains Dakṣiṇa upto the end of the play. He adds, since each of the sixteen varieties of hero may be superior, intermediate or inferior, there are forty eight varieties of the hero. But neither Bharata nor Dhanañjaya has enumerated these forty eight varieties of the Nāyaka.

Leaving aside all this classification of heroes there are eight general natural manly qualities (Sattva Pauruṣa Guṇas) that a Nāyaka should possess and which have been enumerated by all dramaturgists starting from Bharata onwards. These qualities consist of both physical and mental. These qualities are born as a nature in man and are not artificial. These eight<sup>15</sup> excellencies may be termed as certain general characteristics adding his personal merits, eight aspects of the male's sattva.

### **Eight Male Sāttvika Qualities**

Bharata mentions that Śobhā (brilliant character), Vilāsa (graceful bearing), Mādhuryam (self possession), sthairyam (steadiness), Gāmbhīryam (gravity), Lalitam (sportiveness), Audāryam (Nobility) and Tejas (spirit) are the different aspects of the male's sattva. According to Dhanañjaya these are the eight sāttvika male qualities.

Now we may take them one by one.

### **Śobhā (Brilliance of character)**

Bharata and Dhanañjaya mention that skill (in various things),



heroism, aversion to mean acts and emulation of the best virtues constitute śobhā. Abhinavagupta interpreting it says that the link of the sentence is that skill etc. which are understood from the change of the body constitute Śobhā. Dhanika has illustrated each point of śobhā with the proper example.

All dramaturgists accept śobhā as the compassion for the inferiors, emulation with superiors, heroism and skill.

### Vilāsa (Graceful Bearing)

Bharata defines that eyes moving straight and firmly, gait as graceful and steady as that of a bull and smiling words constitute Vilāsa. Dhanañjaya follows Bharata and he includes in it a firm step and glance and smiling words. Dhanika illustrates it with the appropriate example from Uttararāmacarita. Thus vilāsa consists of steady glance, steady gait, sweet speech, smiling face, laughing voice.

### Mādhuryam (Self poise)

Bharata states that if due to a long practice one's organs retain their firmness even when great changes of natural state have occurred it is called Mādhuryam. Abhinavagupta interprets Bharata's statement, when due to practice of organs in exercise etc. a little upsetting in the body is seen even when there are present many reasons of turmoil, it should be known as Mādhuryam. Dhanañjaya has defined Mādhuryam in very apt and clear words that a little change in the great turmoil is Mādhuryam.

Thus we may say that due to this quality a man does not lose his self-poise even when there are present great reasons of change, only a mild change may be perceived in the body.

### Sthairyam (Steadiness)

Bharata defines that pertaining to Dharma, Artha or Kāma and rising as a result of good or bad, not swerving from one's determination is 'Sthairyam'. Abhinavagupta explains that dharma etc. are its phala and it is joined with them. 'Śubhāśubhasamutthitāt' means caused of good thoughts or ignoble thought because the determination from ignoble also prevents from instability. In the view of Dhanañjaya also Sthairyam is not swerving from his determination even when faced by a multitude of obstacles.



Dhanika elucidates it with the example from Mahāvīracarita when Rāma says that he would not forsake his path of weapons.

Thus unflinching devotion to the purpose, though accosted with a host of obstacles depicts Sthairyam.

### **Gāmbhīryam (gravity)**

Gāmbhīryam is something due to an influence of which outward changes in cases of anger, joy and fear do not occur. Abhinavagupta states that mental state (cittavṛtti) is reflected by these, so these are called 'ākāras', i. e. changes in the colour of mouth, sight etc. Even when anger etc. are born, lack of changes in colour etc. is there and that absence of changes, making body unchanged is Gāmbhīryam. Dhanika comments that Gāmbhīryam is different from Mādhuryam as in Mādhuryam there is seen little change but in Gāmbhīryam no change is seen. Thus poise is that quality of character due to influence of which no change of demeanour whatsoever is observed even in very great agitation.

### **Lalitam (Sportiveness)**

As defined by Bharata and Dhanañjaya, erotic movements and changes of features which are not deliberate and which grow out of a tender nature constitute Lalitam. Keith takes it as grace of deportment. Thus sweetness of temperament, amiable disposition and engaging manner constitute Lalitam—character of affability.

### **Audāryam (Nobility)**

As stated by Bharata bestowing of gifts, favouring and speaking sweet words to others as well as to one's own men is called Audāryam (Nobility). Abhinavagupta writes that bestowing of gifts etc. related to others and causing change in efforts consist Audāryam. 'Abhyupapatti' is protecting the person who asks shelter. In the opinion of Dhanañjaya, Audāryam is giving up of even as much as one's life with a kindly word and the propitiation of the virtuous. Dhanika gives its example from Nāgānanda when Jimūtavāhana offers his own life for Śankhacūḍa and tries to please Garuḍa.

This quality relates to moral virtue of a character. Thus Audāryam is a tendency to oblige someone else even at the cost of self-interest.



**Tejas (Spirit, Sense of honour)**

Bharata, Dhanañjaya and others, all take Tejas as not enduring insult and the like made by others even at the cost of one's life. Abhinavagupta makes it clear that insult made by others means reproach or insult done by the enemy not by the elders or friends. Even at the cost of life means that there is no returning back with tolerance following any policy or observing the time and place. Thus Tejas is that mental quality in which a person does not bear with any insult even though he has to give up his life. Sense of self-respect and intolerance of an insult is called Tejas.

Thus we can say that the Hero of a Nāṭaka type of Rūpaka should not be low and mean who cannot command respect and love of the people. We see in practice that all the heroes in Kālidāsa's Nāṭakas have common characteristics. All the three heroes are brave, highly born, fond of arts, generous, possessing manly qualities, loved by people, devoted to their subjects, protector of law and religion etc. Bhavabhūti also makes heroes of his two plays, grand and noble in nature. Even in Prakaraṇa plays like Mṛcchakaṭīka and Mālatīmādhava, hero is praised by all, is noble in qualities and virtuous.

**Nāyikā (Heroine)**

The description of the Nāyaka, naturally, involves the description of the Nāyikā. It would be, rather, incomplete without the description of the Nāyikā because she is not separate from the Nāyaka. In later theory of Sanskrit we find a detailed classification of the Nāyaka and the Nāyikā, which is mainly done keeping in view the Erotic sentiment. The Heroine has been much discussed in Sanskrit Poetics and Dramaturgy. So much has been written about the Heroines and their varieties that a detailed description would be just a repetition and nothing else. So we should take the Heroine in brief without supplying minute details.

Let us first take Bharata.

On the basis of nature, Bharata<sup>16</sup> states that the divine (Divyā), wife of a king (Nṛpa-patnī), woman of good family (Kulastrī) and the courtesan (Gaṇikā), these should be known as the heroines having different kinds of nature. They may be Dhīrā (self-controlled), Lalitā (elegant), Udātā (exalted) and Nibhṛtā (quiet). The divines and the wives of the king contain virtues, they are self-controlled (Dhīrā), elegant (Lalitā), exalted



(Udāttā) and quiet (Nibhṛtā). The women of good family are exalted and meek. Gaṇikā and Śilpakārikā are elegant (Lalitā) and prone to exaltedness (Abhyudāttā). In the connection of Love (Conjugal union with the hero), Bharata mentions that heroines are known to be of eight kinds namely : (1) Vāsakasajjā (one dressed up for union), (2) Virahotkaṅṭhitā (one distressed by separation), (3) Svādhinabhartṛkā (one having her husband in subjection), (4) Kalahāntarītā (one separated from her lover by a quarrel), (5) Khaṅṭitā (one enraged with her lover), (6) Vipralabdhā (one deceived by her lover), (7) Proṣitabhartṛkā (one with a sojourning husband), and (8) Abhisārikā (one who moves to her lover). In deviation to Bharata, Dhanañjaya and Dhanika have classified the heroines differently. First they<sup>17</sup> put the heroine into three, having the common characteristics of the hero. These three types of heroines are one's own wife (Sviyā), belonging to the other (Anyā) and a common woman (Sādhāraṇa stri). They further make the three categories of the Sviyā as Mugdhā (inexperienced), Madhyā (partly experienced) and Pragalbhā (experienced), having good character and modesty etc. They again classify the Madhyā (partly experienced) into three types, showing her attitude in anger, as Dhīrā, Madhyā and Adhīrā, and the Pragalbhā (experienced) also into three, as Dhīrā, Madhyā and Adhīrā. In their view, Madhyā and Pragalbhā become of twelve kinds, on the basis of being elder (Jyeṣṭhā) and younger (Kaniṣṭhā). Another woman, not one's own wife may be either married or a maiden. A married woman should never figure in the main Rasa, while an unmarried girl may be described either in the main sentiment or in the subservient sentiment. A common woman is a courtesan, skilled in the arts, bold and cunning. In the context of a courtesan, Dhanañjaya has employed a word 'Sukhārtha' which has been interpreted in two ways by Dhanika either as one who has attained wealth easily or one having pleasure as the sole aim.

One thing should be noted here that Bharata has nowhere classified the heroine thus, while later writers have followed this classification. It seems that this classification of the heroines came into dramaturgy from the works of Sanskrit poetry. And this classification takes into account only the Rasa of Śṛṅgāra, while plays could be written prominently having other Rasas than Śṛṅgāra. We cannot apply this classification to the plays like *Mudrārākṣasa*, *Uttarāmacarita* etc.



In the view of Bharata Vāsakasajjā etc. are the eight types of heroines (Nāyikāḥ), and the heroine of Nāṭakas should be known in these states. In the view of Dhanañjaya<sup>18</sup> also these are the eight stages (Avasthā) of the heroines enumerated before. That is to say that all kinds of heroines belong to these eight stages only. Dhanika<sup>19</sup> elaborates the point that Svādhīnapatikā, Vāsakasajjā, Virahotkaṇṭhitā, Khaṇḍitā, Kalahāntarītā, Vipralabdā, Proṣitapriyā and Abhisārikā are the stages of the heroines enumerated before as one's own wife etc., Nāyikā (Heroine) etc. also being in Avasthā form, mention of other eight Avasthās is to denote the characteristics of the former heroines. The number 'Aṣṭau' (eight) is mentioned to stress that they are neither more nor less. These stages cannot be included into one another. As for example, Vāsakasajjā cannot be included in Svādhīnabhartṛkā because her husband is not near at hand. If she is called Svādhīnabhartṛkā, then Proṣitabhartṛkā cannot be stated separately, because distance cannot be restricted. The heroine, not knowing the falsehood of the lover, cannot be Khaṇḍitā either. The heroine engaged in the game of love or having the desire cannot be Proṣitapriyā. She cannot be called Abhisārikā who does not go near the hero herself. Utkaṇṭhitā is not Vāsakasajjā, and Vipralabdā like Vāsakasajjā is different from others. Kalahāntarītā is different from Khaṇḍitā. Thus Dhanika asserts that there are only eight stages of the heroines and they cannot be merged into each other. Bharata<sup>20</sup> states that Khaṇḍitā, Vipralabdā, Kalahāntarītā and Proṣitabhartṛkā should be represented by the conditions such as anxiety, sighs, lassitude, burning of the heart, conversation with female friends, looking to one's own condition, weakness, depression, shedding tears, giving up of ornaments, sorrow and weeping. Svādhīnabhartṛkā should be represented with gaudy and brilliant dresses, face beaming with pleasure and having an excess of blooming. Bharata does not mention Vāsakasajjā and Abhisārikā here, and Abhinava<sup>21</sup> gives the reason that they are not mentioned separately as they act like Svādhīnabhartṛkā at their respective occasions. While in the view of Dhanañjaya<sup>22</sup> the heroines of six states (excluding Svādhīnabhartṛkā and Vāsakasajjā) are characterized by reflection, sighing, dejection etc., Dhanika<sup>23</sup> comments that the heroine, belonging to another, whether maiden or wife, cannot be of all these varieties. She may have only three states, Virahotkaṇṭhitā before the appointment, Abhisārikā, when meeting the lover and Vipralabdā, hero



not approaching at the appointed place. Other states are not possible as the hero is not independent in this case.

### Graces of Women (Alankāras)

Bharata and Dhanañjaya have discussed the twenty natural graces or Alankāras of women. In their view these graces of a woman in her prime of youth are twenty. Bharata<sup>24</sup> elaborates further that dramatic experts know the young women's graces (Alankāra) to be the support of sentiments in a drama and these consist of changes in respect of their faces and other limbs, out of these changes, the first three are 'Aṅgajā' (i.e. caused by limbs), and next to them ten are 'Svābhāvikas' (natural) and the seven, grown with the sentiments and psychological states, are Ayatnajāḥ (involuntary changes), Helā, Hāva and Bhāva, arising from one another, being different aspects of Sattva are aṅgajāḥ (connected with the physical nature).

The ten Svābhāvikāḥ Alankāras (natural grace) of women are Līlā (sportiveness), Vilāsa (Amorous gesture), Vicchitti (Dishabille), Vibhramah (confusion), Kilikiñcitam (Hysterical mood), Moṭṭāyitam (Manifestation of affection), Kuṭṭamitam (Pretended anger), Vibboka (affected coldness), Lalitam (elegance) and Vihṛtam (want of response).

The seven Ayatnajā Alankāras (Involuntary graces) of women are : Śobhā (Beauty), Kāntiḥ (charm), Diptiḥ (Radiance), Mādhuryam (sweetness), Dhairyam (self-control), Prāgalbhyam (courage) and Audāryam (Nobility).

As stated by Bharata these are found in the performance of delicate nature (Sukumāra) and except Vilāsa and Lalitam, they are also found in radiant (Dīpta).

Interpreting Bharata Abhinava<sup>25</sup> first explains 'Sattva'. The mental state transmitted to consciousness extends to body also and is called Sattva. He further comments that the Sattva in relation to feeling has been considered in Rasa chapter. The other Sattva belongs to the body. The superiority of the women is restricted to Śṛṅgāra Rasa only and of men's to Virarasa. The whole worldly human object is pervaded with the Śṛṅgāra related to women and Vira related to men. These Alankāras of actions are not found anywhere else except in the best female made of best Sattva.

These Alankāras belong to body only and are not in the form of mental state. They represent only the love sentiment. They are



seen developed in the prime of youth, they are not developed in the childhood and they disappear in the old age.

Some changes of the body even having the form of Kriyā, transmitted from the previous birth are present in the body in the form of residual traces, awakened by Sattva, they are called Aṅgaja as for example Bhāva, Hāva and Helā. Others becoming apparent by the entrance of particular Vibhāvas, appropriate to the present birth, develop in the body permeated with the love emotion. They are called Svābhāvikas as they arise out of their own love sentiment which is visible to heart. They are also called natural because they arise differently in different persons. The same do not arise in all the women. All the three, Bhāva, Hāva and Helā are present in all the women of best quality, having excess of Sattva. In the same manner are seven Śobhā etc. Thus Aṅgaja (physical), Svābhāvika (natural) are caused by action (Kriyā), others Śobhā etc. are the virtues in nature and they are Ayatnaja (involuntary). Born as a result of effort are called Kriyātmaka because there is effort (from desire) and then the action of the body. Others different from them are involuntary (Ayatnajāḥ). Thus among those Graces Aṅgaja arise first as they arise out of the body subjected to the natural residual traces of previous birth. Natural and the involuntary are enlivened with their feeling of love. They are of the living beings.

In Dhanañjaya's<sup>26</sup> view in accord with Bharata, the Natural Graces of women in prime of youth are twenty in number, arisen from Sattva. In them Bhāva, Hāva and Helā, these three are Śarīrajā (physical) i.e. born out of the body. These seven qualities: Śobhā, Kānti, Dīpti, Mādhuryam and Pragalbhatā, Audāryam and Dhairyam are Ayatnaja as they come of their own accord. The ten 'Svabhāvaja' qualities that arise from one's disposition are considered to be Līlā, Vilāsa, Vicchitti, Vibhrama, Kilkiñcita, Moṭṭāyitam, Kuṭṭamitam, Vibboka, Lalitam, and Viḥṭtam. Dhanika has nothing particular to add here.

Abhinava<sup>27</sup> referring to the views of others makes the point clear about these Alaṅkāras. He writes that in the opinion of some, although these are mental states, yet they have not been enumerated under psychological states, because they lack the characteristic of Vibhāvas and they cannot make Rasas felt. But he holds this view wrong. Śobhā, Kānti, Dīpti pertain to the external form of beauty, while Āvega, Cāpala, Trāsa, Amarṣa etc. are feelings. These have been discussed separately from transitory psychological states



because they are restricted to body only and they pertain to erotic sentiment only. These are only twenty in number as enumerated, therefore, stating of other graces like innocence etc. by Śākyācārya and Rāhula etc. is going against Bharata.

Finally, we may say that we have not gone into details here, as these are just minute details related with other aspects and not with real Dramaturgic principles. Moreover, Sanskrit drama has never been Heroine-oriented. We may add about the graces of women that as the male Sāttvika qualities are possessed by the Heroes, in the like manner, all the heroines, generally, possess these qualities.

Now we come to the other characters of drama.

### **Other Characters and Assistants of Nāyaka (Hero)**

We find in practice in the Sanskrit plays that there are many persons both male and female to assist the Hero and Heroine in attaining their desired object. They help the Hero and Heroine. Some of them hold a prominent position while others are relegated to secondary position. These assistants may also be of the best, middle or lower nature. A Hero or Heroine needs messengers, so they are employed in almost every play. As Sanskrit drama is very much related to Dharma, there are introduced characters to perform religious duties. As a king is generally the Hero of a Nāṭaka so will have a big retinue following him and characters related with him will pertain to inside his place harem as well as outside. Queens belonging to different cadres will be there, there will be door keepers and so on. Let us look briefly into the other characters introduced in the plays.

Dhanañjaya<sup>28</sup> states that there is a Patākānāyaka (episode Hero) who assists the main Hero. Patākānāyaka (The Hero of the Episode) is a different person, an ally of the hero, intelligent, assisting him, devoted to him and possessed of his qualities in a less degree. Dhanika illustrates it further that Patākā is the subsidiary plot previously described and its Hero is called 'Piṭhamarda'. He assists the principal hero, as for example Makaranda assists Mādhava in Mālatimādhava of Bhavabhūti, Āryaka assists Cārudatta in Mṛcchakaṭīka, and in plays based on Rāmāyaṇa, Sugrīva assists Rāma.

Bharata<sup>29</sup> mentions that the harem of a King consists of Mahādevī, Devī, Svāmintī, Sthāpitā, Bhoginī, Śilpakārinī,



Nāṭakīyā, Nartakīs, Anucārikās, Paricārikās, Sañcārikās, Prekṣana-kārikās, Mahattaris, Pratihārīs, Maidens, old women, Āyuktikā. Then according to Bharata servants, Kañcukins and Varṣavaras should be employed. Bharata mentions seventeen kinds of women and eighteen kinds of other persons in the harem of a king. Dhanañjaya<sup>30</sup> also mentions that in the harem Varṣavaras, Kirātas, dumb and small persons, mleccha, Ābhira and Śākāra etc. are useful in their respective works.

Bharata<sup>31</sup> mentions the external companion as Yuvarāja, chieftain of the Army, priests, ministers, sachivas, Prāḍavivākas and Kumārādhikṛtas. He has also defined them separately with their characteristics. But we need not go into detail here. We may only say that priests and ministers are of good lineage, intelligent, well-read in many Śāstras, affectionate, not tempted by others, aware to their duties, belonging to the same country, modest of good conduct and pious.

After the Piṅhamarda, the second prominent character that assists the Hero in his schemes most, especially in Śṛṅgāra, is Vidūṣaka.

In the view of Bharata there are four categories of Vidūṣakas belonging to the four kinds of Heroes, narrated before. They are namely : Liṅgi (Disguised person), Dvija, Rājajīvi, and Śiṣya (disciple) and they are to be the Vidūṣakas in respective order of gods, kings, ministers and Brāhmaṇas. Vidūṣaka is the friend in separation and talks with the hero over delicate matters. In Dhanañjaya's opinion Vidūṣaka causes laughter. As this character is very important in Sanskrit plays, let us go into some detail about him. Dhanañjaya's description of him is meagre while Bharata has defined him rightly. Except in the plays of Bhavabhūti and Mudrārākṣasa of Viśākhadatta, Vidūṣaka plays an important part in most of the Sanskrit dramas. In Mālavikāgnimitra, Vidūṣaka assists the King Agnimitra in his love with Mālavikā. He is tactful and devises means to ensure the object of the king. Here he is given a prominent role. In real sense, here, he may be said to be a Narma-sachiva. Otherwise in most of the plays he generally shows his fondness for eatables and folly and creates laughter. In Abhijñānaśākuntalam he has deteriorated in his position. Here he only tries to please the King and creates laughter. Vidūṣaka is generally given the role of a Narma-sachiva. He assists the king or the Hero in his love matters. He is made a partaker of his secret.



He is generally represented as wearing comic dress and causing laughter through his dress, action and words. He is a brāhmaṇa by caste and is called friend by the Hero and himself also calls the hero friend. He shares the equal status with the king. But why a Brāhmaṇa who was regarded a wise person was presented in this anomaly, is not intelligible.

According to Dhanañjaya<sup>32</sup> the other assistant may be Viṭa who has but a single accomplishment. Dhanika gives the example of Viṭa of Śekhara in Nāgānanda. But the character of Viṭa will be mostly available in Prakaraṇa and other plays like Prahāsana, Bhāṇa, etc. In Nāṭakas (a special variety of plays) he will not be found as their heroes are Dhīrodātta. Bhavabhūti and Kālidāsa have excluded him from their Nāṭakas. Neither in later plays like Ratnāvalī (a Nāṭikā) nor in Veṅṣaṃhāra we find him, while in Mṛcchakaṭika he has been introduced.

Dhanañjaya<sup>33</sup> mentions that when the Hero is a king then a minister (or the Hero), Himself, or both (together) are his assistants in deliberations on affairs of state. A Dhīralalita Hero has his affairs attended to by a minister ; the other by their ministers and themselves. Udayana has his affairs attended to by the ministers, while in the plays of Kālidāsa both the Hero and the ministers attend to the matters of the state. Ministers help the king in thinking devices for attaining kingdom etc. and in conducting the affairs of the state.

Then in his religious duties the assistants of the Hero are his chaplain, his domestic priests, ascetics and expounders of sacred lore.

In the matter of inflicting punishment the assistants of the Hero are his friends, princes, foresters, officers and soldiers.

Now if we see closely we find that these assistants of the Hero as mentioned could belong only to a king because he only needs this much retinue. The Hero of a Prakaraṇa will not need them all. There is no rule or necessity that a Hero should have all these assistants. In Mālatīmādhava Kāmandakī and Saudāminī assist the union of Mālatī and Mādhava. A king cannot manage the state alone, as he was to be the Hero of a Nāṭaka, he needed ministers to look after the matters of state and advise the king, as in Śākuntalam, Mālavikāgnimitra, Svapnavāsavadattam, King needed priests to perform religious duties and these priests expressed their fearless and frank opinion



about the moral conduct. In olden times people also had slaves and they employed them in various works. Then there are divine assistants too in a Nāyaka. A Hero may get divine help also in the play as Śrīkṛṣṇa assists in Veniṣamhāra or Vidyādhara in Avimāraka or Indra in Vikramorvaśyam and Abhijñānaśākuntalam.

In the view of Bharata<sup>34</sup> a wise woman, female story teller, a female ascetic or woman of the stage, an intelligent woman, a female neighbour, a female friend, a maid-servant, an unmarried girl, a crafts woman, a foster mother, a nun or a female fortune teller can be employed as female messenger. Then any woman should be engaged as a messenger when she knows the art of encouraging, is sweet in words, honest, able to act suitably to the occasion, charming in her behaviour and is able to keep secrets. A wise person should never engage as a messenger any person who is foolish, beautiful, wealthy or diseased, Dhanañjaya<sup>35</sup> agreeing with Bharata mentions that as messengers the heroine may employ a maid servant, a female friend, a working woman, a foster sister, a neighbour, a female ascetic, a crafts woman and her ownself, being possessed of qualities (to match) those of the friends of the hero. Thus the hero and the heroines need messengers and some one to assist them.

Besides these assistants, there is found an antagonist also in the plays. He is called Pratināyaka. The opponent of the Hero is avaricious, self-controlled and vehement, stubborn, criminal and vicious. But in Sanskrit plays opponent of the hero has been neglected and he has not been depicted well as he has been represented in the English plays. It is not necessary that every Sanskrit play should contain it. In most cases Sanskrit plays do not have him or he is given a minor role except in the plays based on Rāmāyaṇa and Mahābhārata.

In ancient India Polygamy was not regarded bad. Kings could have many wives so it was not thought immoral or wrong if they enjoyed love with other maidens. As Dr. J.D. Vidyālaṅkāra has also proved in his paper the kings like Agnimitra, Duśyanta could indulge in love affairs with maidens though having their own queen and yet they were regarded as Dhīrodātta heroes. It has been rather a drawback of Sanskrit drama that mostly Sanskrit plays make Erotic sentiment as their principal sentiment and they are centered round the kings and court. Though Bharata recommended drama to be the vehicle of



depicting all situations yet later plays were restricted to limited sphere. Bhāsa has shown the variety in his plays. In Sanskrit plays characters are types rather than individuals and later they also became stereotypes.

While Bharata mentioned at the outset that men are of three categories, Dhanañjaya says in the last that all these characters are divided into three groups, higher, middling and lower and their relative supremacy is determined by their possession of the aforementioned qualities in different degrees. But what qualities, is not clear? If Dhanañjaya means the qualities narrated at the beginning by him like modest, pious etc., then those qualities he has mentioned of the Hero. Heroine is not separate from the Hero. The term 'Hero' includes the description of the heroine and his retinue.

To conclude we may say that Bharata did not regard Nāyaka (Hero) as the distinctive element on the basis of which ten forms of dramas are distinguished from each other. While Dhanañjaya made Nāyaka (Hero) as the second prominent element that distinguishes ten forms of drama. Bharata discussed Nāyaka cursorily, Dhanañjaya discussed in detail. It was due to difference in their approach. Bharata's division is more broad and roughly we may divide the variegated human nature into three categories, higher, middle and low and this division is in more consonance with the universal social order.

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नयतीति नायकः √नी + ष्वल्
4. जितेन्द्रिया ज्ञानवती नानाशिल्पविचक्षणा ।  
दक्षिणाथ महालक्ष्या भीतानां परिसान्त्वनी ॥  
नानाशास्त्रार्थसंपन्ना गाम्भीर्यौदार्यशालिनी ।



स्थैर्यं त्यागगुणोपेता ज्ञेया प्रकृतिरुत्तमा ॥  
 लोकोपचारचतुरा शिल्पशास्त्रविशारदा ।  
 विज्ञानमाधुर्ययुता मध्यमा प्रकृतिः स्मृता ॥  
 रूक्षवाचोऽथ दुःशीलाः कुसत्त्वाः स्थूलबुद्धयः ।  
 क्रोधना घातकाश्चैव मित्रघ्नाश्चिद्रमानिनः ॥  
 पिशुनास्तुद्धतैर्वाक्यैरकृतज्ञास्तथालसाः ।  
 मान्यामान्या विशेषज्ञा स्त्रीलोलाः कलहप्रियाः ॥  
 सूचकाः पापकर्माणिः परद्रव्यापहारिणः ।  
 एभिर्दीपैस्तु संपन्ना भवन्तीहाधमा नराः ॥

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 बाह्या चाभ्यन्तरा चैव स्याद्बाह्याभ्यन्तरापरा ॥  
 कुलीनाभ्यन्तरा ज्ञेया बाह्या वेश्याङ्गना स्मृता ।  
 कृतशौचा तु या नारी सा बाह्याभ्यन्तरा स्मृता ।  
 अत्र चत्वार एव स्युर्नायिका परिकीर्तिताः ।  
 मध्यमोत्तमप्रकृतौ नानालक्षणलक्षिताः ॥  
 धीरोद्धता धीरललिता धीरोदात्तास्तथैव च ।  
 धीरप्रशान्तकाश्चैव नायकाः परिकीर्तिता ॥  
 देवा धीरोद्धता ज्ञेयाः स्युर्धीरललिता नृपाः ।  
 सेनापतिरमात्यश्च धीरोदात्तौ प्रकीर्तितौ ॥  
 धीरप्रशान्ता विज्ञेया ब्राह्मणा वणिजस्तथा ।

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मुग्धा मध्या प्रगल्भा स्वीया शीलार्जवादिद्युक् ॥  
द्वेषा ज्येष्ठा कनिष्ठा चेत्यमुग्धा द्वादशोदिता ।  
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19. स्वाधीनपतिका वासकसज्जा विरहोत्कण्ठिता खण्डिता कलहान्तरिता  
विप्रलब्धा प्रोषितप्रिया अभिसारिकेत्यष्टौ स्वस्त्रीप्रभूतानामवस्थाः ।  
नायिका प्रभूतीनामप्यवस्थारूपत्वे सत्यवस्थान्तराभिधानं पूर्वासां  
धर्मित्वप्रतिपादनाय । अष्टाविति न्यूनाधिकव्यवच्छेदः ।  
धनिक, अव. पृ. 113 क्रमशः  
इति साष्टाविंशतिशतमुत्तममध्याधमस्वरूपेण चतुरधिकाशीतियुतं शतत्रयं  
नायिकाभेदा ।  
विश्वनाथ, सा. द., अ. 3, 72-87
20. Bharata, N.S., Ch. XXII, 222-225.
21. Abhinava, Abh. Bh., Ch. XXII, p. 210.
22. Dhanañjaya, D.R., B. II, 28.
23. Dhanika, Av., p. 119.
24. Bharata, N.S., Ch. XXII, 4-32.
25. यत एते केवलमलङ्कारा देहमात्रनिष्ठाः, न तु चित्तवृत्तिरूपाः ।  
रतिमात्रमभिनयन्तीति । तत्र देहविकाराः केचन क्रियात्मकाऽपि ते च  
प्राग्जन्माभ्यन्तरिता भावसंस्कारमात्रेण सत्त्वोद्बुद्धेन देहमात्रे सति  
भवन्ति, ते एवाङ्गना उच्यन्ते अन्ये त्वद्यतनजन्मसमुचितविशिष्टविभावानु-  
प्रवेशस्फुटीभवद्रतिभावानुविद्धे देहे परिस्फुरन्ति । ते स्वाभाविकाः  
स्वस्माद्रतिभावात् हृदयगोचरीभूताद् भवन्तीति ।  
अभि., अभि. भा., अ. 22, पृ. 154 क्रमशः
26. Dhanañjaya, D.R., B. II, 30-41 ; Dhanika, Av., p. 121 ff.
27. Abhinava, Abh. Bh., Ch. XXII, p. 163 ff.
28. Dhanañjaya, D.R., B. II, 8. 'Patākānāyakastvanyah  
Pīṭhamardo Vicakṣaṇaḥ tasyaivānucaro bhaktaḥ kiñcid  
ūnaś ca tadgūṇaiḥ' Dhanika, Av., p. 93.



29. Bharata. N.Ś., Ch. XXIV, 29-32, 68-73.
30. Dhanañjaya, D.R., B. II, 44-45.
31. Bharata, N.Ś., Ch. XXIV, 74-89, 19-21 ; Abhinava, Abh. Bh., pp. 253 ff.
32. Dhanañjaya, D.R., B. II, 9. 'Ekavidyo viṭaścānyo hāsyakṛcca vidūṣakaḥ' Dhanika, Av., p. 93.
33. Dhanañjaya, D.R., B. II, 42-43. cf. Viśvanātha, SD. III, 43, p. 102, criticizes Dhanañjaya on the ground that this should not be read in the context of assistants.
34. Bharata, N.Ś., Ch. XXIII, 9-13.
35. Dhanañjaya, D.R., B. II, 29 a. 'Lubdho dhīroddhataḥ stabdhaḥ pāpakṛdvyaṣaṇi ripuḥ'.
36. Dr. Vidyālaṅkāra J.D. paper entitled, Mālavikāgnimitrasya Nāyakaḥ Kīṛgvidhaḥ, pub. in Śodha-Bhāratī, Gurukula Kangari University, Haridvāra, April (1976) Aṅka 2, 3.
37. Dhanañjaya, D.R., B. II, 45-46.



## PART I

## RASA (SENTIMENT)

As Rasa is one of the most essential elements of Sanskrit drama so after discussing Vastu (Plot) and Nāyaka (characters) we shall now take up Rasa (sentiment).

The term, 'Rasa' may convey different meanings in different contexts but its essential core remains unaltered. Rasa literally means juice, essence or elixir. It also means taste, relish or flavour. Now, the first question arises, what is Rasa? It is called Rasa simply because it is relished 'Rasyatiti Rasaḥ'. In fact, whether we use the word in its association with the palate or the transcendental experience of a yogi or the delight afforded by art, the word Rasa indicates the pleasure that each class of people receive from their experiences. Here, we are concerned with Rasa as an aesthetic experience enjoyed at the time of witnessing a play.

Since the advent of Lakṣaṇa-Granthas, Rasa has been a much discussed topic. It has caught the attention of every writer, writing either on poetry or drama. The question has been posed from the very beginning why do we read any poetry or see any drama enacted? What is it that we enjoy in them? What is the crux of a poem or drama? Unanimously the answer has been that we read a poem or see a drama, because doing so gives us pleasure, and the pleasure is par-excellence and unique in itself which cannot be properly defined or translated into words. And this experiencing of the delight has been called Rasa. It is the soul, the spirit of the piece of the literature that we feel and enjoy merging



ourselves into that spirit. Canonists have differed in their views about its place, its nature, its prominence to other elements, its number etc., yet all have felt somehow or other its presence in literature and they have been automatically forced to pay attention to it, no matter whether they subjugated it to an inferior position or raised it to the highest.

Bharata is the first known author to us to introduce and discuss it in relation to drama. Later one theory of Rasa was transferred to the region of poetry also. Although its mention is found in the Purāṇas like Agnipurāṇa and Viṣṇudharmottara Purāṇa, yet the date of these Purāṇas is not certain and P.V. Kane and Manomohan Ghosh are of the view that they are later to the Nāṭyaśāstra of Bharata and perhaps the discussion of Rasa in those Purāṇas is borrowed from the Nāṭyaśāstra.

Bharata accepted Rasa as the soul of drama and maintained that nothing proceeds without Rasa. From then onwards in Sanskrit literature, Rasa has been the touch-stone of any work composed. Some old writers accepted it as an Alaṅkāra, while others as something separate, the spirit or soul of the literary work. Followers of the school of Dhvani established its superiority and prominence in poetry. The poetry where Rasa is dominant, was called the best form of poetry and Dhvani and where it held a subordinate position, Rasa was regarded as an Alaṅkāra termed 'Rasavat'.

We are concerned with drama and dramaturgy and as Bharata is the first propounder of Rasa theory, so let us try to look into his theory of Rasa.

Bharata<sup>1</sup> discussing Rasa in the sixth Chapter of Nāṭyaśāstra writes that no sense proceeds without Rasa 'Na hi rasādṛte Kaścidarthaḥ Pravartate'. We may say that all poetic meaning is imbued with Rasa. Every good piece of art contains this Rasa. Bharata describes the Realisation or Niṣpatti of Rasa in the following Sūtra 'Tatra Vibhāvānubhāvavyabhicārisamyogādrasaniṣpattiḥ', meaning that realisation of Rasa results from the union of Vibhāva, Anubhāva and Vyabhicāribhāva. In other words, in drama or poetry Rasa is produced from a combination of Vibhāva (Determinants), Anubhāva (consequents) and Vyabhicāribhāva (Transitory psychological states). Bharata further clarifies his sūtra with an instance stating that as flavour or relish (Rasa) results from a combination of various spices, vegetables and other articles



similarly, Rasa results from the combination of many emotions. Just as six flavours are produced by ingredients such as raw sugar, spices and vegetables, similarly, Sthāyibhāvas (durable psychological states) attain the quality or state of Rasa (sentiment), when they come together with various other psychological states. Bharata has not mentioned Sthāyibhāva in the Rasa-Sūtra. But it becomes evident from the instance that the union referred to in the Rasa-Sūtra is not the union of Vibhāva, Anubhāva and Vyabhicāribhāva among themselves, but their alignment with the permanent emotion known as Sthāyibhāva. Bharata further explains the process of Rasa. The question is, What is Rasa? It is said in reply, it is called Rasa because it is capable of being relished (Āsvādyatvāt). The next question arises, how is Rasa relished? The reply is—just as well-disposed persons, while eating food cooked with many kinds of spices, relish its tastes and attain pleasure, satisfaction etc., similarly the spectators with refined minds relish the durable psychological states while they see them represented by an expression of the various psychological states with word, gestures and the Sattva and derive pleasure, satisfaction etc. Therefore 'Nāṭyarasas' have been described.

This is in brief the realisation of Rasa propounded by Bharata. It becomes obvious that in his view Rasa is an experience which is relished. Secondly, the permanent emotion or durable psychological state becomes sentiment when it is united with other emotions. Thirdly, Rasa is relished by the spectators who are cultured and who get pleasure and satisfaction. Fourthly, these permanent states are relished by the spectators when they are expressed through the representation of words, gestures and Sattva.

Bharata next explains the relation between Rasas and emotions. The question is raised, 'do the psychological states come out of the sentiments or the sentiments come out of the psychological states?' Some are of the view that they arise from their mutual contact. But Bharata does not accept it because it is apparent that the sentiments (Rasas) arise from the psychological states (bhāvas) and not the psychological states from sentiments. To support this argument Bharata supplies some couplets. The psychological states are so called by experts in drama, for they make one feel (bhāvayanti) the sentiments in connexion with various modes of dramatic representation. Just as by many articles of various kinds cooked eatable (Vyañjana) is brought forth, so the psychological states along with different



kinds of Histrionic representation will cause the sentiments to be felt. There can be no sentiment prior to the psychological states and no psychological states without the sentiments (following it), and during the Histrionic representation they result from their interaction. Just as a combination of auxiliary cooked eatables, vegetables and rice imparts good taste to the food (in totality) so the psychological states and the sentiments cause one another to manifest themselves (bhāvayanti).

Bharata envisages the complete continuity of the poetic process, beginning with the creative experience of the poet through the birth of his poem to the aesthetic experience of the reader. He illustrates this process with the seed-tree-flower-fruit analogy. Just as a tree grows from a seed and flowers and fruits from the tree, so the sentiments (Rasas) are the source, the roots of all the psychological states and likewise the psychological states exist (as the source of all the sentiments). We may say that the Rasa in the poet's heart is the seed which gives birth to the poem (tree). The aesthetic experience of the reader is the blossoming of this tree yielding the maximum of pleasure.

Thus, roughly, Sthāyibhāva or the durable psychological state in a piece of literature is the basis of Rasa, the essence of which lies in Āsvāda. When the Vibhāvas, Anubhāvas and the Vyabhicāribhāvas unite to awaken the Sthāyibhāva, it emerges as Rasa. In order to understand properly the Rasa-Sūtra and the process of Rasa realisation, it is necessary to know what is the exact nature of Sthāyibhāvas, Vibhāvas, Anubhāvas and Vyabhicāribhāvas. We will first take them as narrated by Bharata.<sup>2</sup>

The question arises, why are they called Bhāvas? Is it because they are present (bhavanti) so are called bhāvas or 'they make felt' (bhāvayanti) therefore, they are called bhāvas. Bharata states that they are called bhāvas because they infuse or make felt the meanings of the plays, i.e. the Rasas with words, Gestures and Sattva, 'Vāgaṅgasattvopetānkāvyaṛthān bhāvayantīti bhāvāḥ'. 'Bhu' in an instrumental sense meaning bhāva as an instrument of causation as words 'bhāvītam', 'Vāsītam', 'Kṛtam' are synonyms. An expression like 'O all these things are pervaded (bhāvītam) by one another's smell or moistened by one another's juice' (Rasa) is current amongst the common people. So it means to cause to pervade.



To know the Vibhāva, Anubhāva, Vyabhicāribhāva and Sthāyibhāva it was necessary to know the sense of the bhāva'. Now we come to the Vibhāva. Why is it called Vibhāva? Vibhāva is used for the sake of vivid knowledge. Vibhāvaḥ, Kāraṇam, nimittam, Hetu, all these are synonyms. As words, gestures and representation of the sattva are determined (Vibhāvante) by it, it is called Vibhāva and 'Vibhāvitam' conveys the same sense as 'Vijñātam' (vividly known).

How we take the Anubhāva. Why is it called the Anubhāva? It is called Anubhāva because it makes the spectators feel (anubhāvante) or experience the effect of the Histrionic representation (abhinaya) by means of words, gestures and the sattva. Thus psychological states (bhāvas) combined with Vibhāvas (Determinants) and Anubhāvas (consequents) have been stated. Vibhāva and Anubhāva are well known among the people and as they are connected with the human nature so their characteristics have not been discussed. The third constituent mentioned in the Rasa-sūtra of Bharata is 'Vyabhicāriṇaḥ' or Transitory psychological states.

Bharata mentions thirty three Transitory psychological states that accompany the Durable psychological states. These thirty three transitory psychological states are: Nirveda (Discouragement), Glāniḥ (Weakness), Śaṅkā (apprehension), Asūyā (envy), Madaḥ (intoxication), Śramaḥ (weariness), Ālasyam (indolence), Dainyam (depression), cintā (anxiety), Mohaḥ (distraction), Smṛti (recollection), Dhṛti (contentment), Vriḍā (shame), Capalatā (Inconstancy), Harṣa (joy), Āvega (agitation), Jatatā (Stupor), Garva (arrogance), Viṣāda (despair), Autsukyam (impatience), Nidrā (sleep), Apasmāra (epilepsy), Suptam (dreaming), Vibodhaḥ (awakening), Amarṣaḥ (Indignation), Avahitthā (Dissimulation), Ugratā (cruelty), mati (assurance), Vyādhi (Sickness), Unmādaḥ (Insanity), Maraṇam (death), Trāsaḥ (fright) and Vitarkaḥ (deliberation).

Why are they called Vyabhicāriṇaḥ? Because with 'Vi' and 'Abhi' as the prefixes and the root √ 'cara' meaning 'to go', 'to move'; these move in relation to the sentiments towards different kinds of objects, therefore, they are termed 'Vyabhicāriṇaḥ.' United with the words, gestures and sattva they carry to the sentiments in the production of the play. How do they carry? They are said to carry, following a popular convention of saying. It does not mean that they are carried on arms and shoulders. In the view of



Bharata these thirty three Transitory states are to be produced in a play by men and women of the superior, middling and inferior types in conformity with proper place, time and occasion.

Although Bharata has not mentioned Sthāyibhāva in his Rasa-sūtra, yet in the instance he makes it clear that only the durable psychological states attain the state of sentiments. They are the mainstay of Rasa. Bharata has discussed Rasas and the durable psychological states separately. In his view the Sthāyibhāvas are eight in number viz., Rati (love), Hāsaḥ (mirth), Śokaḥ (sorrow): Krodhaḥ (anger), Utsāhaḥ (energy), Bhayam (fear), Jugupsā (disgust) and Vismayaḥ (wonder).

Besides these, Bharata counts eight Sāttvika bhāvas also among the forty nine psychological states, excluding Vibhāva and Anubhāva from them. The question arises, why are they called 'Sāttvikas'? Are other psychological states represented without Sattva? Sattva in this connection is something originating in mind. The Sattva is accomplished by concentration of the mind. Its nature horripilation, tears, loss of colour and the like cannot be mimicked by an absentminded man. The Sattva is desired in Nāṭya because of its imitating human nature. In theatrical practice, situations of happiness as well as misery should so purely accord with the Sattva behind them that they may appear to be realistic. Hence the sattva is explained by the fact that tears and horripilation are respectively to be shown by persons who are not actually sorry or happy. The eight Sāttvika states are: Stambhaḥ (Paralysis), Svedaḥ (Perspiration), Romañcaḥ (horripilation), Svarabhedhaḥ (change of voice), Vepathuḥ (Trembling), Vaivarṇyam (Change of colour), Aśru (weeping) and Pralaya (Fainting).

Thus, eight Durable psychological states, thirty three Transitory states and eight Sāttvikas, these forty nine psychological states should be known as capable of drawing forth the sentiment from the play. Sentiments arise from them when they combine for a common (Sāmānya) purpose. The question arises, if the forty nine psychological states being represented by Vibhāva and Anubhāva coming into contact with one another become sentiments when they combine for a common purpose, how is it that only durable psychological states are changed into sentiments and not others. For this Bharata replies that just as among persons having the same characteristics and similar hands, feet and belly and celebrity, some due to their birth, manners, learning and skill



in arts and crafts attain kingship, while others endowed with an inferior intellect become their attendants, in a similar manner, Vibhāvas, Anubhāvas and Vyabhicārins become dependant on the durable psychological states i.e. Sthāyibhāvas. Being the shelter of others Sthāyibhāvas become like masters and similarly other psychological states (lit. feelings) reduced to subordination like attendants become dependant on the durable psychological states because of their superior merit. So the sthāyins (durable psychological states) become sentiments and the Vyabhicārins act as their retinue. What is the instance? Just as only a king surrounded by numerous attendants receives this epithet and not any other man, be he ever so great, similarly only the Sthāyibhāva followed by Vibhāvānubhāva and Vyabhicārin receives the name of Rasa (sentiment).

Abhinavagupta<sup>3</sup>, the great commentator of Bharata, takes 'bhāva' to mean mental states. The Vibhāvas like season, garland etc. and the external Anubhāvas like tears etc., which are not the characteristics of the animates are not included in the 'Bhāva'. Abhinavagupta like Bharata includes only Sthāyin, Vyabhicārin and Sāttvikas under 'Bhāva'. As the meaning of words (Padas) and the meaning of sentences and in sentiments, so Abhinava takes sentiments to be the Arthas of Kāvya because of their unusuality and prominence. These bhāvas bring about (Bhāvayanti) the Rasas to the state of enjoyment. First Sthāyins etc. are realised, then, being universalised they are relished. The words etc. are their objects. Both the meanings of 'Bhāva', 'caused' and 'pervaded' are common in practice. Thus Abhinavagupta takes Bhāva in two senses, one that 'causes something to be' and one 'that affects'. Abhinavagupta first explains the meaning of Bhāva in the sense of 'pervading'. The cloth does not take the smell of musk (Kastūri) because the quality cannot be transmitted nor another quality similar to it is born, only the musk spreads that fragrance in cloth etc., similar is the case with the Representation. Those representations of words etc., though they seem in the main condition belonging to particular time and place, but the actor is not having those qualities; hence due to absence of false knowledge, leaving their limitations, aside becoming universalised, affect the spectator like the smell of the musk. Therefore, they are called bhāvas as they pervade the mind of the spectator. Abhinava has refuted those who accept



the transitory states of the transitory states. In his opinion only Sthāyins become Vyabhicārins. First the meaning of bhāva was discussed from the point of view of utility to the poet and the actor. Now the meaning of bhāva is explained from the spectator's point of view. Abhinava interprets that the inner mental state of the poet, who is expert in delineation, exists in the form of beginningless and ancient impression and is brought about by the representation of words, gestures and colour of the face and also through the means of representation of the Sattva, but which does not come into being as a result of the worldly objects, when brought about to the state of enjoyment in the form of universality caused on account of the absence of difference of place, time etc., is bhāva. Now to conclude, these bhāvas present the relishable psychological states to the intellect of the spectators; even the representations are made vivid to the mind of the spectators.

Abhinavagupta next explains Vibhāvas that permanent and transitory mental states with their representations of words etc. come to be known especially by these so these are called Vibhāvas. Representations may be caused by many reasons as for example, laughter from joy etc., perspiration due to heat, smoke, disease etc. Vibhāvas settle the reasons instantly.

From the commentary of Abhinavagupta, the Abhinavabhārati, it becomes evident that the famous Rasa-Sūtra of Bharata was variously interpreted by later writers in the light of the philosophies they believed in. Much of the controversy revolved round the words 'Samyoga' and 'Niṣpatti'. The three most famous exponents of Rasa-Sūtra of Bharata, coming before Abhinavagupta, have been mentioned by him as Bhaṭṭa Lollaṭa, Śrī Śaṅkuka and Bhaṭṭanāyaka. He has presented the views of these and their followers on the realisation of Rasa. So before coming to his own interpretation it becomes necessary to know something in brief about the views of exponents of Bharata, earlier to Abhinavagupta.

The view of Bhaṭṭa Lollaṭa<sup>4</sup> etc., as presented by Abhinavagupta in his Abhinavabhārati runs thus. There is the unity of the permanent mental state with the Vibhāvas etc., and the Niṣpatti of Rasa is there. In that Rasa-Niṣpatti Vibhāva is the cause of the basic mental state. Anubhāvas (consequents or mimetic changes) which arise out of the fully developed mental state (Rasa) are not referred to in this context, because



they are incapable of being counted, as the cause of Rasa and also because they are the effects of the latter. Anubhāvas of the bhāvas (mental states) are only meant here. The Vyabhicārin (transitory states) being mental states, though not the concomitants of Sthāyin, yet referred to here, are related to the basic mental state in the form of Vāsanā. In the instance also cited by Bharata to support the Rasa Sūtra among the various articles of Vyañjanā etc., some one is Vāsanātmak like Sthāyin and the others are like Vyabhicārin. Therefore, Sthāyin—the permanent mental state, supported and strengthened by the constituents of Vibhāva, Anubhāva and Vyabhicārin etc., in their multiplicity, is Rasa. But when not developed it is the Sthāyin. Bhaṭṭa Lollaṭa regards Rasa belonging to both, i.e. primarily Rasa exists in the character like Rāma etc. which is to be imitated and secondarily in the actor because of closeness in affinity as the actor with the help of his training and dramatic environment on the stage, is able to unify the elements of his experience. So as to produce the mental construct which corresponds in every way to that of the original hero. Bhaṭṭa Lollaṭa first makes a determined effort to make clear the implication of the doctrine. But the drawback in this theory lies in the fact that it does not take subjective aspect in its account. While Bharata expressly mentioned that the spectators get pleasure and satisfaction etc., Bhaṭṭa Lollaṭa has altogether neglected the spectator. Moreover, the actor whose chief aim is to earn money and please the audience need not feel at all the emotions of Rāma.

The view of Lollaṭa is classed as one of the production (Utpatti) of sentiment and is regarded as that of the Mīmāṃsā School; Abhinava<sup>5</sup> states that this has been the traditional view as was stated by Daṇḍin in his definition of Alaṅkāra (in Kāvya-darśa 2. 281) 'Rati becomes Śṛṅgāra with the union of prominence of beauty'. 'Reaching its highest state anger becomes Raudra' and so on.

According to Abhinavagupta the above view of Bhaṭṭa Lollaṭa has been opposed by Śrī Śaṅkuka.<sup>6</sup> As presented in Abhinavabhāratī, Śrī Śaṅkuka opposed Bhaṭṭa Lollaṭa in the following manner : Bhaṭṭa Lollaṭa made the distinction between Rasa and Sthāyibhāva and that when developed and strengthened by Vibhāvas, Anubhāvas and Vyabhicārin the Sthāyibhāva becomes Rasa otherwise in its undeveloped state it is Sthāyin. If this is the



case, then there being not the union of Vibhāva etc. Sthāyin will not be recognised in the absence of Liṅga (predicate of a proposition). The mental states in the former condition of without being united with Vibhāvas etc. are known by words only and if Rasa exists before the union, other characteristics (Lakṣaṇas) become futile. There would be innumerable varieties of Rasa also, there being innumerable stages in the development like slow, faster, fastest, medium etc. The comic sentiment will not be limited to six varieties only. In the ten stages of love there would be innumerability. It cannot be held that Sthāyin developed becomes Rasa, because grief is at first intense and then diminishes with the passage of time, in that case Karuṇa will have to be rejected. Similarly, anger of Raudra, Utsāha (belonging to Vīra) and Rati (of Śṛṅgāra) etc. weaken at the change in the cause of Amarṣa, patience and devotion. Thus the opposite of development is seen.

Śrī Śaṅkuka's own view runs thus in *Abhinavabhāratī*. The Sthāyibhāva, which is inferred to exist in the actor, by means of causes termed Vibhāvas, effects called Anubhāvas, and concomitants termed Vyabhicārins, which are though unreal because of being acquired through effort and training, but are not thought so; is an imitation of the Sthāyin (i. e. permanent mental stage) of belonging to the main hero Rāma etc. This being the imitation is called by another name, 'Rasa'. Thus, his view is regarded as the Naiyāyika view. He propounded the theory of imitation and inference.

His theory is thus further elaborated. The Vibhāvas (serving as the cause in the experience of Rasa) can be presented through poetic description, the Anubhāvas through training and practice (of the actor) and the Vyabhicārins by one's own unreal past experiences. But the Sthāyin cannot be presented by any of these means, not even by poetic description. 'Abhinayanam' or acting is the power of making an object cognised, and this is different from the mere words, the Abhidhā śakti. Śrī Śaṅkuka noting the omission of Sthāyi in the Sūtra of Bharata states that this is the reason why Sthāyin is not mentioned in the Sūtra, though it would have been in a different case. It is cognised by the presentation of the actor on the stage. Therefore, it is right to say that the basic emotion like that of love imitated is Śṛṅgāra and as Rasa is experienced because of this imitation.

In the case of inference of Rasa from imitative presentation



on the stage, the form of judgement is 'that happy Rāma is this' (the actor). This recognition is a qualified perception. This recognition or consciousness is not of certainty nor erroneous, nor dubious nor a cognition of similarity but the aesthetic recognition is an unanalysed flood of cognitions of the opposing nature. It is a unique experience. Consciousness of the imitated arises from an imitative dramatic presentation, exactly as does that of a horse from a pictorial or plastic presentation of it.

But the view of Śaṅkuka was also faulty and open to objection. It was not universally accepted. As presented in *Abhinavabhāratī* if Śaṅkuka stated that the *Rasa* is in the form of imitation, then, is it from the point of spectator's cognition or actor's or from that of the analyst's analysing *Vastu* and *Vṛtta* (i. e. dramatic presentation).

Following the statement of Bharata, it is wrong. Whatever is directly perceived only that can be imitated. It is worth thinking what is there in the actor which can be said to be the imitation of basic mental state. Obviously his body, dress, *Anubhāvas* etc. cannot be accepted as the imitation of the basic mental state. Moreover, the basic mental state of love belonging to Rāma has not been seen by anyone, so it becomes wrong to say that the actor imitates Rāma. If it is said that the mental state of the actor himself is called 'Śṛṅgāra' being the imitation of Rati and it is felt through causes like beautiful woman effects like throwing glances etc.. then it will be a real basic mental state and not the imitation.

The question arises, whether the *Vibhāvas* etc. unreal in the actor, are accepted as such or not by the spectator. If they are taken as unreal how would they help in the cognition of love. The spectators neither have the perception of similarity nor their perception is devoid of emotion. Therefore, considering the cognition of the spectator, it is wrong to say that imitation of the basic mental state is *Rasa*.

From the actor's point of view it is also wrong, because the actor does not recognise that he imitates the mental state of Rāma. Without being available, the nature of an historic person cannot be imitated. Nor it is the imitation according to impassioned analyst of *Vastu* and *Vṛtta* (i.e. dramatic presentation). Śaṅkuka's contention also goes against the *Sūtra* of Bharata. Bharata has nowhere stated that the imitation of the *Sthāyin* is *Rasa*. Therefore, it cannot be stated that imitation of *bhāva* is *Rasa*.



A third<sup>7</sup> view about the Realisation of Rasa has been also presented in *Abhinavabhārati*, in brief. This view belongs to the followers of Sāṅkhya philosophy. According to it, the material constituting Vibhāva etc. and having the power of creating pleasure or pain is external, Rasa consists of pleasure and pain by nature. In that material Vibhāvas occupy the place of basis. Anubhāva and Vyabhicārins serve as Saṃskāra (reformants) and Sthāyins are inner states of pleasure and pain caused by that material. Exponents of this theory went against Bharata in accepting sthāyins as Rasa itself, while Bharata stated that Sthāyin will reach the culmination of Rasa.

Now Abhinavagupta has also presented the view of Bhaṭṭa Nāyaka.<sup>8</sup> Bhaṭṭa Nāyaka criticized the former views about the realisation of Rasa. He denied both the Utpatti (Production of sentiment) and Anumiti (inference) of the sentiment. As presented in *Abhinavabhārati*, according to Bhaṭṭa Nāyaka there is neither the perception or apprehension of the sentiment, nor its revelation through suggestion (*Abhivyakti*). Leaving the perception or apprehension or revelation of sentiment pertaining to other than the spectator aside, as it is futile not being concerned with the spectator, he views it from the spectator's point of view. He rejects the theory that the dramatic presentation gives rise to emotive experience in the spectator as related to his individuality, because in that case sorrow will arouse an unpleasant experience, but that perception is not right. The Historic characters such as *Sītā* etc. cannot be the Vibhāvas of his personal experience. The personal emotion cannot be said to be due to recollection of the object of his own love, because in that case in gods etc., there will not be capability of universalisation, and the acts like crossing the sea etc., being uncommon will not be able to awaken conceptions of acts of our own. Therefore, the sentiment cannot be apprehended by the spectator himself.

He also rejects the theory that the cognition of emotion as presented is due to the inference or verbal presentation, because there will not be that type of aesthetic experience as it is from the direct. On the contrary, it will give rise to the feelings of envy, shame, hatred etc., as such sights do in actual world, and in the absence of concentration there would not be any aesthetic experience. Thus rejecting the apprehension of sentiment, he equally rejects the production of sentiment because the same defects



are present therein. Nor he accepts it as the revelation of something existing potentially, because if this were so, there will be diverse degrees of sentiment depending on their Vibhāva etc., and thus contradicting the sentiment as one.

Bhaṭṭa Nāyaka's own view is thus presented in *Abhinavabhārati*. In the drama the fourfold representation makes the Vibhāvas etc., universalised and realised. And this is done by a phenomenon, called the Bhāvakatva which is different from the Abhidhā. In Rasa due to its power of uniqueness, Rajas (the quality of response and desire) and Tamas (the quality of ignorance) are relegated due to the prominence of Sattva which is denoted by Druti (melting), Vistāra (unfoldment) and Vikāsa (expansion). This Rasa, blissful in its state of rest of the self which is very akin to the realisation of Brahman, is enjoyed through 'Bhoga'.

The view of Bhaṭṭa Nāyaka has been criticized in the *Abhinavabhārati*.<sup>9</sup> Bhaṭṭa Nāyaka rejected the perception or apprehension of sentiment and propounded the Bhoga of sentiment. The objection is, what type of Bhoga exists in the world besides perception etc. If the reply is Rasanā, i.e. enjoyability, then that is also perception (Pratipatti). In not accepting either the production or suggestion the Rasa will be eternal or non-existent, the third state cannot be there. Moreover, the thing, not cognised is not admitted in practice. If it is defended that the Rasa is not apprehended like the external objects, and actually the perception is the enjoyment of the Rasa and that is in the form of Rati etc. then that may be. Nevertheless it is not that much only (i.e. not the only defect). In as much as there are sentiments of the same number would be the perceptions taking the form by nature of enjoyment. There may be imagined the innumerability of actions depending upon the difference of qualities becoming main and subsidiary, so it cannot be restricted to three actions only i.e. Abhidhā, Bhāvakatva and Bhojakatva. In the statement 'Rasas are realised through Kāvya', if by 'Bhāvanam' is meant the aesthetic experience caused by Vibhāvas etc. becoming cognizable, relishable in nature, then it can be accepted.

Thus, all the previous theories have been rejected by Abhinavagupta. The question then arises : what is the aesthetic experience or Rasa? Before going into the details of explanation of Abhinavagupta, it will not be out of place to look at the contribution made by Bhaṭṭa Nāyaka. He first recognised the



universalization of the aesthetic subject and object. He stressed the relishability of Rasa and established the uniqueness of aesthetic experience, making it distinct from all other worldly experiences. He first propounded that in the enjoyment of Rasa, the spectator becomes de-individualised, and that it was the state of repose in bliss due to prominence of Sattva. He rejected the theories that Rasa could be perceived either in oneself or in the actor as something external.

Abhinavagupta<sup>10</sup> states that to know the real meaning of Rasa the previous theories have not been criticized or rejected but they have been only improved upon, because in finding fault with a thing already proved and self-evident, the fault-finder will be to blame. Now let us consider his own view.

Explaining Bharata and presenting the enjoyment of Rasa, Abhinavagupta<sup>11</sup> has given a detailed analysis of Rasa and its experience explaining it most psychologically and rationally and also blending his philosophy in that analysis.

In the beginning of the chapter (vi) Abhinavagupta explains Nāṭyam because Bharata has discussed Rasas in respect to Nāṭyam. According to him (Abhinava) Nāṭyam is the sense (Artha) revealed from the dramas, and some particular kind of poetry. This 'Artha' appears as directly perceived by the means of acting of the actor, and is experienced because of the fixed concentration of the mind. Though that Artha (Nāṭyam) is in the form of innumerable Vibhāvas even then because of the fact that all inanimates (Vibhāvas etc.) end in the consciousness, and that consciousness or (Saṃvidi) knowledge ends in the Bhoktā (human being) and all bhoktās belong to the principal bhoktā (experiences), that artha is the permanent mental state in nature belonging to the main experiencer called Hero.

That one mental state, having the worldly songs, music etc., and ten Lāsyāṅgas and having Guṇa, Alaṅkāra, music, instrumental music etc., is thus beautified. And that state, due to the greatness of poetry and practice by the actors is improved upon. Devoid of the distinction of belonging to oneself and the other because of universalisation and making the spectators one with itself and due to rapport, it becomes unique from the other Pramāṇas like Anumāna, Āgama. Also unique from the experience of yogi and from indifferent Pramātā and Prameya, it is luminous, and due to lack of limited self-luminosity, is incapable of causing other mental states



like the love and grief caused by worldly women. That one mental state because of being experienced by the Vyāpāra called Rasanā which is characterised by the repose consisting of self-consciousness, and is without obstacles is called Rasa.

Abhinavagupta accepts Nāṭyam as meaning Rasa, experience of which may be called the 'Phala' (result) of Nāṭya. Therefore, he says, it was stated by Bharata that nothing proceeds without Rasa. Abhinava accepts that there is only one main Rasa or Mahārasa in which other Rasas appear as its shades.

In Abhinava's view the consciousness of the aesthete (Adhikari) is greater than conveyed by the words of poetry. The percipient, here, (in the aesthetic experience) possesses the power of Visualisation, aesthetic susceptibility and pure intellect. Supporting his statement with an example from the Śākuntalam, Act I, depicting the fear of the deer he maintains that in the process, of Rasa, experience following the cognition of the meaning of the verse the apprehension, which consists of inner visualisation dawns, inhibiting the elements of time and place and so forth of the verse. In that consciousness the object deer etc., loses its individuality and the cause of terror being without any objective reality, this state is reduced to terror without the barrier of time and place. This terror, appearing in the consciousness of the spectator, who is free from all elements of individuality, and free from all barriers of apprehension, affecting his heart so as to seem penetrating it and being visualised so as to seem to be dancing as it were before the eyes, is the suggested meaning, technically called Bhayānaka Rasa. In that kind of Bhaya, self is neither very much subdued nor very much conspicuous. Similar is the case with other sentiments. This universalization is not limited to one particular being but is all embracing. The actors etc., support in visualising (terror and trembling) or in bringing universalisation of object and subject. The universalisation or the process of commonness becomes strengthened in which the aesthetic objects and subjects, inhibiting one another become free from the temporal and spatial limitations. Therefore, the one-centred social consciousness of all the spectators into one single focus, very much strengthens the aesthetic experience, because mental communication is there of the innate emotion (Vāsanā) of all the hearts having those innate emotions. That consciousness is free from all limitations and barriers. And that is Camatkāra



and the change like trembling horripilation etc., caused by that is also *Camatkāra*. Not being disturbed by discontent, that is called *Bhogāveśa* or full enjoyment. *Camatkāra* is an activity of the subject which has not merged into the 'spanda' and is essentially a wonderful enjoyment. This *Camatkāra* consists in the action of the experiencer on attaining to an enjoyable experience. Its technical implication *Camatkāra* is nothing but perfect self-consciousness and this, luminous in nature, is mental awareness (*Adhyavasāya*) or revived state. This conscious state (in which only the innate *Vāsanā* like *Rati* is felt) free from individuality and other distinguishing elements, becoming relishable is neither the experience of ordinary life, nor is illusive nor something supernatural nor worldly like. So 'bhāva', which figures in the consciousness of the spectator free from all impediments is *Rasa*.

In that *Rasa*-process *Vibh va* etc., cause the impediments to disappear. The obstacles or impediments in the aesthetic consciousness are: inability to get at the meaning impossibility, subjective and objective limitations of time and space, influence of personal joys and sorrows, lack of sufficient stimulus, lack of clarity, subordination and dubiousness of presentation. The first arises from the idea of the impossibility of the presented. To get over this, two things are necessary: (i) rapport of the heart, and the susceptibility (*Sahṛdayatva*) on the subjective side, (ii) the presentation of a well known event in the case of social drama and in that of the transcendental, the name of a person whose historic reality has taken deep root in the hearts of those who are seeing the presentation, because of persistence of the tradition.

The dramatic technique (followed in the presentation of the introductory scene that introduces the actor and conceals his identity with suitable dress etc. also fits in with the historic personality) together with music etc., described by *Muni Bharata* is the means of universalizing the presentation etc.

The influence, of personal joys and sorrows is overcome by the process of universalisation and music. By the influence of music and beautified stage etc. even the spectator who is not sympathetic is made susceptible. The other two impediments, lack of clarity and insufficient stimulus are overcome by the acting which has the stimulating effect as that of being directly present, which



is different from the inferential signs or linguistic symbols. Mind or consciousness does not get rest in the subordinate state, it naturally runs towards the principal to get that satisfaction full of repose. For this reason, the inanimate Vibhāvas and Anubhāvas and the transitory states, which are though psychological states, yet are made subordinate as they need others and are thus dependant. Only the permanent mental state (Sthāyin) is made the basis of enjoyment and contemplation (Carvaṇā Pātram). Among them only some feelings are dominant which are related to human object of life. For example love (Rati), anger (Krodha), energy (Utsāha) and peace (Nirveda) caused by knowledge are dominant, though there is subordination among them also, yet in their respective forms of Rūpaka, they become prominent.

Abhinavagupta accepts all the Rasas as blissful, because self consciousness is luminous, and the light of the Absolute—the consciousness of the self is perfect Bliss or Ānanda. In consciousness of the pathos focused, the mind gets restful satisfaction as that restful state is free from impediments.

Abhinava attributes permanence to these states only, because with his birth, the human being is encircled by these feelings only. Abhinava accepts these innate tendencies present in every human being.

Then Abhinava notices the difference between the Sthāyibhāva and the Vyabhicāribhāva as both are psychological states. The transitory states, i.e. the mental states like glāni etc. in the absence of proper stimulus (Vibhāvas) are not recognised, they arise because of Vibhāva and decline when the cause is destroyed and do not leave their residual traces in the individual concerned. On the other hand the permanent states like Utsāha (energy) etc., after performing their needful even when relegated to subconscious and becoming destroyed like, leave their residual traces. The Vyabhicārin are intertwined in the permanent mental state and thus rising and falling, attain variation. Not interposing their residual trace in that permanent state and taking on the benefits accrued by that state, beautify themselves and the permanent mental state. They give the permanent mental state, an opportunity to shine in between, yet appear to be making it varied with the transitory states coming before and after it. Because of all persons being possessed of innate tendencies, the permanent mental states do not become inexistent in the absence



of Vibhāvas, while Vyabhicāriṅs cannot exist in the absence of their Vibhāvas.

Among the constituents of Rasa Anubhāvas, Vibhāva and Vyabhicāriṅs are not fixed to particular Sthāyins (permanent mental state) because tears etc., may arise from happiness, disease of the eyes etc., and lion etc. may cause anger or fear; anxiety, tiredness etc. may accompany enthusiasm, fear etc. To obviate the dubiousness, their Samyoga (configuration) is spoken of and so in Rasa the Vibhāva, Anubhāva and transitory states are presented together.

Abhinavagupta holds Rasa to be unique from the Sthāyin and this Rasa is taken to the transcendental level consisting of identification free from all impediments. It is not something existent but present at the time of relishing. It is presented in the mind of the spectator through the medium of determinants, consequents etc. which have gained proper combination or relation or concentration in the mind of the spectator. They are termed Vibhāva etc. because they have crossed the worldly level of cause etc. and so have become transcendental. The percipients of Rasa are those who are clever in inference of the permanent mental state of themselves and others, by means of cause, effect and concomitants in the world. Abhinava refutes the view of Śrīśaṅkuka etc. who held that permanent mental state, inferred from Vibhāva etc. is called Rasa because being relished. Cognition of permanent mental state is only inferred but not Rasa and for this reason Bharata has not mentioned Sthāyin in his Sūtra. Only keeping in view the propriety, it is said that Sthāyin has become Rasa (Sthāyi Rasībhūta).

Abhinava maintains the relish of Rasa or aesthetic experience to be transcendental, consisting of Camatkāra in itself and unique from the rememberence, inference, and worldly consciousness. He does not regard Vibhāva etc. as the causes of production of Rasa, because even in the absence of their knowledge, the Rasa will be possible. Nor they are the causes of imparting knowledge that they may be regarded as proofs because Rasa does not exist before as something concrete already present. This use of Vibhāva etc. that are useful for the Carvaṇā of Rasa is transcendental which cannot be properly explained in worldly language. He next tries to explain what is meant by Niṣpatti in the Sūtra of Bharata. Abhinavagupta holds that Niṣpatti is spoken of the Rasanā (relish)



which is the object of it, and if by the production of the aesthetic object (relish of the Rasa) the Nispatti of Rasa which depends upon the relish only is spoken of, then there is no fault. Thus the Rasanā (relish including contemplation) is neither the act of Pramāṇas nor that of Kāraṅgas; neither it is unreal being proved by the self-consciousness. It consists of consciousness or it is cognitive but different from other cognitions. Therefore, the meaning of Sūtra will be; as Rasanā (relish) is achieved because of the union of Vibhāva etc., so comparable to that kind of Rasanā is the transcendental 'Artha' i.e. 'Rasa'.

To sum up the aforesaid ideas of Abhinava, the consciousness (Buddhi) of the actor is enveloped by external looks and paraphernalia. In him the aesthete's consciousness of the historic person is not satisfied because of the residual traces of previous deep-rooted perception. For that, limits of time and place are overcome; the external physical changes like horripilation etc. lead to Rati by the freedom from time and place. In that perception one's self becomes involved because of being inhabited with Vāsanā. Hence the perception of Rati is not through detachment, nor due to definite cause, nor due to limited object belonging to another; therefore, the feelings like grief, jealousy, anger etc. do not arise. Universalised perception of Rati, visualised through one's own consciousness is Śṛṅgāra. Universalisation comes through Vibhāva etc. Therefore, the cognition is this much 'Rāma', not 'this is Rāma' or someone else. Dramatic presentation makes the unimaginative persons imaginative by presenting and visualising clearly the poet's imagination.

Till now Abhinava has explained the Rasa-Sūtra from his own stand-point. Now he comes to the instance given by Bharata. We have already stated Bharata's instance before, and in that instance Bharata stated that the durable mental states though combined with many states become Rasa.

Abhinava<sup>12</sup> takes 'Śāḍava' to denote a Rasa (relish), unique from the famous six tastes known as sweet, sour etc., either individually or unitedly. Therefore, as many objects are made relishable having that unique 'Śāḍava' Rasa, in the same manner, durable psychological states, in comparison to wordly transitory feelings, by means of many kinds of Vibhāvas, become visualized-like and achieve to the state of enjoyment which consists solely of relish,



In the instance, in the worldly Rasa 'Śāḍava', water is mainly expressive of Rasa and so taking it to be Vyañjanā, it may be taken as Vibhāva and the spices are like Anubhāvas, articles such as 'guda' etc. are like transitory states. Here the Rasa 'Śāḍava' should be regarded as produced by Vibhāva etc. and the 'Anna' should not be imagined. Deviating from Bharata Abhinavagupta maintains that as in the sūtra the mention of Sthāyin has been omitted and only the Vibhāva, Anubhāva and Vyabhicārins have been mentioned, similarly in the instance, it is proper to take those three only.

In the process of enjoyment of Rasa, 'Yathā, Tathā' have been used by Bharata to show the similarity of enjoyment. The similarity of aesthetic object, aesthete and of result (phala) i.e. of aesthetic experience is shown.

As there is relishability in the object i.e. in the well-cooked food, similarly there is relishability in the Rasa called by Sthāyin. This capacity of enjoying is found in the aesthete who is concentrated in mind, similar is the case with the spectator of drama who is concentrated in mind and who has become one with that. The knowledge of Dharma etc. which mainly consists of pleasure, can be resembled as the phala of enjoyment. Therefore, the enjoyment of Rasa is established by the similarity of object, subject and phala.

Abhinava refutes those who take 'di' in the compound 'Harṣādīn' to include grief and the like. In his view, Nāṭyam has only one effect (phala) and that is joy, not sorrow.

Abhinava maintains that 'Āsvādāna' is not just the enjoyment, the act of tongue, but in the enjoyment mental involvement or enjoyment is more important and mental enjoyment in the Aesthetic experience is undisturbed, because of the removal of all limitations, objective or subjective.

In his opinion, seat of Rasa is not in the actor. The question then arises as to where is it? He states that it has already been indicated that Rasa is not restricted by the differences of place, time and aesthete (Pramāṭṛ), what is the importance of actor then? The Actor serves as the means of relish (Āsvādāna), therefore, he is termed Pātra, a receptacle.

Abhinava affirms his own view as stated before that perception (saṃvedanam)—sum of Ānanda (bliss)—is enjoyed. There is no place for sorrow; only in beautifying that one consciousness of



bliss, there is the employment of Vāsanā like rati, grief etc., and to arouse that representation and anubhāva etc. are employed.

Bharata mentioned the three questions about the relation of psychological states and the sentiments. He accepted that the sentiments come out of the psychological states, not the psychological states from the sentiments. Abhinavagupta<sup>13</sup> agrees with Bharata, showing the falsehood of arguments of Bhaṭṭa Lollaṭa and Śaṅkuka etc. He also maintains that Rasa arises from bhāvas, being realised from the combination of Vibhāva etc. It becomes established that in the representation making aesthetic experience visualised and being helpful in that, the states are termed as Vibhāva etc. and therefore, their mutual dependance is not a fault. Through psychological states, Rasa is experienced and by the Rasa its means of realisation are termed as Vibhāva etc. To remove the doubt, namely, if the psychological states cause Rasa why are not they discussed before and why is it 'said no meaning proceeds without Rasa'? Abhinava explains that as seed is the basis of tree, similarly, are the sentiments, because the knowledge comes by its perception which is pleasing. The action of the actor is based on the universalised perception of the poet, and that universalised perception of the poet is actually the Rasa. In the spectator, affected by that consciousness, knowledge of Vibhāva etc. dawns afterwards on him in the drama and poetry and in his intellect. The poet is like the spectator, and from that seed (the sentiment of the poet) Kāvya arises like the tree and the actions are representations of the actor etc. are like the flowers. Enjoyment of Rasa by the spectator is like the phala (fruit). Thus all the three relations have been accepted somehow or other. After viewing the view of Abhinavagupta, let us examine the views of Dhanañjaya and Dhanika also.

Bharata distinguished between Rasa (sentiment) and the Durable mental state (Sthāyin). He discussed eight Rasas and eight Durable mental states separately in his N.Ś. He also omitted mention of Sthāyin in his Rasa-sūtra but in the instance following, he asserted that only Sthāyins attain the state of Rasa and in the discussion of psychological states, Bharata elaborated how these Durable mental states attain 'Rasatva' and in his view they occupy the position of kings or masters or the Guru.

According to Dhanañjaya<sup>14</sup> the Durable mental state, when



brought to the level of enjoyment by means of Vibhāva (determinants), Anubhāva (consequents), Sāttvikas, (the involuntary states) and Vyabhicārin (transitory states), is called Rasa.

Dhanika<sup>15</sup> agrees with Abhinava in regarding permanent mental state to be present in the spectator or the hearer and he says that it is transformed into Rasa when it is brought to the visualisation of relish, i.e. when it is brought to the consciousness of perfect bliss. He also agrees with Abhinava in regarding Rasa to be consisting of perfect Bliss. But the difference is, while Abhinava does not regard Sthāyin as Rasa, but the realisation of the state produced by the combination of Vibhāva etc. removing all the barriers; according to Dhanañjaya and Dhanika the transformed state of Sthāyin, brought to the point of enjoyment through Vibhāva etc. may be called Rasa. Dhanika regards spectators as the aesthetes not the actor or the historic characters themselves. The drama or poetry is said to be full of sentiment because it becomes the means in awakening that type of blissful consciousness. In regarding audience as the percipients of Rasa, he agrees with Bharata. Dhanañjaya, next, defines the terms Vibhāva etc., through means of which the Sthāyin achieves the state of Rasa.

Dhanañjaya states that among these, a Vibhāva (determinant) is that which causes the development of the states by its being recognised. Vibhāvas (determinants) are of two kinds, being divided into Ālambana Vibhāva (fundamental determinants) and Uddīpana Vibhāva (Excitant determinants). In the basic sense of Vibhāva, Dhanañjaya does not differ from Bharata, because he also has taken it to mean—as the cause of knowledge or perception. But Bharata has nowhere classified Vibhāva as Ālambana or Uddīpana. The tradition must have started later on. Though Abhinavagupta did not classify Vibhāvas like Dhanañjaya, yet he accepted innumerable Vibhāvas. We may put this classification of Vibhāva in this way also: Vibhāvas are the stimuli that activate an emotion. These stimuli are of two kinds—human and environmental. Ālambana Vibhāva (the basic stimulus) is the object which is responsible for activating the dormant emotion and Uddīpana Vibhāvas are so called because they help enhance the emotive effect of the focal point.

In the view of Dhanika 'Thus he', 'Thus she' thus described hyperbolically in poetry, known or recognised due to its special form, the Ālambana Vibhāvas (fundamental determinants) are the hero and the other characters of the drama. The Uddīpana Vibhāvas



(the excitant determinants) are the circumstances of time and place. The Vibhāvas do not require external sattva or physical presence (concrete existence). They become known by the words only used in the drama and are universalised in form becoming recognised (Vibhāvita) in accordance to their respective Rasas. Revolving in the heart of the aesthete as directly known are called as Ālam-bāna and Uddīpana Vibhāvas. So absence of presence (Vastuśūnyatā) cannot be accepted in them. Dhanika like Abhinava, regards Vibhāvas of the poetry to be universalised. But while Abhinavagupta has regarded Vibhāva as transcendental in poetry or drama, in Dhanika's view they so revolve in the mind of the spectator as if he is directly visualising them. Dhanañjaya defines Anubhāva that it is an external manifestation that serves to indicate a feeling.

Dhanika explains that Anubhāvas make the permanent states felt to the spectators, and throwing of glances etc. strengthen the Rasa, so they are called Anubhāvas. They suggest and indicate the effect wrought upon the characters after the emotions have been evoked. Anubhāvas communicate to the audience and spectators the emotion being experienced by the characters. He further states that the external manifestation of the feeling indicates it; thus Anubhāva has been defined in view to worldly sentiment, in poetry and drama they serve as cause or Kāraṇa because they strengthen the sentiment. Bharata, on the other hand, defined Anubhāva as that which makes the spectators feel or experience the effect by Abhinaya, by means of words, gestures and sattva. He also said that Artha, i. e. Rasa is made experienceable through three kinds of representation with all its branches. So Dhanañjaya and Dhanika cannot be said to be deviating from Bharata. Dhanañjaya and Dhanika also, like Bharata, do not give their separate characteristics as they may be known from the practical life, and in their view they serve as cause (hetu) and effect (Kārya) in the worldly sentiment but not so in the poetry or drama.

Dhanañjaya and Dhanika next define Bhāva (an emotion, feeling or psychological state). In the words of Dhanañjaya Bhāva (a state), which is brought about by emotional states such as pleasure and pain, is the realisation of such states. Dhanika's explanation of Dhanañjaya's definition which is not very clear is more in accordance with Bharata's discussion of Bhāva. Dhanika states that through the emotions in the form of pleasure or pain, described in the character (Anukārya), pervasion of the aesthete's



heart with that emotion is called Bhāva. In other words, the heart or mind of the person of taste becomes affected or pervaded with the very emotion of the hero or other historic person described so. To support his statement Dhanika quotes Bharata also. Dhanika's own explanation is given keeping the spectator in view. He states that the definitions of Bhāva given by Bharata as 'Rasān bhāvayan bhāvaḥ' and 'Kaverantargataṃ Bhāvaṃ bhāvayan bhāvaḥ', are to denote its causation in drama and poetry. Dhanika includes the Durable mental states and Transitory mental states in Bhāva.

In the view of Dhanañjaya, Sāttvika bhāvas (involuntary states) are separate, for although in the category of consequents, they are different; just because they arise from the Sattva which is to accord with the same state. Dhanika interprets that Sattva is the attunement of heart in a high degree to the feelings of sorrow or happiness belonging to others. He quotes Bharata and then says that this much is its Sattva that in sorrow tears come out and in happiness horripilation etc. is caused. Being caused by Bhāvas, tears etc. are also called Bhāvas and they are Anubhāvas because of being manifestations of feeling indicating it. Thus, Dhanañjaya and Dhanika agree with Bharata in the mention of eight Sāttvikas and the definition of Sāttvika.

Dhanañjaya defines 'Vyabhicāriṇaḥ' as those that especially accompany the permanent state in co-operation, emerging from it and again being submerged in it like the waves in the ocean. He does not deviate very much from Bharata. He just differs in the explanation of the prefix 'Vi'. Dhanañjaya and Dhanika also accept them as thirty three.

As stated earlier, the Durable mental state (Sthāyin) brought to the level of relish is called Rasa, so in the constituents of Rasa, it is very important.

Dhanañjaya deviates from Bharata in defining Sthāyibhāva. In his view Sthāyin (a permanent state), the source of delight, is one which is not interfered with by other psychological states whether consistent (with it) or inconsistent, but which brings the others into harmony with itself. Dhanañjaya gives its simile with Lavaṇākar, Dhanika illustrates it further. In his view contradiction may be of two kinds; Sahānavasth nam, i.e. two emotions cannot exist together and Bādhyabādhaka bhāva, i.e. one interferes with the other. Because of harmony both kinds of contradictions are not found there. Even if the contradiction



is there of the permanent state and the other states, they can exist together, because the existence of the consistent transitory states in the heart, enveloped with the dominant state of love, is evident to all the aesthetes because of their self perception; as it is evident to self-consciousness, similarly through the poetic means, put in the historic character because of the harmony with their heart, it becomes the cause in developing that type of blissful perception. The other contradiction is the interference by other states, but this contradiction is also not present, because the consistent transitory states of the permanent states are not against it and they are subservient. Whatever is against the principal cannot be subsidiary, and thus the contradiction of contradictory permanent states can be removed.

Like Bharata, Dhanañjaya also accepts only eight permanent states. Though according to him some accept Śama also but there is no development of it in drama.

Although Dhanañjaya has not done so, Dhanika<sup>16</sup> discusses the relation of these permanent states with the 'Kāvya'. First he has forwarded the view of Dhvanivādins and then given his own view. Followers of Dhvani school do not accept the 'Vācyavācaka bhāva', i.e., they do not accept that Rasa is to be spoken. They do not accept that Rasa is conveyed through literal power of the word because the sentiments or permanent states are not spoken by the words like, Rati, Śṛṅgāra etc. in the plays having that sentiment or state. Nor it is the relation of Lakṣya and Lakṣaka (connection of the indicator and indicated). Giving the arguments that if the cognition would have been through words, then the persons who are not aesthetes would also experience sentiment. Not accepting it as something imaginary, some invent the suggestive power of language, different from Abhidhā, Lakṣaṇā and Gauṇī. They maintain the sentiment everywhere to be 'Vyañgya', i.e. indicated or suggested. According to them, where suggestiveness is mainly perceived that is Dhvani, at other places suggestiveness is relegated to subdued position.

Dhanañjaya states that just as a verb, whether to be spoken or (merely) present in the mind, according to the matters under discussion, when combined with the nouns relating to it, (Kāraka) is the essence of a sentence, so a Durable psychological state (Sthāyin), when combined with the other states, is the essence of a play. Dhanika explains that as the verb is developed by



Kāraḥ, similarly, in plays or poetic works, somewhere denoted by words and somewhere because of the context or because of the relation with definite Vibhāva etc., revolving in the heart of the Bhāvaka (contemplator) as directly evident, the permanent state Rati etc. through the combination of its accordant Anubhāva, Vibhāva and Vyabhicārin, is recognised from those words, through the tradition of Saṃskāra; is brought to its highest culmination and is the essence of the play. In other words it is 'Vākyārthaḥ'. Here Dhanika agrees with Abhinava.

It should not be stated that Rati etc. which are not conveyed by words cannot be 'Vākyārthaḥ', because according to Dhanika the 'Tātparya' power of word pertains up to the end till the Kārya is accomplished, i e. up to the realisation of Rasa.

In his view, the aim or Kārya of the drama is to arouse the self-Bliss and this arousal of self-Bliss is caused by the permanent state accompanied with its Vibhāva etc., therefore, the 'Tātparya' power of Vākya, motivated by the sentiments with the help of Vibhāva etc. needed for its aim, is brought to its culmination and there (in the drama), Vibhāva etc. are like the meanings of Padas, and the permanent states Rati etc. associated with them are like the meaning of the sentence. The simple thing is that permanent mental state is the essence of the play. Dhanika accepts that Rasas are to be relished (Bhāvya), experienced and the drama or poetry is the medium (Bhāvaka) that makes it relishable; poetry or drama (Kāvya) makes Rasas, already present in the form of material cause, to be experienced in the aesthetes by means of the particular Vibhāva etc. If doubt is raised how the Sthāyin etc. can be known from the phrases not related with it? For that Dhanika answers that as in the practical life Rati etc. is seen in the youths having that type of actions, similarly, in the drama (Kāvya) it being so described the cognition of Rati etc. is Lākṣaṇika through the words denoting those actions.

Here, Dhanika does not differ much from Abhinavagupta, because the latter has also regarded that Rati etc. are cognised through inference by the experts on the basis of worldly love. But the basic difference between the two is that Abhinavagupta accepted Sthāyins Rati etc. as the residual traces present in the form of Vāsanā, and accepted Rasa as the perfect Bliss, realised through Vibhāva etc. and quite different from Sthāyins which are already present before. But Rasa is not present before,



it is the act of relishing. On the other hand, Dhanañjaya and Dhanika do not differentiate between Rasas and Sthāyins, though they also accept Rasa to be self-bliss, not denoted by words but realised through Vibhāva etc. Now Dhanañjaya<sup>17</sup> gives his own view regarding the seat of Rasa. Dhanañjaya asserts that the very dominant emotion or permanent mental state becomes sentiment (Rasa) because it is enjoyed by the spectator of taste (Rasika) and because he is actually at present in existence. It becomes sentiment from the spectator's own capacity for being pleased and his attitude. It is not located in the hero or the character to be imitated, for he belongs to the past nor does it appertain to the poem or work, for that is not the object of the poem, as its function is to set out the determinants etc., through which the dominant emotion is brought out and to generate the sentiment. Nor is sentiment the apprehension of emotions, since in that case the spectators would feel not sentiment but an emotion varying in different individuals according to their nature like shame, envy, desire or aversion as they do in the real life seeing a pair in union.

Dhanika<sup>18</sup> supporting the statement of Dhanañjaya further adds that although some may query that though not present but historic characters appear as present. In his own view, it is desired that Rāma etc. in the form of Vibhāvas appear so. Moreover, poets do not write their works to produce Rasa in Rāma etc., they write, rather, to please persons of taste and that is perceivable by all the aesthetes due to their own capacity. Dhanañjaya and Dhanika next discuss as what is the Vibhāva of sentiments of the spectators, and how Sitā etc. are consistent as Vibhāvas.

Dhanañjaya<sup>19</sup> states that Rāma etc., the characters, are the exhibitors of the states (Avasthās) known as self-controlled and exalted etc. and they arouse permanent states like Rati etc. which are present in the spectator and these are enjoyed by the persons of taste. Dhanika<sup>20</sup> like Abhinavagupta says that the poets do not describe these states like the Yogis or as is done in history etc. They illustrate those stages, which they saw in their benefactor, in their universalised form, common to all which they have visualised in their minds. Sitā etc. casting their individual characteristics aside, become the causes (Vibhāvas) of Rasa in their universalised form.

As the children playing with clay-elephants and other toys taking them as real experience their own energy as pleasant, the



deeds of Arjuna etc. arouse a like feeling in the spectators' minds, i.e., their own imaginative effort or joy is what causes pleasure to the audience through the enactment of the parts of Arjuna and other characters. In the view of Dhanika, in the Rasa enjoyed by the spectator from a play, the use of Vibhāva etc. like the woman etc. is not akin to the worldly sentiment of Śṛṅgāra etc. Like Abhinava he also maintains the uniqueness of Nāṭya-Rasa from the worldly Rasas. Contrary to Abhinavagupta in the view of Dhanañjaya and Dhanika, enjoyment on the part of an actor in the status of a spectator through his realizing the meaning of the work he is presenting, is not precluded.

As presented in Abhinavabhāratī, Bhaṭṭa Nāyaka accepted the three stages of mind—Druti (melting), Vikāsa (unfolding) and Vistāra (expansion). Dhanañjaya and Dhanika accept four stages, including Kṣobha (agitation) also.

In Dhanañjaya's view 'Svāda' of the aesthetic enjoyment is a manifestation of that joy which is innate as the true nature of the self. Dhanika makes it more lucid that in the manifestation of joy which is innate in oneself, which comes into being as the result of the pervasion of the mind of the spectator with the dominant emotion and the determinants etc. in combination, the distinction of individuality and objectivity is annihilated, and though that experience is being universalised because of being caused by fixed Vibhāva etc., yet there are four kinds of stages of the heart. Thus, we do not find much difference in the views of Dhanika and Abhinavagupta about the Realisation of Rasa (sentiment) or the aesthetic experience. We have seen that Abhinavagupta also accepts Sthāyin as the object of relish. Both Dhanika and Abhinavagupta accept the perfect Bliss of one's own self as the Realisation of Rasa (of Rasāsvāda). Both acknowledge the utility of Vibhāva etc. in bringing out this Rasa realisation in the spectator. Both agree that only an aesthete can relish Rasa. Both have accepted the process of universalisation propounded by Bhaṭṭa Nāyaka. The only important difference is that while Dhanañjaya and Dhanika take Rasa as the Sthāyin (permanent state) transformed into consciousness of Bliss through combination of Vibhāva, Anubhāva etc., Abhinavagupta accepts Rasa as unique from Sthāyin and not present before while the permanent states already exist in all aesthetes in their Vāsanā form. Abhinavagupta gives a more philosophical touch to the state of experiencing Rasa.



Thus, from all the foregoing discussion we may conclude that according to Bharata, Abhinavagupta, Dhanañjaya and Dhanika it becomes evident that sentiments or, rather Rasa, is enjoyed by the spectators who are cultured and aesthetes. Durable psychological states or Sthāyins are transformed into Rasa and they are called Rasa when they are brought to the level of enjoyment in combination with their Vibhāvas, Anubhāvas and Vyabhicārins. Rasa is not something created from concrete objects, but it is the Bliss of one's own consciousness. In the enjoyment of Rasa both the subject (i.e. person of taste) and object (i.e. Vibhāva etc.) are de-individualised, and in their universalised form limitations of time and place disappear. In the process of Rasa-realisation, the spectator identifies himself with the character of the drama and passes through the same situations and trials in his contemplation and imagination as the hero passes through. The aesthetic experience achieved from 'Kāvyaṃ' (drama and poetry) is unique from all other evidences and experiences whether worldly or the mystical. Aesthetic experience or enjoyment of Rasa is a single, ineffable, transcendental joy of the self. It becomes Rasa when the combination of Vibhāvas, Anubhāvas and Vyabhicārins take place. To a simple statement of Bharata theoreticians gave different interpretations colouring it with their own philosophies. Bharata considered Rasa from the spectator's point of view and also from the dramatist's or the actor's point of view. Actor helps in visualising the Rasa and Vibhāvas etc., Vibhāva and Anubhāva etc. are the means in the arousal of sentiment. Vibhāva has been translated as determinant, emotive situation, stimulus; Anubhāva as mimetic changes, consequents; Vyabhicārins as the transitory states or emotions and Sthāyins as the durable psychological state, permanent mental state, basic emotion, basic feeling etc. Rasa is the essence of any play and it is the pleasure that we get either from reading or hearing it or seeing it enacted. The realisation of Rasa is a complicated psychological process in which the whole Self of the audience is involved. The constituents of Rasa-configuration are—Vibhāvas, Anubhāvas and Vyabhicārins. The Vyabhicārins are transient, they rise and fall in relation to Sthāyīn. The Sthāyīn is compared to a thread in the garland and the Vyabhicārins as the flowers or varied precious stones tied in that thread. Rasa is existent as it is experienced by all the aesthetes. It is a contemplative creative experience and not a running amuck of



emotion. But it cannot be compared to the joy of 'Para-Brahman' as mentioned in Vedānta, because in the joy felt in the contemplation of Brahman no emotion remains, earthly barriers break. While in the experience of Rasa emotions remain in their residual form and so the enjoyment of different sentiments becomes possible. Of course the feeling in the Realisation of Rasa is one that of joy and Bliss.

## PART II

### RASA (SENTIMENT)

In the previous chapter, the theory of Rasa has been discussed mainly taking its culmination, now, we propose to discuss the number of Rasas.

On the basis of eight Durable mental states, Bharata, in the very beginning of his Rasa chapter mentions only eight Nāṭya-Rasas, sanctifying them with the authority of Brahmā.

Bharata<sup>21</sup> states that the eight Rasas (sentiments) recognised in drama are: Śṛṅgāra (Erotic), Hāsya (comic), Karuṇa (Pathetic), Raudra (Furious), Vīra (Heroic), Bhayānaka (Terrible), Bībhatsa (Odious) and Adbhuta (Marvellous)

It becomes evident here, that Bharata talks of Rasa in relation to drama, and in the drama he accepts only eight Rasas.

These Rasas, eight in number, prevailed<sup>22</sup> upto the time of Bhāma and Daṇḍin. Kālidāsa<sup>23</sup> also accepted only eight Rasas as becomes clear from his verse in the Vikramorvaśiyam. Later, upto the time of Abhinavagupta, Śānta Rasa has gained ground and so he defends it in his Abhinavabhāratī which we will see later in our discussion. The number of Rasas was not restricted to eight only. The traditional view of eight Rasas was challenged and questioned and dramaturgists differed in their views about the number of Rasas. The conception about the number of Rasas



underwent a change, because Bharata's view about the number of Rasas was traditional and based on the predominance of the Durable psychological states which were accompanied by many transitory states. As psychological state (Bhāva) was generalised, the critics thought that any mental state could be nourished into a Rasa (sentiment) when accompanied with its proper accessories. Therefore, the innumerability of Rasas was accepted. But whatever view was held, eight Rasas enumerated by Bharata were accepted unquestioningly by all. Most of the later writers accepted Śānta Rasa in one respect or another.

Abhinavagupta<sup>24</sup> was a philosopher and a psychologist. He favoured oneness of Rasa. He also accepted Rasa as the consciousness of perfect Bliss and in his view Love, Grief etc. act in beautifying it.

Dhanañjaya<sup>25</sup> accepted eight Rasas in drama fixing their number to be eight because of the fourfold tendency of the heart of the spectator, namely-Vikāsa (unfolding), Vistāra (expansion), Kṣobha (agitation) and Vikṣepa (movement to and fro of the mind) in the enjoyment of sentiment.

Now let us view the problem about the number of Rasas. Bharata<sup>26</sup> accepts four primary Rasas and the other four dependant upon them. In his view among these eight sentiments, the original sentiments are four which are the sources of other sentiments, i.e., there are four primary Rasas which become causes in the production of other Rasas. These four primary Rasas are Śṛṅgāra, Raudra, Vīra and Bībhatsa. Bharata appears to be right in his conception of four original Rasas, because these four Rasas are based on the most dominant mental states of human nature. Generally, all human beings are possessed of Love (Kāma), Anger (Krodha), Energy (Utsāha) and Detachment (Nirveda). In the scriptures, the man is advised to overcome his tendencies of Kāma, Krodha and Moha. The emotions of love and anger give rise to other emotions. Moreover, although Bharata is concerned with the spectator, yet he views Rasa objectively as depicted in the drama. No incongruity appears in his statements with his previous statement where he has narrated that cultured spectators enjoy permanent mental states expressed through the representation of many emotions through words, gestures and Sattva and they get pleasure etc. The pada 'Harṣādīn' may be taken to mean pleasure, grief, anger etc., though Abhinava<sup>27</sup> has refuted this. Bharata<sup>28</sup> further mentions that Hāsya



(the comic) arises from Śṛṅgāra, Karuṇa (the pathetic) from Raudra (the furious). Adbhuta (the Marvellous) from Vīra (the Heroic) and Bhayānaka (the Terrible) from Bibhatsa (the Odious).

A mimicry (Anukṛti) of the Erotic is called the comic, and the object (Karma) of the Furious should be known as the Pathetic, the object (Karma) of the Heroic is called Adbhuta and the sight (Darśana) of the Odious should be known as Terrible. In other words it may be said that imitation of Śṛṅgāra (Love) causes laughter or may give rise to Hāsyā, the performance of Raudra would give rise to Karuṇa in the adverse side, the performance of the Vīra would automatically cause wonder and seeing of the odious, would arouse the feeling of fear.

The real problem comes about the view of Abhinavagupta.<sup>29</sup> As we have stated before, Abhinavagupta accepts all Rasas to be pleasant and the feeling in all sentiments is that of perfect joy. How can then the four original states give rise to other states? From the spectator's point of view, it cannot be held that Raudra will give rise to Karuṇa in the heart of the spectator. That may be the case in regard to characters depicted in the drama. When the spectator is enjoying Raudra and his personality is merged into that type of pleasure, how the enjoyment of Raudra will result or cause the Karuṇa Rasa? Let us look into the interpretation of Abhinavagupta, offered to these statements of Bharata in his Abhinavabhāratī. In the view of Abhinava<sup>30</sup> in the arousal (Utpatti) of sentiments, four are the hetus, i.e. the indicators. The possible kinds of sentiments to be produced and productive are indicated by the four, enumerated further. How can another sentiment arise due to its semblance or its mimicry (anukṛti) is indicated by Śṛṅgāra, because from the semblance of Vibhāva, Anubhāva and Vyabhicārin the cognition is that of the semblance of Rati and not of actual Rati. Therefore, consisting of the resemblance or Carvaṇā, there is the semblance of Śṛṅgāra, not the real Śṛṅgāra. Here the love presented in a person, unbecoming of the man due to inequality of age, physical beauty, social status etc. is just a transitory mental state and not the permanent mental state. It appears to be very much like the basic mental state and so the semblance of Vibhāva etc. The improper Vibhāvas, Anubhāvas and Transitory states, not befitting the person, due to impropriety become semblance, and thus cause laughter; or they become the source of comic sentiment because



the comic sentiment arises from improper dress, words and ornaments.

Hence, the comic sentiment may arise in all the semblances of other Rasas also, like Karuṇa etc. as any object (person) due to impropriety becomes the Vibhāva (cause) of comic sentiment. That impropriety may consist in Vibhāva, Anubhāva etc. of all the sentiments. This is the case with the transitory states also. For this very reason, the old teachers, expert in deciding the aesthetic consciousness, employ the terms like Rasa (sentiment), Bhāva (mental state), Tadābhāsa (its semblance) etc. Even the semblance of Śānta in the improper cause not leading to Śānta is comic (as in the Prahāsana). The impropriety causing laughter should be eschewed in all the human objects. Even there may be semblance of the comic and not the real comic sentiment. In the grief of the person who is not related to the dead, Karuṇa becomes the source of laughter. In this way others should be imagined and so Bharata has used the word 'Yathā' (as for example). Raudra is the sentiment that causes another sentiment through its phala such as killing etc. The phala of Raudra is killing and imprisonment etc. The (same) killing etc. become the Vibhāva of Karuṇa, i.e. they serve as stimulus in the arousal of Karuṇa sentiment. Abhinava illustrates it with the example from Veṅṣaṃhāra where the killing of Duśāsana causes Karuṇa in Duryodhana. Thus by rule, after Furious is terrible, after Śṛṅgāra is Karuṇa and sometimes Karuṇa arises in the same life, when the other is believed to be dead, as in Tāpa-savatsarāja the Karuṇa of Vatsarāja is aroused due to the rumour of Vāsavadattā's being burnt to death. Terrible is produced from the Heroic as for example the statement of Dhṛtarāṣṭra about the death of Karṇa's son in Veṅṣaṃhāra.

The example of the sentiment that proceeds making other Rasa object in the form of phala is Vira, because the enthusiasm of great persons proceeds with the object of causing wonder to the world, i.e. Heroic sentiment causes Marvellous sentiment.

The difference between the Raudra and Vira is that Raudra proceeds with the object of other's (foe's) destruction not Karuṇa, while Vira proceeds with the object of causing wonder. The laughter of Vidūṣaka takes the laughter of the Heroine as its object.

The example of the sentiment that hints at or highly suggests another sentiment because of alike Vibhāvas is Bībhatsa. The Vibhāvas or Bībhatsa blood etc. are definitely the causes of fear,



similarly, its transitory states—death, swooning etc. and its mimetic changes like making faces etc. are necessarily found in Terrible sentiment also.

Abhinavagupta adds that it may be said that the Vibhāva of the comic sentiment is the repeated mimicry of Śṛṅgāra.

In his view the four original sentiments which cause other sentiments are pervaded with their proper human objects of life, i.e. Dharma, Artha, Kāma, Mokṣa and they create excess of beauty. The Rasas which have the semblance of pleasing may be presented in the plays as subservient to them. The sentiments are only these.

At another place also Abhinavagupta writes about the prominence of sentiments that only some feelings related to human objects are dominant, as for example Rati (love) which leads to attainment of Kāma and consequently of Dharma and Artha. Thus Krodha leads to the attainment of Artha, and Utsāha leading to Kāma and Dharma leads to all like Dharma etc., Vibhāva abounding in Nirveda caused by Tattvajñāna, becomes the means of Mokṣa. Therefore, these i.e. Śṛṅgāra, Raudra, Vīra and Śānta are the principal ones. Though occasionally they may be found to occupy a subordinate position, yet there are dramas in which each of them is separately found to be the principal.

Abhinava quotes the view of Lollaṭa who holds that though there may be innumerability, yet due to traditional fame, only these are to be presented in a drama. But Abhinava does not accept it. It becomes obvious that even before Abhinava, the doubt about the number of Rasas was raised.

Though Dhanañjaya<sup>31</sup> like Bharata also accepts four principal sentiments and four caused by them, yet his basis of the distinction is more rational and is made keeping in view the mental activity involved in the enjoyment of sentiment. In their view the Relish (Svāda) is of four kinds consisting of Vikāsa (cheerfulness), Vistāra (exaltation), Kṣobha (agitation) and Vikṣepa (perturbation of mind) in Śṛṅgāra, Vīra, Bibhatsa and Raudra Rasas respectively. The same mental activities are produced in the case of Hāsya (the comic), Adbhuta (Marvellous), Bhayānaka (Terrible) and Karuṇa (Pathetic) Rasas. For this reason the last mentioned arise from those mentioned before, and therefore, the precise determining (Avadhāraṇa) of their number. Here Dhanañjaya agrees with Bharata, but while Bharata has stated that the four Rasas are the causes of other Rasas and has not explained why, Dhanañjaya improving upon him mentions that



it is because of the four kinds of mental activity in the enjoyment of Rasa. Dhanika<sup>32</sup> makes it more lucid. He states that though the enjoyment (Svāda) is common, universalised, yet the Vibhāvas being different to each particular sentiment, there is fourfold tendency of aesthete's mind; as for example Vikāsa in Śṛṅgāra, Vistāra (expansion) in Vira, Kṣobha (agitation) in Bībhatsa and Vikṣepa in Raudra. The other four—Hāsyā, Adbhuta, Bhayānaka and Karuṇa strengthened with their own Vibhāva etc. have the same mental tendencies. Quoting Bharata he comments that four sentiments, causes of other four have been stated to show the relation of 'Hetu' and 'Hetumad' with regard to the difference of mental tendency, not in the sense of Kārya and Kāraṇa, i.e. cause and effects, because the other four arise out of different causes (Vibhāvas).

Certainty of the number also is possible because there may be only eight kinds of sentiments from four kinds of mental tendency. Thus Dhanañjaya and Dhanika are more cogent and convincing in their treatment of division into principal and subordinate Rasas.

Now, we will first discuss the eight sentiments enumerated by Bharata and generally accepted by all and then the Śānta Rasa.

### **Śṛṅgāra Rasa (The Erotic Sentiment)**

Bharata<sup>33</sup> mentions that among these Rasas Śṛṅgāra is caused by the durable psychological state of Rati or in other words, it proceeds from love. It consists of bright and pure attire. Whatever is seen pure, bright and beautiful in this world is compared to Śṛṅgāra. Just as persons are named after the profession of their father, mother or family in accordance with traditional authority so the sentiments, psychological states and other objects connected with drama are given names in pursuance of practice and traditional authority. Hence it has been so named on account of its usually being associated with a bright and elegant attire. It owes its origin to men and women and relates to the fulness of youth. It has two bases—Sambhoga and Vipralambha (Union and Separation). The Erotic sentiment in union arises from determinants (Vibhāva) like the pleasures of the season, the enjoyment of garlands, unguents, ornaments, the company of beloved persons, objects (of senses), splendid mansions, going to a garden and enjoying there, seeing the beloved one, hearing his or her words, playing and dallying with the beloved. It should be represented on the stage by consequents (anubhāva) such as clever movements of eyes, eyebrows, glances,



soft and delicate movement of limbs and sweet words and similar other things. The Transitory Psychological States (Vyabhicāriṇs) in it do not include indolence, cruelty and disgust. The Erotic sentiment in separation should be represented by consequents such as indifference, languor, fear, jealousy, fatigue, anxiety, yearning, drowsiness, sleep, dreaming, awakening, illness, insanity, epilepsy, inactivity, fainting, death and other conditions. Bharata distinguishes between Vipralambha and Karuṇa. The doubt has been raised, if the Erotic sentiment has its origin in love, why does it manifest itself through pathetic conditions (bhāva)? Bharata tries to remove the doubt by replying that it has been mentioned before that Śṛṅgāra has its basis in union as well as in separation. Authorities on *Ars Amatoria* (Vaiśikaśāstra) have mentioned its ten conditions. The Pathetic sentiment relates to a condition of despair owing to the affliction under a curse, separation from dear ones, loss of wealth, death or captivity, while the Erotic sentiment based on separation relates to a condition of retaining optimism arising out of yearning and anxiety. Hence the Pathetic sentiment and the Erotic sentiment in separation differ from each other. Thus the Erotic sentiment includes mental states available in all other sentiments. The sentiment called Erotic is generally happy, connected with desired objects, enjoyment of seasons, garlands and similar other things and it relates to man and woman. It is of three kinds, viz., of words, dress and action.

Abhinavagupta<sup>34</sup> interprets Bharata in the following manner. Śṛṅgāra primarily means love as aesthetically experienced. For a person who has immense liking for the aesthetic experience of love is spoken of as Śṛṅgāri by those who are capable of having the aesthetic experience of love. But all that which helps in the rise of the aesthetic experience of love on account of serving as the Vibhāva etc. is called Śṛṅgāra in the secondary sense only, provided it is in harmony with the scriptural injunction, is not contemptible but bright and lovely and this has been explained by the word 'Upamiyate'. By the word 'Uj्ज्वालयेṣa' use of Śṛṅgāra is in secondary sense. Śṛṅgāra is the conventional word for the aesthetic experience of love and it becomes known in the world also because of the charming attire. Thus, Śṛṅgāra etc. are the terms primarily used for aesthetic experience, but they are applied in secondary sense in the world.

He further interprets that the love in the context of aesthetic experience is very different from the emotion that human beings



feel at the empirical level. The worldly love, mundane emotion of love consists in the intense desire in two persons of opposite sexes for each other and in the enjoyment of each other. It is transient. But the love that is presented in the focus of dramatic situation and is responsible for the rise of aesthetic experience is persistent. It persists without break from the moment of its first rise till its full fruition. It is entirely a blissful state of mind.

The poet, possessed of the experience of worldly love and its residual traces presents the Vibhāva etc. in such a manner and the actor manifests through representation in such a manner that they give rise to the aesthetic experience of love and it becomes Śṛṅgāra. The experience of worldly love and its residual traces of the aesthete become helpful to take up the necessary attitude towards the presented at the initial stage.

In his view, it has been said that love and the amorous sports belong to the two young lovers because they are the terminating point of the stream of pleasure in love. (This is at the worldly level of love). In the other, i.e. in aesthetic love, all that is related to it, may it be the situation with its charming constituents or the object that inspires, it belongs to the level of imagination. Such a love is aroused in the aesthete by the poetic presentation of the aesthetic object, complete in all its aspects, because it is a suggestive presentation of poet's imagination. It presents the merging of the two selves and the aesthete enjoyment of love consists in the experience of the unity that emerges in consequence of the merging of the two selves into each other (the merging may be identification of the aesthetic with the hero or the lover and the object of love). Therefore, it is said that it belongs to the best young nature i.e. in which the individuality of both the lovers is lost, meaning by it the consciousness, the feeling and not the body. Abhinava thinks that the term 'Veṣa' denotes here the Vibhāva and Anubhāva on the basis of the meaning which engages the mental state at the other place, i.e. which transmits it into Rasa, so Veṣa or as the complimentary states (Vyabhicārins) pervade the permanent mental state, so they are meant by Veṣa. Abhinava takes 'Adhiṣṭhāna' to denote states, i.e. love is experienced in two states : in union and in separation. These are not the two types of Śṛṅgāra, but Śṛṅgāra is enjoyed through love in its two states. The other states of love like desire, jealousy, separation by distance become included in these two states. The presentation of love



mixed up with the two states is full of much 'Camatkāra'. It is more appealing to the heart of the spectator.

In the state of love, in Union the woman and man become Vibhāvas to each other, the season etc. are useful in it. Abhinava holds that the division of Vibhāvas into Ālambana Vibhāva and Uddipana Vibhāva is imaginary, therefore, Bharata has nowhere stated or indicated this division of Vibhāvas, and in his opinion this is right so that one sentiment may arise because of the Vibhāvas seen together in one play without any distinction. Thus, through these (Vibhāvas) presented by the poet in a play and brought to the visualisation by the actor, the enjoyment of love in union is immediately experienced without any obstacle. The enjoyment is not like the act of going but it is at the first moment. Disgust (Jugupsā) is a permanent mental state. By its denial among Vyabhicārins, it is accepted that other permanent states may become Vyabhicārins in a principal sentiment only. That type of indolence is excluded which belongs to its Vibhāvas woman etc. and not all types of indolence. The most contemptible state of Unmāda (insanity), Apasmāra (epilepsy) and Vyādhi (sickness) should not be depicted in poetry and enactment of drama. The old authorities lay down that the worst state (death) even if possible should not be shown. In Abhinava's own view, in death the feeling of love breaks and so Śṛṅgāra cannot exist in that state. That death or possibility of death should be only depicted in which the union occurs soon so that grief—the permanent mental state of Karuṇa—may not find place.

He further comments, Vipralāmbha proves distress, disappointment, but here, it is in a secondary sense and its phala consisting of separation is taken. Because the lovers mutually having love do not feel distress, therefore, Muni shows that the presentation of love in union has necessarily to be mixed up with the presentation of separation in order to make it appealing to the heart of the spectator. For the presentation of union continuously is as unpleasant as a dinner in which sweet dishes only are served.

Abhinavagupta maintains that 'by ten states' the doubt of many kinds of Vipralāmbha is removed. It would mean that in love, which consists of mutual love, ten states becoming its parts, are the parts of Vipralāmbha. In explaining the distinction drawn between Karuṇa and Vipralāmbha, he does not deviate from Bharata. The low nature does not have the state of separation of love because of the absence of permanent state of love, and the



absence of permanent state is because of the lack of Vibhāva etc., but they experience Karuṇa separately. In the best nature also the grief, contrary to love, is permanent in Karuṇa, therefore it is said without hope. The permanent state and the Vibhāva differ in Karuṇa and Vipralambha. And in love in separation, the Vibhāva and the permanent mental state do not differ from love in union. In the śloka of Bharata Puruṣa means the Bhoktā who consists of consciousness, perception. That Bhoktā is in the form of consciousness of the permanent mental state. Transitory states are the objects of enjoyment. Therefore, the permanent mental state of love is 'Puruṣa'. Thus woman also. In the enjoyment 'Puruṣa' is dominant, woman is worth to be relished. Therefore, due to his prominence, Puruṣa being independent, enjoyment of Śṛṅgāra is not disrupted in his union with other heroines also. And the object to be enjoyed being dependant, in the union with other, Śṛṅgāra is disrupted. Vibhāva etc. being merged in Bhoktā through their enjoyment show the prominence of Bhoktā. Love caused by the pride at the perfectness of objects is only proper. The love lacking in the objects not fitting to one's caste, family etc. in human effort, should not be depicted. Abhinava writes that because of causing pleasure Kāvyaṛtha is Rasa, the objects etc. are not.

In the view of Dhanika<sup>35</sup> Bharata has stated definitions of permanent mental states like Rati etc. and of sentiments Śṛṅgāra etc. separately through discussion of their Vibhāvas etc. Dhanañjaya<sup>36</sup> states that the same definition will serve both for the sentiments and for the states, because they are not distinct having identical determinants. In his words Rati (Love) is essentially delight (manifested) in fondness for lovely places, arts, occasions, garments, pleasures and the like. That on the part of two young persons mutually enamoured, gladsome and manifested by tender gestures, constitute the Erotic sentiment. In other words, to explain his definition further, in the hearts of two young persons, attached to each other, love is essentially delight through the enjoyment of pleasing, beautiful place, arts, season and dress etc. The same permanent mental state of love consisting of delight becomes Śṛṅgāra through the sweet and delicate mimetic changes of the limbs. Dhanika comments that the play, thus presented becomes capable for the relish of Śṛṅgāra, this definition is given for the sake of the poet. In the definition of Śṛṅgāra, Dhanañjaya and Dhanika do not deviate much from Bharata. But Bharata is more clear in his



definition. It becomes clear from the commentary of Dhanika that place, arts, season, dress etc. are the Vibhāvas and both the young boy and girl are the Vibhāvas of Rati which consists of delight.

In accordance with Bharata and Abhinavagupta, according to Dhanañjaya and Dhanika also the forty nine states—eight involuntary states, eight permanent mental states and thirty three transitory states, skilfully employed (i.e. in subordination) cause it (the Erotic sentiment) to develop. Indolence, cruelty, death and disgust are each declared prohibited because of the unitary basis of it. Dhanika states that they may be employed in other ways, not in the unitary basis of it or directly as its subsidiaries. While Bharata only excluded indolence, cruelty and disgust from its transitory states. Dhanañjaya excludes death also and he is right because actual death will cause grief and will not be helpful in love. We have seen that according to Abhinava also indolence etc. were prohibited in relation to Vibhāva etc., otherwise they could be shown.

In deviation to Bharata in the opinion<sup>37</sup> of Dhanañjaya and Dhanika Śṛṅgāra is threefold, Ayoga (Privation), Viprayoga (Separation) and Samyoga (Union). Dhanika states that the terms Ayoga and Viprayoga have been used to avoid the popular meaning of Vipralāmbha, which denotes deceiving. In the state of separation in the Erotic sentiment, mentioned by Bharata and Abhinava, all the ten states of Ayoga and Viprayoga become included.

Dhanañjaya and Dhanika define Ayoga that it is the impossibility of being united on the part of two young persons with but a single thought because of their separation through dependance on others or by fate, even though a passion exists between them. It has ten stages.

Dhanañjaya mentions that the fact, that there are ten stages is generally pointed out by learned teachers from actual occurrence; endless examples of it are to be seen in the works of the great poets. For example, does the impatience not arise from the longing on hearing and seeing the beloved? Does discouragement not arise when not gaining and weakness from excessive anxiety?

Dhanañjaya and Dhanika differentiate Viprayoga from Ayoga. In Viprayoga, there is sundering of two persons between whom an intimacy has sprung up. Dhanañjaya accepts its two divisions arising from resentment and absence, and the separation arising from resentment arises in a state of fondness or jealousy. Here



Dhanañjaya goes into undue classification which Bharata has wisely avoided.

According to Dhanañjaya Viprayoga arising from Resentment becomes of two kinds, arising from fondness called *Prāṇayamāna* and arising from jealousy called *Īrṣyāmāna*. The Viprayoga arising from jealousy belongs to women and it may arise hearing the beloved attached to another inferring or seeing. If it is inferred, it is of three kinds, accordingly as is deduced from words uttered in a dream, from indications of intercourse or from the advertent mention of name. This increasing resentment may be remedied by six expedients in proper succession: *Sāma* (conciliation), *Bheda* (dissension), *Dāna* (gift giving), *Nati* (humility), *Upekṣā* (indifference) and *Rasāntaram* (diversion). Dhanañjaya next elaborates and defines these terms. Dhanañjaya defines separation arising from *Pravāsa* (Absence). *Pravāsa* is the presence of the two at different places owing to business, confusion or a curse. In such a case there is weeping, sighing, emaciation, letting the hair hang down and the like by the two. According to further classification, the first variety of Absence, that owing to business being premeditated, is of three kinds: future, present or past. The second (that due to confusion) comes about suddenly through disaster caused by gods or mortals. That arising from a curse, may be caused by the change of one's form into another, even in the presence. Like Bharata and Abhinavagupta, Dhanañjaya and Dhanika, too, maintain that when one being dead the other laments that is sorrow, there *Śṛṅgāra* cannot be present being without base and because there is no means of escape from death, but in the case of one restored to life, there should be no other sentiment than *Śṛṅgāra*. But the distinction made by Bharata and Abhinava is more psychologically based. In *Karuṇa* and *Vipralambha*, the basic emotions differ. In *Karuṇa* there is no hope of reverting the end, while in *Vipralambha*, there is hope of union and the *sthāyin* of Love in separation and Love in union is the same.

Dhanañjaya mentions the heroines in *Śṛṅgāra*, in separation and privation. In separation arising from fondness and *Ayoga* (privation) the heroine is *Utkā* (one distressed at her lover's absence), in separation due to Absence *Proṣitapriyā* (whose beloved is away) and in separation due to resentment arising from jealousy. She is *Kalahāntarītā* (one separated by a quarrel), *Vipralabdā* (one deceived) and *Khaṇḍitā* (one enraged).



Dhanañjaya comes to the discussion of love in union. In his view Union is that blissful state in which the two playful lovers, in complete agreement, enjoy seeing each other, touching each other and the like. In this state of union, there occur the ten actions of women, *lilā* etc., according to kindness, gentleness and devotion to their lover.

Her lover using flattering words should cause her pleasure by means of the arts, amorous sports and the like; he should not do anything vulgar nor anything that would disturb her good humour.

Dhanika states that the poet should depict Śṛṅgāra knowing the tradition of poets and himself inventing, keeping propriety in view.

One difference is to be noted between the delineation of Bharata and Abhinavagupta and Dhanañjaya and Dhanika. While Bharata describes Śṛṅgāra in reference to its *Vibhāvas* and *Anubhāvas*, Dhanañjaya and Dhanika define it from the poet's point of view, i.e. how it is depicted in plays by the poets.

They do not describe it in relation to its *Vibhāvas* and *Anubhāvas*. Looking at their discussion it appears that they are putting it objectively, while Abhinavagupta has made it clear that it is a subjective state experienced by the aesthete, and love becoming Śṛṅgāra is a unitary experience and one, though it is found in its two states—union and separation and is depicted between two opposite sexes. In the aesthetic experience of love the consciousness (*Samvit*) counts mainly.

### Hāsyā-rasa (The Comic Sentiment)

As Bharata called Hāsyā the mimicry of Śṛṅgāra and semblance of Śṛṅgāra gives rise to Hāsyā, so he takes up Hāsyā after Śṛṅgāra. While Bharata<sup>38</sup> defined Śṛṅgāra as caused by permanent state of Love, making a slight distinction, he thus defines Hāsyā : Hāsyā consists of the permanent mental state of Hāsa, i.e. its soul is formed of the Hāsa *Sthāyibhāva*. In other words the comic has for its basis the permanent psychological state of laughter. This is aroused by determinants (*Vibhāva*) such as showing unseemly dress or ornament, impudence, greediness, jugglery, defective limb, use of irrelevant words mentioning of different faults and similar other things. This is to be represented on the stage by consequents (*Anubhāva*) like throbbing of the lips, the nose and the cheek, opening the eyes wide or contracting them, perspiration, colour of



the face and taking hold of the sides. The transitory psychological states (Vyabhicārins) in it are: dissimulation, indolence, drowsiness, sleep, dreaming, insomnia, envy and the like. It is twofold or of two kinds, self-centred (Ātmastha) and centred in others (Parastha). When one himself laughs, it relates to the self-centred comic sentiment, when makes others laugh, it is centred in others.

In the view of Bharata this sentiment is mostly to be seen in women and men of the inferior type and it has six varieties namely : Smitam (slight smile), Hasitam (smile), Vihasitam (gentle laughter), Upahasitam (laughter of ridicule), Apahasitam (vulgar laughter) Atihasitam (Excessive laughter). To the persons of superior type belong the slight smile and the smile, to those of the middling type the gentle laughter and the laughter of ridicule, and to those of inferior type the vulgar laughter and the excessive laughter.

Comic situations which may arise in the course of a play for persons of the superior, middling or inferior type are thus to be given expression to. This comic sentiment is of two kinds—self-centred (Ātmastha) and centred in others (Parastha) and it relates to the three types of persons and three states ; thus it has six varieties. According to Bharata depending on limbs, dress and words, the comic sentiment is of three kinds.

Bharata has used the word 'Hāsaḥ sthāyibhāvātmakah'. Abhinavagupta tries to explain what is denoted by 'Ātma' here and why the word 'Prabhavaḥ' has been used in context of Śṛṅgāra and Karuṇa. 'Ātma' word suggests that love arousing the consciousness of enjoyment does not create the same cognition of love because of its transcendental Vibhāva etc. In the enjoyment of Hāsa, the presentation of distorted imitation of dress etc. become the causes of laughter towards the spectators as in the worldly experience of laughter. Therefore, due to commonness of Vibhāva etc. aesthetic experience of the emotion of laughter is essentially the same as that of the laughter at the worldly level, and it is experienced by the relish (carvaṇā) consisting of Hāsa. Only Love and grief, in the enjoyment of their perception by means of causing pleasure and pain, arise from their extraordinary Vibhāvas, therefore, Bharata has used the word 'Prabhavaḥ' for them. In the other sentiments, Vibhāvas being the same, 'Ātma' word has been used. Both the distorted dress and ornament not fitting in with time, place, age, manner etc. become the Vibhāva of the comic sentiment and by this all the sentiments can be included in the comic sentiment.



Abhinavagupta criticises an earlier authority about the interpretation of self-centred comic sentiment and centred in others. An earlier authority maintained that it is said to be self-centred when a person's laughter is excited by the ridiculous dress, ornament etc. which he himself is putting on ; e.g. the jester laughs at his own dress, demeanour etc. It is said to be centred in another when another is made to laugh by it, e.g. the jester makes the heroine laugh. This appears to be the meaning of Bharata at the surface. This view is not justifiable ; thus the division will be of Vibhāvas, belonging to oneself or another and not of the laughter. Moreover, the grief of the master causes grief in his servants, thus centred in other will be found everywhere. If it is said that arising itself, expressed in the heroine etc., is centred in others, then the anger in a grave master caused by the anubhāvas of the servants will also be centred in others. The explanation in which one is its Vibhāva that is self-centred; in which the other is Vibhāva that is centred in other, is also wrong. Thus the laughter of the other will be Vibhāva in one's laughter. In that case it will apply to all the sentiments. Therefore, the right interpretation of 'Ātmastha' and 'Parastha' is as follows : The laughter is a contagious emotion in as much as its expressions arouse identical emotion in others exactly as the sight of a person, enjoying a delicious fruit produces saliva in the mouth of the beholder. Thus, it happens that when we see another person laughing at something, we ourselves start laughing, though we do not see the cause of laughter ourselves. Thus, self-centred laughter (Ātmastha) means experience of the emotion of laughter due to perception of an object that is ridiculous. The laughter centred in another (Parastha) means the experience of the emotion of laughter because of the sight of expression of laughter as an emotion in another without seeing the ridiculous object that is the stimulant of it. The six varieties are keeping in view the contagious nature of laughter, otherwise if some take these varieties to be dependant on the quantity of the Vibhāvas, then there will arise other varieties also. Because the slight smile (Smitam) in the best nature, imparted to the best nature becomes smile (Hasitam). Therefore, Bharata has stated its three stages, otherwise it would have six stages. When not transferred, its three stages are smitam, Vihasitam and Apahasitam ; imparted to the other they become Hasitam, Upahasitam and Atihasitam. Abhinava quotes that some say that this division of Hāsa into self-centred and centred in



another is to be applied in others also but he holds this wrong as love, anger, grief etc. are not contagious. Dhanañjaya<sup>40</sup> follows Bharata and accepts the former meaning of self-centred and centred in other that has been refuted by Abhinavagupta. In Dhanañjaya's view laughter is caused by one's own or another's strange actions, words, or attire ; the development of this is declared to be the comic sentiment ; its nature is threefold. Dhanika<sup>41</sup> explains that it has six varieties depending upon the best nature, middle nature, and low nature. In the names of these six varieties also Dhanañjaya and Dhanika closely follow Bharata.

Thus we find that though the interpretation of Abhinavagupta of 'Ātmastha Hāsa' and 'Parastha Hāsa' is very psychological and rational, yet it cannot be said with certainty that Bharata meant this. Of course both the meanings given by Abhinava and given by Dhanañjaya can be construed of the Bharata's text, as he has simply stated 'when himself laughs, it is Ātmastha, when makes others laugh, it is Parastha.'

#### **Karuṇa Rasa (The Pathetic Sentiment)**

Now Bharata comes to the Pathetic sentiment. Bharata<sup>42</sup> states that the Pathetic sentiment proceeds from the permanent mental state of sorrow (Śoka). It grows from determinants (Vibhāva), such as affliction under a curse, separation from dear ones, loss of wealth, death, captivity, flight, accidents or any other misfortune. This is to be represented on the stage by means of consequents such as shedding tears, lamentation, dryness of the mouth, change of colour, drooping limbs, being out of breath, loss or memory and the like. Transitory states connected with it are indifference, langour, anxiety, yearning, excitement, delusion, fainting, sadness, dejection, illness inactivity, insanity, epilepsy, fear, indolence, death, paralysis, tremor, change of colour, weeping, loss of voice and the like. According to Abhinavagupta<sup>43</sup> the view of Tīkākāra, 'Atha (after) is used to show the order that in love in Union, the comic sentiment is required as its subsidiary, so it was discussed, because of the similarity of transitory states with love in separation Karuṇa is discussed', is contradictory. Abhinavagupta also quotes the opinion of Śriśaṅkuka and criticizes it. According to Śaṅkuka, Karuṇā (pity or sympathy at the worldly level) is the heart-felt compassion. The same is called Karuṇa Rasa when it arises in the heart of the



aesthetes who infer grief in the actor from its expressions which constitute reason for the inference.

In Abhinava's opinion it is inconsistent with what Śaṅkuka said in the context of Śṛṅgāra. Applying his theory of inference, Karuṇa should be imitated grief through the inference of it, but Śaṅkuka admits that Karuṇā is pity which includes a desire to help another who is in suffering and distress. But how can that feeling be imitation of grief, and whom their Karuṇā will signify, is not known. Therefore, by former device, the grief experienced in its universalised form, at the level of enjoyment is termed Karuṇa. For this reason 'Nāma' word has been used. Abhinavagupta, explaining Bharata writes that curse has been used to denote other causes which cannot be remedied. 'Vidrava' here means exile from the country, 'Upaghāta' denotes death by fire etc. The loss of wealth etc. contained in themselves do not cause grief in the persons of superior nature but they cause grief in persons of middle and low nature.

Dhanañjaya and Dhanika agree with Bharata and as stated by them<sup>44</sup> the pathetic sentiment, with the permanent state sorrow or grief (Śoka) as its essence results from loss of something cherished and from attaining something undesired. In consequence of it, there occur heaving of sighs, weeping, paralysis, lamentation etc. and the like, and the transitory states, sleeping, epilepsy, depression, sickness, death, and so forth.

### Raudra Rasa (The Furious Sentiment)

Bharata now takes the Furious Sentiment. In the view of Bharata<sup>45</sup> Raudra consists of the permanent mental state of anger. It owes its origin to Rākṣasa, Dānavas and haughty men and is caused by fights. This is created by determinants such as anger, rape, abuse, insult, untrue allegation, exorcising, threatening, revengefulness, jealousy and the like. Its actions are beating, breaking, crushing, fighting, drawing of blood and similar other deeds. Its representation should be by means of consequents such as red eyes, knitting of eyebrows, biting of the lips, movement of the cheeks, pressing one hand with the other and the like. Transitory psychological states (Vyabhicārinis) in it are : presence of mind, energy, excitement, indignation, restlessness, fury, perspiration, trembling, horripilation, choking voice and the like.

Here, the question arises, since it is stated that Raudra Rasa



belongs to Rākṣasa, dānava etc., does it not relate to others ? The reply is, the furious sentiment belongs to others also, but here it is to be understood as their special function because they are furious by nature. For they (Rākṣasa etc.) have many arms, many mouths, standing and unkempt hairs of brown colour, red raised eyes and prodigious physical phrame of black complexion. Whatever they attempt, be it their speech, movement of limbs of any other effort is by nature furious. Even in their love-making they are violent. The persons who imitate or follow them, should be understood giving rise to the furious sentiment from their fights and battles.

In the view of Abhinavagupta<sup>46</sup> the violation of the principles of morality and social laws (Anyāyakāritā) is mainly the object of anger, i.e. it excites the wrath of all right-minded persons and they wish to 'suck the blood' of any one who violates such laws and principles. Therefore, like the comic sentiment, Vibhāvas being such as can serve as common objects, aesthetic experience from a presentation that arouses anger, the emotion that affects the self, is essentially the same as that of which we have an experience at the worldly level so aesthetic experience of Raudra consists of anger and Raudra is constituted of anger.

The experience of Raudra arises from the sight of the character presented on the stage by the actors, who is prone to kill at the slightest provocation.

Abhinava holds the view wrong of earlier authority who made the distinction between a person whose anger is aroused by war and a Rākṣasa who is naturally of very irritable temper. He asserts that all the heroes in the dramas presenting Raudra Rasa are naturally of extremely irritable temper. Aesthetic experience of anger is got through contemplation on the actor representing such a character.

Abhinava explains why Bharata has first stated the actions of Raudra and then its Anubhāvas. The actions like beating, cutting etc. being not representable directly on the stage are just verbally described, while the red eyes etc. are directly to be represented on the stage. Bharata has enumerated energy, perspiration, trembling, horripilation, choking of voice among the transitory states of Raudra. Abhinava explains that energy (Utsāha) is here a transitory state because anger is mainly to be relished. Perspiration etc. which are external, should be understood ; the internals become Sāttvikas, and the externals are caused by poison, fever etc., so they are included in transitory states.



Aesthetic presentation of anger is possible both in men and demons alike. The haughty men lacking many arms and mouths are seen of furious nature by means of their words, actions of limbs, appropriate to anger. Even presented in renowned persons like *Aśvatthāmā* and *Paraśurāma* etc., it becomes capable of aesthetic experience of *Raudra*. Similarly laughter and grief also are presented in demons due to the situations sufficient for their arousal and overpower the irritable tendency to give rise to the aesthetic experience of love and grief. The question is raised, how the spectators have the aesthetic experience of anger in the presentation of those *Rākṣasas* etc. ? *Abhinavagupta* replies that aesthetic experience of enjoyment (*Āsvāda*) is through the identification or rapport of the heart. The aesthetes of 'tāmas' nature identifying themselves with *dānava* etc. experience anger provoked by the violation of laws through the rapport of the heart, therefore, nothing is to find fault with.

*Dhanañjaya* and *Dhanika* follow *Bharata* in the *Vibhāvas*, *Anubhāvas* and transitory states of *Raudra*. But they<sup>47</sup> do not, like *Bharata*, make the difference between the *Anubhāvas* and its actions, nor, they include perspiration, horripilation etc. in its transitory states and they do not mention *Rākṣasa* etc. in connection to it. According to them anger is caused by the determinants, anger and the foul acts done by the enemy ; the resulting development of anger is the furious sentiment, a state of agitation accompanied by biting one's lips, trembling, frowning, sweating, redness of the face and also by drawing of weapons, holding the shoulders boastfully, striking the earth as consequents.

*Dhanika* comments that in the behaviour of *Paraśurāma*, *Bhīma*, *Duryodhana* etc., in the plays like *Mahāvīracaritam* and *Veṅṛisāmhāram*, its examples may be found.

### Vīra Rasa (The Heroic Sentiment)

*Bharata*<sup>48</sup> mentions that *Vīra* or the Heroic sentiment is constituted of supreme nature, as it relates to superior type of persons and consists of Energy (*Utsāha*). This is aroused by the determinants such as presence of mind, perseverance, diplomacy, discipline, military strength, power, reputation of might, influence and the like. It is to be represented by consequents such as firmness, patience, heroism, charity, sacrifice, diplomacy and the like. The transitory psychological states in it are—contentment,



judgement, pride, agitation, indignation, remembrance, horripilation and the like.

Bharata further states that Brahmā spoke of Vīra as of three kinds, that arising from making gifts (Dānavīra), from fulfilling one's duty (Dharmavīra) and from fighting (Yuddhavīra).

In the view of Abhinavagupta<sup>49</sup> 'Uttamaprakṛtiḥ' may be interpreted in two ways : first the energy (Utsāha) is the nature of the noble, superior persons, so the Heroic sentiment having energy is also of noble nature or the noble nature, because the energy of the noble characters is everywhere enjoyable. In other words, it may be said that aesthetic experience of energy (Utsāha) from presentation of drama of higher type is possible in the noble minds only and the experience of it arises from the presentation of it in and through a character, that is noble. Therefore, energy is the common characteristic of each type of the hero. The energy of the persons whose character is fit to be followed, should be expressed at the right moment. The rightness of the energy depends on the rightness of the object that inspires it. In his view all the objects mentioned together become the Vibhāvas of the Heroic sentiment. The entire character of Rāma etc. may be taken as the example of it. These Vibhāvas may be understood to belong to the ministers also of the heroes who are dependant on the ministers for their success, and even belonging to anti-hero they may be sources of energy (Utsāha). Thus, Abhinava does not deviate from Bharata. Dhanañjaya<sup>50</sup> agrees with Bharata in his description of the Heroic sentiment. As explained by Dhanika<sup>51</sup> in his commentary, the permanent mental state of energy is relished (svadate) by the means of determinants like fame of one's might, discipline etc. and consequents like sympathy, war, giving of gifts etc. and by transitory states like pride, contentment, joy, indignation and the like. This Heroic sentiment results in unfolding the heart of the aesthete and causing pleasure. For the example of Dayāvīra, Jīmūtavāhana in Nāgānanda ; of Yuddhavīra Rāma in Mahāvīracarita ; of Dānavīra Paraśurāma, Vālin etc. may be taken. Dhanika adds that if lacking in consequents like perspiration, red face, red eyes etc. which are the consequents of anger, it will be Yuddhavīra, otherwise, having them will be Raudra. In deviation to Bharata, Dhanañjaya and Dhanika mention Dayāvīra in place of Dharmavīra,



**Bhayānaka Rasa (The Terrible Sentiment)**

As mentioned by Bharata<sup>52</sup> the Terrible Sentiment is formed of the permanent mental state of fear (Bhaya). This is created by the determinants like hideous noise, sight of ghosts (sattva), panic and anxiety due to (untimely cry) jackals and owls, staying in an empty house or forest, sight of death or captivity of dear ones or news of it or discussion about it. It is to be represented on the stage by consequents such as trembling of hands and feet, restless eyes, change of colour, horripilation and loss of voice. Its states (transitory states) are: paralysis, perspiration, choking voice, horripilation, trembling, change of voice, change of colour, fear, stupefaction, dejection, agitation, restlessness, inactivity, terror, epilepsy, death and the like.

Bharata mentions in Āryās that the terrible may be the natural fear; the fear caused by Sattva should be presented similarly. In case of feigned fear, all efforts for its representation should be milder. Again the Terrible sentiment is of three kinds; feigned fear, from a wrong action and from apprehension of danger.

Abhinavagupta<sup>53</sup> states that Vira being dominant in giving shelter to the weak, now Bhayānaka is denoted. In the Vibhāvas, fear and excitement in others also are responsible for the arousal of fear in those who see them in those moods. Abhinava takes the sense in the Āryās, mentioning fear from teacher and the king that fear is ordinarily aroused by the sight of terrible objects in women, children and persons of low type only. It does not arise in persons of higher and middle type. Occasionally, they may show the fear, but then it will be due to teacher or king. Such fear is not inconsistent with their greatness. In the world at mundane level, the consequents are related in such a manner that teacher etc. cognise him really as fearful. Being unnatural, it is termed feigned and being present for a longer time and because of its capability of being relished it is Rasa and not a transitory state. It would have been so if it has been natural and for a short time.

Abhinavagupta gives his view about the Āryās that these Āryās were read by the former teachers at one place. Bharata has put them at the proper places. 'Sattvasamuttham' means the fear caused by mind, i.e. feigned fear, and this is for the sake of the actor. The Tīkākāra thought that this is for all but it is wrong. All this is (Nāṭyaśāstra) for the training of the poet and the actor. In the ordinary life all these Vibhāva, Anubhāva, Abhinaya etc. are



not used. Thus the natural fear belongs to low type of persons having 'Rajas' and 'Tamas' nature. The feigned fear of the higher persons should be shown by these consequents, and it is mild. Why the king etc. show the feigned fear from teachers? Why, the feignness of Terrible only and not of any other sentiment? On the manifestation of fear, the teacher takes him to be modest, and by mild efforts, he does not count him of low nature. By the feigned erotic sentiment of courtesan etc., no human object is served. Where the king shows anger, surprise etc. and not feigned, there they are he transitory states not permanent mental states. Thus fear is of two types—feigned, found in higher nature and natural, found in women, children etc.

Dhanañjaya and Dhanika follow Bharata in determinants, consequents and transitory states of the Terrible Sentiment. But in deviation to Bharata and Abhinavagupta, they do not mention the fear of two types, feigned and natural. Nor, do they mention that it is found in low type of persons and women etc.

In the view<sup>54</sup> of Dhanañjaya and Dhanika from the hearing of furious words and seeing the furious spirits, Terrible sentiment arises from the permanent state of fear and in it trembling in all limbs etc. are the consequents, and depression etc. are its transitory states.

### **Bībhatsa Rasa (The Odious Sentiment)**

In the view of Bharata<sup>55</sup> the odious sentiment consists of the durable psychological state of disgust (*Jugupsā*). It is aroused by the determinants like hearing of unpleasant, offensive, impure and harmful things or seeing them or discussing them. It is to be represented by consequents such as stopping movement of all the limbs, narrowing down of the mouth, vomiting, spitting out, shaking the limbs in disgust and the like. Transitory psychological states in it are epileptic fit, agitation, fainting, sickness, death and the like.

From Bharata's statement it does not become clear whether it is of two kinds or three kinds. It seems plausible that he mentions two kinds of Bībhatsa, pure, caused by *Kṣobha* and impure, i.e. *Udvegī*. If it had been of three types, Bharata would have mentioned it like other sentiments. According to Bharata *Udvegī* (exciting) arises from the sight of stool and worms etc. and the *Kṣobhaja* arises from the sight of blood etc.

Abhinavagupta<sup>56</sup> comments that in odious sentiment the



disgust may be due to various causes, subjective, objective or both. Something may be disliked by a person because of his cultural peculiarity as Brāhmanas have natural disgust for garlic. 'Apriyam' (not pleasant) means that an object may be disliked on account of inequilibrium in the three humours, as milk is disgusting to a man suffering from phlegmatic disorder. 'Impure' indicates an object becoming disgusting because of its being dirty and 'Aniṣṭa', when the desire ends because of its having been enjoyed to satiation. In Abhinava's opinion the Bībhatsa, arising from the sight of blood, intestine etc. is pure because it agitates the mind. The odious sentiment arising from the foul smelling excrement like stool etc., is Udvegī as it troubles the mind, so it is impure because of the impure Vibhāvas. Abhinavagupta quotes the opinion of his reverend teacher. According to his teachers it is actually of three types. They hold that loathsome object may be presented in such a way as may lead to the realisation of vanity of human wishes through contemplation on them and so help in the attainment of the highest human objective, the final emancipation. Such type of Bībhatsa is pure. They assert that the word 'dvitīyaka' is used in connection with the second type to indicate its rareness.

Dhanañjaya and Dhanika describe the odious sentiment and its three varieties more lucidly. In the view of Dhanañjaya, as also explained<sup>57</sup> by Dhanika, the odious sentiment having disgust as its sole basis is Udvegī, i.e. causes distress, by means of worms, stinking matter and nausea, it is Kṣobhaṇa, i.e. causes horror by means of blood, entrails, bones, marrow, flesh and the like, it is pure causing unmixed aversion (ghrṇā) in case of hips, breasts, and so forth (of women) because of renunciation. The transitory states and consequents are in line of those mentioned by Bharata. But the pure type of odious sentiment should not be taken as Śānta.

### **Adbhuta Rasa (The Marvellous Sentiment)**

Bharata<sup>58</sup> takes the Marvellous sentiment in the last, as according to him it is to be inserted in the last act of the play, in the Nirvahaṇa Sandhi. The Marvellous sentiment has, as its basis the Durable psychological state of Astonishment (Vismaya). It is aroused by determinants such as sight of heavenly beings or events, attainment of desired objects, entry into a superior mansion, temple, audience hall (sabhā), seven storeyed palace or divine chariots and seeing illusory and magical acts. It is to be represented by the



consequents such as wide opening of eyes, looking with fixed gaze, horripilation, tears (of joy), perspiration, joy, uttering words of approbation, making gifts, crying incessantly 'hā hā', waving the hand, mouth and movement of fingers and the like. Transitory psychological states in it are—cessation of bodily movement, weeping, perspiration, choking voice, horripilation, agitation, hurry, inactivity, death and the like.

Bharata states two kinds of the Marvellous sentiment—Celestial and Joyous. Celestial is due to seeing of heavenly sights and joyous is due to joyful happenings.

Abhinavagupta offers nothing remarkable in his *Abhinavabhārati* except giving the meanings of words.

Dhanañjaya and Dhanika mention<sup>59</sup> that the Marvellous sentiment having its essence in the permanent mental state of astonishment is caused by supernatural things as determinants ; it has as its result (Karma) i.e. as consequents, exclamation of surprise, weeping, trembling, sweating and stammering ; the transitory states in it, generally, are joy, agitation and the like. Dhanañjaya and Dhanika, in deviation to Bharata, do not mention its two kinds, otherwise they agree with Bharata.

If we see minutely, of course the distinction between the two kinds is minor, because the sight of celestial things causes astonishment and joy in the hearts of the aesthetes in identification with the characters of the play.

### **Śānta Rasa**

Though the text on Śānta Rasa is given in G.O.S. edition of *Nāṭyaśāstra* under brackets, yet it can be said with certainty that Bharata did not accept Śānta Rasa in drama, whatever the reason may have been. About the text describing Śānta, the learned editor of Vol. I (revised ed.) K.S. Ramaswamy<sup>60</sup> writes that the first edition of the N.Ś. Vol. I from Baroda does not indicate whether all or only some of the manuscripts, contained the Śānta Rasa section. Śānta Rasa has not been included in the list of Rasas enumerated by Bharata at the beginning of the Chapter VI. It is, therefore, permissible to suppose that this portion relating to Śānta Rasa at the end of Chap. VI is not the genuine part of Bharata's work. But the two later eds. of N.Ś. from Banaras and Bombay do not agree with the Baroda edition. It seems that all the four MSS used for these editions did not contain the Śānta Rasa section. He gives



his opinion that the portion dealing with the Śānta Rasa in the text of N.Ś. and the commentary on it by Abhinavagupta seem to have been added by lovers of Śānta Rasa, beginning from Udbhaṭa in the 8th century A.D. to Abhinavagupta in the 11th century. Bharata has not recognised Śānta Rasa as a specific Rasa anywhere throughout his work.

This Śānta Rasa section certainly is an interpolation as it is found only in one manuscript out of the four MSS of the Nāṭyaśāstra used for this edition. Only the MSS from Trivandrum contains this interpolated section of Śānta Rasa, while the other three MSS of South and North do not contain this portion.

Bharata only elaborates eight Rasas enumerated by Brahmā. Moreover, the discussion about its Sthāyin and its place in drama shows that Bharata did not write about it and its determinants and consequents so the dispute arose about it.

There are two rival schools, since the 8th century A.D. one of them has raised Śānta Rasa to the Status of a principal Nāṭya Rasa just like Śṛṅgāra and others, while the other school has condemned it as unfit to be a Nāṭya Rasa. There is a third school also which denies its very existence.

The earlier authors, Bharata, Kālidāsa, Amarasimha, Bhāmaha, and Daṇḍin enumerated only eight Rasas, excluding the Śānta Rasa. Udbhaṭa was the first author to mention Śānta as one of the Nāṭya Rasas in his Kāvya-lāṅkāra-sārasaṅgraha. Ānandavardhana and Abhinavagupta have supported this view of Śānta as the ninth Rasa, while Dhanañjaya has vehemently condemned it as unfit for the stage, though has accepted it in poetry. As all the possible views have been quoted by Abhinavagupta and Dhānika, we will go into details of their enumeration of Śānta Rasa.

About the commentary of Abhinavagupta on Śānta Rasa section, the editor of G.O.S. edition, K.S. Ramaswamy<sup>61</sup> thinks that this is possibly a separately written small discussion on the Śānta Rasa and does not appear to be a commentary on the passages of the N.Ś. in question.

Whether Śānta Rasa is fit for the stage or not, whether a Sthāyībhāva and other Bhāvas can be fixed up for it or not and whether or not it is possible for the spectators to relish it while viewing the performances of dramas exhibiting the Śānta Rasa are debatable points and open questions that have been agitating the minds of scholars, since the 8th century A.D. up to our own time,



In the interpolated text<sup>62</sup> of Nāṭyaśāstra in G.O.S. ed., Śānta consists of the permanent mental state of Śama, leading to the Mokṣa. It arises from the determinants like Tattvajñāna, Vairāgya, purification of ideas etc. It should be represented by the consequents like restraints, regularity, spiritual contemplation, worship, pity for all creatures etc. Its transitory states are Nirveda, Smṛti, Dhṛti, purity in all Āśramas, absence of bodily movement, horripilation and the like. When there is neither sorrow nor happiness, nor envy nor pride, and there is the feeling of equanimity for all the creatures, then it is called Śānta Rasa. The mental states, Rati etc. are the changes and Śānta is considered to be the cause, the Prakṛti.

Abhinavagupta<sup>63</sup> states in the beginning of the Rasa Prakaraṇa that Śānta results in Mokṣa, and there the aesthetic experience is from the realisation of the self. Abhinava starts his discussion of Śānta with the words that Śānta is discussed according to the view of those who read nine Rasas. As quoted by him, according to some Śama is the basic mental state of Śānta to be presented in the context of the situation constituted by practice of austerity, contact with the yogins etc. It is to be represented by the consequents which show lack of Kāma and Krodha, and its transitory states are contentment, wisdom etc. But others oppose it on the grounds that Śama and Śānta are synonymous and that one cannot be the Sthāyin of itself and that the acceptance of Śama would increase the number of mental states which have been mentioned to be forty nine by Bharata.

Moreover, the situations, seasons etc. constitute the fringe experience in the case of accepted Rasas such as Śṛṅgāra etc. Austerity etc. are not the causes of Śama or Śānta. The absence of such passions as love and anger cannot be spoken of as the Anubhāvas of Śānta. Further, the absence being of negative nature cannot be presented and therefore, cannot serve as the sign from which Śama could be known. The transient emotions of Śānta such as Dhṛti etc. which consist in the use of the available, are impossible in the context of Śānta. What instruction can, the presentation of the ways and means of realisation of the Ultimate impart to them? For, if they attain a state akin to. What one gets through the realisation of the ultimate, they would transcend the worldly level and so would become indifferent to the suffering of others. Therefore, there is no such Rasa as Śānta. Abhinava replies that like the triad of Dharma, Artha and Kāma—the empirical and



semi-empirical aims of life, the final emancipation (Mokṣa) is also the aim of life. Therefore, just as the mental states called by the terms Rati etc., necessary for the attainment of three objects of human life, Kāma etc., if well presented by the poet and the actor, are responsible for the aesthetic experiences, known as Śṛṅgāra etc. in the aesthetes having that kind of rapport of heart ; similarly the basic mental state, necessary for the highest object of human life called Mokṣa, if well presented may be responsible for the arousal of the corresponding aesthetic experience in the spectators possessing the necessary aesthetic susceptibility for that. But the question is posed, 'what can be its permanent mental state ? According to some, it is Nirveda which arises from the Tattvajñāna and they distinguish it from the Nirveda caused by poverty etc. They give the plea that for this reason it has been inserted between the permanent mental states and the transitory states, otherwise the sage Bharata, who begins auspiciously would never have begun his list of Vyabhicārin with such an inauspicious word. Further, exclusion of disgust as a Vyabhicārin from the presentation of Śṛṅgāra makes it clear that Bharata permits all the bhāvas to be used as either the Sthāyins or the Vyabhicārin. And the Nirveda caused by the realisation of the Ultimate is capable of driving other permanent mental states away. This Nirveda is more permanent than the other permanent states mentioned, all of which are subordinate to it.

The above view is criticized because on stating Nirveda as Sthāyin caused by the Tattvajñāna, it means that Tattvajñāna is the Vibhāva. How the causes of Vairāgya can be the Vibhāvas ? If they are included as the Vibhāvas because they are the causes for producing the Tattvajñāna, then they are really the causes of the cause and the admission of the indirect cause as the Vibhāva will make the conception too far-fetched. Further, the causal relation, between Nirveda and the Tattvajñāna has been totally misconceived. Abhinava, in his commentary makes it clear that the position of those, who maintain Nirveda aroused due to self-realisation as the basic mental state of Śānta and cite Patañjali's aphorism, is not sound ; for in that aphorism the author is talking of higher Vairāgya which has no objective reference to it and is simply a higher stage of purity of consciousness and in that condition the Sthāyin of Śānta will be the Tattvajñāna and not the Nirveda. It is also wrong to seek support of Gautam's aphorism 'Duḥkhajanmā' to assert the causality of Tattvajñāna to detachment from the worldly



objects (Nirveda) on the ground that it mentions the tattvajñāna as the cause of Vairāgya and that the Vairāgya is nothing but Nirveda and to maintain that Nirveda to be the basic mental state of Śānta ; for nirveda is an attitude of aversion and a continued sadness and as such is hardly identical with the Vairāgya. The Vairāgya is the cessation of Rāga and Dveṣa. Even if Nirveda be taken to be synonymous with the Vairāgya, it would still be not right to maintain its causality to the final emancipation. The Nirveda aroused due to the Tattvajñāna is just another name for the Śāma. Śāma and Śānta differ even as Hāsa and Hāsyā differ. The former is Laukika and the latter is transcendental. So, Abhinava does not accept Nirveda as the Sthāyin of Śānta. Now, Abhinavagupta cites another view.

Some hold that anyone of the eight, accepted as the basic mental states can be the Sthāyin of Śānta. Any one of these if presented in the context of a situation different from that to which Śṛṅgāra etc. are due, will arouse a different aesthetic experience of Śānta. Thus the uninterrupted devotion to self (Ātmarati), to the exclusion of all the rest may be the means to liberation. Hence, Rati may be presented to be the Sthāyin of Śānta. Utsāha etc., also can similarly be treated. The view that such Vibhāvas were meant to be introduced in the context of Rati etc. is attributed by the exponents of the theory to Bharata, who, they hold, implied them by the use of the word 'Ādi' at the end of the enumerated Vibhāvas. Abhinava criticizes this view as follows. This means that there is no definite Sthāyin of Śānta and multiplicity of Sthāyins would involve the multiplicity of Rasas also. If by virtue of the unity of the object, viz. Mokṣa, a plurality of Sthāyins is accepted as resulting only in one Rasa, in that case Vira and Raudra resulting in the same end of the destruction of the enemy, can be made into one Rasa. The view of others that all the Sthāyins, unified in the manner in which the different ingredients are unified in the Pānaka rasa, are the Sthāyins of Śānta, is also not appealing. For the different permanent mental states do not occur simultaneously, and they are of the opposite nature.

Abhinavagupta holds that the realisation of the Ultimate (tattvajñāna) is the only means to the liberation (Mokṣa). Therefore, when the latter is to be presented as the hero's object of attainment, the former has necessarily to be presented as the Sthāyin and the Tattvajñāna is nothing but the Ātmajñāna, the realisation of the Self. Therefore, Ātmajñāna or the very nature



of the soul, the Self which is in itself of the form of knowledge and Bliss and free from all determinate experiences, is the Sthāyin of Śānta. Then he defends why it has not been mentioned by Bharata. It should not be mentioned as Sthāyin like Rati etc., for they are spoken of as Sthāyins, because they are comparatively more permanent than the transient emotions, inasmuch as they affect the Self so long as the situations, responsible for their rise persist. The Self as such is the most permanent of all the Sthāyins. This relegates all the basic mental states such as Rati etc. to the position of Vyabhicārins. Its permanence is natural and real but not comparative. It is, therefore, unnecessary to mention it separately in the list of Sthāyins. Thus, the sanctity of the number—forty nine Bhāvas—is protected. Another reason, why it has not been mentioned along with Rati etc. is that it is aesthetically experienceable in a manner distinct from that in which other Sthāyins are. Since, Ātmasvarūpa is usually seen as tinted by Rati etc., the ordinary means of comprehension which comprehend Rati etc. do not comprehend it. Bharata does not attempt to give all the possible permanent mental states because all of them are not necessary in the rise of the accepted types of aesthetic experience. His object in mentioning them as separate Sthāyins is that they may not be misconceived as definable in terms of the definition of Vyabhicārins. In the case of Ātmasvabhāva there is no such possibility of misconception. This Ātmasvabhāva is called Śama. When one speaks of Śama or Nirveda both of which are the 'cittavṛttis' one has to qualify them as a special and superior kind to make them the Sthāyin of Śānta. Thus, the Tattvajñāna and Śama mean the Self itself. That Śama is the very nature of the Self is made clear by the fact that a person who has realised the Self in all its purity through the undisturbed Samādhi, experiences Śama even after the rise of Samādhi, in spite of the rise of impurities in the form of mental affections. All the transient states of mind whether empirical or not, may be represented as its transitory states. All the Anubhāvas of the said mental states, coupled with Yama and Niyama may be presented as its Anubhāvas, and also those which are spoken of as Svabhāvābhinaya in the three chapters dealing with the Āṅgikābhinayas or Upāṅgābhinayas. Its Vibhāvas are the favour of the God and so on. Rati etc. are experienced in the context of Śānta as being on the verge of destruction. There is closer relationship between Śānta and Utsāha, consisting in the effort arising from the desire to do good to others, and therefore,



synonymous with pity. It is because of this that some speak of it as Dayāvīra and others as Dharmavīra. Abhinava further asserts that it cannot be objected in this context that Utsāha arises from egoistic consciousness. But Śānta is free from such consciousness. For, even the opposite is not altogether unfit to be presented as the Vyabhicārin; as for instance Nirveda in Rati. There is no condition marked by total absence of Utsāha. The persons who have attained the highest peace and have realised the highest, their parting with all their possessions is not inconsistent with the Śama. Jimūtavāhana etc. have surely realised the Ultimate, because the persons prizing their bodies above all things cannot sacrifice them for the sake of others. Śānta is a subordinate Rasa because the objectives attained by the hero are Dharma, Artha and Kāma. So, Bharata has said that in the drama prosperity and enjoyment are to be primarily presented, leading to one of the two objects of human life; Artha and Kāma which bring about the identification of all. The view that there is no Śānta Rasa because the sage does not mention any Jātyaṅgakaś of it, is not sound. Vyabhicārins come in the context of Śama, according to the occasion. The view holding the absence of Anubhāva because of its freedom from action has been refuted. No doubt, Śama at its highest stage is not fit for presentation, because then the mind is free from all affections. But the same is the case with Rati, Śoka etc. As for the identification, there is no doubt that those who have the residual traces of Tattvajñāna get identified with the focus of the situation of Śānta. The question 'How could the aesthetic experience of Vīra etc. be possible from the presentation of Śānta?', is baseless. For wherever Śama is presented, Śṛṅgāra or Vīra as leading to the attainment of one of the human objectives has necessarily to be presented alone with it. The aesthetic experience of Śṛṅgāra etc. therefore, depends upon that of the Śānta. The existence of Śānta Rasa is established in every way. For in old MSS after 'Sthāyibhāvān Rasatvam-upaneṣyāmaḥ' Śānta is found defined. Experience of every Rasa at the highest level is very much like that of Śānta. It is just because Śānta is involved in all Rasas that it is mentioned by the sage first of all. Detachment, fear of being engrossed in the world etc. are its Vibhāvas. Thinking about emancipation, etc. are the Anubhāvas; Nirveda, Mati, Dhṛti etc. are its transitory states. Therefore, devotion (Bhakti) and Faith (Śraddhā) being its parts are not separately counted. And the phala of the Śānta is greatest, is prominent in all and pervades in the



itivṛtta. Now Abhinava discusses its aesthetic experience. Just as the white string, whereon gems of different kinds are loosely and thinly strung, shines in and through them, so does the Pure self through the basic mental states such as Rati and Utsāha which affect it. The aesthetic experience of Śānta consists in the experience of the Self as free from the entire set of painful experiences which are due to the external expectations, and therefore, is the blissful state of identity with the universal. It is the experience of self in one of the stages on the way to perfect self-Realisation. Such a state of Self, when presented either on the stage or in poetry, and, therefore universalised, is responsible for the arousal of a mental condition which brings the transcendental bliss.

Dhanañjaya<sup>64</sup> accepts only eight permanent mental states and states that some add Śama also but in his opinion there is no development of it in the drama. Dhanika<sup>65</sup> elaborates the point in some detail. First he comments that the opponents of Śānta give many arguments and he mentions them. Some deny the existence of Śānta on the basis that Bharata has not defined it and given its Vibhāvas etc. Others take it to be non-existent, because they hold that the ignorance (Avidyā) producing Rāga and Dveṣa is inborn in man since the time he began his migration into this world and they cannot be wholly rooted out. Others include it under the odious and the Heroic sentiment. They thus do not desire even Śama. Dhanika does not object to Śānta on the above grounds. He denies it to be a permanent mental state in drama only because drama is meant primarily to be presented in action. Such a presentation, however, is not possible in the case of Śama because it consists in cessation of all activities. The view of those who accept Śama as the Sthāyin in Nāgānanda, is according to him untenable because it is inconsistent with the love for Malayavati and the attainment of the sovereignty of Vidyāharas. No instance is available wherein both the attachment and aversion from the wordly objects are represented due to one and the same situation in which original hero of the drama is involved. Therefore, the Utsāha of Dayāvtra is the permanent mental state because only in relation to such a sthāyin, the Erotic aesthetic configuration can occupy a subordinate position and also because with it alone the attainment of sovereignty harmonises. But as we have seen in Abhinavabhārati, the Śama as a subsidiary cannot be denied in Nāgānanda. Dhanika also quotes the doubt raised about the number



eight which is as follows: old authorities have stated them to be Rasas, as they are relished like the six tastes sweet etc. and that relishability may be found in Nirveda etc. So they are also Rasas and thus accepting other Rasas, other permanent mental states have been imagined. To remove that doubt Dhanañjaya states how can an impermanent state produce pleasure or be relished in the absence of identification, beginning with the discouragement (Nirveda). The development of that would tend to disruption of sentiment, therefore, there are declared to be eight permanent states. Dhanika elaborates its impermanence. His reason for the rejection is that the definition of the Sthāyin as a state of mind, the continuity of which is not broken either by states harmonising with it or the states antagonistic to it, does not apply to Nirveda etc. Therefore, they being interfered with their transitory states like anxiety etc., and brought to development, only produce displeasure. He refutes the view of those who accept the ground for its rejection as a Sthāyin, its incapacity to lead to any one of the well recognised goals of human life, in that case Hāsa etc. will also become impermanent. Traditionally Nirveda etc. also lead to human object of life. Nirveda etc. have not got the quality of Sthāyin which is of not being disturbed by any, and so they are not permanent mental states ; they are not stated as Rasa.

Though Dhanika and Dhanañjaya do not accept Śānta in drama, but in their view it can be presented in poetry.

In their view Śāma—the basic mental state or Śānta, at its highest pitch is not presentable. For such a state of mind is reached only at the final emancipation which consists in the merging of the individual into the universal. And this state is characterised by freedom from pleasure and pain, attachment and aversion, and anxiety and desire. No linguistic presentation of it is possible. Even if somehow presented, there is no person possessed of the necessary aesthetic capability for Śānta. If, however, Śānta be identified, with the means of attaining it such as Mudita etc. it implies that the aesthetic experience of Śānta does not involve a state of mind distinct from those involved in the first four Rasas such as Śṛṅgāra etc.

We see that Dhanañjaya and Dhanika take Nirveda etc. in its strict sense of discouragement, self-dissatisfaction and not in the sense caused by realisation of the Ultimate. Abhinavagupta also takes Nirveda in the sense of self-contempt, or continuous



sadness. Abhinavagupta has rejected Nirveda to be Sthāyin as caused by Tattvajñāna. Dhanañjaya and Dhanika and Abhinavagupta do not accept Nirveda to be the permanent mental state. Both Dhanañjaya and Dhanika and Abhinavagupta accept Śama at its highest level to be unrepresentable. But then Abhinava's view is quite appealing. If other Sthāyins can be called Rasas then Śama or Tattvajñāna in its initial stage can also be a Rasa. Moreover, if it can be presented in poetry, drama is also a form of poetry, why it cannot be presented in drama. An expert actor can represent it like any other Rasa. So, in our humble opinion Śānta can be presented in the drama also. And if the aesthetes can relish Śānta from poetry, they can also have its aesthetic experience from drama. If it is said that it cannot be enjoyed by all then other sentiments like Raudra etc. cannot be equally enjoyed by all.

As the aesthetes having the particular aesthetic susceptibility can experience other sentiments, so is true in the case of Śānta. Persons having residual traces of Tattvajñāna are fit to experience Śānta Rasa. So, we cannot deny the existence of Śānta on the basis of its rareness. As the dramas depicting Raudra, Bibhatsa, Bhayānaka are not found, but they are counted separate Rasas because their permanent psychological states are found in human heart, so Śānta may not be a dominant Rasa in a drama, but it can be counted as a Rasa. The plays depicting the lives of saints and the persons who try to attain self-realisation can have Śānta as a dominant Rasa also. The reason of Bharata's not accepting Śānta may be that upto his time, perhaps, there was no example available depicting the Śānta Rasa, yet when the examples became available and its necessity was felt, it was added to the list of eight Rasas and authorities generally accepted it in one way or the other.

Now we come to the number of Rasas. We know that Bharata states eight Rasas, four primary and the four rising from them. Abhinavagupta also accepts four primary Rasas, relating them with the four recognised aims of human life and four others dependant upon them. And according to him each primary Rasa may be the source of many dependant Rasas as he has explained in his Abhinavabhāratī, Vira giving rise to Bhayānaka and Adbhuta. At the end of the chapter dealing with Rasa he definitely asserts that there are no more than nine Rasas. These are the only Rasas fit for exposition. For they are directly or indirectly related to objectives of human-life and are extremely interesting to human mind. He further



holds that the view is refuted of those who state the rule of number to be based on the recognition of the literary circle. Abhinavagupta<sup>66</sup> refutes the view of those who accept Sneh (love) as Rasa having the permanent state of Ārdratā (tenderness). For, according to Abhinava love (Sneha) is union and all that terminates in Rati and Utsāha. For, the love of child in parents rests in fear, of the young persons in friends in love. And the love of Lakṣmaṇa etc. in the brother consists of duty (Dharmamaya). Thus the other forms of love can be taken. The same should be followed in the refutation of Lauhya Rasa having permanent state of Gṛddha. For they are only subvarieties of Rati, Hāsa or some other basic mental state. Similar is the case with Bhakti (devotion). Thus Abhinavagupta does not accept more than nine Rasas and he takes Rati in its not widest sense here. But the love of child can be said terminating in fear.

V. Raghavan<sup>67</sup> criticizes Abhinava for not accepting other Rasas and writes that this is not a commendable attitude. To have less distinction is no great aim. If friendship is accepted only as a variety of Rati, can we call the association of Rāma and Sugrīva, Śṛṅgāra? If Dharma-vira can be called forth to deny Rasatva to Lakṣmaṇa's attachment to Rāma why should not opponents of Śānta call forth another kind of Vira to deny Rasatva to Śānta? V. Raghavan asserts that the instance of Daśaratha's death due to separation from Rāma is ample proof for the existence of Vātsalya as a major mood fit to be developed and fit to be relished.

Dhanañjaya and Dhanika accept only eight Rasas in drama having the certainty of the number because of the fourfold state of mind, first present in primary Rasas, and then in their dependant Rasas. In their<sup>68</sup> view the states of Prīti (friendship), Bhakti (Devotion) and the like, as well as the sentiments of Mṛgayā (Hunting), Akṣā (gambling) and the like are not enumerated because they are clearly included in Harṣa (Joy), Utsāha (Energy) and the rest.

About the division of four primary and four dependant Rasas, A.B. Keith<sup>69</sup> is of the view that it is also artificial to find four primary and four secondary sentiments laid down, the Erotic, the Furious, the Heroic and that of Horror whence in order are supposed to develop the comic, the Pathetic that of wonder and that of Terror.



Paṇḍitarāja Jagannātha<sup>70</sup> writes about the number of Rasas that the statement of Bharata should be accepted here, otherwise the whole philosophy of Rasa would be disrupted, because then there can be Sthāyitva of Love of son etc. and why not disgust and grief become pure bhāvas, so the number limited in nine by 'Muni' should be followed.

But the exponents of additional Rasas re-examined in Bharata's text to find out what exactly constituted 'Rasatva' and 'Bhāvatva'. If according to Bharata the permanent states become Rasas when accompanied with other transitory states then there may be other Bhāvas also which can be reinforced into Rasas. So, the number eight is just traditional. Actually speaking the sentiment or Rasa is a single, ineffable, transcendental joy which is experienced from the enactment of a play or reading and hearing the poetry, when determinants, consequents and transitory states combine together. It can be subdivided, not according to its own nature but according to the emotions which evoke it. And the other sentiments exist only at the Kathartic level with their distinct vibhāvas, anubhāvas etc.; at the transcendental level Rasa is one, the feeling of enjoyment, so Rasas cannot be divided as four primary and four dependant upon them. Of course some feelings are more dominant in human heart in comparison to others. But the psychological states can be nourished to the level of enjoyment with their accessories. As Abhinava himself has shown that Śṛṅgāra does not give rise to comic sentiment only. The comic sentiment may arise from the impropriety in any sentiment. So, comic sentiment cannot be said to be dependant upon the Erotic sentiment only. And if we admit the production of subsidiary sentiments as a result of four primary sentiments then the problem will arise what will be the substratum of the sentiments in a drama. About the number of Rasas we can apply the view of Abhinavagupta, expressed about the production of Rasa, Vibhāvas etc. are not the causes of Rasa nor the informants. The use of Vibhāvas etc., useful for the aesthetic experience is transcendental. We cannot divide the Rasas into primary and subsidiary on the quasi-psychological rationale of the mental states in the enjoyment of Rasa. If we do so then the number of Rasas will come to four. Moreover there was no early agreement on this piece of psychology; Abhinavagupta with Bhaṭṭa Nāyaka accepts only three aspects of mental condition as involved. Though the emotions can be developed into sentiments but the



transitory psychological states cannot be turned into sentiments, because they are not durable and do not leave their residual traces, while the accepted eight durable psychological states are found in their innate forms in all the human beings, and they are more durable. They have been generally accepted as developing into the sentiments by all. Śānta is the basis of all, because its basic mental state Tattvajñāna helps in the highest human object of life, viz., final emancipation of life and it leaves its residual trace in the person even when he leads the practical life.

Following Abhinavagupta, we can conclude that in the aesthetic experience, the consciousness, consisting of the concentrated Bliss is enjoyed, and Rati, Grief etc. act in beautifying it. So Rasa or the aesthetic experience is one, the feeling of perfect Bliss in which worldly limitations disappear and the aesthete is conscious only of the enjoyment of Bliss.

## REFERENCES

\*Kane, P.V. and Ghosh Manomohan, Supra Ch. I, Ref. 25.

1. न हि रसादृते कश्चिदर्थः प्रवर्तते । तत्र विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः ।

को दृष्टान्तः । अत्राह-यथा हि नानाव्यञ्जनौषधिसंयोगाद्रसनिष्पत्तिः । यथा हि गुडादिभिर्द्रव्यैर्व्यञ्जनैरौषधिभिश्च षाड्वादयो रसा निवर्त्यन्ते तथा नाना भावोपगता अपि स्थायिनो भावा रसत्वमानुवन्तीति । रस इति कः पदार्थः । उच्यते — आस्वाद्यत्वात् । कथमास्वाद्यते रसः । यथा नानाव्यञ्जनसंस्कृतमन्नं भुञ्जाना रसानास्वादयन्ति सुमनसः पुरुषाः हर्षादींश्चाधिगच्छन्ति तथा नानाभावाभिनयव्यञ्जितान् वाग्ङ्गसत्त्वोपेतान् स्थायिभावानास्वादयन्ति सुमनसः प्रेक्षकाः हर्षादींश्चाधिगच्छन्ति । तस्मान्नाट्यरसा इत्यभिव्याख्याता ।

नानाभिनयसम्बद्धान्भावयन्ति रसानिमान् । यस्मात्तस्मादमी भावा विज्ञेया नाट्ययोक्तृमिः ॥ नानाद्रव्यैर्बहुविधैर्व्यञ्जनं भाव्यते यथा । एवं भावा भावयन्ति रसानभिनयैः सह ॥ न भावहीनोऽस्ति रसो न भावो रसवर्जितः । परस्परकृता सिद्धिस्तयोरभिनये भवेत् ॥ व्यञ्जनौषधि-



संयोगो यथाऽन्नं स्वादुतां नयेत् । एवं भावा रसाश्चैव भावयन्ति  
परस्परम् ॥

यथा बीजाद्भवेद्वृक्षो वृक्षात्पुष्पं फलं यथा ।

तथा मूलं रसा सर्वे तेभ्यो भावा व्यवस्थिता ॥

भ., ना. शा, अ. 6, पृ. 272, पृ. 287 क्रमशः

2. Bharata, Ch. VII, pp. 342-355, 374-375 ; Ch. VI, K. 17-21.

3. Abhinava, Abh. Bh., Ch. VII, pp. 342 ff.

4. अत्र भट्टलोल्लटप्रभृतयस्तावदेवं व्याचख्युः—विभावादिभिः संयोगोऽर्थात् स्थायिनस्ततो रसनिष्पत्तिः। तत्र विभावश्चित्तवृत्तेः स्थाय्यात्मिकाया उत्पत्तौ कारणम् । अनुभावाश्च न रसजन्या अत्र विवक्षिताः । तेषां रसकारणत्वेन गणनानहंत्वात् । अपितु भावानामेव । (ते) येऽनुभावाः व्यभिचारिणश्च चित्तवृत्त्यात्मकत्वात् यद्यपि न सहभाविनः स्थायिना तथापि वासनात्मनेह तस्य विवक्षिताः ।

दृष्टान्तेऽपि व्यञ्जनादिमध्ये कस्यचिद् वासनात्मकता स्थायिवत् । अन्यस्योद्भूतताव्यभिचारिवत् । तेन स्थाय्येव विभावानुभावादिभिर्रूपचितो रसः । स्थायी भवत्वनुपचितः । स चोभयोरपि । (मुख्यया वृत्या रामादौ) अनुकार्येऽनुकर्तार्यपि चानुसन्धानबलात् इति ।

अभि. भा., अ-6, पृ. 272

5. चिरन्तनानां चायमेव पक्षः । तथाहि दण्डिना स्वालङ्कारलक्षणेऽभ्युघायि, 'रति श्रृङ्गारतां गता । रूपबाहुल्ययोगेन इति' (काव्यादर्शे 2. 281) 'अधिरुह्य परां कोटिं कोपो रौद्रात्मतां गतः ।' (2. 283 इत्यादि च ।)

अभि. भा., पृ. 272

6. एतन्नेति श्रीशङ्कुकः । विभावाद्ययोगे स्थायिनो लिङ्गाभावेनावगत्यनुपपत्तेर्भावानां पूर्वमभिधेयताप्रसङ्गात् स्थितदशायां लक्षणान्तरवैयर्थ्यात्, मन्दतरतमाध्यस्थ्याद्यानन्त्यापत्ते, हास्यरसे षोढात्वाभावप्राप्तेः, कामावस्थामु दशस्वसङ्ख्यरसभावादिप्रसङ्गात् शोकस्य प्रथमं तीव्रत्वं कालात्तनुमान्द्यदर्शनं, क्रोधोत्साहरतीनाममर्षस्थैर्यं सेवाविपर्यये हासदर्शनमिति विपर्ययस्य दृश्यमानत्वाच्च । तस्माद्धेतुभिर्विभावाख्यैः कार्यैश्चानुभावात्मभिः, सहचारिरूपैश्च व्यभिचारिभिः प्रयत्नार्जिततया, कृत्रिमैरपि तथानभिमन्थमानैरनुकर्तृस्थत्वेन लिङ्गबलतः प्रतीयमानः स्थायी भावो मुख्यरामादिगत स्थाय्यनुकरणरूपः । अनुकरणरूपत्वादेव च नामान्तरेण व्यपदिष्टो रसः । विभावा हि काव्यबलानुसन्धेयाः । अनुभावाः शिक्षातः । व्यभिचारिणः कृत्रिमनिजानुभावाजर्जनबलात् । स्थायी तु काव्यबलादपि नानुसन्धेयः ।



7. Abhinava, Abh. Bh., Ch., VI, p. 276.
8. तस्मात्काव्ये दोषाभावगुणालङ्कारमयत्वलक्षणेन नाट्ये चतुर्विधाभिनयरूपेण निबिडनिजमोहसंङ्कटतानिवारणकारिणा, विभावादिसाधारणीकरणात्मनाऽभिघातो द्वितीयेनांशेन भावकत्वव्यापारेण भाव्यमानो रसोऽनुभवस्मृत्यादिलक्षणेन रजस्तमोऽनुवेधवैचित्र्यबलाद्द्रति-विस्तारविकासलक्षणेन सत्वोद्रेकप्रकाशानन्दमयनिजसंविद्विश्रान्तिलक्षणेन परब्रह्मास्वादसविधेन भोगेन परं भुज्यत इति ।

अभि. भा., पृ. 276-277

9. Abhinava, Abh. Bh., Ch. VI, p. 277.
10. आमनायसिद्धे किमुपूर्वमेतत्संविद्विकासेऽधिगतागमित्वम् । इत्थं स्वयंग्राह्य-महार्हहेतुद्वन्द्वेन किं दूषयिता न लोकः ॥ ऊर्ध्वोर्ध्वमारुह्य यदर्थतत्त्वं धीः पश्यति श्रान्तिमवेदयन्ती । फलं तदार्थैः परिकल्पितानां विवेकसोपान-परम्पराणाम् ॥ चित्रं निरावलबनमेव मन्ये प्रमेयासिद्धौ प्रथमावतारम् । सन्मार्गलाभे सति सेतुबन्धपुरप्रतिष्ठादि न विस्मयाय ॥ तस्मात्सतामत्र न दूषितानि मतानि तान्येव शोधितानि । पूर्वप्रतिष्ठापितयोजनासु मूल-प्रतिष्ठाफलमामनन्ति ।

अभि., अभि. भा., अ. 6, पृ. 278 क्रमशः ।

11. Abhinava, Abh. Bh., Ch. VI, p. 266, pp. 278 ff.
12. Ibid., p. 288.
13. Ibid., p. 293.
14. Dhanañjaya, D.R., B. IV. 1-35.
15. Dhanika, Av., pp. 182ff, pp. 217 ff.
16. Ibid., pp. 230 ff, DR. B. VI, 37, Av., pp. 246 ff.
17. Dhanañjaya, D.R., B. VI, 38-39.
18. Dhanika, Av. pp. 254 ff.
19. Dhanañjaya, D.R., B. IV, 40-43, 46-47.
20. Dhanika, Av., pp. 255 ff, p. 261.
21. श्रृङ्गारहास्यकरुणारौद्रवीरभयानकाः ।  
बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसा स्मृताः ॥  
एते ह्यष्टौ रसाः प्रोक्ता द्रुहिणेन महात्मना ।
- भ., ना. शा., अ 6, 15-16
22. Pref. to Vol. I, N.Ś., p. 52.
23. Kālidāsa, Vikramorvaśyam, Act II 17. Supra. Ref. 12, Ch. I,



24. ततश्च मुख्यभूतात् महारसात् स्फोटदृशं वासत्यानि वा अन्विताभिधानदृ-  
शीवोपायात्मकानि सत्यानि वा अभिहितान्वयदृशीव तत्समुदायरूपाणि  
वा रसान्तराणि भागा (वा)ऽभिनिवेशदृष्टानि रूप्यन्ते । अस्मन्मते संवेदन-  
मेवानन्दघनमास्वाद्यते । केवलं तस्यैव चित्रताकरणे रतिशोकादिवासना  
व्यापारः ।

अभि., अभि. भा., अ. 6, पृ. 267, 292

25. विकासविस्तरक्षोभविक्षेपैः स चतुर्विधः ॥  
शृङ्गारवीरबीभत्सरौद्रेषु मनसः क्रमात् ।  
हास्याद्भुतभयोत्कर्षकरुणानां त एव हि ॥  
अतस्तज्जन्यता तेषामत एवावधारणम् ।

ध., द. ह., च. प्र., 43-45; धनिक. अव. पृ. 258 क्रमशः

26. तेषामुत्पत्तिहेतवश्चत्वारो रसाः ।  
तद्यथाशृङ्गारो रौद्रो वीरो बीभत्स इति ।

भ., ना. शा., अ. 6, पृ. 295

27. Abhinava, Abh. Bh. Ch. VI, p. 289.  
28. शृङ्गाराद्धि भवेद्भास्यो रौद्राच्च करुणो रसः ।  
वीराच्चैवाद्भूतोत्पत्तिर्बीभत्साच्च भयानकः ॥  
शृङ्गारानुकृतिर्या तु स हास्यस्तु प्रकीर्तितः ।  
रौद्रस्यैव च तत्कर्म स ज्ञेयः करुणो रसः ॥  
वीरस्यापि च यत्कर्म सोऽद्भुतः परिकीर्तितः ।  
बीभत्सदर्शनं यच्च ज्ञेयः स तु भयानकः ॥

भ., ना. शा., अ. 6, 39-41

29. Abhinava, Abh. Bh. Ch. VI, p. 282.  
30. Ibid., pp. 295 ff., p. 282.  
31. Dhanañjaya and Dhanika, D.R., B. IV, 43-45.  
32. Dhanika, Av., pp. 258 ff.  
33. तत्र शृङ्गारो नाम रति स्थायिप्रभवः ।  
तस्य द्वे अधिष्ठाने सम्भोगो विप्रलम्भश्च ।  
सुखप्रायेषु सम्पन्नः ऋतुमाल्यादिसेवकः ।  
पुरुषः प्रमदायुक्तः शृङ्गार इति संज्ञितः ॥

भ. ना. शा. अ. 6, पृ. 300 क्रमशः

34. Abhinava, Abh. Bh., Ch. VI, pp. 300 ff.  
35. Dhanika, Av., pp. 262 ff.  
36. Dhanañjaya, D.R., B. IV, 47-71.



37. Ibid., Ayogo Viprayogaśca Sambhogaśceti Sa Tridhā. Dhanika, Av., pp. 268 ff.
38. Bharata, N.Ś., Ch. VI, pp. 312-316, K. 77.
39. Abhinava, Abh. Bh., Ch. VI, pp. 312 ff.
40. Dhanañjaya, D.R. B. IV, 75-78.
41. Dhanika, Av., pp. 287 ff.
42. Bharata, N.Ś., Ch. VI, pp. 317 ff., K. 62, 63, 78.
43. Abhinava, Abh. Bh., Ch. VI, pp. 317 ff.
44. Dhanañjaya, D.R., B. IV, 81-82, Dhanika, Av., pp. 290 ff.
45. अथ रौद्रो नाम क्रोधस्थायिभावात्मको रक्षोदानबोद्धतमनुष्यप्रकृतिः संग्रामहेतुकः । ——— किमन्येषां नास्ति । उच्यते, अस्त्यन्येषामपि रौद्रो रसः । किन्त्वधिकारोऽत्र गृह्यते । ते हि स्वभावत एव रौद्राः । कस्मात् । बहुबाहवो बहुमुखाः प्रोद्धूतविकीर्णपिङ्गलशिरोजा रक्तोद्धूतविलोचना भीमासितरूपिणश्चैव । ——— तेषां चानुकारिणो ये पुरुषास्तेषामपि सङ्ग्रामसम्प्राहरकृतो रौद्रो रसोऽनुमन्तव्यः ।

भ., ना. शा., अ. 6, पृ. 319, का. 64-66, 77

46. Abhinava, Abh. Bh., Ch. VI, pp. 319 ff.
47. Dhanañjaya, D.R., B. IV, 74 ; Dhanika, p. 286.
48. Bharata, N.Ś., Ch. VI, p. 324, K. 67-68, 79.
49. Abhinavagupta, Abh. Bh., Ch. VI, pp. 324 ff.
50. Dhanañjaya, D.R., B. IV, 72.
51. Dhanika, Av., pp. 283. Pañḍitarāja Jagannātha, Rasa-gaṅgādhara, Chawkhamba Vidyabhavan, Varanasi (1955), Ch. J, pp. 160 ff.
52. अथ भयानको नाम भयस्थायिभावात्मकः । ———  
 विकृतरवसत्त्वदर्शनसङ्ग्रामारण्यशून्यगृहगमनात् ।  
 गुरुनृपयोरपराधात्कृतकश्च भयानको ज्ञेयः ॥  
 गात्रमुखदृष्टिभेदैरूरुस्नम्भमिवीक्षणोद्वेगैः ।  
 सन्नमुखशोषहृदयस्पन्दनरोमोद्गमैश्च भयम् ॥  
 एतत्स्वभावजं स्यात्सत्त्वसमुत्थं तथैव कर्तव्यम् ।  
 पुनरेभिरेव भावैः कृतकं मृदुचेष्टितैः कार्यम् ॥  
 करचरणवेपथुस्तम्भगात्रहृदयप्रकम्पेन ।  
 शुष्णकोष्ठतालुकण्ठैर्भयानको नित्यमभिनेयः ॥  
 व्याजाच्चैवापराधाच्च वित्रासितकमेव च ।  
 पुनर्भयानकञ्चैव विद्यात् त्रिविधमेव हि ॥

भ., ना. शा., अ. 6, पृ. 326 क्रमशः, का. 69-72, 80



53. Abhinava, Abh. Bh., Ch. VI, pp. 326 ff.
54. Dhanañjaya D.R., B. IV, 80, Dhanika, Av., pp. 289 ff.
55. अथ बीभत्सो नाम जुगुप्सास्थायिभावात्मकः ।  
 अनभिमतदर्शनेन च गन्धरसस्पर्शशब्ददौर्षेच ॥  
 उद्वेजनैश्च बहुभिर्बीभत्सरसः समुद्भवति ।  
 मुखनेत्रविकूणनया नासाप्रच्छादनानामितास्यैः ॥  
 अव्यक्तपादपतनैर्बीभत्सः सम्यग्भिनेयः ॥  
 बीभत्सः क्षोभजः शुद्ध उद्वेगी स्यात् द्वितीयकः ।  
 विष्टाकृमिभिरुद्वेगी क्षोभजो रुधिरादिजः ॥
- भ., ना. शा., अ. 6, का 73-74, 81, पृ. 328 क्रमशः
56. Abhinava, Abh. Bh., Ch. VI, pp. 328, 331.
57. Dhanañjaya, D.R., B. IV, 73, Dhanika, Av., pp. 289 ff.
58. Bharata, N.Ś., Ch. VI, K. 75-76, 82, p. 329. Abhinava  
 Abh. Bh., Ch. VI, p. 329.
59. Dhanañjaya, D.R. B. IV, 78-79 ; Dhanika, Av., p. 289.
60. Ramaswami, K.S. Pref. N.Ś. Vol. I (1956), pp. 5, 12,  
 52.
61. Ibid., pp. 53 ff.
62. अथ शान्तो नाम शमस्थायिभावात्मको मोक्षप्रवर्तकः । स तु तत्वज्ञान-  
 वैराग्याशयशुद्ध्यादिभिर्विभावैः समुत्पद्यते । तस्य यमनियमाध्यात्मध्यान-  
 धारणोपासनसर्वभूतदयालिङ्गग्रहणादिभिरनुभावैरभिनयः प्रयोक्तव्यः ।  
 व्यभिचारिणश्चास्य निर्वेदस्मृतिधृतिस्वर्वाश्रमशौचस्तम्भरोमाञ्छादयः ।  
 अत्रार्याः श्लोकाश्च भवन्ति—मोक्षाध्यात्मसमुत्पद्यस्तत्वज्ञानार्थहेतुसंयुक्तः ।  
 नैःश्रेयसपोदिष्टः शान्तरसो नाम सम्भवति ॥ बुद्धीन्द्रियकर्मेन्द्रियसंरोधा-  
 ध्यात्मसंस्थितोपेतः । सर्वप्राणिसुखहितः शान्तरसो नाम विज्ञेयः ॥ न यत्र  
 दुःखं न सुखं न द्वेषो नापि मत्वरः । समः सर्वेषु भूतेषु स शान्त प्रथितो  
 रसः ॥ भावा विकारा रत्याद्याः शान्तस्तु प्रकृतिर्मतः । विकारः प्रकृतेर्जातः  
 पुनस्तत्रैव लीयते ॥ स्वं स्वं निमित्तमासाद्य शान्ताद्भावः प्रवर्तते ।  
 पुनर्निमित्तापाये च शान्त एवोपलीयते ॥

ना. शा., अ. 6, पृ. 332

63. ते च नव । शान्तापलापिनस्त्वष्टाविति तत्र पठन्ति । ततस्त्रिवर्गात्मिक-  
 प्रवृत्त(त्ति) धर्मविपरीतनिवृत्त(त्ति) धर्मात्मको मोक्षफलः शान्तः । तत्र  
 स्वात्मावेशेन रसचर्वणेत्युक्तम् ।

ये पुनर्नव रसा इति पठन्ति तन्मते शान्तस्वरूपमभिधीयते । तत्र  
 केचिदाहुः :—



शान्तः शमस्थायिभावात्मकस्तपस्यायोगिसम्पर्कादिभिर्विभावैरुत्पद्यते — । एतदपरे न सहन्ते । शमशान्तयोः पर्यायत्वात् । एकोनपञ्चाशद्-भावा इति सङ्गव्याख्यायात् । तपोऽध्ययनादयस्तु न शान्तस्य (शमनस्य) हेतवः । कामाद्यभावोऽपि नानुभावः । अगमकत्वात्प्रयोगोसमवायित्वाच्च । नहि चेष्टाद्युपरमः प्रयोगयोग्यः । तन्न शान्तो रस इति । अत्रोच्यते-इह तावद्धर्मादित्रितयमेव (मिव) मोक्षोऽपि पुरुषार्थः । यथा च कामादिषु समुचिताश्चित्तवृत्तयो रत्यादिशब्दवाच्याः कविनटव्यापारेणास्वाद-योग्यताप्रापणद्वारेण तत्राविधहृदयसंवादवतः सामाजिकान्प्रति रसत्वं श्रृङ्गारादितया नीयन्ते तथा मोक्षाभिधानपरमपुरुषार्थोचिता चित्तवृत्तिः किमिति रसत्वं नानीयत इति वक्तव्यम् या चासौ तथाभूता चित्तवृत्तिः सैवात्र स्थायिभावः । एतत्तु चिन्त्यम् । तत्त्वज्ञानोत्थितो निर्वेद इति केचित् ।

वैराग्यात्प्रकृतिलयः । योगसूत्र 1. 16 तत्परं पुरुषस्थानेर्गुणवैतृष्ण्यम् तादृशं तु वैराग्यं ज्ञानस्यैव पराकाष्ठा (व्यासभाष्य 1. 16) अक्षपाद, दुःखजन्मसूत्र 1. 12 दुःखजन्मप्रवृत्तिदोषमिध्याज्ञानानामुत्तरोत्तरापार्यै तदनन्तरापायादपवर्गः । ननु वैराग्यं निर्वेदः । एक एवमाह । निर्वेदो हि शोकप्रवाहप्रसररूपश्चित्तवृत्तिविशेषः । वैराग्यं तु रागादीनां प्रध्वंसः । भवतु वा वैराग्यमेव निर्वेदः । तथापि तस्य स्वकारणवशान्मध्यभाविनोऽपि न मोदो साध्ये सूत्रस्थानीयतात्पदादानीव (प्रत्यपादि) । किं च तत्त्व-ज्ञानोत्थितो निर्वेद इति शमस्येवेदं नाम कृतं स्यात् । शमशान्तयोः पर्यायत्वं तु हासहासाभ्यां व्याख्यातम् । सिद्धसायध्ते ? (यदा तथा लौकिका) लौकिकत्वेन साधारणासाधारणतया च वैलक्षण्यं शमशान्त-योरपि सुलभमेव । तस्मान्न निर्वेदः स्थायीति । अन्ये मन्यन्ते रत्यादय एवाष्टौ चित्तवृत्तिविशेषा उक्ताः । ते एव कथितविभाव विविक्ता श्रुत्या-द्यलौकिकविभावविशेषसंश्रया विचित्रा एव तावत् । ततश्च तन्मध्यादेवा-न्यतमोऽत्र स्थायी । एवंवादिना तु परस्परमेव विचारयतामेकस्य स्थायित्वं विशीर्यत एव । तदुपायभेदात्तस्य तस्य स्थायित्वमित्यप्युच्यमानं प्रत्युक्तमेव । स्थायिभेदेन प्रतिपुरुषरसस्याप्यानन्त्यापत्तौ मोक्षैकफलत्वादेको रस इति चेत् क्षयैकफलत्वे वीररौद्रयोरप्येकत्वं स्यात् । अन्ये तु पानकरस-वदविभागं प्राप्ता सर्व एव रत्यादयोऽत्र स्थायिन इत्याहुः । चित्तवृत्तीनामयुगपद्भावादन्वोन्यं च विरोधादेतदपि न मनोज्ञम् ।

कस्तर्ह्यत्र स्थायी । उच्यते इह तत्त्वज्ञानमेव यावन्मोक्षसाधनमिति तस्यैव मोक्षे स्थायिता युक्ता । तत्त्वज्ञानं च नामात्मकज्ञानमेव । तेनात्मैव ज्ञानानन्दादिविशुद्धधर्मयोगी परिकल्पितविषयोपरागरहितोऽत्र स्थायी ।



न चास्या स्थायितया स्थायित्वं वचनीयम् । तत्त्वज्ञानं तु सकलभावान्तर-  
भित्तिस्थानीय सर्वस्थाधिभ्यः स्थायितमं सर्वाः रत्यादिकास्स्थाधिविचिन्तवृत्ती  
व्यभिचारीभावयत् निवर्गते एव सिद्धस्थाधिभावमिति तन्त्रवचनेन ।  
(तन्नावचनीयम्) अत एव पृथगस्य गणना न युक्ता ।  
तेनैकोनपञ्चाशद्भावा इत्यव्याहृतमेव । अस्यापि कथं (न) पृथग्गणनेति  
चेत्-पृथगास्वादायोगादिति ब्रूमहे । न हि रत्यादय इवेतरासम्पृक्तेन वपुषा  
तथाविधमात्मरूपं लौकिकप्रतीतिगोचरः(रम्) स्वगतमप्यविकलरूपं  
(कल्प) व्युत्थानावसरेऽनुसन्धीयमानं चित्तवृत्त्यन्तरकलुषमेवावभाति ।  
भासतां वा लोके तथा । तथापि न संभावनामात्रस्थायिनां गणनम्  
रसेषुक्तेस्वनुपयोगात् ।

तदिदमात्मस्वरूपमेव तत्त्वज्ञानं शमः (तथा च) यत्कालुष्योपरागविशेषा  
एवात्मनो रत्यादयः । तदनुगमेऽपि विशुद्धमस्य रूपमव्यवधानसमाधिबलाद-  
धिशाय्य व्युत्थानेऽपि प्रशान्तता भवति । यथोक्तं-प्रशान्तवाहिता संस्कारात्  
(योग सू. 3 10) तत्त्वज्ञानलक्षणस्य च स्थायिनः समस्तोऽयं लौकिका-  
लौकिकचित्तवृत्तिकलापो व्यभिचारितामभ्यैति । तदनुभावा एव च  
यमनियमाद्युपकृता अनुभावा उपाङ्गाभिनयस्या (आङ्गिका) ऽध्यायत्रये  
च ये स्वभावाभिनये वक्ष्यन्ते । विभावा अपि कथम् । ईश्वरानुग्रह-  
प्रभृतयः । प्रक्षयाश्च (प्रक्षयोन्मुखा) रत्यादयोऽत्रास्वाद्याः केवलम् ।  
स्वात्मनि च कृतकृत्यस्य परार्थघटनायामेवोद्यम इत्युत्साहोऽस्य  
परोपकारविषयेच्छाप्रयत्नरूपो दयापरपर्यायोऽभ्यधिकोन्तरङ्गः अतएव  
तत्केचिद्दयावीरत्वेन व्यपदिशन्ति, अन्ये धर्मवीरत्वेन ।

अतएव शान्तस्य स्थायित्वेऽप्यप्राधान्यम् । जीमूतवाहने त्रिवर्गसम्पत्तेरेव  
परोपकृतिप्रधानायाः फलत्वात् ।

यदा तु पर्यन्तभूमिकालामहेतुभावाभाव (हेतुभाव) स्तदास्याप्रयोजत्वम् ।  
रतिशोकादावपि पर्यन्तदशायामप्रयोगस्यैव युक्तत्वात् । हृदयतवादोऽपि  
तथाविधतत्त्वज्ञानबीजसंस्कारभावितानां भवत्येव । तस्मादस्ति शान्तो  
रसः । तथा च चिरन्तनपुस्तकेषु 'स्थाधिभावान् रसत्वमुपनेष्यामः'  
(ना. शा. पृ. 299) रत्यनन्तरं 'शान्तो नाम शमस्थाधिभावात्मकः  
इत्यादिशान्तलक्षणं पठ्यते । तत्र सर्वरसानां शान्तप्राय एवास्वादो न  
विषयेभ्यो-विपरिवृत्त्या ।

सहृदिभावत्वेन चास्य वीरवीभत्सौ । अतएवास्य रसस्य यमनियमेश्वर-  
प्रणिधानाद्युपदेशः अनुभोगितया महाफलत्वं सर्वप्राधान्यमितिवृत्तव्यापकत्वं  
चोपपन्नम् तत्त्वास्वादोऽस्य कीदृशः । उपरागदायिभिरुत्साहरत्या-  
दिभिरुपरक्तं यदात्मस्वरूपं तदेव विरलोभितरत्नान्तरालनिर्भसमान-  
सिततरसूत्रवशाभातस्वरूपं सकलेषु रत्यादिषूपरञ्जकेषु तथाभावेनापि



सकृद्विभातोऽयमात्मैति न्यायेन भासमानं परोन्मुखतात्मसकलदुःखजालहीनं  
परमानन्दलाभसंविदेकत्वेन काव्यप्रयोगप्रबन्धाभ्यां साधारणतया  
निर्भासमानमन्तर्मुखावस्थाभेदेन लोकोत्तरानन्दानयनं तथाविधहृदयं  
विधत्त इति ।

अभि., अभि. भा., अ. 6, पृ. 261, पृपू 332 क्रमशः ।

64. Dhanañjaya, D.R., B. IV, 35-36, 45.

65. Dhanika, Av., pp. 227 ff., 259 ff.

66. एवं ते नवैव रसाः । पुमर्थोपयोगित्त्वेन रञ्जनाधिक्येन वा इयतामेवो-  
पदेश्यत्वात् । तेन रसान्तरससंभवेऽपि चार्षप्रसिद्ध्या सङ्ख्यानियम इति  
यदन्यैरुक्तं तत्प्रत्युक्तम् । आर्द्रतास्थायिकः स्नेहो रस इति त्वसत् ।  
स्नेहो हवभिषङ्गः । स च सर्वो रत्युत्साहादावेव पर्यवस्यति । तथा हि  
बालस्य मातापित्रादौ स्नेहो भये विश्रान्तः । यूनोर्मित्रजने रतौ ।  
लक्ष्मणादौ भ्रातरि स्नेहो धर्ममय एव । एवं वृद्धस्य पुत्रादाविति द्रष्टव्यम् ।  
एषैव गर्भस्थायिकस्य लौल्यरसस्य प्रत्याख्याने सरणिर्मन्तव्या । हासे वा  
रतौ वान्यत्र पर्यवसानात् एवं भक्तावपि वाच्यमिति ।

अभि. अभि भा, अ. 6, पृपू. 295-298, 341

67. Raghavan, V., The Number of Rasas, The Adyar Library,  
Adyar (1940) p. 111.

68. Dhanañjaya and Dhanika, D.R. B. IV, 83, Avaloka, p. 291.

69. Keith A.B., SKD, p. 324.

70. Jagannātha, Paṇḍitarāja, Rasagaṅgādhara, pp. 174 ff.

71. Abhinava, Abh. Bh., Ch. VI p. 292.



## VṚTTIS (STYLES)

After discussing the important elements of Sanskrit drama, we now come to another important factor and that is the Vṛtti. The question arises what are Vṛttis or the styles ?

Bharata, the greatest canonist of Sanskrit dramaturgy, has laid stress on the importance of Vṛttis while discussing the kinds of plays and also Vṛttis in a separate chapter.

Bharata<sup>1</sup> holds that Vṛttis are traditionally known as the constituent elements of all dramatic works. With respect to their production, the ten kinds of play are considered to have proceeded from these. He has discussed the Vṛttis in detail in Chapter XX.

Abhinavagupta<sup>2</sup> states that in the four objects of human life, consisting of Dharma etc., efforts of speech, limb and sattva are common. And the effort is fourfold. Whatever action is started, the action of words, mind and body is involved in it. Out of that fourfold action some has charm and variety, because the action of the persons belonging to superior rank has got excellence. That effort having charm and beauty comprises four Vṛttis. The physical, vocal and mental efforts having diversity are Vṛttis. These extending to the whole animate world, not originated in the way as now used, flow with the current and when joined with the particular excitement of heart, are helpful in bringing out the real character of the Nāṭya. Now this excitement is twofold : worldly and transcendental ; worldly excitement does not help in the enjoyment of Rasas. Transcendental excitement without being excited is yet exciting such as that of the poet and the spectator.

In the view of Dhanañjaya<sup>3</sup> the style of procedure, which is based on hero's conduct, is of four kinds. Dhanika<sup>4</sup> explains the



term *Vṛtti* that the nature of the hero to act as a tendency is *Vṛtti* and that is of four kinds, namely, *Kaiśiki*, *Sāttvati*, *Ārabhaṭi* and *Bhārati*. We see that *Bharata* and *Dhanañjaya* have not properly defined the term *Vṛtti* itself. Their commentators have defined it for our comprehension.

Keith<sup>5</sup> is of the view that the poet must be an adept in adopting the appropriate manner or style for each action of the hero; the style adds to the play the indefinable element of perfection which is present in the highest beauty of feature or dress.

*Vṛtti* pertains to the exertion of the characters involving the physical, mental and vocal efforts. Though the term *Vṛtti* is used in another sense also, but here we are concerned with drama and we will take the term in its narrow sense, i.e., the *Vṛttis* are really the styles or modes of conduct that a character, mostly, the hero or the heroine adopts in a play and these modes depend upon the mood or sentiment or *bhāva* that occupies the whole personality of the hero in that particular kind of a play. These *Vṛttis* also decide the form of the play.

### Origin of *Vṛttis*

*Bharata* has described the origin of four *Vṛttis* from Lord *Viṣṇu* showing the preponderance of the action that prevails in each *Vṛtti*. He has stated that whatever was made and in whatever manner, the exploits of gods were utilised by the sages in fashioning the similar styles arising from the words and the gestures which have their origin in the materials taken from the *Nāṭyaveda* and which also have Words and Gestures as their chief characteristics.

*Bharata*<sup>6</sup> mentions the origin of *Bhārati* from *Ṛgveda*, of *Sāttvati* from *Yajurveda*, of *Kaiśiki* from *Sāmaveda* and of the rest (i.e. of *Ārabhaṭi*) from the *Atharvaveda*.

*Abhinavagupta*<sup>7</sup> comments that God is the creator of these *Vṛttis*, because the action, without excitement supporting *Rasa*, which is *Ānanda*, is only possible in God as His heart is enlightened with the knowledge (*Vidyā*) and is like the essence of Lotus.

By showing *Brahmā* as the spectator of the actions of *Viṣṇu*, from whom the *Vṛttis* have originated, importance of the repose of *Vṛttis* is shown in the heart of the spectator. *Abhinava* further adds that the whole action is encircled by the fourfold *Vṛttis*. There is no action beyond the action of words and mind, and no particle



is without action. All the Kārya ends in Rasa and Bhāva. Rasa and Bhāva are found only in living beings and therefore no poetical work is devoid of threefold action. Persons who accept two or five Vṛttis do not follow the sense of Bharata and their arguments are annihilated. Dhanañjaya has not mentioned the origin of Vṛttis like Bharata. Bharata has stated the origin of Vṛttis from Vedas also.

### Number of Vṛttis

The question arises how many Vṛttis have been accepted in drama? Generally most of the dramaturgists, following Bharata accept four Vṛttis, namely, Bhārati, Sāttvati, Ārabhaṭi and Kaiśiki. Bharata has mentioned only four Vṛttis. Why should the number be limited to four only? For this purpose Bharata's statement about Pravṛtti and Vṛtti may be looked into.

In a prose passage Bharata<sup>8</sup> states that it is called Pravṛtti because Vṛtti provides information regarding the costumes, languages and manners in different countries of the world. Though it is true that the observance of Pravṛttis has common characteristics, but as people have different native-countries, costumes, languages and manners, following them a fourfold classification of the dramatic performance attached to four different styles i.e. Bhārati, Ārabhaṭi, Sāttvati and Kaiśiki has been prescribed. Among the Pravṛttis (four Local Usages) Dākṣiṇātyā is abundant in Kaiśiki, favouring various kinds of dance, song, music and clever and graceful gestures. Āvanti Pravṛtti depends on Sāttvati and Kaiśiki styles. In the Pāñcālī Pravṛtti, Sāttvati and Ārabhaṭi are known (to predominate). Application of this requires paucity of song and excessive movement and extraordinary gait and steps. But Bharata has not mentioned the Vṛttis in Oḍramāgadhī, Pravṛtti.

Experts should produce their plays in styles which have been prescribed earlier for the local Usages in different countries.

Abhinavagupta<sup>9</sup> comments that these Vṛttis are named according to the element or action that is abundant in them, otherwise in the physical, mental and vocal efforts, none is single. Even the bodily action is accompanied with subtle mental and vocal exertion. So these Vṛttis, though intermixed, are designated in accordance with the element prominent in them. The Bhārati is termed as such, since the action of words is dominant therein; the



Sāttvati because Sattva is prominent in it. In Kaiśiki dance, song and the like, the delicate actions are predominant, and in Ārabhaṭi tumult, disturbance etc. are overwhelming. Abhinavagupta accepts only four Vṛttis and he does not support the view of the persons who hold two or five Vṛttis. He seems to favour the concept of one Vṛtti also, when defining Vṛtti, he states that the exertion leading to human objects is one. Abhinavagupta quotes the view of Bhaṭṭodbhaṭa and others in this respect.

As quoted by him Udbhaṭa states that taking the example of Utsṛṣṭikāṅka, another Vṛtti, Phalasaṃvitti Vṛtti, should be recognized, and he criticizes the fourfold division of Vṛttis. If Kaiśiki is mentioned separately because of the object Kāma, then, two Vṛttis should be stated to have as an object Dharma and Artha. Therefore, Nyāyavṛtti having action, Anyāya Vṛtti having words and Phalasaṃvitti, these are the three Vṛttis only. The view of Udbhaṭa has been refuted by Bhaṭṭa Lollaṭa etc.

Dhanañjaya and Dhanika also accept four Vṛttis only. Dhanañjaya<sup>10</sup> after discussing the three Vṛttis Kaiśiki, Sāttvati and Ārabhaṭi states that there is no other style of procedure (Arthavṛtti) than these three. The fourth style is Bhārati Vṛtti and that will be mentioned in describing the Nāṭaka. Dhanañjaya mentions that the followers of Udbhaṭa, while mentioning Kaiśiki, Sāttvati, Ārabhaṭi and Bhārati, recognize a fifth style also.

Dhanika<sup>11</sup> states in his commentary that this additional Vṛtti is nowhere found nor it fits in the sentiments, because the Hāsya etc. consist of Bhārati and the Kāvyaṛtha cannot be without the sentiments. It is not clear in Dhanika's commentary as to what 'Sā' refers? Does it refer to the fifth Vṛtti mentioned in the last by Dhanañjaya or to the Bhārati Vṛtti. It appears that 'Sā' here refers to the fifth Vṛtti. Dhanika further mentions that the Arthavṛttis are only three, Bhārati is a verbal style and it being the part of Āmukha will be mentioned in that context.

Dhanañjaya and Dhanika divide the Vṛttis into two, the Arthavṛttis and the Śabda Vṛtti and accept four Vṛttis in all.

Dhanika states that the 'Vyāpāra', i.e. the action of the hero and others, varying according to the country, dress etc. is Pravṛtti. According to Dhanañjaya the actions are to be characterized by the language, gesture and costume of a special region. The dramatist should employ these suitably taking them from common life. Here Dhanañjaya deviates from Bharata. Bharata has based four Pravṛttis



on four vṛttis of drama and they are inter-related but Dhanañjaya does not set any limit to the number of Pravṛttis. The difference between the Vṛtti and the Pravṛtti seems to be that Pravṛttis are the actions varying with the region and costume etc.

When we see the statements<sup>12</sup> of Abhinavagupta, Śāradātanaya and Dhanañjaya, it becomes clear that there were persons who were not satisfied with the number four regarding to the Vṛttis. Some accepted two, some three, while others accepted five. But all the other different views regarding the number of Vṛttis did not gain ground as their views were not supported by Bharata's Nāṭyaśāstra. Bharata based his Vṛttis on the four kinds of representation. The four Vṛttis are closely connected with four Nyāyas and four kinds of representation. We also find that all the four types of Vṛttis mentioned by Bharata are popular among play-wrights and they have been accepted by later dramaturgists.

A problem arises. Some like Dhanañjaya and Dhanika have made the distinction among these four Vṛttis as Arthavṛttis and Śābdikavṛtti, taking three Vṛttis, Sāttvatī, Ārabhaṭī and Kaiśiki under Arthavṛttis and Bhāratī under Śābdavṛtti. It should be seen whether the case is so, and does Bharata also mention this distinction ?

Bharata has not distinctly made any such distinction, rather he has added Kaiśiki afterwards. True, he has accepted the prominence of words in Bhāratī Vṛtti and it has become synonym for Vāk. It is perhaps in this light that Dhanañjaya and Dhanika have made this distinction maintaining that Bhāratī deals with language, while the others deal with action. But there was no necessity of making such a distinction because Abhinavagupta has already stated that Vṛtti consists of action involving language, mind and body. Dramaturgists like Abhinavagupta, Rāmacandra and Guṇacandra, Sāgaranandī and Viśvanātha etc. have not made any such distinction. This distinction is not very scientific either. Moreover, Dhanañjaya and Dhanika have not explained what they mean by 'Arthavṛtti'. If they mean by Artha 'sense' as Keith<sup>13</sup> has done, in that case distinction is not valid because even in the use of Bhāratīvṛtti words have got sense; they are not used as meaningless. So, there is no need for such a distinction as all the four Vṛttis deal with four type of actions. We will discuss these four Vṛttis one by one. As Bhāratī Vṛtti entails many problems, so



for the sake of convenience, we will first take up other Vṛttis and the Bhārati afterwards.

### **Sāttvatī Vṛtti (Grandiose Style)**

Bharata<sup>14</sup> mentions that at the time of a battle between Madhu-sūdana and Madhu and Kaitabha, by the rebounding of the bow named Śārṅga which was intensely brilliant, steady and by an excess of unperturbed Sattva (strength) the Sāttvatī Vṛtti was made. He defines Sāttvatī as the style which is endowed with the quality of the Sattva, the Nyāyas (proper) and the Vṛtta, and has exuberance of joy and suppression of the state of sorrow.

He further elaborates that related to the plays expressing the Sattva, the Sāttvatī Vṛtti is known to consist of the representation by words and gestures. It is to contain the sentiments such as the Heroic, Marvellous, and Furious and is devoid of the Śṛṅgāra, Karuṇa and Nirveda, and the characters in it, should be mostly majestic and defying one another.

It is known to have the four varieties (Bhedas) such as Utthāpaka (challenge), Parivartaka (change of Action), Sallāpaka (Harsh discourse) and Saṅghātya (Breach of Alliance).

In the view of Abhinavagupta,<sup>15</sup> involving the action of the mind, Sāttviki is Sāttvatī. 'Sat' means Sattvam that is light, and it is present in the heart. So, pertaining to the action of the mind, combined with the verbal and physical representation it is present in the plays which contain the statements, full of Sattva. Thus Sāttviki Vṛtti has the prominence of Sāttvika representation. He takes 'Sat' as being present in the mind, and enlightening. In Śṛṅgāra mind is busy in love affairs, in Karuṇa it is afraid, in Nirveda it is perplexed, therefore, although action is there but the mind is not so much agitated as it is in anger, wonder, courage.

Dhanañjaya<sup>16</sup> also states that Sāttvatī is free from grief and is characterised by the examples of virtue, courage, self-sacrifice, compassion and uprightness. In it are found saṃlāpa, Utthāpaka, Saṅghātya and Parivartaka. Dhanañjaya follows Bharata in defining Sāttvatī as devoid Grief and having Sāttvika qualities. But his definition seems to be incomplete in comparison to that of Bharata. Bharata has included in it the representation of words and limbs, while Dhanañjaya is silent about this. Dhanañjaya has described Saṃlāpaka, Utthāpaka, Saṅghātya and Parivartaka in it but he does



not mention whether these are its aṅgas or its varieties. Dhanañjaya differs in the terms 'Saṃlāpa' and 'Sāṅghātya'.

Dhanika<sup>17</sup> regards these four as its aṅgas. We shall now take the four varieties of Sāttvati. The four varieties of Sāttvati have been accepted by all the dramaturgists with a little change of spelling in Saṃlāpaka and Sāṅghātya.

Now we shall discuss these varieties :

### Utthāpaka

Bharata<sup>18</sup> states that one's rising up with a view to conflict after saying 'I am getting up (for battle now) show me your own prowess' is called Utthāpaka.

### Parivartaka

It after leaving the things which caused the rising up, one takes to other things due to some necessity, it is called Parivartaka.

### Sallāpaka or Saṃlāpaka

A dialogue containing passionate words of abuse (or according to other reading various kinds of words) whether these arise from contempt or not is called Sallāpaka.

### Saṅghātyaka

Bharata states that Breach of an alliance through power of advice, wealth or words due to accident or one's own fault is to be known as Saṅghātyaka. It has been interpreted otherwise also as disrupting an alliance for the sake of a policy in favour of a friend or due to an accident or one's own fault is called Saṅghātya. But this interpretation does not explain the full importance of the definition.

Abhinavagupta<sup>19</sup> interprets that the action that stirs up the mental agitation is Utthāpaka and the action indicating that is just complimentary saying.

He adds the mental action in interpreting each of its variety and gives examples to illustrate them. He gives the varied interpretations of Saṅghātyaka. That which disrupts the alliance in battle is Saṅghātyaka, or by which enemy can be thoroughly killed and being related to Saṅghātyaka, it is called Saṅghātyaka or breach of alliance is done by another party by adopting any of the four means, sāma etc., so it is Saṅghātyaka.



In the view of Dhanañjaya<sup>20</sup> also Utthāpaka is a challenge in which at the outset, one challenges or excites another to combat. Dhanañjaya and Dhanika agree with Bharata in defining the Parivartaka. But Dhanañjaya has not indicated the cause due to which a change occurs in it, while Bharata has made his definition complete and clear that when a character changes his course of action abruptly due to exigencies of circumstances in him, such a change of conduct presents element of Parivartaka in him.

Dhanañjaya deviates from Bharata in defining Saṃlāpaka. In his view it is a discourse, a mutual talk of a serious nature expressing various feelings and sentiments. He agrees with Bharata in his brief and clear definition of Saṅghātyaka. The Breach of alliance is a violation of alliance under the influence of advice, gain, fate or the like.

Dhanika has explained these varieties of Sāttvati with proper examples in his Avaloka.

Thus, we find that dramaturgists in majority have mentioned these four varieties of Sāttvati Vṛtti. The Sāttvati Vṛtti is connected with demonstrating one's power. It is concerned with the Sattva, the mental aspect of the action.

### **Kaishikī Vṛtti (The Graceful Style)**

Kaiśikī is the most delicate style and it is suited to Śṛṅgāra Rasa. Rather it should be spoken as its life. Bharata<sup>21</sup> defines Kaiśikī as the style which is specially interesting on account of the charming costumes worn by dramatic personae mostly women and in which many kinds of dancing and singing are included and the themes acted are the practices of love and are connected with (lit. arising from) its enjoyment.

At another place Bharata has mentioned about Kaiśikī that this style, seen at the time of Nilakaṅṭha's dance is appropriate to the Erotic sentiment. This requires beautiful dresses and is endowed with gentle Aṅgahāras and dancing and has sentiment, states and action as its soul.

Bharata mentions its four varieties (Bhedas) as; Narma (Pleasantry), Narmasphīṅja (Beginning of Pleasure), Narmasphoṭa (Unfoldment of Pleasure), and Narma Garbha (Covert Pleasure).

Abhinavagupta<sup>22</sup> interpreting Bharata writes that 'Ślakṣṇa' means delicate as it softens the heart. The term Narma prefixed in all the four aṅgas indicates the prominence of laughter. Abhinava



has explained Kaiśiki that the action to be employed in beauty is Kaiśiki Vṛtti. Except explaining the words of Bharata, he contributes nothing new.

In defining Kaiśiki Dhanañjaya<sup>23</sup> does not differ from Bharata. According to him also Kaiśiki is delightful through its outward expressions of love, song, dance, coquetry and the like.

Dhanika<sup>24</sup> writes in his commentary that the action expressed through songs, dance, love, enjoyment of love, soft, erotic and having its success in Kāma, is Kaiśiki. In the view of Dhanañjaya and Dhanika it consists of four āngas, Narma, Narma-Sphuñja, Narmasphuṭa and Narmagarbha.

The only difference that we find between Bharata, Abhinavagupta and Dhanañjaya and Dhanika is that, while Bharata regards these four as the varieties of Kaiśiki, Abhinavagupta, Dhanañjaya and Dhanika regard them as its āngas.

Thus Kaiśiki pertains to delicacy and as it consists of dance, music etc. and of beautiful dresses, so it shows the excess of women mostly and it is used in the representation of Śṛṅgāra. As Śṛṅgāra may be said to be extending to the whole human nature and the main sentiment, Kaiśiki being related to it may be said to have the widest range.

We now take its four varieties :

### **Narma**

As stated by Bharata<sup>25</sup> the Narma which abounds in remarks made in jest is of three kinds: first that based on love that with pure laughter, and that having sentiments other than the Heroic (Vīra). Narma is known as generally connected with acts of jealousy and anger and mixed with words of rebuke and as done in the guise of self reproach and through to deception of others.

### **Narmasphuñja**

Narmasphuñja is to be known as the first meeting of lovers in which words and dresses exciting love are in evidence but which ends in fear.

### **Narma-Sphuṭa**

Narma-sphuṭa is the cause of the sentiment contributed by short



touches of different psychological states and not by any of them as a whole.

### **Narma-Garbha**

When the hero out of any necessity acts incognito through his qualities such as intelligence, (good) appearance, beauty, wealth etc. and affection, it is called Narma-Garbha.

In the view of Abhinavagupta<sup>26</sup> prominence of laughter is common in all the four *aṅgas* of *Kaiśiki*. In Narma jest or laughter is threefold, it is either to indicate the jealousy or to censure the other or to deceive other's heart. To allude to oneself or charging the other is to bring near oneself.

Explaining Narma-sphoṭa, he writes that in *Narmasphoṭa*, Fear, Laughter, Joy, Terror, Anger etc. are expressed in small quantities and they, not becoming permanent states do not attain the position of *Rasa*; *Śṛṅgāra* is already there.

*Dhanañjaya*<sup>27</sup> deviates from *Bharata* and he mentions eighteen types of Narma, while *Bharata* has mentioned only three types of Narma. In his opinion Narma is clever jesting that serves to conciliate the beloved. It is of three kinds, accordingly as it is done purely in fun, or through love or through fear. *Dhanañjaya* mentions Narma caused through fear. Again he divides Narma connected with love into three, being caused by an allusion to oneself, by (manifestation of a desire for) enjoyment or by (show of) jealousy. He further mentions that Narma connected with fear is twofold, either pure or subordinated (to some other sentiment). The comic element as a whole is further, of three kinds more, that of words, that of costumes and that of action. Consequently, Narma is said to be eighteenfold.

*Dhanika* just elaborates the statements of *Dhanañjaya* and illustrates his definitions with proper examples.

Narma is a witty jest and all its varieties include the element of Fun. These jests strengthen the Erotic sentiment. *Dhanañjaya* has mentioned the eighteen varieties of Narma. Generally, its three varieties have been mentioned—Narma with *Śṛṅgāra*, with pure laughter and fear or having other sentiments than the Heroic. Depending upon dress, words and actions it may vary.

*Dhanañjaya* terms Narma *sphuñja* as Narma *sphīñja* and he agrees with *Bharata* in his definition of *Narmasphīñja* when he



defines it as characterised by happiness in the beginning but ending in fear.

Thus, Narma-sphunja or Narma-sphuñja or Sphiñja is found in the mode of behaviour which is full of love and coaxing speech, as generally used in initial stages of contact with the beloved. Use of befitting dresses and charming decorations is one feature of this aspect of Narma. It is pleasant at the start but ends in awe of the former wife.

In defining Narma spoḥṭa Dhanañjaya agrees with Bharata. In his view also it is moderate sentiment indicated by slight expressions of the feelings.

In the definition of Narmagarbha also, he follows Bharata. Thus he defines that it is the coming up of the hidden Hero for the attainment of his purpose.

In the treatment of Kaiśikī he mostly agrees with Bharata. Kaiśikī style with all its four varieties vibrates with mirth and love. It will be mostly in the plays having Erotic and comic sentiment. It may be said to consist of delightful vivacity and full of charming expression of love by means of songs, dance and coquetry. It is the most charming Vṛtti and does not limit itself to particular actions of body, mind and spirit but encompasses within it general movements of all limbs.

### Aarabhaṭī (The Energetic Style)

Bharata<sup>28</sup> terms Ārabhaṭī as consisting of violent sentiments. He defines Ārabhaṭī as the style which includes mostly the qualities of a bold person suited to an Ārabhaṭa, and like an Ārabhaṭa, it consists of many deceptions and disguises, is full of false pride and false words.

He further mentions that from the various ways of personal combats, which were full of energy and excitement and which entailed the various cāris, Ārabhaṭī Vṛtti was made.

Bharata mentions, the four varieties of Ārabhaṭī Vṛtti. Saṅkṣiptaka (compression), Avapāta (commotion), Vastutthāpanam (Elevation of the plot) and Saṃpheṭa (conflict).

Abhinavagupta<sup>29</sup> interprets it etymologically that 'Arā' is formed from the root √ 'Iyarti', and 'Bhaṭaḥ' means persons with courage and not having laziness. The Vṛtti belonging to them is bodily action. Otherwise he just explains the statement of Bharata without adding any remarkable point,



In the view of Dhanañjaya<sup>30</sup> Ārabhaṭi Vṛtti consists of in deeds of magic, conjuration, conflict, rage, frenzy and the like. Its four sub-divisions are Saṅkṣiptikā, Saṃpheṭa, Vastūtthāna and Avapātana.

Dhanika only explains the word 'Māyā' as the unfolding of some absent matter through the power of hymns and 'Indrajāla' as the power of Tantra etc.

Dhanañjaya deviates from Bharata in his definition. Bharata has mentioned that it is full of many deceptions, but Dhanañjaya omits it. Bharata has also defined it as consisting of the qualities of the Ārabhaṭas but Dhanañjaya does not mention it. Bharata terms it as having Uddhata Rasas, Dhanañjaya does not mention it either. Dhanañjaya also differs a little from Bharata in the names of Vastūtthāpana and Saṅkṣiptaka. Dhanañjaya terms them respectively as Vastūtthāna and Saṅkṣiptikā.

Ārabhaṭi is invariably attended with feats of jugglery and deeds of conjuration and conflicting situations. It is conspicuous in the form of bodily activities. It will be generally found in the plays having fiery sentiment like in the Samavakāra etc.

Now we take its varieties one by one:

### **Saṅkṣiptaka or Saṅkṣiptikā**

Bharata<sup>31</sup> states that conforming to the purpose of the play Saṅkṣiptaka (compression) includes relevant crafts such as many kinds of model works, drawings and dresses for a condensed representation of the plot.

### **Avapāta (commotion)**

In Bharata's view occurrence of fear, jubilation, panic, fall, puzzled behaviour, quick entrance and exit of characters should be known as Avapāta.

### **Vastūtthāpana (Elevation of the Plot)**

The deed which either includes panic or is without it or which is being connected with as giving shelter to (anyone) and includes a combination of all the sentiments in brief, is called Vastūtthāpana.

### **Sampheta (conflict)**

Sampheta is known to include excitement, many fights, personal



combats, deception, betrayal, and much striking of weapons.

Explaining these varieties Abhinavagupta<sup>32</sup> notes in his commentary that the things presented by tokens or signs form the subject or Saṅkṣiptaka division hence it is termed saṅkṣiptaka. In it the Arthas (i.e. tactics) are devised by the expert craftsmen with a purpose. Here is found the abundance of model work and the costume, swords, skin, armour etc. are variegated.

He states that Avapāta occurs when there is quick entrance and exit of characters due to excess of fear and joy, and where there is tumult, running away caused by the words, falling down due to attack and the action is excited because of the flurred conduct of characters. It is called Avapāta because the characters fall and run away in it.

He next explains Vastūthāpana. The deed (Kārya) in which many things, i.e. objectives are raised or described according to context is called Vastūthāpana. These matters have been denoted by the word 'Sarvarasa'. Therefore all the permanent states and transitory states are described in it in nut-shell and they are accompanied either with flights due to fire etc. or without them also. It is also called Vastūthāpana because of raising the 'Vastu' (subject matter) that is to happen in future. In explaining Saṃpheṭa he agrees with Bharata.

Dhanañjaya<sup>33</sup> follows Bharata in the definition of saṅkṣiptaka though he terms it saṅkṣipti.

He quotes others, views also prevalent about it, though he has not given the names of the persons holding that view.

Dhanañjaya defines saṅkṣipti that it is arranging a matter concisely by the artful device. Thus, he had adopted only a part of Bharata's definition and left out the rest of the portion which may be included generally under the term 'śilpayoga'. As quoted by him, others take it to be the substitution of another hero (secondary) on the withdrawal of a previous one.

Dhanika<sup>34</sup> following Bharata makes the definition of Dhanañjaya more lucid in his commentary. He writes in his Avaloka that by the use of soil, bamboo, leaves, skin etc. creating a Vastu is saṅkṣipti as in the Udayanacarita, the making of elephant of mats. Neither Dhanañjaya nor Dhanika points out, though Bharata has done it that these devices are used with a purpose. These things of craft are not without any purpose. Dhanika elaborates the view of others quoted by Dhanañjaya that taking another stage at the



completion of one stage of the former hero is also *saṅkṣiptikā*. He gives its example and states that either another hero is taken up at the withdrawal of the former hero or the same hero takes up another stage at the disappearance of the first. As for example Sugriva is taken up at the disappearance of Vālin and Paraśurāma achieves calmness at the disappearance of boldness.

But one thing should be remembered in respect to this view as Keith<sup>25</sup> has also pointed it out that this substitution either of the hero or change of heart should be related to a secondary hero only because the main hero cannot be replaced in a play nor change of state should be shown of the principal hero, otherwise the unity of drama would disappear. The main hero should be depicted sincerely from the beginning upto the end of the play.

Dhanañjaya<sup>26</sup> also agrees with Bharata in the definition of *Avapāta*. He defines *Avapāta* briefly that it is characterised by exits and entrances, terror and flight.

Dhanañjaya differs from Bharata in his definition of *Vastūttthāpana*. In his view *Vastūttthāpana* is the name given to a matter produced by magic or the like. Dhanañjaya omits the mention of all the *rasas* in nut-shell in it. However, he does not include *Vidrava* etc. in it.

If we follow Dhanañjaya's definition of *Vastūttthāpana*, then there will not be much difference between *Saṅkṣipti* and *Vastūttthāpana*. Hence, Bharata's definition should be accepted that it is chequered with a variety of sentiments. It can be either based on tumult or without it.

While Bharata's definition of *Sampheta* is all inclusive of fights, personal combats and deception, striking of weapons etc., Dhanañjaya defines it as an encounter of two angry and excited persons.

Thus, we find that *Ārabhaṭi vṛtti* generally relates to the bodily action. Deception, conjuration, magic practices, flights, striking of weapons and battles etc. occur in it. It pertains to fiery sentiments.

Now, we come to the *Bhārati vṛtti* and its *aṅgas*:

### **Bhārati Vṛtti**

*Bhārati Vṛtti* has been discussed elaborately. First of all we are taking the view of Bharata,



Showing the origin of Vṛttis Bharata<sup>37</sup> mentions that hearing the various abusive words of the two Rākṣasas, Druhiṇa asked Lord Viṣṇu, if it was the Bhārati Vṛtti that started with the words. Hearing his question Madhusūdana replied that the Bhārati vṛtti was made by him on some purpose. It would be the Bhārati Vṛtti of the speaker in which words would preponderate. Its origin shows the prominence of speech in Bhārati vṛtti. It is related with the vocal representation. Its name indicates its origin from the Bharatas, i.e. the tribe of the actors. Etymologically Bhārati would mean the style used by Bharatas. Bharata defines Bhārati as follows :

‘yā vākpradhānā, puruṣaprayojyā, strīvarjitā, saṃskṛta pāṭhyayuktā svanāmadheyair bhārataiḥ prayuktā, Sā Bhārati nāma bhavettu vṛtti.’

Let us examine closely his definition. First of all the Bhārati vṛtti is prominent in words, then it is to be applied by male characters and not by females, thirdly, it consists of the saṃskṛta text, i.e. in it the speeches are employed in Sanskrit, and it is employed by the Bharatas (i.e. actors) in their capacity as such. In other words, Bhārati vṛtti prevails where the action of words dominates ; it is generally used by male characters excluding female characters, it uses Sanskrit in speeches, (this is the reason why its origin has been stated to be from the Ṛgveda) and it is employed by the actors when they are in their own capacity and they have not assumed the roles of characters.

Some problems arise out of this definition. First is the prominence of words in it. But we find that every play is written in words. So the problem is, should we take Bhārati Vṛtti present throughout the play or to some limited part of the play ?

Second point is its application by males only. Why did Bharata put this limitation ? May be it was to demark it from Kaiśiki where women play a greater role. Third is, it includes the speeches made in Sanskrit. Then in the plays written in Prākṛit this Vṛtti will be absent. But a play may employ either Sanskṛt or Prākṛt. The natural conclusion of Bharata's statement may be only that if a play is written in Sanskrit, all of its speeches read by male characters would be in Bhārati vṛtti and in a play written in Prākṛt, there would not be any Bhārati vṛtti. This does not seem to be the intention of Bharata.



Fourthly, it is called *Bhāratī* because it is applied by Bharatas. What does the term *Bharatas*, signify? Would they mean actors, then the whole play is acted by actors, and all *vṛttis* are acted by them who assume the role of characters, or would they mean the special actors who come on the stage only in the beginning of the play and go away after the prologue part.

Taking strictly the definition of *Bharata*, it may be said that he limits it to the prologue part of the play because in that portion of the play male characters abound and they generally use Sanskrit, because in prologue recitations are made in Sanskrit by *Sūtradhāra* with *Vidūṣaka* and *Pāripārśvika*. There, *Naṭī*, the female actress plays a minor role. In that part actors appear in their own names without assuming the roles of the respective characters, they are relegated to.

*Bharata* mentions that its four varieties which have become its component parts should be known as *Prarocanā*, *Āmukha*, *Vithī* and *Prahasana*.

Now let us consider the views of others.

In the view of *Abhinavagupta* also in the prominence of words there prevails *Bhāratī Vṛtti*.

*Abhinava*<sup>38</sup> interpreting *Bharata's* definition of *Bhāratī* comments that by exclusion of women, obstruction for the prominence of *Kaiśiki* is shown. By the employment of Sanskrit it is denoted that it must replace or throw off *Kaiśiki* because of the sweetness of its *Prākṛta* recitations. The term '*Bharataih*' here denotes actors who are so called after the name of their ancestors. '*Bhedas*' here mean the parts in it, not the varieties. Some part of the *Bhāratī* is *Prarocanā*, some *Āmukha*, *Bhāratī* extends to the three worlds. So, here, '*aṅgatvam*' means that these four have become its parts. Otherwise if it is said that they become the parts of the play then *Vithī* and *Prahasana* are the varieties of *Rūpaka*, not that they are its parts.

Thus *Abhinavagupta* has not provided any valuable clue to the problems raised.

*Dhanañjaya*<sup>39</sup> agrees with *Bharata* and states '*Bhāratī saṃskṛta-prāyo vāgyyāpāro naṭaśrayaḥ*'. *Bhāratī Vṛtti* is a manner of speaking, chiefly in Sanskrit, employed by actors (*naṭa*). *Dhanañjaya* clearly states that it takes the support of actors and it has prominence of Sanskrit. But here we detect a little modification from *Bharata*. The limitations put are not so strictly binding. Otherwise



like Bharata Dhanañjaya also takes Bhārati to be the Vṛtti of words. He mentions that Bhārati Vṛtti is present everywhere. And like Bharata he also mentions its four Bhedas as Prarocanā, Vithi, Prahasana and Āmukha.

Dhanañjaya makes it distinct from other three Vṛttis by calling the previous three Vṛttis as Arthavṛttis.

Dhanika<sup>40</sup> writes in his commentary that Bhārati is a Śabdavṛtti and it being the part of Āmukha will be discussed there. By this statement it becomes clear that Dhanika limits it to the prologue part only and it may be inferred from Dhanañjaya's statement also when he says that Sthāpaka should describe some season taking the help of Bhārati Vṛtti and he has discussed it in the context of prologue.

Dhanika takes Prarocanā, Āmukha etc. as the aṅgas in it. Dhanika differs from Dhanañjaya. While the latter calls these four as the bhedas, Dhanika calls them aṅgas and here he agrees with Abhinavagupta who also regards these as the parts or aṅgas, while Bharata has mentioned them as the bhedas.

Dhanañjaya and Dhanika perhaps modified the definition of Bharata from 'Saṃskṛta pāṭhyayuktā' to 'Saṃskṛta prāyo' seeing that in some plays Prākṛt is also resorted to in the prologue part.

Bharata has not mentioned its range,<sup>41</sup> but Abhinavagupta Dhanañjaya, Dhanika, Śāradātanaya and Rāmacandra and Guṇacandra accept it to be present everywhere. It is true if we limit it to the prologue part only, then it will be found in every play, and it will consist of the speeches spoken by the male members in the prologue. Abhinavagupta is also right in accepting four bhedas as its parts, because some part of Bhārati Vṛtti consists of Prarocanā and some part consists of Āmukha. And we must remember here the point made by Abhinavagupta that no action is single; verbal action involve a little of the mental action too.

The real problem arises about Vithi and Prahasana. As we know, these are the two kinds of plays. Does Bharata mean the same ones here or otherwise? Nobody has dealt with them properly in the context of Bhārati Vṛtti though all have mentioned them. We will see this when we take each of the four Aṅgas separately.

The second problem is, should we restrict this Bhārati Vṛtti to the introductory part of the play only as maintained by the authors of Nāṭyadarpaṇa and Bhoja etc.



The description of Vithī and Āmukha is most confusing and this confusion has not been allayed by any of the dramaturgist.

We now take these Bhedas of Bhārati Vṛtti and first we will discuss them as enumerated by Bharata.

### **Prarocanā**

Bharata has mentioned that Prarocanā is to be put in the Pūrvaraṅga, i.e., before the beginning of the play. It is to attain success, prosperity, good luck, victory and removal of all sins. He has defined it also when dealing with the Pūrvaraṅga, where he defines it as an appeal with a view to success which is made by the Sūtradhāra after suggesting the action (Kārya) of the play in hand with proper reasoning and arguments.

### **Aamukham**

Bharata states "that part of a play where an actress, the jester, or the assistant has a talk with the sūtradhāra on some relevant topic and they use interesting words or adopt any type of the Vithī or talk in any other way, is called the Āmukha (Introduction) or Prastāvanā by the wise."

He mentions five aṅgas of Āmukha namely ; Udghātyaka (Accidental Interpretation), Kathodghāta (opening of the story), Prayogātīśaya (the particular presentation), Pravṛttakam (the personal Business) and Avalagitam (the Transference).

When we examine Bharata's statement closely, we find that Āmukha has been mentioned as one of the four varieties of Bhārati Vṛtti. In Āmukha Naṭi talks with Sūtradhāra often in Prākṛt (as in Śākuntalam). Then the question arises, will we have to exclude that portion spoken by Naṭi out of Bhārati Vṛtti as it has been defined by Bharata to be applied by males and in Sanskrit ? And if the talk of Naṭi with Sūtradhāra is included in Āmukha then the contradiction will arise. So it does not seem proper that this limitation of Sanskrit language should be imposed on Bhārati Vṛtti.

Secondly, Bharata has mentioned clearly that the Naṭi, Vidūṣaka or Pāripārśvika may talk with the Sūtradhāra by adopting the aṅgas of Vithī. Bharata has also mentioned Vithī as one of the bhedas of Bhārati Vṛtti. When Vithyāngas may be used in Āmukha or Prastāvanā why this repetition, and why the need for



stating Vithi separately as the part of Bhārati Vṛtti and how to harmonise them? The question also arises, are the aṅgas of Vithi wherein Bhārati prevails and those to be used in Āmukha, one and the same? Moreover, out of the five aṅgas of Āmukha, Udghātyaka and Avalagita are the aṅgas of Vithi, so actually there remain only three varieties of Āmukha, i.e. Kathodghāta, Prayogātishaya and Pravṛttakam. We find the confusion in Bharata himself which the later writers could not remove though they tried their best. The confusion may be removed in one way only, if we accept that any of the thirteen aṅgas of Vithi may be used in Āmukha, and that Bhārati also prevails in the form of drama named Vithi. Here, it may be added that Vithi and Prahasana mentioned by Bharata as the Bhedas of Bhārati Vṛtti, refer to the two kinds of dramas and the aṅgas of Vithi occurring in that kind of the play and used in Āmukha are one and the same.

Bharata further states that he has already spoken the characteristics of Udghātyaka and Avalagita which he has done at the place, discussing Vithi as a form of Rūpaka. Of the rest he speaks now. We have also defined them in our previous chapter dealing with ten kinds of play, so we need not repeat them here.

### **Kathodghāta**

Bharata defines Kathodghāta. In his view the part in which a character enters the stage taking up a remark of the Sūtradhāra or its meaning is called Kathodghāta.

### **Prayogātishaya**

When over the production of the introduction, the Sūtradhāra imposes another production and then a character enters (the stage) it is called Prayogātishaya.

### **Pravṛttakam—or Pravartakam**

The introduction in which Sūtradhāra taking help of some season speaks on some business in hand, and taking cue from this, a character enters the stage it is Pravṛttakam.

Thus, according to Bharata working out skilfully any of this which may be relevant, the wise (play wright) should construct the Āmukham (introduction) without encumbering it with many characters and speeches. In this manner the wise should know the introduction with different bases.



About Vithī and Prahāsana Bharata states that their characteristics have been mentioned before which he has done only as the forms of Rūpaka. Bharata has left the problem as it is. He has not discussed Vithī and Prahāsana in the context of Vṛtti. It becomes obvious that Vithī and Prahāsana mentioned under the Bhedas of Bhārati Vṛtti are the forms of drama and not something separate related to the introductory part of the play only. As Bhārati Vṛtti prevails in Vithī and Prahāsana, it also becomes clear that, it cannot be restricted to prologue part only. As we have defined them in our earlier chapter we will not repeat them here. One thing may be said that as Vithī and Prahāsana consist of Vithyaṅgas and they are one-act-plays abounding in speeches so they may be said to be the aṅgas of Bhārati Vṛtti, but of course their inclusion in the aṅgas of Bhārati Vṛtti does not seem proper and this is the reason why Nāṭyadarpaṇa has avoided them and only mentioned Prarocanā and Āmukha as the parts of Bhārati-Vṛtti.

While in the view of M. Ghosh, Haas and V. Raghavan, Āmukha, Vithī etc., these four, are the varieties<sup>43</sup> of the Bhārati Vṛtti, in the opinion of Abhinavagupta, Dhanika and Viśvanātha, these are the four aṅgas, parts of the Bhārati Vṛtti. But Vithī and Prahāsana do not fit in as its aṅgas. We now take the view of Abhinavagupta.

Abhinavagupta<sup>44</sup> does not discuss Prarocanā in detail and says that the Prarocanā that has been described before in Pūrvaraṅga should be considered the part of the Bhārati Vṛtti. And there is nothing remarkable here.

Abhinavagupta explains Āmukha. He understands that 'eva' word denotes the compulsory presence of Sūtradhāra but here he has stretched his imagination too far, because the compulsory presence of Sūtradhāra is denoted by the word 'Sūtradhāreṇa' and not by 'eva'.

In simple words, Abhinavagupta explains that in it, Naṭi, Vidūṣaka or Pāripārśvika either collectively or individually talk with the Sūtradhāra. They talk with the Sūtradhāra purposely through words alluding to the matter of the play either speaking in a winding manner, employing double meaning words or in simple question-answer form.

He opines that in Āmukha the prefix 'Ā' may be taken in two senses, first denoting limit which is upto Mukha only or it may be



taken in the sense that the beginning or a little Mukha (opening) is presented by it. In it, sometimes the Pūrvaraṅga Vidhi is carried towards Kārya or the beginning of Kārya is carried towards it. Thus, when Sthāpaka also, who resembles Sūtradhāra in qualities and appearance, is presented like Rāma etc. then, it is the Āmukha composed by the poet.

Abhinava further states that, a doubt may be raised here that the Prastāvanā would be when the five are used together at a time, but this is not agreeable to Muni Bharata as he has clearly stated that any of these should be used relevant to the topic of the play.

He has tried to remove some confusion present in the NŚ of Bharata. As we have seen, Bharata has mentioned Udghātyaka and Avalagita as the two sub-divisions of Āmukha, and he has also said that Vithīyaṅgas may be used. These two are also the sub-divisions of Vithī, so why to mention them separately? Abhinavagupta provides the reason of it. He states that although in Prastāvanā there are present other sub-divisions of Vithī also and it has been stated in the general definition of Āmukha also, yet Udghātyaka and Avalagita serve as important sub-divisions and are forceful parts in the Prastāvanā presenting the matter of the play near at hand.

Abhinavagupta explains etymologically the meaning of Kathodghāta. Kathā means the subject-matter of the play and it is taken upward, so it is called Kathodghāta. He explains Prayogātīśaya that where in Prastāvanā (Prayoga) Sūtradhāra employs a production like the pair of 'Samudgaka Kavāṭa', that production because of the double meaning and being connected with two applications is called Prayogātīśaya (Samudgaka Kavāṭa means artificial stanza, the two halves of which exactly correspond in sound though differ in meaning).

He interprets Pravṛttakam that when something is described by the Sūtradhāra basing it on something appropriate to time, and with the help of it there is entrance of the character, one's matter being spoken through the Pravṛtti of that time it is called Pravṛttakam. He cites its example from Veṇiśaṃhāra which is not appropriate.

Thus Abhinavagupta has explained some points in Bharata's definitions, and he has left out Vithī and Prahasana without giving any commentary upon them.



He has accepted four *bhedas* of *Bhārati Vṛtti* as its component parts (*aṅgas*) and five *aṅgas* of *Āmukha* as the five varieties of *Āmukha*.

In the view of *Dhanañjaya*<sup>45</sup> among these (the varieties of *Bhārati Vṛtti*) *Prarocanā* is a means of arousing expectancy by means of praise (of the matter in hand). The definition of *Dhanañjaya* is closer to the definition of *Prarocanā* given by *Bharata* in *Pūrvaraṅga*. *Dhanika*<sup>46</sup> comments that to excite the curiosity of audience through the praise of matter in hand is *Prarocanā* as in *Ratnāvalī*; the qualities of the poet, the subject-matter and the audience have been praised.

*Dhanañjaya* like *Bharata* does not describe *Vīthī* and *Prahasana* in reference to *Bhārati Vṛtti* and shirks the matter by saying that *Vīthī* and *Prahasana* will be discussed in their own context which he does only when he discusses them as the two forms of plays and nowhere else. He does not help us a bit in the problem whether *Vīthī* and *Prahasana*, the varieties of *Bhārati Vṛtti*, are the same which are the forms of dramas or different. Rather he has presented a greater confusion and contradiction before us. He accepts *Vīthī* and *Prahasana* as the varieties of *Bhārati Vṛtti* but when he discusses *Vīthī* as a kind of the play, he does not mention *Bhārati Vṛtti* there, but he mentions it to be in *Kaiśikī Vṛtti* and appropriates to it the sentiment to be indicated as *Śṛṅgāra*. This type of contradiction we do not find in *Bharata*. *Bharata* has simply tried to avoid the repetition, while *Dhanañjaya* has contradicted himself. In *Prahasana*, of course, *Dhanañjaya* accepts *Bhārati Vṛtti*.

We may infer then that like *Bharata* according to *Dhanañjaya* also *Vīthī* and *Prahasana* referred to as the sub-divisions of *Bhārati Vṛtti* are not different from the forms of drama of these names and they are the same. It also becomes evident from the fact that *Dhanañjaya* described thirteen sub-divisions of *Vīthī* under *Āmukha* and not under *Vīthī*.

He further states that he is describing the *aṅgas* of *Vīthī* here as they are the *aṅgas* of *Āmukha* also.

He does not deviate from *Bharata* in the definition of *Āmukha*. The only difference is that while according to *Bharata Naṭi*, *Vidūṣaka* or *Pāripārśvika* talk with *Sūtradhāra*, in *Dhanañjaya*'s view here the *Sūtradhāra* addresses an actress or an assistant or the jester on a matter of his own, in bright conversation hinting at the matter in



progress. This is only putting it otherwise. Dhanañjaya calls Āmukha as Prastāvanā also. But instead of five, Dhanañjaya mentions three varieties of it; Kathodghāta, Pravṛttakam and Prayogātīśaya and the thirteen sub-divisions of Vīthī. Dhanañjaya has discussed Udghātyaka and Avalagita under the aṅgas of Vīthī. Thus there remain only three aṅgas of Āmukha itself, Kathodghāta, Prayogātīśaya and Pravṛttakam and when any of the thirteen aṅgas may be employed in Āmukha or Prastāvanā, then there should be no need to say Udghātyaka and Avalagita separately as the aṅgas of Āmukha. Thus Āmukha may become of sixteen varieties not of five, depending upon the three aṅgas of itself and the thirteen of Vithyaṅgas.

The problem remains unsolved in Dhanañjaya also that when Vithyaṅgas may be employed in Prastāvanā, and these Vithyaṅgas may be employed in Prahāsana too, why Vīthī and Prahāsana should be mentioned separately as the varieties of Bhārati Vṛtti.

Of course the problem may be solved in one way only that we should take Prarocanā, Āmukha, Vīthī and Prahāsana as the four varieties of Bhārati Vṛtti which become its aṅgas and that Vithyaṅgas are not limited to Vīthī kind of play only. They are just the means of expressing a matter beautifully and they can be employed in any play, and they may be used in Prastāvanā also. As Vīthī and Prahāsana consist of speech and counter-speech so Bhārati is prominent there.

Dhanañjaya, without differing from Bharata in the definition of Kathodghāta clarifies it more by saying that in it the character enters taking up a remark of the Sūtradhāra or the meaning of such a remark which corresponds with some incident connected with himself.

About the definition of Kathodghāta, most of the theoreticians do not differ. Dhanañjaya defines Prayogātīśaya as that form of induction in which a character enters in accordance with a reference to him (Prayogataḥ) by the Sūtradhāra in the words 'here he is'. Dhanika exemplifies it with the Introduction of Abhijñānaśākuntala, when Sūtradhāra in order to present Duṣyanta says, 'I have been captivated by your song like this king Duṣyanta captivated by the fast running deer'. Dhanañjaya mentions clearly that Sūtradhāra uses in the production 'here he is' and refers to the character and the character enters, Bharata has not mentioned expressly what prayoga sūtradhāra employs.



From the definition of Prayogātīśaya it is evident that in his presentation of Prastāvanā Sūtradhāra makes use of such a presentation as it refers to the character or the matter of the play and as a result of that presentation, character enters the stage.

Dhanañjaya has defined Pravṛttakam as the entering of (a person) hinted at by the similarity of (the nature) the season (described).

In comparison to Abhinava, Dhanika has given a better example. Dhanañjaya has deviated from Bharata in his definition of Udghātyaka.

While in the view of Bharata if in order to explain the words men connect the words of obscure meaning with words other than those (intended by the speaker) it becomes Udghātyaka ; in the view of Dhanañjaya, Udghātyaka, which is of two kinds, is a series of successive words whose meaning is hidden or of the questions and answers where there is mutual conversation.

While Bharata has mentioned only one kind of Avalagita combining both the senses in his definition, Dhanañjaya mentions two kinds of Avalagita. According to Bharata when anything occurring in relation to something will be made to accomplish, something else it becomes an instance of Avalagita.

Dhanañjaya states that Avalagita which is of two kinds, is that in which on the one hand a different matter is carried out because of a simultaneous occurrence or on the other hand, there is a different turn in a matter in progress.

Then mentioning these thirteen āngas of Vithī Dhanañjaya mentions like Bharata that out of these, taking the most relevant, and by it referring to the matter or the character, the sūtradhāra should go out at the end of the Prastāvanā. Dhanika has also regarded these thirteen āngas of Vithī as the āngas of Prastāvanā.

Thus we find that Dhanañjaya has not deviated much from Bharata. Of course he differs a little in mentioning the two kinds of Udghātyaka and Avalagita and their definitions.

The conclusion which we may draw from all the discussion of Āmukha is that in Āmukha or Prastāvanā any of the āngas of Vithī may be employed to present the matter of the play. Bharata has added specially Udghātyaka and Avalagita, the two sub-divisions of Vithī, in the three āngas of Āmukha to emphasise the fact that out of all the āngas of Vithī, these two help the most in hinting at the present matter of the play at hand in Prastāvanā,



Now we come to Vithī and Prahāsana, the two varieties of Bhārati Vṛtti. As we have already said that though Bharata and Dhanañjaya and others have accepted Vithī and Prahāsana as the aṅgas of varieties of Bhārati Vṛtti but they have not discussed them while discussing other parts of that Vṛtti. They have left the problem unsolved. They have discussed Vithī and Prahāsana as the species of drama. Perhaps it was to avoid the repetition of them. About Bharata it can be said that he does not contradict himself and he is very clear. He decisively says that the Vithī and Prahāsana have been spoken before and he discusses the thirteen sub-divisions of Vithī when he discusses Vithī. Bharata has regarded Vithī as rich with the characteristics of all the sentiments and to be acted by one or two persons. Dhanañjaya has discussed the thirteen aṅgas of Vithī under Āmukha apparently as the may be employed in Āmukha also. Dhanañjaya has contradicted himself in describing Vithī to be in Kaiśiki Vṛtti. Prahāsana is also one Act play having the comic sentiment and employes Vithyaṅgas.

We have discussed Vithī and Prahāsana when discussing them as species of drama and we need not go into detail here.

With Keith<sup>47</sup> we may say that the two elements of Bhārati Vṛtti, Propitiation and Introduction essentially belong to the prologue part of the Drama, the other two Vithī and Prahāsana are species of drama. All the theorists agree that elements of Vithī are applicable in any part of the drama, essentially in the first sandhi and are an essential part of Bhārati Vṛtti.

S.N. Śāstri<sup>18</sup> takes Vithī as a sub-division of Bhārati Vṛtti to be different from its namesake, which is one of the species of Rūpakas. In his view the similarity of thirteen sub-divisions has created a misunderstanding. But we cannot accept the view of S.N. Śāstri as it goes against the available facts. If this Vithī, the part of Bhārati Vṛtti is different from its namesake then why even Bharata and Dhanañjaya have not discussed it when dealing with other varieties of Bhārati Vṛtti at such a length. V. Raghavan<sup>49</sup> also writes in his thesis on Śṛṅgāra Prakāśa that Vithī and Prahāsana refer to two types of Rūpakas not only to prologue. But later writers restricted them to prologue part only. Bhoja and others put a restricted meaning in Vithī.

Vithī and Prahāsana are the two species of drama which form the two varieties of Bhārati Vṛtti and being descriptive, there is predominance of verbal action and Bhārati Vṛtti prevails there,



The most plausible conclusion that we can draw about Bhārati Vṛtti may be that the main purpose of Bhārati Vṛtti was to present the drama in an attractive way through these aṅgas and generally it was restricted to the prologue part of the play as here the verbal action predominates and the actors are yet in their own names and they have not assumed their respective roles and here, mostly Saṃskṛta Pāṭhya is used and only Naṭi appears otherwise it is applied by male actors. It seems plausible that first Vithi and Prahasana were introduced in the beginning of the play to entertain the audience before the actual commencement of the play. Later they developed as separate species of drama. Theory included them as the aṅgas of Bhārati Vṛtti as they mostly consist of exchange of beautiful expressions and words. But when any subdivision of the Vithi may be applied in Prastāvanā, Vithi should not be retained as a separate aṅga or variety of Bhārati Vṛtti. If we do not restrict Bhārati Vṛtti to the prologue part, many problems arise e.g. should all the speeches made in Sanskrit by the male characters in a play be considered as belonging to Bhārati Vṛtti and what about the plays written in Prākṛit and other languages.

As a matter of fact its scope is generally restricted to the presentation part of the play of all the plays, and it prevails in Vithi and Prahasana also.

#### Use of Vṛttis in Rasas

The use of these four Vṛttis has been prefixed to different sentiments.

As mentioned by Bharata<sup>50</sup> Kaiśiki is mostly abundant in the comic and Erotic sentiment and Sāttvati shelters the Heroic, Marvellous and the quietitude. In some texts instead of 'Sama' is read 'Samāśraya', meaning based upon. In Terrible (Raudra) and Furious (Bhayānaka) should be known Ārabhaṭi and in the odious and the Pathetic, Bhārati is applicable.

There are obviously two different texts<sup>51</sup> which give varied readings about these rules. While according to G.O.S. ed. these rules are as given above, in other texts we find Sāttvati mentioned in Vira and Adbhuta Rasa only, Ārabhaṭi in Bhayānaka, Bibhatsa and Raudra and Bhārati in Karuṇa and Adbhuta in Vira, Hāsyā and in all sentiments.

There are two stanzas in brackets which are not found in Māṭṛkā and according to which no play employs only one sentiment, feeling or Rasa or Pravṛtti or Vṛtti. In all of them, whatever



is abundant, is considered as the permanent Rasa and others its subservients.

Dhanañjaya<sup>52</sup> mentions that Kaiśiki should be in Śṛṅgāra ; Sāttvati in Vira, Ārabhaṭi in Raudra and Bībhatsa and Bhārati everywhere i e. in all the Rasas. So, Dhanañjaya does not go against Bharata, though he does not mention these Vṛttis in the subordinate Rasas to the main Rasas but these may be inferred. Thus, Bhārati's scope is the widest as it is present in all the sentiments.

V. Raghavan<sup>53</sup> is of the view that it is not proper to say that the poet should add a certain Vṛtti if the Rasa is such and such. It should rather be said a certain Rasa is a certain Vṛtti or is in a certain Vṛtti or has that Vṛtti.

Bharata<sup>54</sup> mentions that the representation is twofold, delicate and violent. Āviddha or violent Nāya consists of magic, conjuration, model work, mostly men and a few women only and Sāttvati and Ārabhaṭi. Dīma, Samavakāra, Vyāyoga and Īhāmṛga come under this category. Nāṭaka, Prakaraṇa, Bhāṇa, Vīthi and Aṅka consist of delicate representation and are based on human beings.

Passingly we should also see the relationship between Vṛtti and Pravṛtti. According to Bharata and Dhanañjaya these are inter-related. Bharata<sup>55</sup> holds that Vṛtti deals with the dress, language and behaviour of the different regions and it is called Pravṛtti in reporting that. And the regions are attached to performances which relate to the styles such as Bhārati, Sāttvati, Kaiśiki and Ārabhaṭi. Because of this the four local usages develop and performances following them originate.

Dhanañjaya<sup>56</sup> states, Vṛtti consisting of the action of the Hero etc. is fourfold and Pravṛttis are characterised by the region, language and dress and action. Rājaśekhara<sup>57</sup> holds that physical action may be said Vṛttis, dress and decoration as Pravṛtṭiḥ and speech Rīti. (Veśavinyāsa Kramaḥ Pravṛtṭiḥ, Vilāsavinyāsa Kramo Vṛtṭiḥ, Vacana-Vinyāsa Kramo Rītiḥ). In a certain sense we may say that Vṛtti comprehends both Pravṛtti and Rīti as Vṛttis involve the action of words, Sattva and body and also the representation of costumes etc. Four Vṛttis involve the fourfold representations respectively, Bhārati, Vācika, Sāttvati, Sāttvika, Ārabhaṭi, Āṅgika and Kaiśiki, Āhārya.

In the end we may say that all the confusion about Vṛttis cannot be removed, though we have tried our best to allay it. Generally, most of the canonists have recognised the four Vṛttis



mentioned by Bharata, somehow or other Vṛtti involves action and no action can be absolutely singled out, every action involves the other actions also. This division of Vṛttis into four has been done in regard to the prominence of a certain action in to a certain Vṛtti. Otherwise all the action is confined into the threefold action of human beings consisting of words, Sattva and body. These Vṛttis depict the mode of behaviour of different kinds. And appropriate to the main sentiment of a play, one Vṛtti will be prominent there, though others may also be present. As for example in a play dealing with Śṛṅgāra both Kaiśiki and Bhārati will prevail though Kaiśiki will be abundant. These names are attached to them seeing the abundance of a particular element in that Vṛtti. Bhārati will be present in all the plays as its main purpose was to introduce the drama and its bhedas Āmukha and Prarocanā-are found in almost every play. It is present in all the Rasas as it refers to the matter of the plays depicting different sentiments. We may conclude with Abhinavagupta by saying that the action helping in the object of man is Vṛtti and this action is described everywhere in the plays, so, Vṛttis are like the mothers of K vya, i.e. their use is not restricted to dramas only.

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1. Bharata, N.Ś., Ch. XVIII, 4-7, p. 407.
2. धर्मादिपुरुषार्थचतुष्टये साध्ये वाग्ङ्गसत्त्वचेष्टा सामान्यम् । तच्च संक्षिप्तेनावान्तरभेदेन चतुर्धा । यद्यत्किल कर्मारभ्यते तत्र वाङ्मनः-कायव्यापारस्तावदस्ति । तत्र कस्य चिल्लालित्यवैचित्र्यक्रमस्यानुप्रवेशः । यत उत्तमप्रकृतीनां सौष्ठवमय एव सर्वो व्यापारः । तदेव तद्वृत्तिचतुष्टयम् । —————यद्यपि कायवाङ्मनसां चेष्टा एव सह वैचित्र्येण वृत्तयः ताश्च समस्तजीवलोकव्यापिन्योऽनिदं प्रथमताप्रवृत्ताः प्रवाहेन बहन्ति, तथापि विशिष्टेन हृदयावेशेन युक्तो वृत्तयो नाट्योपकारिण्यः ।  
अभि., अभि. भा., अ-1, पृ. 20, अ. 20, पृ 83 क्रमशः ।
3. तद्व्यापारात्मिका वृत्तिश्चतुर्धा ।



4. प्रवृत्तिरूपो नेतृव्यापारस्वभावो वृत्तिः, सा च कैशिकी-सात्त्वती-आरभटी-भारतीभेदाच्चतुर्विधा ।

धनिक, अव., पृ. 134.

पुरुषार्थसाधको विचित्रो व्यापारो वृत्तिः

रामचन्द्र गुणचन्द्र, ना.द., अ. 3, सू. 155, पृ. 273.

नैपथ्ये गीतवादितरसभावाभिनयनृत्यजातीनां क्वापि विशेषे वर्तनमिति वृत्तिः । ' विलास विन्यासक्रमो वृत्तिः' ।

सागरनन्दी, ना. ल. को., 10.

5. Keith, A.B. SKD, p. 326 ; Raghavan. V., Śṛṅgāra Prakāśa of Bhoja, p. 195.; Śāstri, S.N., LPSKD, p. 319.
6. Bharata, N.Ś., Ch. XX, 7-15, 23-25, p. 85 ff.
7. Abhinava, Abh. Bh., Ch. XX, pp. 85; Sāgaranandin, NLR., 1045-1050 ; Śāradātanaya, Bhāvaprakāśa p. 12.
8. Bharata, N.Ś. Ch. XIII, p. 205 ff.
9. Abhinava. Abh. Bh. Ch. XVIII, p. 451, Ch. XX, p. 87.
10. नार्थवृत्तिरतः परा ।  
चतुर्थी भारती सापि वाच्या नाटकलक्षणे ।  
कैशिकीं सात्त्वतीं चार्थवृत्तिमारभटीमिति  
पठन्तः पञ्चमीं वृत्तिमौद्भटाः प्रतिजानते ॥  
देशभाषाक्रियावेषलक्षणाः स्युः प्रवृत्तयः ।  
लोकादेवावगम्यैता यथौचित्यं प्रयोजयेत् ।

ध., द. रू., अ., 2, 60-61, 63.

11. Dhanika. Av., p. 143.
12. Rāmacandra Guṇacandra, N.D., Ch. III, Sū. 155, p. 273; Abhinava, Abh. Bh., Ch., XX p. 88 ; Dhanañjaya, DR. B. II, 61 ; Śāradātanaya, BP, p. 12.
13. Keith, A.B., SKD, p. 326.
14. Bharata, N.Ś., Ch. XX, 12, 41-44.
15. यद्यपि अभेदव्यतिरेकेणापि भारती (तो) न दृश्यते तथापि न्यायेनेति तत्प्रकारचतुष्कं निरूपितम् । सात्त्वतो गुणः मानसो व्यापारः । सत्सत्त्वं प्रकाशं तद्विद्यते यत्र तत्सत्त्वं मनः, तस्मिन् भवः ।

अभि., अभि. भा., अ. 20, पृ. 96, क्रमशः ।

16. Dhanañjaya, DR., B. II, 53.
17. Dhanika, Av., p. 139 ; Rāmacandra Guṇacandra, N.D., Ch. III, p. 285, Viśvanātha Kavirāja, S.D., Ch. VI, 128-130,



18. Bharata, N. Ś., Ch. XX, 45-51.
19. Abhinava, Abh. Bh., Ch. XX, p. 97 ff.
20. Dhanañjaya, DR. B. II, 54-55 ; Dhanika, Av., p. 139 ff.; Viśvanātha, SD., Ch. VI, 130-132 ; Sāgaranandin, NLR, 10, 1276-1288. He defines Parivartaka differently, 'Bhedah Sāmadānaṃ ca trayam niṣphalatām gatam, Uddhared danḍamāsthāya yatsyāttatparivartakam'.
21. Bharata, NŚ., Ch. XX, 53, 56, Ch. I, 44-45.
22. Abhinava, Abh. Bh. Ch. XX, p. 99 ff. Ch. I, p. 20 ff.
23. Dhanañjaya, DR., B, II, 47-48.
24. Dhanika, Av., p. 134 ; ND. Ch. III, p. 287 ; Viśvanātha. S.D., Ch., VI, p. 323 ; Sāgaranandin, NLR , 10, 1308.
25. Bharata, N.Ś., Ch. XX, 57-61.
26. हासप्रधानता च तदेति सामान्यलक्षणम् । तत्र-हास ईर्ष्या वा सूचयितुं पर बोपालब्धुं परहृदयं वाक्षेत्तुमिति त्रिधा आत्मनः परकीयस्य चित्तस्योपक्षेप आत्मसमीपकरणम् ।  
अभि., अभि. भा., अ. 20, पृ 100 क्रमशः ।
27. Dhanañjaya, DR., B. II, 48-52 ; Dhanika, Av., p. 134 ff.
28. Bharata, N.Ś., Ch. XX, 63-67.
29. Abhinava, Abh. Bh., Ch. XX, p. 103, Ch. I, p. 20. 'Iyarti ityarā bhaṭāḥ sotsāhā analasāḥ. Teṣāmiyamārabhaṭi Kāyavṛtti'.
30. Dhanañjaya, D.R., B. II, 56-57 ; Dhanika, Av., p. 141 ; N.D. Ch. III, p. 288 ; Viśvanātha, SD., Ch., VI, 132-134, p. 327 ; Sagarandin, NLR, 1347.
31. Bharata, N.Ś., Ch. XX, 68-71.
32. Abhinava, Abh. Bh., Ch. XX, p. 103 ff.
33. Dhanañjaya, DR. B. II, 57-58. Saṅkṣiptavasturacanā saṅkṣiptiḥ śilpayogataḥ Pūrvanetrnivṛtṭy, anye netrantar-aparigrahaḥ.
34. Dhanika, Av., p. 141 ff.
35. Keith, A.B., SKD., p. 327.
36. Dhanañjaya, DR B. II, 58-59.
37. Bharata, N.Ś., Ch. XX, 6,8, 26-27.
38. स्त्रीर्वाजतेति कैशिकी प्राधान्यावकाशं गमयति । संस्कृतेति वचसा प्राकृत-पाठ्यलालित्यात् कैशिकीमवश्यमाक्षिपेदिति सूचयति । भेदा इति अस्यामित्यर्थोऽत्र न तु प्रकाशः, त्रैलोक्यव्यापिन्या कश्चिदंशः प्ररोचनारूपः,



एवमामुखवभाव । अङ्गत्वमिति अंशत्वं प्राप्ता ।

अभि., अभि. भा., अ. 20, पृ. 91 क्रमशः ।

39. Dhanañjaya, DR. B. III, 4-5, B. II, 60,62.
40. Dhanika, Av., p. 143, 150.
41. Abhinava, Abh. Bh. Ch. XX, p. 91 ; Dhanañjaya, B. II, 62 ; Dhanika Av., p. 143 ; Śāradātanaya, Bhāvaprakāśa, p. 12, N.D., Ch. III, Sū. 156, p. 275 ; Sāgaranandin, NLR 1055-1068.
42. Bharata, N.Ś , Ch. XX, 28-40.
43. Ghosh, M. N Ś., (Eng. Tran.), p. 404 ; Haas, C.O., DR. (Eng. Trans) p. 81 ; Raghavan, V., J.O.R. Vol. VII, p. 44.
44. Abhinava, Abh. Bh , Ch. V, p. 219, Ch. XX, p. 92 ff.  
'Kāvyaṛtharūpa Ūrdhvameva hanyate gamyate tatreti Kathodghātaḥ', Example of Pravṛttakam-'Satpakṣā madhuragirah, veṇī, 1.67.
45. वीथी प्रहसनं चापि स्वप्रसङ्गेऽभिधास्यते ।  
वीथ्यङ्गान्यामुखाङ्गत्वादुच्यन्तेऽत्रैव, तत्पुनः ।  
घ., द. रू., अ. 2, 6-22, अ. 3. 68 व
46. प्रवृत्तकालसमानगुणवर्णनया सूचितपात्रप्रवेशः प्रवृत्तकम्-  
आसादितप्रकट निर्मलचन्द्रहासः ।  
प्राप्तः शरत्समय एष विशुद्धकान्तः ॥  
उत्त्वाय गाढतमसं घनकालमुग्रं ।  
रामौ दशास्यमिव सम्भृतबन्धुजीवः ॥  
घनिक,, अव. पृ. 150 क्रमशः ।
47. Keith, A.B., SKD, p. 328.
48. Śāstrī, S.N., LPSD, p. 325.
49. Raghavan, V., Śṛṅgāra Prakāśa of Bhoja, p. 198.
50. Bharata, N.Ś., Ch. XX, 73-76, p. 105.
51. N.Ś. G.O.S. ed., Vol. III, p. 105.
52. Dhanañjaya, DR. B. II, 62.
53. Raghavan, V. J.O.R., Vol. VII, p. 45 ff.
54. Bharata, N Ś., Ch. XIII, 59-64.
55. Ibid., p. 205, Supra, Ref. 8.
56. Dhanañjaya, DR., B. II, 63, Supra Ref. 10.
57. Rājaśekhara, Kāvyaṁimāmsā, Ch. III, p. 49.



## CONCLUSION

Having made a comparative and critical appreciation of the commentaries of Abhinavabhāratī and Avaloka in respect of the Dramaturgical Principles, treated in the Nāṭyaśāstra of Bharata and in the Daśarūpaka of Dhanañjaya, we can now summarise the results of our study as follows.

Dhanañjaya claimed to follow Bharata in the very beginning of his treatise and he has kept his promise to a great extent, yet we have found that there are some striking deviations in his treatment of Dramaturgical Principles. Dhanañjaya differs from Bharata in his basic approach. While Bharata takes Netā or Nāyaka in the broader sense of characterisation, Dhanañjaya takes it in the narrow sense of the leading and stereotyped sense of the main hero. His classification of hero and heroines is very minute and detailed.

Next, Bharata has not used the term Arthopakṣepakas and has not enumerated all of them, while Dhanañjaya does so. Bharata has not mentioned Sandhis as arising out of the combination of Avasthās with the Arthaprakṛtis, while Dhanañjaya believes in it. In deviation to Bharata, Dhanañjaya has classified the Vibhāvas in two categories: Ālambana Vibhāva and Uddīpana Vibhāva. And they have been rightly so divided, because to awaken a particular Rasa, its stimulant situation isasmuch responsible as is its unitary base. In defining some terms, Dhanañjaya has improved upon Bharata. He has left out the unnecessary details and has defined the terms in brief and apt words, as for example, in the definition of Aṅka and in the modes of address.

Dhanañjaya has not given any scope to four kinds of representation, while Bharata's Nāṭyaśāstra is divided on the basis of representation. Bharata's chapters are named after the four kinds of representation, for example, some dealing with Vācīkābhinaya, some with Sāttvikābhinaya, some with āṅgika, some with Āhārya



and so on. Dhanañjaya regards *Vastu*, *Netā* and *Rasa* as the distinguishing elements of the ten kinds of plays, while it is not so in Bharata's view. Dhanañjaya's classification of *Vastu* is all inclusive and different from that of Bharata. He deviates from Bharata in the kinds of *Patākāsthānakas*. While Dhanañjaya regards pleasure as the sole aim of the *Rūpakas* and appears to believe in the theory of Art for pleasure, Bharata regards the aim of drama to impart message also, and he believes in 'instruction and delight', and to cater for the needs of all. In most of the definitions of technical terms he agrees with Bharata and the slight modifications in his treatise were essential with the pace of time.

Abhinava set his aim and included in his commentary the objectives of 'proper reading of the useful, omission or removal of its opposite, lucid and clear explanation, removal of contradictions, bringing completeness ; keeping the objective in view, critically viewing the ambiguous part, establishing propriety of the repetitions, collection of views and explaining the things in their proper perspective.'

Though Abhinava explains the statements of Bharata in the best way possible, yet sometimes he appears to be going too far and out of his way. He seems to deviate from Bharata in his explanation of *Arthaprakṛtis*, dividing them into animates ; and inanimates while Bharata has not done so. In trying to explain 'Anusandhis' he becomes vague and contradictory. In giving a philosophical turn to the simple statement of Bharata about the *Rasa*, he digresses into philosophy and goes into elaboration. Unlike Bharata he has accepted five kinds of *Arthopakṣepakas*. He, evidently, differs from Bharata in his interpretation of the *Raudra Rasa*, in the interpretation of *Adhiṣṭhāna* in *Śṛṅgāra Rasa*, in his treatment of *Vṛttis*. He propagates *Śānta Rasa* in deviation to Bharata.

As Dhanañjaya and Abhinava were more or less contemporaries so their views often coincide and sometimes they quite disagree. Dhanañjaya and Abhinava agree in accepting five kinds of *Arthopakṣepakas*. Both regard the spectator as the seat of *Rasa*. Dhanañjaya confines himself to drama proper and not to other allied arts with it, Abhinava also takes everything in respect to *Nāṭyam*. Abhinava, unlike Dhanañjaya, has not accepted the *Vibhāvas* as of two kinds. While Dhanañjaya has accepted *Rasa* as the *Sthāyin* in its transformed state, Abhinava takes the two things as separate. In his view, *Sthāyin* is always present in its



residual form, but Rasa is aroused only at its stage of culmination when it is relished. Abhinava accepts the Śānta, while Dhanañjaya does not accept it in a drama. While Abhinava belongs to the school of Dhvanivādins, Dhanañjaya to that of Tātparyavādins.

Dhanika mostly explains the statements of Dhanañjaya and elucidates them with proper examples. Generally, they are of one view. But sometimes Dhanika leaves many points untouched in his commentary without providing any adequate commentary on the relevant points. Dhanika confuses the matter over Bindu, naming it as avāntarbīja, and thus differs from Dhanañjaya. He elaborates the forty eight kinds of heroes. Then he regards Dhīrodātta etc. as the Avasthās of the hero. He gives a detailed explanation of the relation between Rasa and poetry. In deviation to Dhanañjaya he takes bhedas of Vṛttis as their aṅgas.

We find that Abhinava's is a better commentary, is in great detail ; takes every possible aspect of the problem, discusses all the prevalent views of his time, but sometimes leaves the problem as it is. For example Abhinavabhārati is vague and contradictory on the points of 'hīnasandhi and pūrṇasandhi', about Avamarśa about Prastāvanā and Āmukha about his justification of the division of Rasas into primary and dependant Rasas, in his defence of Śānta and in his explanation of thāmṛga. Yet, all the same, Abhinavabhārati is the best guide to understand Bharata. It faithfully records all the existing views over the debatable points. It provides a most psychological and better convincing explanation and sees the problem from the aesthete's point of view.

In comparison to Abhinavabhārati, Avaloka of Dhanika is wanting in many places, though it also tries to illustrate every point with appropriate examples. Dhanika generally gives the appropriate examples, but sometimes his examples are not fit and to the point. As for example, he gives examples of thirteen aṅgas of Vīthī enumerated under Āmukha or Prastāvanā, but his examples do not illustrate Prastāvanā part. Sometimes he gives examples from poetic works, while he ought to give them from dramatic works. His commentary is often scanty as at the place of Arthapraṅktis. He contradicts himself at places like mentioning Dhīrodātta etc. as the states etc. Yet, all the same, it is a great help in understanding the Daśarūpaka. Dhanañjaya is so concise at places that without the help of Avaloka we will not be able to grasp the real importance of a point. Both Abhinava and Dhanika have tried to explain the terms etymologically also.



Moreover we also find that acceptance of four primary and dependant Rasas is not sound from spectator's point of view. Rasa is just a mixed feeling that we experience while seeing an enactment of drama and it should not be taken into so deep a philosophical sphere. Bharata was more concerned with the practical side of drama than with its philosophical. He has produced the manual more for the guidance of playwright and the actor than for the spectator. Of course he does not neglect the spectator too. A spectator of drama, in the view of Bharata, Abhinava, Dhanañjaya and Dhanika, is not an ordinary common man, but a well-versed critic in all the related arts of drama, and in the rules of drama proper itself. Moreover, this critic is not just to criticise but is sensitive and sympathetic of heart (sahṛdaya), keen of intellect and imagination who can appreciate the beauty in minute details also.

Vṛttis are related with Rasas and representations. Vṛttis are not restricted to drama only but they may be found in poetry too. The term 'Rūpaka' to denote drama is very significant and apt. Sanskrit drama was to be enacted and a thing of representation. Drama is more impressive than poetry as situations are visualised directly before the spectator. All cannot enjoy a piece of drama in equal measure or manner. It will vary with the nature of man and his susceptibility. The minute classification of hero and heroines or other details is futile and superfluous. Some forms of drama have been described on the basis of inadequate material and we do not find any old specimen of them. So, basic facts should be kept in mind. In Sanskrit dramaturgy there is too much classification, attention has not been directed to the practical utility. Too much importance has been attached to Vira and Śṛṅgāra, other aspects of human life have been neglected, though Bharata regarded Nāṭyam as the medium to express all kinds of states and feelings that may arise in this world. The word 'Nāṭyam' itself does not imply mere theoretical side but it connotes the very representation itself. Representation helps a lot in the awakening of Rasa.

A drama is meant to be enacted and enjoyed and it necessarily entails the presence of an audience.

Abhinava and Dhanika cited examples mostly from Veṅṣaṃhāra and Ratnāvalī, because only these two plays mostly adhere to the dramaturgical detailed classification. Other plays of master play-wrights are not slavishly written as the creative artist



does not bind himself in the rules and regulations laid down. His creative energy wants fresh channels, so this is the reason that if we take the plays of Kālidāsa and Bhavabhūti etc. to illustrate the dramaturgical details, our labour will not be adequately rewarded. Of course the basic dramaturgical principle of holding the interest of the audience upto the end is followed by every playwright. And the creative dramatist always accepts and traverses on the basic dramatic principles, otherwise he cannot succeed in his aim. The dramatist's basic aim or principle is to entertain, to delight, and every play-wright tries to fulfil this aim, but with pleasure he also vibrates a message though it may not be directly stated. As Goethe has said, 'If a poet has as high a soul as Sophocles, his influence will always be moral, let him do what he will. In drama both realism and idealism should be intermixed. Drama is an imitation but not a mere replica. Moreover, unity of impression should always be followed.'



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## INDEX

- Abhidhā 223, 226, 238  
Abhijñanaśākuntalam 55, 101, 103, 112, 146, 147, 148, 151, 152,  
162, 163, 166, 169, 207, 208.  
Abhinavabhārati 24, 26, 27-31, 37, 221ff, 226, 241, 243, 318, 320  
Abhinavagupta 16, 21, 23f, ten forms of drama 50-52, nāṭaka 53-  
54, prakaraṇa 57-58, Nāṭikā 59-60, Samavakāra 63-64, Īhāmrga  
66-67 Dīma 68, Vyāyoga 69 Utsṛṣṭikāṅka 70, Prahasana 71,  
Bhāṇa 72 Vithi 74, Avasthās 97-98 Arth-prakṛtis 104-108,  
Sandhi 115-121, Sandhyangas 128-137, Sandhyantarās 137,  
Prastāvanā 149-152, Aṅka 154-156, Arthopakṣepakas 158-161,  
Language 165 Modes of presentation 169 ; Nāyaka 199-201,  
Graces of women 204-206 ; Rasa 220-234, Number of Rasa  
243-259, Raudra 260-261, Vīra 262, Bhayānaka 263 ; Bibhatsa  
264-265; Adbhuta 266, Śānta 268-273, Vṛttis 287ff, 289-291,  
Sāttvati 292-294, Kaiśiki 294-296, Ārabhaṭi 297-299 ; Bhārati  
306-307 ; The aṅgas of Bhārati 306-307, Use of Vṛttis in rasas  
312-314  
Abhinaya 20, 27, 47, 188, 218, 313 ; Āhārya 46, 188, 313, 318 ;  
Āṅgika 46, 188, 313, 318 ; Vācika 46, 188, 313, 318 ; Sāttvika  
46, 188, 292, 313, 318  
Abhinayanam 223  
Act 6, 44, 47, 52, 53, 56, 59, 61ff, 69ff, 79ff, 104, 105, 107, 108, 116,  
153-156, 157, 159ff  
Ādhikārikam 34, 92ff, 104  
Agnipurāṇa 27, 215  
Amara Singha 267  
Amṛtamanthanam 66  
Ānandavardhana 21, 27, 267  
Anubandha 94, 113  
Anukārya 236  
Anukṛti 245, 247  
Anusandhi 106, 107, 110, 319



- Aristotle 42, 44, 90  
 Artha 45, 104, 105, 110, 111, 115, 120, 126, 155, 220, 227, 232  
 Artha-Prakṛtis 30, 34, 45, 47, 56, 80, 102-113, 121, 318, 319 ; Bṛja  
 44, 97, 102, 105, 107, 108, 109, 112ff, 114, 116ff, 120, 121, 122,  
 123, 125, 126, 149, 150, 151, 153, 156 ; Bindu 34, 44, 65, 102,  
 103, 105, 106, 108, 109ff, 110, 112, 121, 122, 153, 154ff, 320  
 Kāryam 44, 102, 104, 105, 107, 108, 109, 113, 125, 136, 156,  
 159, 160 ; 239, 289, 307 ; Patākā 44, 56, 94, 96, 102, 103, 105,  
 106, 107, 108, 110, 111, 112ff, 121, 123, 124 ; Prakāri 44, 56,  
 94, 96, 102, 103, 104, 107, 108, 110, 111, 112, 113, 121, 124,  
 125  
 Arthopakṣepakas 44, 47, 156-164, 318, 319 ; Aṅkāśya, Aṅkamukha  
 155, 157, 158, 159, 160, 161, 162, 163 ; Aṅkāvatāra 157, 158,  
 159, 161, 162, 163 ; Cūlikā 155, 157, 158, 159, 160, 161, 162,  
 163 ; Praveśaka 44, 53, 55, 57, 58, 65, 68, 157, 158, 157-163 ;  
 Viṣkambhaka 44, 57, 109, 157, 158, 159-163  
 Aśvaghoṣa 9, 10, 11, 18, 20, 21, 22  
 Āsvādāna 233, 261  
 Avaloka 31, 35-37, 294, 299, 318, 320  
 Avasthās 44, 45, 47, 56, 80, 96-102, 104, 108, 111, 113, 120, 121,  
 125, 126, 153, 154, 318 ; Ārambha 44, 96, 97, 99, 100, 101,  
 107, 116, 117, 121, 122-126, 154 ; Niyata-phala-prāpti 44, 96,  
 97, 98, 100, 101 ; Niyatāpti 97, 98, 100, 118, 124, 126 ;  
 Phalayoga, Phalāgama, Phalodaya 44, 96, 97, 98, 100, 120,  
 125, 126 ; Prāptisambhava Prāptyāśā 44, 96, 97ff, 98, 99, 101,  
 118, 123, 124, 125, 126 ; Prayatna, Yatna 44, 96, 97, 99, 101,  
 121, 122, 126  
 Avimāraka 113, 146, 147, 209  
 Bādhyabādhakabhāva 237  
 Benegal, Som 5  
 Bhāmaha 27, 243, 267.  
 Bharata 1, 2, In the sense of actor 8, 11, 15; Elements of drama 42  
 47, Ten forms of drama 50, 52 ; Nāṭaka 53 ; Prakaraṇa 56-57 ;  
 Nāṭikā 59, Samavakāra 62-63, Īhāmṛga 66, Dīma 67, 68,  
 Vyāyoga 69, Utsṛṣṭikāṅka 70, Prahasana 71, Bhāṇa 72, Vithī  
 73, Aṅgas of Vithī 74-78, Avasthās 86, 97, Arthaprakṛtis 102-  
 104, Sandhis 114, 115, Sandhyaṅgas 127-136, Saṅdhyantarās  
 136, Patākāsthānakas 138-139. Nāndī 143, 144, Prarocanā  
 146, Prastāvanā 148, 149 Aṅka 153, 154, Arthopakṣepakas  
 157, 158, Language 164, 165, Modes of address 166-168,



- Modes of presentation 168-170, Nāyaka 187-197, Eight male sāttvika qualities 198-201, Nāyikā 201-204, Graces of women 204, other characters 206-210, Rasa 215-220, Number of Rasas 243-245, Sr̥ṅgāra 248-249, Karuṇā 258, Raudra 259-260, Vira 261-262, Bhayānaka 263, Bibhatsa 264, Adbhuta 265-266, Śānta 266, 267, Vṛttis 287-291, Sāttvati 292-294, Kaiśiki 292-296, Ārabhaṭi 297-298 Bhārati 301, 302, Aṅgas of Vithi 304-306, Use of vṛttis in rasas 312-314
- Bharata vākyam 47, 144
- Bhasa 10, 11, 18, 19, 20, 22, 44, 70, 113, 143, 146, 147, 148, 152, 153, 163, 187, 193, 210
- Bhaṭṭa Lollaṭa 22, 26, 28, 60, 107, 155, 221, 222, 234, 247, 290
- Bhaṭṭa Nāyaka 26, 28, 29, 221, 225-227, 277
- Bhaṭṭa Tauta (Tota) 22, 27, 29
- Bhaṭṭendurāja 22
- Bhāva 51, 155, 217, 220, 221, 236, 237, 244, 246, 289
- Bhavabhūti 11, 20, 56, 187, 193, 206, 207, 208, 322
- Bhāvaka 239
- Bhāvakatva 226
- Bhāvaprakāśana 15, 16, 26
- Bhaya 228, 263
- Bhoga 226
- Bhoja 23, 303, 311
- Bhojakatva 226
- Bhoktā 227, 252
- Bibliotheca Indica 37
- Bṛhatkathā 63
- Camatkāra 228f, 251
- Cārī 140, 148, 149, 152
- Carvaṇā 230, 231, 245
- Chalitarāma 76
- Dāmodaragupta 20, 26
- Daṇḍin 222, 243, 261
- Dāsagupta, S.N. 7
- Daśarūpakam 18, 26, 29, 31
- Dattila 25, 26
- De, S.K. 7, 27
- Dhanañjaya 18, 23, 31, Elements of Sanskrit drama 42-47, Ten forms



of drama 50-52, Nāṭaka 55-56, Prakaraṇa 58, Nāṭikā 60, 61, Samavakāra 64, 65, Īhāmrga 67, Ḍima 68, Vyāyoga 69, Utsr̥stikāṅka 70, Prahasana 72, Bhāṇa 72, 73, Vithi 74, Vithyaṅgas 75-79, Avasthās 99, Arthaprakṛtis 108-111, Saṅdhis 121-125, Saṅdhyāṅgas 128-137, Saṅdhyantarās 136-137, Patākāsthānakas 138, 141, 142, Nāṅdi 145, Prarocanā 147, 148, Prastāvanā 150-152, Aṅka 156, Arthopakṣepakas 161-163, Language 165, 166, Modes of address 168, Male Sāttvika qualities 198-201, Nāyikā 202-204, Graces of women 205-206, Other characters 206-210, Rasa 234-242, Number of rasa 244, 247, Sṛṅgāra 252-255, Hāsya 258, Karuṇā 259, Raudra 261, Vira 262, Bhayānaka 263, Bibhatsa 265, Adbhuta 266, Śānta 273-275, Vṛttis 287-291, Sāttvati 292-294, Kaiśiki 295-297, Ārabhaṭi 298-300, Bhārati 302, Aṅgas of Bhārati 308-311, The use of Vṛttis in rasas 313

Dhanika 16, 18, 35-37, Ten forms of drama 50-52, Nāṭaka 55-56, Prakaraṇa 58, Nāṭikā 60, 61, Samavakāra 64, 65, Īhāmrga 67, Ḍima 68, Vyāyoga 69, Utsr̥stikāṅka 70, Prahasana 72, Bhāṇa 73, Vithi 74, Vithyaṅgas 75-79, Avasthās 99, Arthaprakṛtis 108-111, Saṅdhis 121-125, Saṅdhyāṅgas 131-137, Nāṅdi 145, 146, Prarocanā 147, Prastāvanā 151, Aṅka 156, Arthopakṣepaka 161-163, Language 166, Modes of presentation 169, Nāyikā 203, 204 Nāyadharmā 170, Nāyaka 191, 194-201, Male qualities 199-201, Graces of women 205-206, Other characters 206-209, Rasa 235-242, Number of rasas 248, Sṛṅgāra 252-255, Hāsya 258, Karuṇā 259, Raudra 261, Vira 262, Bhayānaka 263, Bibhatsa 265, Adbhuta 266, Śānta 273-275, Vṛttis 287-291, Sāttvati 293-294, Kaiśiki 295-297, Ārabhaṭi 298-300, Bhārati 303, Aṅgas of Bhārati 308-311

Dhvani School 238

Dhvanyālokalocana 28

Drauhini 26

Dūtavākyaṃ 44

Essential elements of drama 42, 44-47

Forms of dialogue 168-170 ; Ākāśabhāṣitam 46, 72, 169, 170 ; Apavāritam 46, 169, 170 ; Ātmagatam 47, 168-169, 170 ; Janāntikam 46, 169, 170

Forms of Sanskrit Drama 50-80 Bhāṇa 6, 11, 32, 52, 70, 72, 73, 74, 79, 80, 115, 127, 188, 189, 191, 208 313; Ḍima 52, 63, 67-69,



74, 80, 91, 115, 313 Dombī 51 Īhāmrga 52, 66, 67, 74, 80, 115, 313, 320 Nāṭaka 4, 11, 51ff, 53-57, 58ff, 64, 68, 70, 80, 91, 108, 110, 112, 114, 115, 125, 127, 133, 148, 154, 156, 163, 188, 191, 192, 194, 201, 203, 208, 209, 303 Nāṭikā 34, 50, 51, 59-62, 63, 74, 79, 91, 155 Prahasana 6, 11, 52, 65, 71, 72, 79ff, 91, 115, 128, 188, 189, 191, 208, 302, 306, 307, 308, 311, 313, Prakaraṇika 60, Prakaraṇa 11, 51f, 56-59, 60ff, 80, 91, 92, 115, 154, 157, 158, 159, 160, 163, 188, 191, 192, 208, 303 Samavakāra 6, 30, 52, 61, 62-66, 69, 74, 80, 115, 298, 313 Śṛigadita 51 Utsrṣṭikāṅka, Aṅka 6, 52, 70, 71, 80, 115, 191 290, 313 Vīthī 6, 43, 52, 62, 65, 70, 71, 72, 73-80, 115, 149, 151, 188, 189, 302, 303, 306, 307, 308, 310, 311, 320 Vithyaṅgas 73-80, Adhibala 77, 129, 131, 134, Asatpralāpa 76, Abhinava Avalagita 73, 74, 75, 149, 309, 310, Avaspāṇditam 75, 76 Chala 77, Gaṇḍa 73, 78, 79, Mr̥davam 77, Nāṭikā 76, Prapañca 77, Trigatam 73, 78, 146, Udghātyakam 73, 74, 75, 148, 149, 309, 310 Vakkeli 76, Vyāhāra 78, Vyāyoga 6, 52, 66, 67, 69, 70, 74, 80, 115

Gauṇī 238

Gāyatri 63

Ghaṇṭaka 60

Ghaṭikā 65

Ghosh, M.M. 2, 5, 6, 9, 10, 19, 23, 27, 30, 31, 33, 61, 66, 215, 306,

Goethe 332

Graces of Women 204-206

Haas, G.C.O. 33, 35, 36, 37, 61, 76, 306

Hall, F. 37

Harṣa 25, 26, 61, 146, 147, 187, 194

Hāsya 255, 256

Hemacandra 27, 29

Hertel 7

Imitation 223, 224

Inference 223, 225, 259

Itivṛtta 57, 90, 91f, 102, 111, 115, 128, 139, 154

Jacobi 20

Jāgirdār, R.V. 4

Jayaratha 27

Jugupsā 251, 264



- Kālidāsa 11, 18, 20, 21, 22, 37, 55, 56, 101, 143, 146, 147, 187, 192,  
 208, 243, 267, 322  
 Kāmasūtra 7  
 Kāṇe, P.V. 17, 18, 20, 21, 22, 23, 27, 215  
 Kārakas 232, 238, 239  
 Kātyāyana (śrautasūtra) 2  
 Kauṭilya's (Arthaśāstra) 8  
 Kavi, M.R. 16, 22, 23, 27, 28, 32, 33  
 Kāvyanirṇaya 36  
 Kāvyaṅuśāsanaviveka 27, 29  
 Keith, A.B. 1, 3, 5, 6, 8, 20, 33, 36, 51, 59, 66, 68, 78, 127, 196, 200,  
 276, 288, 291, 300, 311  
 Kohala 23, 25, 26, 50, 78, 79, 155, 158, 160, 161, 162  
 Krodha 230, 244, 247, 259  
 Kṛshnamāchāriar, M. 33  
 Kṣemendra 27  
 Kuntaka 27  
 Kuṭṭānimata 21, 26  
  
 Lakṣaṇā 238  
 Languages 164-166, Āryabhāṣā 164, Atibhāṣā 164, Jātibhāṣā 164,  
 Vibhāṣā 165 Yonyantari 164  
 Lāsyāṅgas 32, 73, 79  
 Levi' Sylvan 21-35  
 Luders 1, 21  
  
 Madhyama Vyāyoga 70  
 Mahābhārata 8, 10, 19, 191, 209 ; Anuśāsana Parvan 8 ;  
 Harivaṃśa 8 ; Śānti 8  
 Mahābhāṣya 3, 6, 7, 8, 24  
 Mahācāri 146  
 Mahānāṭaka 195  
 Mahāvīracarita 55, 133, 162, 194, 200, 261, 262  
 Māltimādhava 112, 113, 190, 192, 195, 206, 208  
 Malavikāgnimitra 162, 192, 193, 194, 197, 207, 208  
 Male Sāttvika qualities 198-201 Audāryam 198-199 ; Gāmbhīryam  
 200 ; Lalītam 200 ; Mādhuryam 198, 199 ; Sthairyam 199 ;  
 Śobha 198, 199 ; Tejas 201 ; Vilāsa 199  
 Mammaṭa 27, 28  
 Mankad, D.R. 10  
 Maṅkhaka 27



- Mārṣa 167, 168  
 Matr̥gupta 26  
 Mayurāja 55  
 Miśra 94  
 Miśra, Bahurūpa 37  
 Miśraś roṇṭdhara 37  
 Modes of address 166-168  
 Mr̥cchakaṭikam 58, 112, 147, 190, 195, 206, 208  
 Mudrārākṣasa 112, 141, 163, 202, 207  
  
 Nādīkā 62, 65  
 Nāgānanda 190, 195, 200, 208, 262, 273  
 Nālikā 65, 76  
 Nāndī 4, 7, 43, 143-146, 147, 152, 153  
 Nandikeśvara 6, 25  
 Nāndyante 143  
 Naṭa 4, 6, 7, 8, 15  
 Naṭī 149, 150, 151, 153, 304, 306  
 Nāṭya 4, 7, 10, 27, 29, 31, 33, 50, 51, 227, 228, 233, 287, 313, 319,  
 321; Nāṭyadarpaṇa 108, 131, 136, 156, 163, 303, Nāṭyadharmā  
 170, Nāṭyaśāstra 1, 2, 9, 10, 15-31, 37, 50, 135, 136, 137, 148,  
 187, 267, 268, 318  
 Navasāhasāṅkacarita 36  
 Nāyaka, Netā 35, 42, 44, 45, 47, 52, 53, 54ff, 70, 79, 96, 98, 106,  
 107, 113, 116, 154, 187-210, 319; Nāyaka's assistants and  
 other characters 206-210  
 Nepathye 162  
 Nirveda 230, 244, 247, 269, 270, 274, 292  
 Nṛsimha 37  
  
 Oldenberg 1  
  
 Pada 60, 74, 78, 139, 145, 146  
 Paṇḍitarāja Jagannātha 28, 277  
 Pāṇi or Devapāṇi 37  
 Paṇini 6, 7, 15  
 Parab, Kāshinātha Paṇḍuraṅga 37  
 Paripārśvika 146, 149, 150, 151, 304, 306  
 Patākānāyaka 54, 107, 189, 206  
 Patākāsthānakas 56, 94, 138-142, 319  
 Patañjali 9



Paul Regnand 19

Phala 59, 64, 92, 93, 97, 98ff, 105ff, 111ff, 115, 120, 124, 127

Pischel 1, 3

Pṭhamarda 7, 206, 207

Prakarīnāyaka 54, 107, 189

Prakhyāta 53, 63, 94

Prarocanā 47, 143, 146-148, 150, 152, 153, 302, 314

Prastāvanā 47, 64, 74, 143, 148-153

(i) Āmukha 302, 304, 309, 310, 314, 320

Prāsangikam 92ff.

Pratāparudriya 34

Pratināyaka 116, 209

Pravṛtti 289, 312, 313

Āvanti 289 ; Dākṣiṇātya 289, Oḍṛamāgadhi 289, Pāñcālī 289

Priyadarśikā 61

Puruṣa 252

Pūrvaraṅga 43, 78, 143, 145, 146, 147, 149, 150, 151, 153, 307

Puṣpadūtikā 58

Rāghavan, V. 28, 276, 306, 311, 313

Rāhula 25, 26, 206

Rajas 226

Rājasekhara 313

Rāmābhyudaya 140

Rāmacandra, Guṇacandra 69, 126, 136, 152, 163, 219, 303

Rāmāyaṇa 8, 9, 19, 90, 93, 191, 209

Rasa 15, 16, 27, 28, 30, 35, 42, 45, 46, 47, 52, 58, 60, 63, 67, 73,  
79, 90, 116, 122, 155, 188, 214-243

Rasa's constituents : Anubhāva 46, 55, 137, 215ff, 218, 221-222, 223,  
225, 230, 231, 233, 235, 236, 239, 241, 242, 245, 246 ; Sāttvika  
219, 220, 235, 237, 238 Sthāyīabhāvas 30, 55, 216ff, 219, 224-  
231, 233, 234, 235, 237, 241, 242, 319 ; Vibhāva 46, 55,  
137, 215, 216, 217, 218ff, 225, 229, 230, 231, 233, 235-236,  
239, 240ff, 245, 246, 318, 319 ; Ālambana vibhāva 235, 251,  
318 ; Uddipana vibhāva 235, 251, 318 Vyabhicārin 34, 46, 55,  
137, 215, 216, 217-223, 225, 230, 231, 233, 235, 337, 239, 242,  
245, 246

State of mind : Druti 226, 241 ; Kṣobha 241, 244, 247, 248 ;  
Vikāsa 226, 241, 244, 247, 248 ; Vikṣepa 244, 247, 248 ;  
Vistāra 226, 241, 244, 247, 248



Number of rasas 243-278, 289, 318-321 ; Adbhuta 116, 120, 243, 246, 248, 264-265, 312 ; Bhayānaka 70, 228, 243, 248, 263-264, 312 ; Bibhatsa 70, 243, 244, 248, 264, 265, 312 ; Hāsya 67, 68, 69, 71, 72, 79, 223, 243, 246, 248, 255-258, 292 ; Karuṇa 70, 223, 243, 246, 248, 249, 258-259, 292 ; Raudra 68, 69, 70, 243, 244, 246, 247, 248, 259-261, 292, 312, 319 ; Śānta 25, 28, 68, 243, 244, 247, 266-275, 319, 320 ; Śṛṅgāra 33, 55, 57, 60, 62, 63, 64, 65, 67, 69, 73, 74, 116, 197, 202, 204, 209, 223, 232, 243, 244, 246, 247, 248-255, 292, 312, 314, 319 ; Vira 55, 64, 73, 116, 133, 204, 243, 244, 246, 247, 248, 261-263, 292, 312

Rasanā 226, 231, 232

Rasika 240

Rati 230, 232, 244, 247, 248, 252

Ratnāvalī 61, 77, 98, 99, 100, 105, 109, 110, 116, 120ff, 123, 124, 125, 135, 140, 141, 142, 146, 147, 151, 194, 208, 321

Rucaka 27

Rudraṭa 27

Rūpa 42, 50, 51, 59, 129, 133

Rūpaka 27, 50, 51, 52, 60, 72, 79, 115, 116, 131, 188, 201, 230, 302, 311, 319, 321

Śaḍava 232, 233

Śāgarnandin 126, 291

Sahānavasthānam 237

Sāhityadarpaṇa 34

Śama 131, 132, 268, 272, 274, 275

Saṁkīrṇa 58, 71, 72, 158, 161

Saṁdhis 19, 45, 47, 55, 56, 58, 59, 64, 65, 67, 69, 70, 72, 74, 80, 108, 110, 113-127, 318, Avamarśa, vimarśa 30, 45, 55, 61, 64, 68, 69, 107, 115, 118-120, 121, 124ff. ; Garbha 45, 67, 70, 73, 74, 92, 114, 115ff, 116, 117, 120f, 122, 125, 126, 149-150 ; Mukha 45, 67, 70, 73, 92, 114-117, 120ff, 122, 125, 126, 149-152 ; Nirvaḥaṇa 45, 47, 53, 67, 70, 73, 74, 107, 115, 120, 121, 125, 126 ; Pratimukha 45, 55, 67, 114, 116-117, 122, 123, 126

Saṁdhyāṅgas 32, 55, 127-136

Āṅgas of Avamarśa 129 ; Ādānam 129, 130, 131, 134 ; Apavāda 129, 130, 131, 135 ; Chādanam 129, 130, 135 ; Dyuti, Kṛti 129, 130, 134, 135 ; Kheda 129, 130, 134, Niṣedhanam 129 Prarocanā 129, 130, 134, Prasaṅgaḥ 129, 130, 131, 134



- Pratiṣedha 134, Śakti 129, 130, 134 Vidravaḥ, Dravaḥ 129, 130, 134 Virodhanam 129, 130, 135, Vyavahāra, 129, Vyavasāya 129, 130, 131, 134
- Āṅgas of Garbha 129 ; Abhūtaharaṇa 129, 131, Adhibala 129, 131, 134, Ākṣiptam 129, 131, 134 Anumāna 129, Kramah 129, 133 ; Mārga 129, 131 ; Rūpa 129, 133, Sambhramah 129, Saṅgrah 129, Toṭaka 129, 131, 134; Udāharaṇa 129 ; Udvegaḥ 129, 134
- Āṅgas of Mukha ; Bheda 120, 131-132 ; Karaṇam 128; Paribhāvanā 128 ; Parikaraḥ 128, 131, Parinyāsa 128, 131, 132 ; Prāpti 128 ; Samādhānam 128, 131, 132, Udbhedaḥ 128, 131, 132 Upakṣepaḥ 129, 130, 132, 137, 150 ; Vidhānam 128 ; Vilobhanam 128, 132, Yukti 128, 131, 129, 130, 131
- Āṅgas of Nirvahaṇa ; Ānandaḥ 130, 135, Bhāṣaṇam 130, 135, 136 ; Grathamnam 130, 135; Nirṇaya 130, 135; Nirodha or vibodha 130, 135 Paribhāṣaṇam 130, 135 ; Prasāda 130, 135, Praśasti 47, 130, 135 ; Pūrvavākyam 130, 135, 136 ; Samayaḥ 130, 135 Sandhi 130, 135 ; Upagūhanam 130, 135
- Āṅgas of Pratimukha; Narma 129 ;Narmadyuti 129, 132; Parisarpaḥ 129, 131, Paryupāśanam 34, 129 Pragayaṇam 129 ; Puṣpam 129, 132 Upanyāsaḥ 129, 131, 132, Vajram 129, 131, Vidūta Arati 129, 132 ; Vilāsaḥ 129
- Saṅdhyantaras 136-137
- Saṅgītaratnākara 27-29
- Śankaran, A. 27
- Śaṅkuka 21, 22, 28, 60, 117, 119, 221, 222, 234, 247, 290
- Śāradātanaya 26, 69, 291, 303
- Śarmisthayayāti 70
- Sattva 204, 205, 219, 221, 227, 237, 263, 290, 292, 314
- Schmidt 7
- Schroeder Von 7
- Shāstri, Harprasad 19 ; Rāmāswāmy, K.S., 15, 24, 25, 26, 27, 28, 266
- Śoka 219, 251, 258
- Sragdhara 63
- Sthāpaka 145, 146, 150, 152
- Sthāpanā 146, 149, 153
- Śuddha 71, 72, 158, 161
- Śūdraka 11, 18



- Sūtradhāra 9, 10, 43, 143, 144, 146ff, 153, 168, 304, 306, 307, 309, 310
- Svapnavāsavadattam 106, 108, 119, 246
- Svāda 217, 247-248
- Tamas 226
- Tāpasavatsarāja 106, 108, 119, 246
- Taraṅgadatta 58
- Tātparya 239
- Tattvajñāna 269, 270, 271
- Tripuradāha 68
- Trivarga 63, 109, 111, 122
- Udāttarāghava 55
- Udbhaṭṭa 21, 22, 23, 26, 27, 119, 267, 290
- Upādhyāy, Rāmji 73, 163
- Uparūpaka 52, 79
- Urubhaṅga 44
- Utpādyā 94
- Utpaladatta 22
- Uttararāmacharita 162, 189, 194, 198, 199, 202
- Uṭsāha 230, 244, 247, 260, 261, 262, 276
- Vācyavācakabhāva 236
- Vākya 239
- Vāmana 27
- V. managupta 27
- V sanā 222, 228, 229, 239, 241
- Vastu 35, 42, 44, 45, 47, 52, 53, 56, 60, 64, 73, 90-142, 143-170, 188, 319
- Veṅṣaṁhāra 75, 79, 107, 117, 123, 132, 146, 147, 152, 163, 208
- Veṣa 205, 209, 246, 261, 321
- Vidrava 30, 63, 65, 66, 68, 129, 130, 131
- Vidūṣaka 3, 7, 57, 101, 123, 149, 150, 151, 152, 207, 246, 304, 306
- Vidyālaṅkāra, S.D. 209
- Vidyāsāgar, Jivananda 37
- Vikramorvaśyam 209
- Vikṛta 71, 72
- Viśākhadatta 11, 207
- Vismaya 265
- Viṣṇudharmottarapurāṇa 27, 215



- Viśvanātha 69, 70, 79, 291, 306 .  
 Viṭa 7, 57, 58, 71, 72, 73, 189, 208  
 Vṛtta 70, 90, 103, 116, 147, 149, 151, 170, 188  
 Vṛttis 10, 46, 47, 52, 56, 64, 67, 69, 70, 73, 80, 155, 188, 287-314,  
 321  
 Ārabhaṭi 5, 46, 68, 70, 288, 289, 290, 291, 297-300, 312, 313  
 Aṅgas of Ārabhaṭi ; Avapāta 297, 298, 299, 300 ; Saṃpheṭa 297, 298,  
 299, 300 ; Saṅkṣiptaka 297-300 ; Vastūthāpana 297ff, 298, 300 ;  
 Bhārati 4, 46, 70, 72, 73, 74, 80, 145ff, 152, 288, 289, 290, 291,  
 300-312, 313, 314  
 Aṅgas of Bhārati ; Āmukha (Prastāvanā) 303, 304, 305, 306, 307,  
 308-310, 314  
 Aṅgas of Āmukha ; Avalagitam 73, 74, 149, 309, 310 : Kathodghāta  
 149, 151, 305, 307, 309, 310 ; Pravṛttaka 149, 151, 305, 307,  
 309, 310 ; Prayogātīśaya 149, 151, 305, 307, 309, 310 ; Udghā-  
 tyaka 73, 74, 75, 148, 309, 310 ; Prahasana 303, 306-308, 311  
 Prarocanā 303, 304, 306, 308, 314 ; Vithi 303, 306-308  
 Kaiṣiki 4, 46, 60, 64, 69, 70, 74, 288, 289, 290, 291-297  
 Aṅgas of Kaiṣiki ; Narma 294, 295, 296, 314 ; Narma Garbha 294,  
 296, 297 ; Narma-Sphīṅja (sphūṅja) 294, 295-297 ; Sāttvati 4,  
 46, 68, 70, 288, 290, 291, 292-294, 312, 313  
 Aṅgas of Sāttvati; Parivartaka 292, 293, 294 ; Sallāpaka (saṃlāpaka)  
 292, 293, 294 ; Saṅghātya 292, 293, 294 ; Utthāpaka 292, 293,  
 294  
 Use of Vṛttis in Rasas 312-314  
 Vyāsa, Bholāshankar 37  
 Weber Albrecht 4,6  
 Winternitz, M. 3,8









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