

CHAPTER-IV

DRAMATURGY IN VEṆĪSAMĦĀRA

This chapter deals with some technicalities of dramaturgy in *VeṇīsamĦāra* , such as, *Arthaprakṛitis*, *Vṛitti*, *Rasa*, *Vṛtta*, *Arthopakṣhepakas*, *Hero* and *Herione*, *Patākāsthānaka*, *Language* and *Saṅdhi*.

4. 1. ARTHA-PRAKṚITIS:

Collateral to the five stages of action, *Bharata* lays down similarly five elements of plot known as the *Artha-Prakṛitis* which form the very substrata of the dramatic story. They differ from the *Kāryāvasthās* inasmuch as they represent subjectively what is displayed by the latter objectively. These elements are the germ (*bīja*), the drop (*bindu*), the episode (*Patākā*), the incident (*prakarī*) and the denouement (*kārya*).¹

1. Germ (*bīja*) is defined as the cause of denouement which is manifested at outset in very small form, but gradually expands in manifold ways as the action proceeds. This is the first element which corresponds to the first stage of action. This is, therefore, called the very seed of the dramatic theme. For example, *Duṣhyanta's* attraction at the first sight of *Śakuntalā*, or the enthusiasm of *Yudhiṣṭhira* ignited by *Bhīma's* wrath in the *VeṇīsamĦāra* or *Cānakya's* zeal to win *Rākṣhasa* for Candragupta, his protégé in the *Mudrā-Rākṣhasa* may be cited as the illustration of the germ in a dramatic plot. *Bīja* is, therefore, the source of action which is always placed minutely at the outset and which develops at regular intervals and culminates into the fruition of action.²

Maṭṛgupta looks at the *bīja* from three points of view, the consequence, the object and the subject of the action. The seed that develops into fruit is the *Phala-bīja* , the story of the play is the *vastu-bīja* , and the hero is, according to him, the *artha-bīja* .³ According to *Sāgarānandin* there are three ways of

setting in the *bīja* , namely, by means of equivocal expression. (*Ślesha*), similarity of episodes (*chāya*), or direct statement (*upakṣhepa*).⁴

2. The germ after being set in once in course of the plot gets for a while dislocated on account of the interruption of several synchronal events. After such a dislocation due to extraneous circumstances, there comes up, as it were a, drop of certain matter which again helps the germ to shoot up and prevail in the plot. This sudden drop caused by some animate more or an action of a character in a play is called '*Bindu*' which is defined by *Bharata* as 'the cause of resuming the main purpose of play, when it gets interrupted. It continues to do so covertly right upto the end of the play.'⁵ The *Daśarūpaka* defines it as the cause of resumption of the original theme at the close of some subsidiary even that intervened it.⁶ There are various interpretations suggested for the metaphorical sense which has given the title of *Bindu* to the second element of the plot. *Dhanika* calls it *Bindu* because it spreads over the plot like a drop of oil on the surface of water, thereby suggesting the extending capacity of this element.⁷ *Rāmachandra* and *Guṇachandra* adopt this analogy in their exposition of the term.⁸ More in consonance with the definition, at any rate, is the explanation offered by Singa Bhupa who suggests that just as a drop of water often sprinkled at the roots of a plant results in the fruit-bearing, similarly such matter as awakens the main cause, if often dropped in, promotes the denouement of the play.⁹ Thus *Bindu* is a wide-spreading element.

Summarising all these views *Kohala* makes the idea very clear when he says that *Bindu* is that occasional reference to the main motif of action which is, at times, side-tracked on account of digression created by introduction of subplots or other under-currents in a play.¹⁰

There is a school of thought referred to by *Sagarānandin* which holds that the *Bindu* consists in a constant – say, almost in every Act and Juncture – reminding of the main urge behind the action.¹¹ The said urge may be prompted by reasons of love, insult or enthusiasm which may be found respectively in the erotic, retributive,¹² or heroic themes. That the gradual loss of opponents or

failure of the impeding stock becoming continually perceptible presents the element of Drop is the observation of the same thought from another angle of vision made by some other scholar cited by *Sagarānandin*.¹³ *Sāradātanaya* states that *Bindu* owes its origin either to perverseness or to some adversity, the former resulting from anger and the latter from sadness.¹⁴ The view is altogether novel and does not find any support in *Bharata* or any other canonist noticed above. From the point of view of the constitution of the drama also, it seems both baseless and irrelevant as is shewn by the compiler's omission in illustrating his classification. All the same, *Rucipati* seems to have some such authority in his mind as *Saradātanaya* has, which makes him believe that the *Bindu* may be available in the nature of perturbation, flurry or mental agitation (*udvega*). He further believes that the reference to *Bindu* should be sought in almost every Act of the play.¹⁵

3 & 4: The third element of the plot is the *Patākā*, and the fourth one is the *Prakarī* which are discussed under the heading of the subsidiary plot.¹⁶ The *Patākā* and the *Prakarī* are considered to be enternal (*nitya*) or necessary limbs of the dramatic action and they are advised to be inserted as far as possible (*yathā yogam*).¹⁷ Authors like *Singa Bhupāla* and *Viśvanātha* insist on the use of these elements in a drama unless it becomes almost impracticable to have them. Yet there are oft-quoted expressions found in different glosses which declare that the elements of the *Patākā* and *Prakarī* are of optional use.¹⁸ The *Nāṭya-darpaṇa*, however, agrees to the latter view. At any rate it should be distinctly understood that in case the *Patākā* and the *Prakarī* are missing then it stands without mention that the element of *Bindu* will prevail in those dramas to a very wide extent so as to cover the stage of Endeavour, of Prospect of Success and also of Certainty of Success.

5. The fifth element of the plot is the denouement or the *Kārya* which depicts the cause or the motif of the play. It is the *Kārya* of which the attainment is desired, for which all efforts are directed and the achievement of which closes the action.¹⁹

The objects of achievement which constitute the denouncement of a play are the three objects of human existence as noticed above; and the *Kārya* is said to be simple if it deals with one of them (*śuddha*) or mixed (*miśra*) if it is associated with one or more objects.²⁰

The *Nāṭya-darpaṇa* opines that the use of the five elements may be made freely -*darpaṇa* opines that the use of the five elements may be made freely (*yathā-ruci*) and does not believe in the existence of these elements at sequence. Their order could be reversed according to him. The order that he chooses for them is *bīja*, *Patākā*, *Prakarī*, *Bindu* and *Kārya*,²¹ which is not acceptable to other dramaturgists, especially to those who believe in the Co-ambulation theory of Junctures.²² He considers the above pentad not as the sources of plot but only as the main object. According to him such cause is twofold: animate and inanimate. The latter is again sub-divided into the principal and the sub-ordinate. The germ is the principal one, since everything else depends on it and the denouement is the sub-ordinate one, perhaps due to the reason that it is attained as a result of the cumulative efforts of all other factors. In the opinion of other canonists, however, the order seems to be reverse. According to them the *Kārya* is the principal inasmuch as it is, in fact, the real point of acquisition and the very fruit of all action. Then again, the *Nāṭya-darpaṇa* classifies the animate cause into two kinds, the principal and the auxiliary. There the principal one is the drop (*Bindu*) which bears the thread and watches the development of action. The auxiliary is also of two types according to the achievement of the purpose of some one else. Out of these two sets the *Nāṭya-darpaṇa*²³ considers the *Bīja* as the most prominent of all the inanimate causes and the *Bindu* among the animate ones.²⁴

The drama *Veṅṅisamhāra* contains *Arthaprakṛtis* which has the five elements like *Bīja*, *Bindu*, *Patākā*, *Prakarī* and *Kārya* as reflected in the above discussion.

4. 2. VṚTTI:

The existence of a particular feeling in a human mind causes a change in the normal demeanor of a person. Mind pilots all the activities of man, and when it is influenced by a particular feeling or a sentiment, all the action of a man, his outward expressions on the face and even his mode of speech get influenced by the ruling sentiment. The mode of behavior of the principal character is called his bearing (*Vṛtti*), and varies with the nature of sentiment that has prepossessed his mind for the time being. Since the demeanors of the principal character is the most conspicuous feature of the dramatic delineation, it is mostly his bearing²⁵ that is characterised by the canonists and studied in its details. According to the *Sāhitya-darpaṇa*²⁶ the demeanors of the heroine or the counter-hero, if equally conspicuous, may as well be considered under the heading of the *Vṛttis*²⁷.

The demeanour of a character may be, in the first instance, of two kind: one pertaining to his actions and outward expression, which is called *Artha-vṛtti*, and the other pertaining to his mode of speech which may be distinguished from the former as the *Śabda-vṛtti*. For sake of convenience of expression they may be termed respectively as the effective Bearing and the verbal Bearing.

The effective Bearing (*artha-vṛtti*) is of three kinds: *Kaiśikī*²⁸, *Sāttvatī*, and *Ārabhari*. The verbal *Vṛtti* is otherwise known as *Bhāratī*. The modes of Bearing are, in all, fourfold, out of which *Kaiśikī* prevails in the Erotic and the Comic sentiment and also in such pleasant moods as are presented by *Bhakti-bhāva*, *Śraddhā* or *Vātsalya* as well *Sāttvatī* goes in the Heroic and the Marvellous sentiments, and sometimes, in its gentle form, with modest *Śringāra* as well *Ārabhatī* is the characteristic of the Furious and the Loathsome sentiments. The *Bhāratī Vṛtti*, can be freely used in case of all the sentiments²⁹, but particularly when the Terrific and the Pathetic sentiments prevail, the form and tone of speech is the *Bharati*. *Sūtradhāra* as the actor-in-

chief is expected to adopt the *Bhāratī Vṛtti* in course of Induction. Moreover, by the method of residue *Bhāratī Vṛtti* also belongs *inter alia* to the Quietistic sentiments. In the opinion of a section of scholars who lay more stress on the emotion of tranquility as an independent sentiment and have a full sets of each manifesting agents, a separate *Vṛtti* is recognised for the *Śānta-rasa* inasmuch as the hero's bearing named by them as the *Brāhmi Vṛtti* ³⁰.

The various *Vṛttis*, which are thus regulated in relation to respective sentiments, have some characteristics of their own. They are briefly stated below:

i. KAIŚĪKI: That mode of conduct is Gay (= *Kaiśīki*) which is associated with delightful vivacity and full of charming expression of love by means of songs, dance and conquest. The characters are bedecked in gale dresses, and the mirth and joys of love are embossed on their movements³¹. This *Vṛtti* not only displays the temper of a character but also covers within its scope of atmosphere of the situation, which is largely responsible for that particular conduct of grace and delicateness. According to *Abhinava Guptapada* it is the most charming *Vṛtti*, and does not limit itself to the particular actions of body, mind and spirit but encompasses within it the general movement of all limbs. The *Kaiśīkī* mode of conduct is appreciated in the nature of pleasantry which becomes vivid by itself, and has four subdivisions:-

(i) Pleasantry (*Narma*) is that mode of behaviours which is free from jealousy and anger, and does not admit a forced or a taunting remark. *Dhanañjaya* and *Viśvanātha* define it as a witty jest tending to conciliate or attract the beloved one According to them, it consists in jokes which are tinged with pure humour, or erotic mirth or that levity of mood which results from a respectful fear³². But *Bharata*, while including the witty remarks in *Narma*, believes it to be erotic and pure inasmuch as it is unassociated with *Vīra-rasa*.

He does not include any type of humour which bears a tinge of fear (*bhaya*) in it.

ii) Bloom of Pleasantry (*Narma-sphūrja*) : It is found in that mode of behaviour which is full of love and coaxing speech, as it generally used in the initial stages of conduct with the beloved. The use of befitting dresses and charming decorations is the one feature of this aspect of *Narma*. It is generally characterised as pleasantry starting with happiness and ending in awe³³.

iii) Overture of Pleasantry (*Narma-phota*): It consists in gradual manifestation of sentiment by means of different feelings expressed moderately in a tasteful manner.³⁴

iv) Covert pleasantry (*Narma-garbha*) : For fear of personal detection or out of emergency or self-respect, when the hero approaches the object of his love in a hidden manner or makes advances with a reserve, his conduct is said to present the features of *Narma-garbha*.³⁵

ii. SĀTTVATĪ: That mode of bearing, which is characterised with noble qualities and righteousness and is free from grief, is called the Majestic one. It is also one, which presents joyous moods found mostly in the compassionate and upright states of mind. According to the *Abhinava Bhāratī*, it essentially pertains to the mental action (*mano-vyāpāra*) expressed by means of verbal expressions³⁶. In the opinion of *Bharata* it belongs to *Vīra*, *Raudra* and *Adbhūta rasas*³⁷. He does not allow feelings of dissonance to go in with the *Sāttvatī Vṛtti* except to a small extent to which *Karuṇa* is allowed to prevail in course of it. So also *Śringāra* is but scantily allowed to go in with *Sāttvatī*.

It has four sub-division :

(i) Discourse (*Sañllāpaka*) consists of a series of statements which are invariably of boisterous character.³⁸ They may be either simply boisterous, or full of threats.³⁹ the *Daśarūpaka* defines it as an exchange of serious expressions conveying diverse feelings and sentiments.⁴⁰

(ii) Challenge (*Utthāpaka*) It is an invitation to the adversary to face the speaker and show him his might.

It is mainly a combatant's attitude.⁴¹

(iii) Disintegration (*Saṅghātya*): It is an attempt to break the alliance with the other. It includes that conduct also which makes a character disinterested even with his allies. Yet it generally pertains to those moves of his, which tend to cause friction among the allies of his opponent. Disintegration may be caused by means of sweet words or expedient measures or mediation of friends in the latter case, whereas in the former, it may be the result of some stroke of ill-lick or one's own blunder.⁴²

(iv) Change of action (*Parivartaka*): When a character abruptly changes the course of his action due to the exigencies of circumstances, such a change of conduct presents the element of *Parivartaka* in him.⁴³ Sagarān *Daṇḍīn* adds that when *Sāma*, *dāna* and *bheda* have proved futile, hero's resort to the expedient of *daṇḍa* amounts to *Parivartaka*.⁴⁴

iii. ĀRABHAṬĪ: That mode of conduct which is full of fierce fights, varied struggle and outrageous deeds is the Horrific type of bearing. It is invariably attended with feats of jugglery and deeds of conjuration and conflicting situations. The horrific bearing generally conspicuous in the form of bodily activities, and *Abhinava Guptapada* specifically calls it to consist in physical movements (*Kāyā-vyāpāra*). It has four sub-division:

(i) Compression (*Saṅkshiptikā*): Consists in a brief arrangement of some matter by cunning contrivances⁴⁵ as is evident in the *Viddhaśālabhaṅjikā* where casting of reflection of the puppet (*Śālabhaṅjikā*) is done. It is characterized by the activities of some helping friends that support the hero in his tactics.

Dhanañjaya and *Viśvanātha* have an alternative connotation to give to this feature which consists in the withdrawal of a character previously employed in a task and replacement of the same by another.⁴⁶ *Sāgaranandin* records an

opinion which holds that this feature consists in the installation of another *Nāyaka* in place of the previous one who is ruined, and illustrates the point by reference to *Rāma's* installation of *Vibhīṣhaṇa* in place of the deceased *Rāvaṇa*.⁴⁷ The change of attitude or basic temperament of a hero from one type to another amounts to *Saṅkṣiptka* according to the alternative opinion of some cononist recorded *Singa Bhupāla*. An illustration of the feature in this sense is presented in the change of *Paraśurāma's* character from *dhīroddhata* to *dhīrasānta* on his contact with *Rāma*.⁴⁸

(ii) Reconiter (*Sampheta*) is a menacing talk between the two furious characters. It includes a group fight or a duel and copious use of weapons.⁴⁹

(iii) Tumult (*Avapata*): Constant appearance and exits of several characters moving about hastily or in a flurry constitutes the element of *Avapata*.⁵⁰ Generally, it is the outcome of fear or perplexity caused by some eminent danger or invasion. Rarely, it may be due to joy as well.

(iv) Production of matter (*Vastutthapana*) Consists in presenting some fresh matter or causing situations anew by means of the art of conjuration and the like artifices. This elements is mostly chequered with a variety of sentiments and tends to present the element of marvel in the action.⁵¹ In the opinion of *Bharata*, it presents that state, wherein all or many rasas are admixed in some shape or the other. It could be either simple or full of terror.⁵²

v. BHĀRATĪ: It essentially differs from the previous ones; for they deal with the procedural aspect of hero's activities whereas it deals mainly with declamation and takes into account only the mode of speech. It is called *Bhāratī* or the eloquent bearing after the actors who are in generic sense called *Bharatas*. It has four sub-division: *Prarocanā*, *Vīthī*, *Prahasana* and *Āmukha*.⁵³

It may, however, be noted here that what is meant by *Vīthī* as a sub-division of the *Bhāratī Vṛtti* is different from its namesake, which is one of the species of the *rūpakas*. The only common feature is its thirteen elements, and this similarity has created a lot of misgiving in the minds of several scholars

and canonists even of the standard of *Bhojarāja*.⁵⁴ Thirteen sub-division, in fact, seen to belong to *Vīthī*, the member of *Bhāratī-Vṛtti*, which are also found in the *Vīthī* type of *rūpaka* for the simple reason that they are common to all classes of shows.⁵⁵

The first sub-division of the *Bhāratī-vṛtti*, viz. *Prarocanā* has two meanings: one, laudation which purports to give an attractive account of the drama under enactment and its author, and is used by the Establisher in the Introduction of the play; the other is more comprehensive inasmuch as it is said to denote some well-known fact in a striking manner.⁵⁶ In the latter sense, *Prarocanā* becomes fit to be used in a play even beyond Induction.

Apart from the four *Vṛttis*, *Udbhaṭa* believes in a fifth *Vṛtti* which he calls as the *Artha-vṛtti*, whereas the *Rasaṇava-sudhākara* and the *Bhāva-prakāśa* record still another type of *Vṛtti* which is mixed or *Miśra*. It is said to contain the characteristics of all the *Vṛtti s* or at least of *Vṛtti s* more than one. But any such recognition of the fifth *Vṛtti* is not supported by the dictum of *Bharata*. Similar is the position of the view of *Bhojadeva* who maintains six *Vṛtti s* adding the *Madhyama Kaiśikī* and the *Madhyama Ārabhaṭī* to the list.⁵⁷

All the four types of *Vṛttis* as recognized by *Bharata* are popular among the playwrights. But they pertain to the import or the sense of the passage put up in the mouth of a character in the drama and have nothing to do with the structure of its composition. For *Vṛttis* pertaining to sense differ from *Vṛttis* belonging to the structure. In the *Dhavanyāloka*, *Ānandavardhana* calls the *Vṛttis* of the latter type as the *Upanāgarikā* and others.⁵⁸ The point of distinction that he draws between the two sets of *Vṛttis* is this: The *Vṛttis* like *Kaiśikī* and others are dependent upon sense to be conveyed, while *Upanāgarikā* and others depend on the structure of composition. In other words, the former are *Vācyasraya* whereas the latter are *Vācakasraya*.⁵⁹ The two are no doubt interdependent inasmuch as the structure and the sense depend upon each other. *Mammaṭa Bhaṭṭa* thinks *Upanāgarika* and other *Vṛtti s* of its type as species of *Sabdalaṅkāras* or figures of structure.⁶⁰ In fact, they appear

more akin to the *Rītis* than the *alankaras* for the reason that their connotation shows them to be in the nature of diction.

DICTION: (i) *Upanāgarika* (Urban) *Vṛtti* consists of the structure of composition which contains a set of sweet syllables like nasal and soft consonants.⁶¹

(ii) *Parushā* (Harsh) *Vṛtti* belongs to that structure which is composed of hard consonants mostly of the lingual class and sibilants and combination of letters with the captious *repha*.⁶²

(iii) *Komala* (Soft) *Vṛtti* pertains to the medium type of structure which has a suitable combination of both types of syllables or is composed of such syllables as are deemed neither sweet nor particularly harsh. *Udbhaṭa* has chosen to name it as the *Grāmaya Vṛtti* and enjoins a greater frequency of the dental semi-vowel in such a type of structure.⁶³

It may be noted that since the diction always follows the bearing, *Upanāgarika* and *Kaiśikī* go hand in hand; *Parushā* and *Ārabhatī* likewise go together, and *Sāttvatī* and *Bhāratī* agree with *Komala*. All the same, they are not identical with *Rītis*, since these three *Vṛtti s* are the modes of expression of thought. They deal more with the tone of the character which varies according as his mood changes. So, they differ from *Rītis* which are types of composition and belong to the form of language used by a particular character at a particular occasion.

Besides these two meanings, *Vṛtti* is used by the canonists in three other senses, viz., (i) *Vṛtti* is the name of the verbal force (*śabda-śakti*) like *Abdhidhā*, *Lakṣhaṇā* and others, the first two of which are called *Mukhya* and *Gauni* respectively⁶⁴; (ii) *Vṛtti* is one of the types of the *Anuprāśa alaṅkāra*⁶⁵; and (iii) *Vṛtti* is synonymous with grammatical formatives as well, like *Samāsa*⁶⁶, and *Taddhita*. An inquiry into them is at any rate, not pertinent here.

4. 3. RASA:

Nāṭya is the representation of every day life which is full of diverse activities prompted by different desires, longings and yearnings of a human being. The ordinary state of human nature is composed of passion which makes a man long for the attainment of the desired object with a consequent success or failure. This usual mental state of being depends upon the three fundamental elements of Nature (*prakṛti*) noted by psychologists as *sattva*, *rajas* and *tamas*. They are seldom found to be operating in their pure individual form. Generally, it is an admixture on any two or even at times of all the three that functions the entire machinery of human mind. These three elements in their admixed state generally behave in a compromising manner with the effect that one usually remains dominant at a particular moment and the other or others remain subservient to it. As a result of their operation, a large number of mental states are formed which become visible in the actions of mind, speech and body of a human being.

Nāṭya aims at the imitations of these varied actions of a man represented through an actor or the body of actors. Such men whose psychological state and the consequent actions are imitated in the *Nāṭya* are not necessarily the persons whose character is reproduced, but it is also the poet whose make-up of mind is mirrored in the dramatic composition. Thus even the characters in a *Nāṭya*, irrespective of their personal traits, move in accordance with the imprimatur of the dramatist, who is the whole and sole creator of his Universe and the monarch of all that he surveys.⁶⁷ *Bhojarāja* in this respect rightly observes, “If the poet is aesthetic (*Śṛṅgarī*), the whole universe is full of *rasa*, and if he is devoid of that sense, the external world is indeed all dry and insipid.”⁶⁸

It becomes then the very vital breath of a composition to delineate the different mental attitudes characters noted above. A dramatist is, therefore, said to inuse the inner spirit in his characters which vivifies them and to present their varied states in accordance with the extraneous circumstances that make his characters real, and his composition realistic. It is only the realistic

appearance of the human life through lively characters that makes the presentation charming and its enactment popular. The popularity, in fact, ensues from the sympathy which the spectators enjoy during the course of presentation made by the actors. The actors, as a matter of fact, imbibe the spirit of the original character who in himself bears the stamp of the poet's aesthetic mental moods created in a character by a dramatist by means of so apt an imitation done by actors as to make the latter in unison with the self of the former is the height of the skill of enactment which results in producing similar feelings in the heart of the spectators. The process of transference of feelings of the dramatic characters to the spectators by means of actor's faithful imitation is technically known as the relish or *Carvana*. It is an outcome of the fusion of the spirit, a total agreement of hearts, a complete harmony of minds caused by the symphonic reproduction of tones, imitation of gesticulations and modes of action and an appropriate representation of situations by like costumes, manners, outward bearing and other environments. This is what is known as Emotional Response (*Hṛdaya-saṁvāda*) which culminates into absorption – an absorption that transposes an individual from the mundane atmosphere to the realm of bliss, the ananda which is the source of repose (*viśranti*) and springs from the enjoyment of *rasa*.⁶⁹

The power of sympathy or the capacity to get into others' moods is the true test of the aesthetic sense; and according to *Bharata* the creative power is the feature of a dramatist and the appreciative faculty is the characteristic of a spectator,⁷⁰ which verily distinguish both of them from the mass public and make for their cultural development. The presentation of feelings and their appreciation is, therefore, the cultural aspect of every representation (*Nāṭya*) and forms the kernel of the dramatic composition and the very soul of every poetry. Complex being the human nature, numerous are the activities of men as social beings which constantly give birth to various feelings. They die and rise and present all day long a transitory state of human mind. Such transitory moods are varied and incapable of enumeration; yet some of them have made themselves prominent on account of their frequent and general occurrence and

also due to their capacity to sway over the human conscience and to propel a man's activities from time to time. For this reason the great psychologist *Bharata* has tried to do the impracticable and has enumerated the most prominent of these mental states (*bhāvas*)⁷¹ by forming a group of thirty-three feelings which are of universal appeal. These feelings are engendered by certain causes known as *Vibhāvas* and create certain effects called *anubhāvas*.

Human carrier being blended with pain and pleasure with more of the former than of the latter, dejection or disappointment is a feeling of general experience which *Bharata* takes up first and calls it *Nirveda*.

i. Despair (*Nirveda*): It is a feeling of fleeing upon oneself. Such a feeling may be aroused by extreme indigence, down-trodden condition brought by some curse, great misery, or intolerance of a rival's glory, constant insults from the superiors, public censure, penal servitude, separation or loss of some dear kinsman.⁷² It is also an outcome of the knowledge of the Truth or of the unreality of this world and other temporal relations.⁷³ The existence of despair is generally judged by tears and sighs and also by pensiveness.

ii. Disgust (*Glāni*): It is in the nature of moroseness or a particular type of uneasiness.⁷⁴ It arises from mental worries, weakness due to illness, amorous indulgence, loss of strength, fatigue, paleness, or languor. Lolling eyes and sleeplessness are some of the features that exhibit the existence of this mental state.

iii. Hesitation (*Saṅkā*): It is a mental scruple born of the pricks of conscience which is guilty of some offence like felony, or high treason. This mood is often created by the commission of some sin or moral wrong.⁷⁵ *Viśvanātha* thinks that some impending cruelty to be done by another also causes such a mood.⁷⁶ According to his view, then, it is a state which is softer than the one found in consternation. It is expressed by the presentation of unsteady looks, hiding one's face, parching throat, licking one's own lips,

turning of facial colour and tremour. *Bharata* believes that as an after-effect of this feeling, the face generally becomes dull and lusterless.⁷⁷

iv. Jealousy (*Asūya*): It is an incapacity to tolerate the virtues or accomplishments of another person. It is generally caused by the display of the attainments of the rival, his opulence and joys. It is to be expressed by the open declaration of the faults of the other, belittling his merits and by means of one's own attitude having downcast face, closed eyes and knitting of brows. In moments of overpowering sublimity such a state of mind results in censuring ones own self as well.⁷⁸

v. Inebriety (*Mada*): It is an infatuated state of mind caused by the use of stimulants. Its after-effects vary according as the nature of the person differs. If he is noble and of harmonious temperament, the influence of intoxicants induces him to sleep; if he is passionate, he either indulges in music or bursts into peals of laughter. If he is dominated by inertia and belongs to a low class, he falls in hysterical fits, sheds tears or resorts to random talks or loud shrieks and abuses. Inebriety has different stages as well: in its initial stages it is depicted by means of indistinct voice, stammering speech, disconnected talk or flattering pace; in its slightly advanced stage it is berokened by waving of arms, tumbling down, staggered voice and reeling looks. In its virulent form which is to be shown only by reference to base characters it presents a slip at every step, loss of memory and frequency of sneezes and hiccoughs. In such a state the mouth of the person is sometimes full of foam or reminds wide agape.⁷⁹

vi. Exhaustion (*Śrama*): It is a state of fatigue due to exertion either physical or mental. Heavy breaths, yawning, twisting of limbs, rubbing one's own face or desire for massage are the few ensuants of the exhausted condition.⁸⁰

vii. Sloth (*Ālasya*): It is that state of mind which is produced by want of energy. It may be due to over-work, hunger, uneasiness of mind or indisposition. With some characters, however, it is natural mood. In case of

women such a condition is also a result of pregnancy. It is to be brought forth by means of showing disinterest in every action, quite posture, moroseness or sleepy condition.⁸¹

viii. Depression (*Daiṇya*): It is caused by mental worries, squalor or even by a particular type of disease. It is depicted by uncleanliness, heaviness of body and pallour and lack of energy⁸².

ix. Anxiety (*Cintā*): It is mental state resulting from loss of power or wealth or from obstacles in course of one's success. It is generally shown by heavy sighs, meditation, and thinness of body or by brooding mood. It also causes absent mindedness, recklessness and inattention. It weighs heavy on one's heart or corrodes the inner senses. Coupled with this, fortitude should always be shown in higher characters (of *uttama-prakṛti*).⁸³

x. Silliness (*Moha*): It is occasioned by some divine frown, anger of some one superior, an unexpected calamity, grave disappointment and reminiscences of previous associations, privations and hostilities. It should be presented in the form of senselessness, reeling sensation, sudden fall on the ground and staggering looks.⁸⁴

xi. Remembrance (*Smṛti*): It is recalling to mind the past experience of pleasure and occasioned by sleeplessness, physical illness or observation of similar items or actual reference by another. The mental state is to be expressed by nods of head, knitting of brows, investigating looks and inquisitive expression of face.⁸⁵

xii. Content (*Dhṛti*): It is delightful mood created by intense satisfaction or knowledge of truth, acquisition of power, extreme devotion to God or *guru*, practice of religion, and duty, and high standard of morality. This condition of mind is free from fear or sorrow. It is to be shown in the shape of general indifference without extreme passion for gaining some object or grief in case of want of something.⁸⁶

xiii. Bashfulness (*Vrīḍā*): It is a state both of modesty and of shame. Any transgression of limits or sense of repentance creates such a state of mind. It is expressed as a result of shyness and the first affectation of love. It is shown by means of dullness in eyes, lowering of the head, scratching of nails, muttering of words, scribing of some text, rocking a ring up and down in one's own finger, gentle touches frequently done to one's own plait of hair, feeling one's own clothes often or squeezing the frill of a garment and similar other features.⁸⁷

xiv. Inconstancy (*Capalatā*): It springs from affection, hatred, intolerance, envy and sense of opposition. It is in the shape of the lack of uniformity of action and behaviour. According to *Bhojadeva* it is an outcome of the desire to make oneself conspicuous.⁸⁸ It, however, leads to extremes, such as termagant speech, severe reprimands, vapulations, arrests, assassinations and the like.⁸⁹

xv. Joy (*Harṣa*): It is a state of light-heartedness, a pleasant mood. It owes its existence to the achievement of a longed-for object, an association with a beloved or a dear kinsman, prosperity of some favour shown by the superiors. It is expressed by means of blooming face, springtly glances, courteous speech, vivid smile, horripilation, perspiration, thrilling limbs and even flow of cool tears.⁹⁰

xvi. Agitation (*Āvega*): It is a state of perplexity or flurry. This mood is of frequent occurrence and has a plurality of reasons behind it. The nature of flurry varies both in its kind as well as in its after-effects according to the nature of its cause. It may be due to some pretentious phenomenon (*utpāta*). A strong gale, a conflagration, torrential rain, presence of some wild animal, some dismal tidings, invasion by an enemy or some other physical injury. Sometimes even a sudden happy news also causes a flurry.

Each one of these types may have again different reasons to cause a peculiar type of flurry; e.g. an agitation occasioned by some veritable portent

may be due to fall of a meteor, peals of thunder, lighting, appearance of a lodestar or an eclipse of the Sun or the Moon. Such an agitation is to be portrayed by means of distress in limbs, standing aghast, loss of facial colour or a wonderstruck posture. An agitation caused by a strong gust of wind be presented in the shape of veiling oneself, running away speedily, use of umbrellas, sticking up of garments and the like. Conflagration resulting in a flurry is to be pur forth with an atmosphere filled with smoke and the characters to be portrayed with their eyes watering with tears, reddened face, a hurried exit, and distressed limbs. The flurry caused by the presence of wild beasts becomes remarkable by a quick exit, sudden shriek, firth, standing of hair of their ends, and constantly looking behind. With sighs and shrieks, groaning lamentations, loud outburst of cries, sudden departure from the spot and stunned vacancy of mind, an agitation caused by the dismal tidings is to be presented. Flurry occasioned by foreign invasion or an attack of thieves or similar use of pressure is to be shown by a chaotic disturbance involving some sudden action, resort to arms, scaring, indignation or in certain cases even with a thoughtful brow. Hearing of some very good news may also cause flurry which may be demonstrated by a sudden jump, clamping in a seat, embracing the news-bearer, putting on a gala dress, jubilation, horripilation or even a low of cool and joyous tears.⁹¹

Bhojarāja has replaced *Sambhrāma* for *Āvega* and calls it a flurry caused by a particular type of appreciation.⁹²

xvii. Stupor (*Jadata*): It is that mental condition in which all sense of appreciation is stupefied. It is caused by protracted illness, witnessing of horrid sight or hearing some grievous news. It results in dumb-foundedness, steadfast gazes or loss of energy and physical movements.⁹³

xviii. Conceit (*Garva*): It is a mental attitude swollen with egotism. It springs from power, opulence, high status, and more so from consciousness of one's high rank and birth, handsome figure, charming youth, dauntless courage, invincible strength or unparalleled learning, skill or any other art. It is to be

portrayed by means of contemptuous behaviour with others, irresponsiveness, gazing at one's own self, sarcastic smiles, rough manners, insulting demeanour, affected deportment, disregard shown to elders, presumptuous speech, insolent mode of walk and such other ways of assumption of airs.⁹⁴

xix. Despondency (*Viṣāda*): It is an attitude which shows an utter loss of vigour. It may be due to failure of purpose, wants of expedients to achieve success or fall of some irremediable misery.⁹⁵ According to *Jagannātha* it is also an outcome of repentance for one's own wrong doings or offence to the *guru* or the king.⁹⁶ It may be exhibited by such actions as attempting for alliance in quest of helpers, or finding out means. Even lack of zeal, disinterest a feeling of despondency, which among the low characters specially causes physical restlessness, parching of lips, drowsiness, heavy breaths or frequent licking of either ends of the mouth.⁹⁷

xx. Eagerness (*Autsukya*): A mental attitude which craves to gain the desired object without further loss of time is eagerness. It arises from the separation from one's beloved, craze for the union with the same, or constant remembrance of the desired object. It becomes evident by long sighs, lowred face, pensiveness, sloth and laziness.⁹⁸

xxi. Slumber (*Nidrā*): It is a state of stillness of mind. It arises from weakness, fatigue, exertion, indolence, wakefulness, gluttony or anxiety. With low characters, it is some what natural too. It is imitated by a show of yawning, closing of eyes, worn-out face, fit of drowsiness, staggering looks, inhaling and exhaling of breaths, feebleness in limbs and cessation of activities, snoring and snorting.⁹⁹

xxii. Catalepsy (*Apasmāra*): It is a diseased condition of mind caused by intolerable separation, extreme grief, horror, a ghastly sight, possession by evil spirits, residence in desolate homes, uncleanly habits or disturbance of humours. Throbbing, tremour, sighs, tumbling down, random movements,

perspiration, fit, foaming mouth, licking by tongue and unseemly behaviour are a few noted after-effects of the epileptic condition of mind.¹⁰⁰

xxiii. Vision (*Supta*): It is conscious state of sleep. It follows slumber. Long breaths, snoring, stillness of limbs, closed eyes, inaction of outer organs and prattling are the symptoms which proceed from dream.¹⁰¹ *Panditarāja* calls *sputa* as synonymous with dream and considers prattling (*jalpa*) as its after-effect. He disagrees with *Bharata* and thinks closing of eyes, stillness of limbs and the like features to belong to sleep, and not to dream as its distinctive characteristics.¹⁰²

xxiv. Wakefulness (*Vibodha*): It is a state of consciousness regained after sleep. Breach of slumber, indigestion and tumult are the few causes of *Vibodha*. It is demonstrated by yawning, rubbing the eyes, straightening of limbs and snapping of fingers.¹⁰³ According to some psychologists state of wakefulness is also attained by loss of ignorance or removal of nescience. Freedom from false notions also fosters the awakened attitude.¹⁰⁴

xxv. Wrath (*Amarṣa*): It is a perturbed state of mind or an infuriated mental attitude. It is caused by disobedience of the inferior, insolent treatment, insulting behaviour, or an impeachment of authority, status, learning or wealth, or an infringement of right. It is to be indicated by redness in eyes, furious inhaling of breaths, loud speeches, harsh tone and taciturnity. At times, even a pensive pose, busy finding out means of retaliation or avenging for the wrong done goes to suggest a wrathful attitude.¹⁰⁵

xxvi. Dissimulation (*Avahitthā*): It consists in hiding one's appearance or an attempt to appear in a manner different from what it actually is. It is an outcome of shame, awe and cunning. Uttering falsehood, giving circuitous replies, a sham show of fortitude, boldness and self-assumption are the few characteristics which betray an attitude of dissembling.¹⁰⁶

xxvii. Acrimony (*Ugratā*): It is an attitude of sternness caused by besiege, arrest of an offender, false statement or a reconitre with a foe.¹⁰⁷

Panditarāja Jagannātha, however, calls it as a non-plussed attitude, full of vehemence which makes one feel in terms of “what to do of this person who wronged me thus in the past”!¹⁰⁸ The acrimonious attitude is to be shown by attempts of belabouring, capturing, scolding and cudgeling.¹⁰⁹

xxviii. Determination (*Mati*): It is a mental attitude which forms definite conclusion gained by the study of the *Sastras*, observation of facts, deduction from given data and a firm belief in one’s own convictions, Removal of doubts, instructions to others, self-assurance and acting upon conclusions drawn are the few features of the determined attitude of mind.¹¹⁰

xxix. Illness (*Vyādhī*): According to *Bharata* it is due to the disturbance in humours. It results in fever or similar diseases.¹¹¹ *Panditarāja* defines as a state of mental uneasiness caused by constitutional sickness or a particular malady in the shape of being love-lorn or by shock due to some sever loss.¹¹² *Bhojadeva* has the same view.¹¹³

xxx. Derangement (*Uṇmāda*): It is a loss of mental equilibrium, a disorderly state of mind. Such dementedness is often due to some shocking death of a kinsman, sudden loss of wealth and possessions, continued woeful condition of life, unbearable grief, separation from the beloved, fit of insanity, disproportion of bile, phlegm or the wind in the body. It is to be depicted by untimely weeping, inopportune laughter, regular shouting, random talk, wanton movements, rolling in mud, splashing in turbid water, beating one’s own limbs, biting others, putting off clothes, throwing articles that are nearby, and through such other irrational deeds.¹¹⁴

xxxi. Mortality (*Marāṇa*): What is to be understood by this state is not the actual cessation of life, which is the Etymological sense of the term. Death is forbidden to be presented on the stage. It is therefore, the proximity of death, the condition of impending loss of further breath which is the meaning of the term of mortality. It may be due to a fatal blow of weapon, fall from a height or an attack of an animal, incurable stage of illness, deadly effect of some poison

or snake-bite. Rolling on bed, ghastly looks, blackening of and nails, moistening of nose, jolting quiver; convulsions, senselessness and stupor are some of the pre-mortem feaures of a person.¹¹⁵

xxxii. Fright (*Traṣa*): It is an afflicted condition of mind. It is often caused by the roar of clouds, and of fierce animals, thundering noise, bolt from the blue, trumpet-sound of a battle and similar other circumstances. The after-effects of this mood are squeezing of limbs, scaring away from the odd situation, hiding oneself in a place of safety, stunned condition of body, choked voice, tremour, screaming and horriplilation.¹¹⁶

xxxiii. Dubiousness (*Vitarka*): Want of determination presents the mental situation of doubt. Sometimes lack of confidence is also responsible for the rise of this feeling. The situation is generally expressed by means of lolling of head, inquisitive brows, searching looks, cautious steps, careful statements and direct queries as well.¹¹⁷

Sāgaranandin appropriately omits *Supta* from his list of thirty-three transitory moods and inserts in its stead another important mental attitude of Serenity (*Śauca*).¹¹⁸ It is caused by the analytical study of the Cosmos and is a result of ontological pursuits. It is an outcome of discrimination, and it becomes visible in the form of straightforwardness of behaviour, self-control, absence of perturbation, truthfulness and content.

All canonists, *Dhanañjaya*, *Rāmachandra* and *Guṇachandra*, *Siṅga Bhupāla*, *Śāradātanaya*, *Acyuta Rai*, *Hemachandra*, *Daṇḍīn*, *Vidyādhara*, *Vidyānātha*, *Mammaṭa*, *Śrīkr̥ṣhna Kavi*, *Viśvanātha*, and *Sāgaranandin* and other follow *Bharata* in counting these mental attitudes to be thirty-three only. *Panḍitarāja*, however, observes a possibility of many more such states, but thinks that *Bharata*'s list is wide enough to cover all prominent attitudes which are worthy of special mention.¹¹⁹ *Bhojarāja* also agrees to this view, but has different names, mostly synonymous, for some of these transitory states; *e. g.* he chooses to call *Marṇa* as *Pralaya*, *Vitarka* as *Uha*, *Autsukya* as *Abhilāṣa*,

Moha as *Mudhata*, *Viyādhī* as *Gada* and *Avega* as *Sambhrama*. He however, excludes *Apasmara* from his list and suggests *Cittardrata* or quick thinking as an emotional state which stirs or causes fusion of mind for no apparent reason.¹²⁰

These feelings are called *Vyabhicāri-bhāvas* or transitory states, for they are susceptible to any major feeling or emotion of longer duration. Moreover, they can subserve, as prevailing only for a while, and arouse any other permanent state of mind, whether it may be soft or harsh, erotic or heroic. As they can move along freely with any other strong emotion, they are otherwise termed as the *Sañcāri Bhāvas* as well.¹²¹ They may have their respective causes which give birth to these attitudes and are called the *Uddīpana Vibhāvas* or exultants, and they have their own after-effect on the personality of an individual and are distinguished as the *anubhāvas*. Both the *Vibhāvas* and the *Anubhāvas* of each one of these states are mentioned above so as to help the detection of the particular state of mind at the moment in character.

Apart from these transitory state there are a few involuntary ones in as much as they are self-existent. They are the natural consequences of some of these feelings and exhibit themselves of their own accord. Since they are the very characteristics of human flesh and blood, they are called the *Sāttvika-bhāvas*;¹²² and they cannot be forcibly or artificially brought out. They do not pertain to any particular emotion, and appear freely with one or more attitudes of mind. They are recognized by all the canonists as eight in number and are described as given below:

SĀTTVIKA BHĀVAS:

1. Perspiration (*Sveda*) is a natural consequence of exercise, heat, exhaustion, sickness, anger, excessive joy, bashfulness or restlessness.
2. Stupefaction (*Stambha*) is an outcome of wonder, grief, some disease, fear or an ecstatic joy.

3. Tremour (*Kampa*) is a result of cold, fear, anger, joy, senility, some peculiar physical contact or disease.

4. Tears (*Aśru*) proceed from jubilation, lack of fortitude, smoke use of collirium, yawning, grief or consternation. Even steadfast gaze, extreme cold or certain diseases are capable of producing tears. According to the poetic belief, tears proceeding from excessive joy or ecstatic exultation are supposed to be cool and are distinguished as *Ānandāśru* from what are known as *Śokāśru* which trickle out on account of bereavement or grief and are conceived to be hot.

5. Horripilation (*Romāñca*) is a physical state in which hair stand on their ends on account of the epidermic contact or fear, excessive cold, joy and anger, or due to bodily infirmity or some disease.

6. Change of voice (*Swara-bheda*) is caused by an intoxicated state of mind. Old age, sickness, or by fear, anger or joy.

7. Swoon (*Pralaya*) may spring from some shocking event, unbearable grief, extreme exertion, over-dose of stimulants, use of poison, protracted sleeplessness or physical strain caused by beating, flogging or some other grievous hurt.

8. Pallor (*Vaivarṇya*) is a change in the colour of the complexion or loss of bloom on a human face. It is generally due to some hesitation, dejection, grief, or failure or purpose. Change of colour is wrought by intoxication, wrath and acrimony as well. In the latter case, the face gets copper-coloured, and eyes are reddened. Any change in the normal hue of the face is called *Vaivarṇya*.

Rūpa Goswāmīn very appropriately considers that these physical states belong to four different grades according as their expressional values differ, and figuratively names them as fumade (*dhūmāyita*), flagrant (*jwalita*), gleaming (*dīpta*) and aglow (*uddīpta*) on the analogy of the existence of fire which becomes only surmisable in its smoky form, visible when it is burning,

bright when inflamed, and brilliant when it is blazing. Similarly, when a consequential state existing all alone or grouped with another is only in an inferential stage and is capable of being concealed, it is said to be in the fumade form.¹²³ When a particular mental state coupled with one or two allies assumes a noticeable form and can be concealed only with great difficulty, it is said to be in a flagrant form.¹²⁴ When a feeling associated with a larger number of its auxiliaries (say, three, four or even five) becomes so manifest as cannot be concealed it is said to be in its gleaming bright form.¹²⁵ Once after becoming manifest it develops into a full-fledged form it is said to have blazed aglow.¹²⁶ *Rūpa Goswamīn* further adds that the consequential states look very charming when they have thus assumed their brilliant (*suddīpta*) form; and they then help a good deal in the manifestation of the prevailing sentiment.

STHĀYĪ-BHĀVAS: A close analysis of the nature of the different mental states noted above, makes it evident that they are incapable of developing themselves to such an extent as may enable them to hold sway over a character for a certain length of time. For, their effect is generally of very short duration. To illustrate, suppose there is a rise of anger (*amarṣa*). It is provoked by the sight of the wrong-doer. As a consequence, a person affected with *amarṣa*, scolds the wrong-doer, vapulates him or otherwise punishes him. After its expression in any of these ways, it cannot, after all, last long; it must subside and give room to another attitude. It cannot even afford to recure often and thus hold ground for good for want of frequency and continuance. Moreover such a state cannot be conclusive in itself so as it could be the be-all and end-all of all the activities of a character. All that it can be, is only in a provocative form, always leading to a further query as to why does it after all arise and, in fact, what it is essentially due to.¹²⁷ Once its root-cause is thus out, it becomes evident that it is a passing attitude, and is only subservient to some thing more enduring which has, in fact, gained a strong hold latently over the character of the individual. Thus the latent moods are ruling states of mind which are promoted by a variety of transitory states. The distinction becomes quite clear, for it divides the mental attitudes into transitory and permanent

ones. The transitory one can subserve any of the permanent emotions and help in its manifestation. Hence the former are called only *bhavas* or *vyābhīcārī-bhāva* and the latter one as the *Sthāyī-bhāvas*. Briefly they may be better distinguished by calling them feelings and emotions respectively. In this sense, feelings are not deemed competent to abide by the continuous interest of a character which is evinced only by the lasting emotions that are more powerful and strong enough to retain themselves till they transfer into a relishable state of *rasa* or sentiment. While drawing a line of demarcation between the two subtleties of mind, no hard and fast rule can be easily and successfully enunciated, yet the convection evolved by a large number of canonists has admitted eight mental states to the category of lasting emotions (*sthāyīns*) deemed capable of maturing into a relishable state (*asvadyata*). They are:

1. Love (*rati*): It is an emotion of amor prevailing in the mind of a man by reference to a woman, or in the mind of a woman by reference to a man. It becomes a permanent state only if it subsists between persons of opposite sex, and is a desire to achieve conjugal pleasures. It has many forms and stages which deserve a detailed analysis here.

When the feeling of *rati* is conceived in its abstract form as distinguished from its operative part, it is called *rāga*. By reference to some tangible object it means interest and begins with a very fundamental state of liking of one for the other. This primitive liking gradually develops into a sense of partiality or identity of purpose which creates a feeling of being kindred (*ātmīyatā*). The latter notion give place to *rāga* or interest. When the *rāga* in the heart of one is responded to with a similar interest by the other, it becomes ‘*anurāga*’; for, it becomes a continuous flow of bilateral *rāga*. This mutual interest in its lasting form¹²⁸ becomes the subject-matter of dramatic delineation. No sooner it arises that its progress can be perceptibly marked and it takes its own course. For, when the mutual interest gains some ground it becomes *Prema*, and there is no break in it in spite of reasons to the contrary. Just as the rising Sun melts a lump of butter similarly the rise of *prema* melts

the heart. In its molten form it then becomes *sneha*, and it pervades all the activities. When *sneha* has gained strength, it has its own anticipations and it hold sway over its object. This complete mastery scares away the sense of fearful submissiveness and replaces asseriveness. *Sneha* in its assertive form is what the sensible call *mana* or strong affection. It should be noted that only in this stage and further beyond, sense of indignation can find room, for there is no wrath without intense love. This love-bedaubed wrath plays an important role in the amatory career of a lover. *Mana* develops into *pranaya* which is unflinching affection.¹²⁹ Its nature is described by the psychologists as an affection not shaken even by a thousand faults.¹³⁰ Beyond the stage of *pranaya*, affection becomes the real *rāga* purified by numerous ordeal and proved true by a thousand tests. The continuous *rāga*, which, in spite of its long enjoyments gives fresh fervour in every contact with its object, is an ever-growing *rāga* or *anurāga*. The adage, “Love is never stale” really pertains to the stage of *Anurāga*.¹³¹ The concern – or affection making one in unison with the other, with the effect that the life of lovers becomes ever jobial even in the midst of all odds and evens.¹³²

The course of love is thus conspicuous by its different stages each of which has its own types and characteristics worthy of brief mention here:

i. *Prema*: It is that of interest which is not lost in spite of apprehended reasons for the same. It could be again an ordinary *prema*, a middling one, or a developed one. The ordinary one sometimes suffers from casual forgetfulness or indifference on either side. The middling one always needs mutual expression, or otherwise it stands the risk of sinking. The developed one makes one wistful for the company of the other.

ii. *Sneha*: It awakens the consciousness of *prema* which is in itself in fully developed form. It melts the heart and hence it justifies its name. It marks that stage of interest which never brings in a point of satiety. No amount of association can cause a surfeit of satisfaction. It emerges not only from closer contacts, but even a distant glance, mere narration or the reminiscence of the

object of interest makes the heart brimful of love. When high density of affection is attained by the molten *sneha* owing to a cool demeanour of mutual regard (*ādara*) and its sweetness is relished in the midst of divergent feelings, it is said to have a butraceous (*ghṛta-sama*) character on the analogy of heated butter which becomes gradually dense when it comes in contact with cold temperature and is relished only in combination with other associated like sugar and jelly. When *sneha* develops into a notion of extreme identity and creates a feeling of total affinity, it is said to belong to the melleous character. Just as honey can be tasted by itself and contains different flavours, and is both warm and intoxicant; similarly when the sweet charm of *sneha* is palpable in itself and is warm and cordial in nature, and maddening or infatuation in effect, it is *madhusama* and belongs to the melleous type.

iii. Māna: when a fesh piqueacy is relished in course of the advanced stage of affection on account of naively perverseness it is known as the assertive affection (*māna*). It is again either gallant (*udatta*) or gay (*lalita*). The butraceous affection (*ghṛta-sama sneha*) develops into the gallant type of *mana* which is interspersed with an occasional submissiveness (*dākṣhinatā*). The melleous affection (*madhu-sneha*) develops into *lalita mana* and smacks of crookedness and independence of mind. It is generally seen among those ladies who hold their sway over lovers (*svādhīna-patīka*).

iv. Praṇaya: When *mana* results in gaining a certain amount of confidence, it becomes *praṇaya*, because it cannot be shaken at any cost. In its modest form it is known of a friendly (*maitra*) type, but when it becomes free from all sorts of hesitation and awe, it turns into a commanding intimacy (*sākhya*).

v. Rāga : When on account of the exuberance of *praṇaya*, even some misery or affliction appeals to the loving heart as a pleasure it is *rāga* or attachment. It is felt more conspicuously in the state of separation. Etymologically, *rāga* means a colour; and that love, which can dye even unpleasant situations with a lipid colour, is called *rāga*. This dye (*rāga*) is

again analogically called blue (*nīlimā*), or crimson (*raktima*). This division is based upon the nature of fastness and brilliance of colour. The blue one is again of two shades: one is *nīli* or of indigo colour, and the other is *śyama*¹³³ or the mazarine.

The *nīli rāga* is that which has no danger of abatement. It is firm and unswerving attachment, but is not gaudy in appearance. It is generally hidden in the mess of different feelings. Such is the hue of the butyraceous affection. The *śyama rāga* differs from the former only in this respect that it is slightly vivid and brilliant, sicne it is associated with such other elements as timidity, jeaousy and dissimulation (*avahitthā*).

The attachment even in its crimson colour is of two kinds: *kausumbha* and *mañjishtha*. The former is of saffronic colour, it is quick and bears a sprightly hue, all the same it is susceptible to any other. Just as the colour of saffor is feeble, so also the attachment is fickle. It, however, shines in its own way. It is generally available in the case of sly lovers. The second in this type is the *mañjishtha rāga* or an attachment of madder colour. It is a deep red colour and a very fast one; and unlike the *śyama* one it does not require any other element to support it. It deepens with constant use and brightens of its own accord. It assumes luster even with subsequent washes. Such an attachment is always fresh and fast as the madder colour.¹³⁴

Some canonists believe in a third pattern, which they call the *lakṣha-rāga* or an attachment of the lac colour. It is bright and gaudy as compared to the madder colour and is brought out with prominent presence of womanly embellishments.

vi-vii. Futher two stages of attachment, viz., *anurāga* or the verdurous attachment which is ever fresh; and *bhāva*, the transcendent emotion of love are so unfathomable in their essential characteristics that they do not admit of any further classification.

This presents the entire scope of the lasting emotion of amore (*rati*) capable of being experienced in its varied stages like the sweetness of sugar-cane which can be relished in various forms by its juice, treacle, jaggery, sugarcandy and saccharine.

2. Greif (Śoka): It is a particular emotion in the form of affliction caused by the death of some dear kinsman or due to some serious loss.

3. Wrath (Krodha): It is an emotion of hot indignation, caused by some serious offence or a wrong done by another, like the one in killing a child, the *Guru* or any other dear relative, or by means of some gross insult.

4. Fortitude (Utsāha): It is a mental attitude in the form of energetic elevation of spirit which arises from recollection of the other person's charity, valour or similar imitable virtues. This state of mind belongs only to sublime characters.

5. Terror (Bhaya): It is a mental condition in the form of the apprehension of consequences. It arises in the mind of a person who is exposed to some grave risk. Unless there be some great danger from which the apprehension proceeds *bhaya* does not become an emotion, for in ordinary cases of fear, it is only a subservient feeling known as alarm (*trāsa*).

6. Humour (Hāsa): It is a state of gay cheerfulness arising from ludicrous scenes, as deformity or another person, his sudden slip or any other untoward situation.

7. Disgust (Jugupsā): It is a spirit of hesitation caused by horrid and ghastly scenes.

8. Surprise (Viṣmaya): It is a state of astonishment created by the sight of extraordinary things or by an unanticipated experience.

There are psychologists who believe that there are some more mental states which can be lasting as the other ones noted above, and become capable

of dominating over other subordinate feelings. There is no doubt that there could be more than the classical number eight, for the number of these emotions cannot be limited to any definite figure. An emotion is a leading attitude, and any attitude which can stand by itself and carry on with others can be raised to the status of a principal emotion. *Bharata* is very clear on the point, when he says that an emotion (*sthāyīn*) is like a king among his subjects or a preceptor among his pupils. The subjects and pupils come and go, yet the king or the preceptor remains as a guiding factor, so also the transitory states rise and fall, yet the permanent feature remains, which is the *sthāyī bhāva*. A *sthāyī bhāva* is found in every phase of action and is compared to a diluted piece of salt which remains invisible in every drop of water. It does not lose its existence due to feelings either apposite or discordant. That is why they are looked upon as Durable states.¹³⁵ With these attributes the following are a few more *bhāvas* which are capable of becoming *sthāyīns* in the opinion of the later canonists.

1. Disinterst (*Nirveda*): It is not an attitude of despair nor a pessimistic attitude which is capable of being a *sthāyīn*, for, such condition of hopelessness presupposes the existence of yearning for an object, which is expressive of *rati*. So in this sense, *nirveda* can only be a subordinate state. But despondency caused by the unsubstantial nature of everything around oneself and consequent disinterest in the worldly activities which arises from the realization of Truth and results in an ecstatic joy in the form of total absence of all longing (*tr̥shṇā-kashaya*) is an emotion that can certainly last long and have several auxiliaries to promote it. It is in this sense that *Nirveda* is supposed by authors like *Mammaṭa Bhaṭṭa* and others to be the *sthāyī-bhāva*.

2. There are others who consider devotion to God, *Guru* or a king¹³⁶ to be mental attitude which can pervade the activities of a character throughout his life, and consider *Bhakti* and *Sraddhā* to be other two *sthāyīns*. *Abhinava Bhāratī* criticizes this view and includes them in the midst of *rati* as an ordinary *bhāva*¹³⁷, which is in keeping with *Bharata*'s view.

3. Rapacity or *laulya* is another type of *sthāyin* believed by some whose view is equally criticized by *Abhinava Bhāratī*.

4. Affection (*prema*) towards juniors like a son, a daughter¹³⁸, a younger brother, a pupil or any other individual in locofili, whether male or female, is also capable of being a *sthāyin* in the opinion of some authors like *Viśvanātha*.¹³⁹

*Rudraṭa*¹⁴⁰ and *Bhojarāja*¹⁴¹ are two broad-minded canonists who feel that all the thirty-three transitory and eight involuntary states (*sāttvikas*) are competent for being delineated as *sthāyins* and can assume the form of a sentiment if manifested by means of suggestive factors.

The *Daśarūpaka* refers to some writers who have gone to such a queer length as to recognize passion for hunting and gambling (*mṛgaya and akṣha*) as fit for becoming *sthāyins* and converting themselves into *rasas*. But in actual practice of the poets none of these is portrayed to any such length, nor does it seem feasible to grant recognition to all such passing phases of mind for want of their fitness to be developed into *rasas*, hence these views could not be admitted by reputed scholars.

All the three types of states discussed above are called, in general terms, (*bhāvas*) and distinguished by reference to *sañcārins*, *sāttvikas*, and the *sthāyins*. All of them are subject to manifestation by means of suggestion and not of direct expression (*abhidhā*). The suggestion of these *bhāvas* is made out by describing their causes and effects, By the description of such circumstances as lead to the rise of a particular feeling and of its after-effects, the *bhāva* manifests itself in the mind of the aesthetic reader. Thus the *vibhāvas* (causes) which excite the feeling, and the *anubhāvas* (effects) which are the natural consequences of a feeling prevalent in mind form the basis of suggestion. *Vibhāvas* are of two kinds: One circumstances, and the other personal, which may be conveniently termed as direct and indirect *vibhāvas*. The circumstantial or direct *vibhāvas* are those which constitute the circumstances giving rise to a

particular feeling. They excite; and hence are rightly named as the *Uddīpana-vibhāvas*. The personal or indirect *vibhāvas* are those persons by feelings arises in the mind of another. They are really the objects of the feeling that present a substratum for its rise or generation. The indirect *vibhāva*, therefore, is the factor upon which the *bhāva* as though hangs. For this reason it is called the *ālambhan*. Since both the types of the *vibhāvas* are the causes of the *bhāvas* in as much as they generate them, they are given this etymological name.¹⁴²

Vibhāvas and *anubhāvas* which verily belong to the respective *bhāvas* when described by a poet in a piece of composition cause the suggestion of those *bhāvas*. This is the general process of the manifestation of a *bhāva*. But the *Sthāyī bhāva* is manifested not only by the description of its *vibhāvas*, both *uddīpana* and *ālambana* and also the description of its *anubhāvasm*, but is capable of being suggested by the presence of even a *vyabhicārī bhāva*,¹⁴³ for the latter is always ancillary to the permanent emotion. Hence there is primarily a slight distinction in the suggestion of an ordinary *bhāva* and that of the *sthāyīn*. The former can be indicated merely by the description of the *vibhāvas* and the *anubhāvas*, while the suggestion of the latter is brought out by the demonstration of *vyabhīchārīn* with its *ālambana* in addition to the description of its own *vibhāvas* and *anubhāvas* in general. Thus these three factors when described by the poet render that emotion conspicuous, and capable of being relished for a long duration. The capacity of being relished for some length of time makes that emotion a *rasa* or sentiment which is the very vital quintessence of every poetry.

RASA-CARVAṆA: ‘The very connotation of the term *Rasa* is that which can be relished.’¹⁴⁴ Effect of the relish of the *Rasa*, metaphorically called flavour, is very wonderful. It creates an ecstatic joy in the heart of the enjoyer and leaves upon him an impression of wonder (*camatkāra*), which is the source of uncommon delight (*lakottara-ānanda*). It is compared to the bliss enjoyed by a *yogin* when he is in unison with Self. The relish of *Rasa* creates a concentrated state of mental harmony (*sattvodreka*) unadulterated with any

other element of human nature; and for this reason, irrespective of the nature and substratum of a particular type of *rasa* which is relished; there is an outcome of joy to a sensible person (*sahṛdaya*). That is why even *Karuṇa-rasa* or *Bibhatsa-rasa* with grief and disgust as their basic features produce a state of jubilation in the mind of the enjoyer, and elevate him to the realm of total bliss.¹⁴⁵ It is so possible for the simple reason that an enjoyer in course of his cognition (*bhāvanā*) of a *rasa* feels that his individual existence in this world which is subjected to diverse disabilities by virtue of his birth, caste, status, wealth and other circumstances sinks, and he is full sympathy with the sentiment which is an expression of Self¹⁴⁶.

This enjoy some attitude is the result of the force of fruition which is again a mental operation or an effectum mentis called *Bhoga-kṛttva-vyāpāra*. These two forces of cognition and fruition (*bhāvaktava* and *bhogakṛtva*) respectively relieve the enjoyer of his individual existence and identifies him with the substratum (*ālambana*) of the *rasa*. The cumulative effect of these two forces is to remove the collateral obstructions from the course of identification, which are caused by such factors as distance of time, place and personality including a feeling of unapproachability to the other *ālambana* of *rati* felt by the relisher in case of the *Śṛṅgāra-rasa*. The mental fusion (*dhruti*) is the result of the sentimental relish (*rasavāda*), which has a maddening effect having an obnoxious tendency.¹⁴⁷

RASA-VYĀKTI: As stated above *Bhāva* and *Rasa* are the objects of suggestion and not of denotation. They should not be directly expressed by manifested through such words and sense (and accents when read) as being out the suggestion. The expression in such cases becomes the vehicle of suggestion, for the expression is the means and the suggestion is the end. All the same, wonder (*camatkāra*) is, in fact, common to both inasmuch as even the expression can be embellished in a variety of ways by the artifice of the poet, and possess a charm which may be of its own kind. In a piece of composition, therefore, there may be a charm (*camatkṛti*) in expression (*vācya*)

as well as in suggestion (*vyāṅgya*). No doubt the type of wonder would differ and there may be a keen struggle between the two, where both remain present. In such a case the wonder may vary in degree; and relative appreciation will abide by the rule of *quantum meruit*. For instance, when a feeling or an emotion is suggested, there is wonder in it as such; and suppose the mode of expression there, is also creative of wonder, then there is duality of wonder which presents a threefold possibility: (i) wonder in suggestion surpassing in merits the wonder in expression, (ii) the latter subduing the former, and (iii) both of them ranking *pari passu*. In the first case, the wonder in suggestion becomes what is technically called *Dhavni* and rules over the charm of expression like an Imperatrix, the Queen Empress. In the second case, the wonder in suggestion, paling before the luster of the denotative charm, is distinguished, no doubt, by its conspicuous existence, but it is regarded as one in a trodden state like a queen put under arrest by a commoner in a mob-rule. In the third case also, the situation of the wonder in suggestion is not much better than that in the second case, and its status is like that of a queen, a constitutional monarch in a bureaucratic regime. It is, therefore, rightly said that in the latter two cases, wonder in suggestion is a mere subordinated suggestion in (*gūṇībhūtavyāṅgya*). It follows that only in the first case the suggestion of *Bhāva* is a *dhvani*, a pre-dominant suggestion.

It may be noted in this connection that the *Vyābhīcāribhāva* may, in this way, belong to both the types; and according to its prominence, it may either be a subordinated suggestion or a dominant one. Similarly, an emotion (*sthāyin*) may also be a sub-ordinate or a dominant suggestion. In its sub-ordinate capacity, it may have two forms: one, where it is secondary to the wonder in expression (*vācya-camatkāra*) like any other feeling; and the second, where it may be sub-ordinate to any other feeling suggested there. In the latter case, an emotion may subserve a feeling even though it may dominate over the charm of expression. In both these alternatives, where the emotion manifests itself as sub-ordinate either to the charm of expression or the charm of suggestive feeling, the emotion remains only as emotion, a *sthāyin* but does not ripen into

that mellow form of a charm known as *rasa*, which is the transcendent characteristic of poetry. It is, therefore, to be clearly understood that the manifestation of *rasa* is always a *dhvani*, for it always excels all charms presented by denotation or suggestion of another feeling. *Rasa* knows subordinate to none, but in its own group may permit one of its own kind to lead the trend of the composition and behave as its best ally and foster its development in a play to its *summum magnum*.

The permanent emotions, when they are thus predominantly suggested by means of their respective *vibhāvas*, *anubhāvas* and consonant *vyabhicarins*, culminate into the manifestation of the following sentiments (*rasas*)¹⁴⁸ in a dramatic compositions : -

ŚRĪNGĀRA OR ĀDYA-RASA: The emotion of amor (*rati*) develops into the erotic sentiment, *Śrīngāra* or *Ādya-rasa*.¹⁴⁹ The indirect causes (*ālambana*) of this sentiment are a man and a woman, who love each other in pursuit of conjugal pleasures. It is promoted by various exciting factors which may be broadly classified into two categories: one, internal which pertains to *ālambana*, and the other, external which refers to the outside world. The internal one may be qualitative, operative excitants may again be merits of mind, spirit, speech or body of the persons concerned. The mental qualities which may attract the lover of his beloved may comprise of such virtues as fineness of temperament, sublimity of thought, sense of gratefulness, capacity of tolerance, spirit of patience and an attitude of clemency, piety and magnanimity. The virtues of speech may be sweetness of expression, musical voice, and an attractive trend of talk. The personal features that attract a love differ according to sex. The masculine build, handsome features, symmetry of body, comeliness in appearance, fair complexion, high birth and youth are some of the personal qualities that attract in a man. The prominent among the fascinating characteristics pertaining to the body of the softer sex are: age, lineaments (*rūpa*), loveliness (*lābaṇya*), beauty (*saundarya*), charm (*abhirūpata*), sweetness (*mādhurya*) and delicacy (*mardva*).

The age of a damsel attracts only at particular stages. They are:

(i) Adolescence (*Vayas-sandhi*) is the age, growing from childhood to youth – say, the age between fourteen to eighteen years.

(ii) Fresh youth (*nava-yauvana*) which ranges from eighteen to twenty-two years is an age marked with slight development of breast, lovely smile, sprightly looks and modest influence of Love.

(iii) Blooming youth (*Vyakta-yauvana*) is conspicuous with prominent breast, linear waist, and gay appearance and dolphin looks.

(iv) Full youth (*Pūrṇa-yauvana*) is characterized by fascinating bright limbs, slim waist, corpulent hips, amplitude of breasts and tapering thighs.

Age has much to do with attraction more in a woman¹⁵⁰ than in a man¹⁵¹ so far as personal charms are concerned.

The second physical charm of a damsel is her personal lineaments, and consists in her natural grace adorning the body without the use of any ornament or decoration.

Lāvanya or loveliness is that glaze on the skin which glisters like the luster of a pearl.

Saundarya or beauty consists in the proper growth of every limb and its joints, and symmetrical constitution of the body which at one attracts even at a casual sight.¹⁵²

Abhirūpata or comeliness is that quality of every limb which attains a hall-mark of beauty. It equals or surpasses the accepted standards of comparison, e. g. the set of teeth like a rosary of crystals, face like petals of rose, hair like a string of bees and so on.

Mādhurya or sweetness is an inextollable charm mainly consisting of uniformity and ever-fresh attraction.

Mardava or delicacy is incapacity to bear a contact with any thing calling for hardihood. It is again of three degrees, high delicacy, the middling delicacy and the standard delicacy. High delicacy may be illustrated by reference to the night and found the flowers unfaded in the morning, but her body scarred with callus here and there. The middling delicacy may be seen in a body rubbed red by a flirting contact with a fringe of silk muslin worn by her. Face assuming a copper colour, fatigued, and perspiring even in contact with early sunbeams, and panting after a few hasty steps on a level ground is the norm of a female delicacy.

The third type of excitants that promote the sense of amor relates to accomplishments: In case of a man, his deeds of valour, exploits, conquests over enemies, feats of arms, achievements in fine arts, scholarship, righteous deeds, munificent spirit, sportsmanship, examples of self-sacrifice, ample resources, eminence gained by granting protection to the oppressed and domination prowess generally attract a lady-love. In case of woman, her proficiency in music, dance and domestic arts, sportiveness and literary attainments are the few accomplishments that add a sauce to her *lāvanya*.

Decoration is another type of excitant which arouses the amorous tendency. It may be done by putting on an attractive dress, the use of choice jewellery, garlands, perfumes, pomades and other cosmetic.

Besides these personal attractions, the attendant circumstances are the external causes that excite the amatory sentiment. They are generally by reference to time, place and situation. For instance, moon-lit nights, cool atmosphere, floral fragrance, the songs of the cuckoo, the vicinity of some river, solitude, the nocturnal excursions on the full moon nights in the autumn season, the sight of the mango sprays, the vernal season, the *Malaya* breeze, the roaring clouds, flash of lightning, torrential rains, the humming of bees, jubilant festivities, gay scenes and movements of all those that command the forces of Cupid constitute the army of excitants, which stir the loving hearts to indulge in sports and coquetry, dalliance and merriement.

Anubhāva or the ensuants of amor in case of lady are all the *alaṅkāras*, physical, natural, and invorn as described in the last chapter. Besides them, there are some explicit *anubhāvas* which are called by *Rūpa Goswamīn* as the *Udbhāsvara* ones, because they become clearly visible on the body of the person.¹⁵³ He broadly illustrates them by referring to such features as slipping of garment fromt eh body, looseness in the braid of hair, the twisting of limbs, yawning, widening of nostrils, heavy breath¹⁵⁴, dalliance, knitting of brows, directing side-glances and similar other activities.¹⁵⁵ Even in the mode of speech, the change caused by emotion of love becomes visible; and that sets up a group of verbal *anubhāvas*. According as the stage of love differs they present a varied type¹⁵⁶, and may be summed up as follows:

Alapa is a coaxing mode of speech;

- (a) *Vilāpa* is a speech which expresses affliction at heart;
- (b) *Sanlāpa* is a witty conversation between the lovers;
- (c) *Pratāpa* is a meaningless statement made at random;
- (d) *Anulpa* is repetition of one and the same word or words. It expresses frenzy of love;
- (e) *Apalāpa* is a statement which construes matters in a way different from the one in which it is originally meant. It may also consist in adroitly withdrawing or modifying a statement originally made in all seriousness;
- (f) *Sandēśa* is a missive dispatched to the loving partner in expression of one's own feelings;
- (g) *Atidesa* is an expression of one's feelings through some external medium as that of music, thunder echo, and the like;
- (h) *Upadeśa* is a direction or an instructive remark which is suggestive of love;

- (i) *Niredeśa* is a mention of one's own name, or of a lineage for purpose of identification or attraction;
- (j) *Vyapadeśa* is an expression of one's own desires by reference to similar situations in case of others.

Besides these three varieties of *anubhāvas*, all the involuntary states (*sāttvikas*) shown above also behave like *anubhāvas* for purposes of suggesting the sentiment of Love.

The auxiliary feelings which support the expression of the sentiment of love are all and any of the *Vyābhīcārīns* except, sloth, fright, acrimony (*ugratā*) and disgust.

In fine, the emotion of Love (*sthāyī-rati*), when brought out in a piece of composition with these *vibhāvas*, *anubhāvas*, *sāttvikas*, and *sañcārī-bhāvas*, develops into the erotic sentiment (*Śṛiṅgāra*).

TYPES OF ŚṚṅGĀRA:

Śṛiṅgāra, in accordance with the situation of love, is two-fold: Love-in-separation or *Vipralambha -Śṛiṅgāra*; and the other, love-in-union or *Sambhoga-Śṛiṅgāra*.

Vipralambha is that sentiment of love which subsists between the loving couple when they are not united either physically or emotionally. *Sambhoga* on the other hand, is a love-in-union. It should be expressly understood that union is a state of mental agreement. The co-existence or even the juxta-position of the two lovers cannot warrant the situation of love-in-union. Even if they live together there is no love-in-union or experience of the *Sambhoga-Śṛiṅgāra* in case either of them suffers from perverseness of attitude. *Sambhoga-Śṛiṅgāra* is a very delicate situation, and it prevails only when the couple are *ad idem in toto* in their amorous pursuits. In the amatory demesne, it is the *Vipralambha* that has a longer course to run, and is to be met with in two stages of the erotic career. Firstly, it prevails in the nature of want of union before love is, in fact,

accomplished; and secondly, it is in the nature of disunion after love is once accomplished. The latter one is more due to circumstances which do not permit a close contact between the couple, but this stage only tends to heighten the affection and lends charm to the long-awaited union. The well-known maxim does every inch bear truth when *Bharata* says, “Without disunion, love does not ripen and become delicious, just as the cloth does not bear a faster colour unless it is once tinged.”

PŪRVA-RĀGA:

The *Vipralambha Śṅgāra* which is due to love in its unaccomplished stage is called *Pūrva-rāga* or love-in-longing.

It may conveniently be called Love-in-courtship or the wooing love. It is defined as the love awakened in the hearts of the yearning couple and lasts upto the stage of consummation. It is aroused by various means: the first is the very first sight of the object of interest. The visual contact may be personal or real. It could be otherwise even in a picture, or in course of a vision. The charm of a damsel or youth can effectively cast spell over the loving heart even in *absentia* by hearing of the beauty or the virtues of the person, which may be possible through the agency of bards, emissaries or common friends. Even music sung by the beloved may stir the heart of the lover, and it will work as a spell by means of the auricular contact. Once there is an attraction, by whichever means it may be, the course of courtship runs in three ways: Vehement, balanced or responsive, respectively known as *Praudha*, *Samañjasa* and *Sādhāraṇa*.

PRAUDHA:

The *Praudha* type of *Purva-rāga* prevails easily among the adult lovers whose leanings are fairly developed so that the moment it sprouts, it becomes effective and arrests the yearning heart. It starts with a strong passion (*lālasā*), resulting in eagerness (*autsukya*) and impatience (*capalatā*) and heavy breaths. Mental uneasiness (*udvega*) resulting in absent-mindedness or inattention is the next consequence. *Udvega* is followed by sleeplessness (*jagarya*) which makes

the body slim. Sometimes it results in an expression of sorrow (*vilāpa*) and causes stupor. Worry (*vyāgratā*) ensues thereafter and is followed by physical disease. Mental worry and physical illness combined together create the state of mental derangement (*unmāda*), and exhibit signs of incurability (*mṛtiḥ*) or even a desire for self-molestation.

SĀMANJASA:

The next type of *Purva-rāga* is the the balanced one (*sāmanjasa*), which is mostly experienced by the adolescent lovers whose sense of amor is not boisterous, and develops in a steady way. The balanced type of *Purva-rāga* is said to progress in the following ten stages:

Attraction (*abhilāṣha*) is the first stage, a love at first sight which generates desire for meeting the object love. It encourages a lover to put an attractive appearance, approach the beloved and give mild expression to his feelings. The next stage is of anxiety (*cintā*) which makes one think over the expedients likely to bring in the union. It generally results in lying on a sleepless pillow with sighs and inattention as attendant results. Remembrance is the third stage which present to the mind of the longing lover pleasant pictures of short associations with his beloved and an exchange of smile and sweet talks between the. *Smṛti* is generally evidenced by a quiver in the body, restlessness and pallour. Constantly reminiscent state of mind makes the lover to give vent to this heart by describing the beautiful features and virtues of the object of love. This stage of extolling of virtues is called *Guṇakīrtana*. It is displayed by thrill and horripilation, choking of throat and stammering voice. Beyond this stage the rest of the situation commencing with uneasiness (*udvega*) upto the last stage of signs of incurability and desire for self-molestation are common to this type of *Purva-rāga* with the previous one. It may be noted here that these are the ten stages of love popularly known as the *Rāga -daśās*.¹⁵⁷

The third type of *Purva-rāga* is the responsive or the mutual love. In this case, the love of one gets an earlier response from the other, with the result that it experiences only first six stages of love, and them too only in their mild form¹⁵⁸.

VIPRAYOGA:

Separation is equally possible even after love is accomplished and union is one affected. The activities of life and tendencies of human nature are so varied in fact, that they cannot help presenting a plurality of reasons for causing subsequent separation. The most ordinary reason which may place a couple at distance is journey. Either of the pair may be required to leave the spot and go elsewhere on purposes of emergency. Residence at a distant place may again be voluntary or involuntary.¹⁵⁹ Voluntary sojourn is the one wherein a spouse is away to a short or long distance on some business. During this state almost all the *Vyabhīcārin's* except joy, pride, intoxication and bashfulness may prevail in the minds of the separated couple. The other type of sojourn may be involuntary and forced by circumstances. It may be due to the orders of some superior in the interest of some noble cause or may be ex voto. It may also be a measure of political expediency as *Sītā's* separation is inflicted upon by *Rāmachandra*. The involuntary sojourn may also be due to some supernatural force working behind it. During this state of separation, anxiety, sleeplessness, restlessness, physical emaciation, loss of luster, random talk, sickness and derangement of mind followed by the tenth stage as well, may occur to either or both the partners of the separated couple.

In the opinion of some canonists, *Vipralambha* caused by sojourn (*pravāsa*) is classified into three heads,¹⁶⁰ viz. (i) *kāryaja*, which is voluntary and may be on purpose; (ii) *sapaja*, which is due to the malediction of some one, more powerful and may prevail by retaining the accursed in the same form or by transferring him to some other state of existence;¹⁶¹ and (iii) *sambhramaja*, which is due to some calamity proceeding from human or supernatural forces.

The second important cause of separation is *mana* or disagreement between the loving couple. The nature of the psychological disunion is in the form of perverseness of mind which does not permit one to enjoy the company of the other, though there is proximity of situation and mutual affection. Consequent upon this attitude of perverseness, there are ancilliary feelings like despondency, suspicion, wrath, fickleness, pride, jealousy, dissimulation, disgust and anxiety. *Mana* is generally found among the couples whose love has deepened into attachment (*praṇaya*). *Mana* is an outcome of the naturally crooked tendency of love. It is an artifice of conquest which creates a naïve perverseness in behaviour though affection (*praṇaya*). Jealousy proceeds from the failings of the lover. When a lady knows that her love is being superseded by another woman, the former naturally becomes jealous of the latter and bears an attitude of perverseness towards her lover who has vilated her bonds of affection.¹⁶² The failings of the lover may come to the notice of the lady-love in three ways: by direct observation in an actual state of making advance to another girl, or by means of knowledge of the lover's interest in another woman gained through reliable sources, or by inference drawn from the behaviour or the situation of the lover. Thus the *īrshyā māna* may be *drshṭa*, *śruta* or *anumita* according as it is seen, reported or inferred. The first is always a case of direct observation and does not admit of any further clarification. In the second case, the reports about the subsequent love-intrigue may be received through the confidants or through such innocent sources as the talks of the domestic parrots and thrushes. The failings of the lover could, however, be inferred on the basis of the following facts: -

The marks of association may be visible on the person of the lady subsequently loved, or similar marks may be ofund on the body of the lover himself. These premises generally lead to a safe conclusion. Misquotation (*gotra-skhalita*) is another sure menas of prove of love in the lady whose name is so mentioned.¹⁶³ There is one more way of detection which is due to the lover. For in course of dreams, the lover may be witnessing scenes of love with his new beloved and may accost her, endear her or express his grief for missing

her. These utterances give a clear clue to senior love of her rival's existence. Sometimes unwary ejaculations are made by the *Vidūṣaka* during his state of sloth. It is also possible for him inadvertently to break the news which lay in confidence with him. Sometimes an inference is drawn by a clever consort by her lover's slack interest excursions, disinterest in normal duties and similar activities. Such are the few salient reasons which provoke jealousy in the heart of the lady, but at times, despite the absence of nay such failing, she may out of her gynarchic sovereignty over her lover go amiss and harbour an attitude of perverseness.¹⁶⁴ For it should be distinctly understood that on the part of the lover to sow wild oats is to fall in the serpentine track of love where hisses of jealousy may appal the previous love and envenom her sweet and mellifluous affection and make her fret and fume out of fury only on grounds of suspicion.

Such extreme fondness sometimes brings in wanton perverseness which is styled by *Rūpa Goswamīn* as '*Prema-vaicitya*'¹⁶⁵ and recognized by him as another cause of *Vipralambha*.

In fine, *Vipralambha* is of three types: one due to *Āyoga*, or pre-union separation, and the other two are the forms of *Viprayoga* or post-union separation, resulting from distant situation or perverseness. Yet *Viśvanātha* has a one more type, namely, *Karuṇa-vipralambha*¹⁶⁶ which is pathetic love-in-separation, and contemplates of a situation where the lovers are separated – may be before union or after it – and one of them knows or believes that his partner has passed away from this world but has been given an assurance by some supernatural power that he will soon be re-united with the lost partner. That is why, grief reigns there as a stationary emotion to give rise to Pathetic sentiment (*karuṇa*), yet it is temporary because revival is to take place. Effectually, it is not pathetic in essence but is only a variety of *Vipralambha Śṛṅgāra*. It has a dual character no doubt, for there is *karuṇa* so long as the one knows the other to be dead, and it is *Viprayoga* as it finally culminates into union. Thus it is pseudo-pathetic erotic sentiment, which is following in suit with *Viśvanātha*, agreed to by *Siṅga-bhūpāla* and *Bhojadeva* as well.¹⁶⁷ In case

like this *Hemachandra* erroneously concludes it as *Karuṇa-rasa*.¹⁶⁸ *Panditarāja Jagannātha*, however, does not believe in this new category,¹⁶⁹ but seems to think it expedient to class it under the *pravasaja* type of *Vipralāmbha*. The remoteness of situation of the other body or the inner one (*sukshma-śarīr*) for the time-being cannot justify an independent classification, because the latter is only a case of long sojourn (*cira-pravās*).

Bhaṭṭa Mammaṭa has altogether a different view on the point, for he adds to the list of *Vipralāmbha* one more type which is due to *vīraha*, and he seems to distinguish the type of separation in the nature of *Vīraha* and *Pravāsa* by reference to the dissimilarity between the feelings that are aglow in the hearts of the *Vīrahotkanthita* and the *Proshita-bhartṛka* heroines respectively. He further believes *śāpa* as an independent cause of *Vīra ha*. He thus makes a five-fold division of *Vipralāmbha*.¹⁷⁰

END OF VIPRALĀMBHA:

Since the tragic end is conventionally averted, the state of *Vipralāmbha* cannot prolong to an unreasonable length, and is to be got over at length. The means and course of ending of *Vipralāmbha* are bound to vary according as its origin differs. For the *Vipralāmbha* due to *āyoga* in the *Purva-rāga* ends in the physical union or the consummation of marriage. *Vipralāmbha* due to *Pravasa* ends no sooner than the lover or the beloved returns home from the sojourn. If it is in the nature of *sapa*, then it will end only with the period of *śāpa*. Generally such malediction is provided with some means of redemption which may become possible only after lapse of some time or by fulfillment of some condition prescribed in that behalf. In fact, it is more or less automatic that *sapaja Vipralāmbha* comes to an end. But *mana* is the one delicate type of circumstance in *Vipralāmbha*, and the expedients for securing relief from it require a clever and sagacious use before they can bring in success. The natural *mana* cannot dwell for long, for deep-rooted affection can hardly permit such a mental attitude to prevail beyond a certain length of time.

When natural shyness gradually abates, the *Pranaya-mana* weakness of its own accord and subsides into amorous indulgence sought *suo motto* by the *Māninī* herself. But the *mana* which has proceeded from some failing on the part of the lover cannot melt of its own accord by requires amends to be aptly made. Hence the experienced canonists have shown some of the devices which are advised for being used in a suitable manner. They are:

(i) *Sāma* or conciliation by flattering words;

(ii) *Bheda* or an attempt to win over the lady through negotiations of her personal friends. Sometimes *bheda* in the nature of expressing one's own grandeur also proves expedient. *Bheda* is, therefore, of two types, taunting and negotiating through her female friends, or winning over her by the expression of one's own greatness;

(iii) *Dāna* or gift consisting of some attractive present of an article of choice proffered in a clever manner;

(iv) *Naṭi* or apology with wry and remorseful face or falling at the feet of the wrathful lady who is stiff enough, is the only recourse to help the delinquent lover;

(v) *Upekshā* or indifference: When all the efforts prove futile an attitude of indifference for some time also helps to win the wrathful. This is also a powerful expedient in the form of biding time.¹⁷¹

(vi) *Rasataram* or change of humor: Peculiar circumstances causing terror like thunder, lightning, appearance of wild brutes, or a sudden calamity, illness of the lover, torrential rains, freezing cold, warbling of cuckoos and such other things automatically wipe off indignation from the heart of the lady. Sometimes such circumstances are presented by natural phenomena as shown above, at others they may be created by artificial means by the hero, just as a snake-bite falsely pretended.¹⁷² Jugglery, spectral delusions, hypnotism or

entertaining concerts are such other means as may be advantageously used for the purpose.

Rudrata in his *Śṛṅgāra-tilaka* suggests that each subsequent one is more effective an expedient than the preceding one, yet a gentle and gallant lover is advised to employ the first three means as frequently as he is in need of, and the remaining ones are to be spared for a rare use.¹⁷³ This recommendation of *Rudrata* is in keeping with the maintenance of the prestige and dignity even of the erring lover.

SAMBHOGA ŚṚṄĀRA:

Love untouched by *Vipralambha* in any shape whatsoever, and in course of which the spouse enjoy complete harmony of mind, is the substratum of the *sambhoga-śṛṅgāra*. With the variety of amorous sports and sensual pleasures that the couple can invent for enjoying the mutual company, *sambhoga Śṛṅgāra* can be of countless designs and presents no scope for generalisation and classification. Yet for the reason that every enjoyment can present a distinction in the shape of degrees, and more so, in case of union which follows some kind of separation or the other, and is sure to vary in form and extent, some canonists have found it feasible to classify *sambhoga Śṛṅgāra* in the following four categories:

(i) ***Saṅkshipata* or Brief:** When the couple meet at the end of the *Purva-rāga*, their mode of enjoyment is generally modest, for they are subjected to initial reserve.

(ii) ***Saṅkirṇa* or Restricted:** The union which follows reconciliation after indignation or perverseness is generally it is blended with grievous memories of past failing of the lover and hence free movements with full zest are absent. The union after conciliation, therefore, affords a limited scope for *Sambhoga Śṛṅgāra* that tastes like a roasted sugar-cane which, though sweet, is yet hot and slightly astringent.

(iii) **Sampūrṇa or Rich:** Union of the couple after sojourn is generally rich in enjoyment. The distant situations, having caused yearning in the hearts of the meeting couple, affords sanguine pleasures attended with food and drink, cosy talks, and gay and cheerful demeanour.

(iv) **Samṛddha or Exuberant:** It is after a very long sojourn or revival after curse, return from battle, relief from miseries, on resuscitation after *Karuṇa-Vipralāmbha* the union yields exuberant pleasures and places the long forsaken couple at the apex of joy. No endeavour is spared to make the company more jubilant and to participate whole-heartedly in the thrilling ecstasy of the blissful situation.

There are, however, different standards of enjoyment experienced by lovers in particular circumstances,¹⁷⁴ but during *Purvarāga* and also in case of the preliminary meetings with the self-approaching damsels (*abhisārikas*), the meetings are generally arranged by the assistants of the couple and through emissaries who fix up their trysts and convey messages. Usually the places of assignation where such snap-shot meetings can be convened are pointed out by the canonists as a field dense with crop, uninhabited desolate house, dilapidated temples, the residence of such emissaries, a forest-grove, an orchard, the banks of a river affording sandy declivities or cany bushes, an inaccessible cluster of trees and even the lonely vicinities of the cremation ground.¹⁷⁵

In course of such personal meetings the enjoyment is said to be real (*mūrta = in rem*) as distinguished from the one that is unreal, in course of which an ardent lover sometimes in his state of *Vipralāmbha* enjoys the phantom company of his partner. It is quite possible in the state of dream where one experiences a direct contact with one's object of love, and for the moment relishes the same pleasure as could be had in the real contact.¹⁷⁶ It is equally possible to have such a union through the picture of the loving partner or some other object which may be perfectly identical with the one whom he loves. It is, in fact, an imaginary *sambhoga*, which *Rūpa Goswamīn* calls 'Gauṇa' *sambhoga* or phantasmal union.¹⁷⁷

KARUṆA:

Grief (*Śoka*) arising from the loss of a kindred, or huge wealth, or from some insurmountable difficulty assumes the form of the Pathetic sentiment when manifested by means of its *Vibhāvas*, *Anubhāvas* and the *Sañcārībhāvas*.

The substrata (*the ālambhan vibhāvas*) of the pathetic sentiment are the deceased kinsman, the lost object or the worst calamity on the one hand, and the sufferer on the other.

It is aroused by some reference to the lost person's merits, some talks about him, the sight of the articles of his use, a visit to his residence, the occasion where his presence is missed, the days of anniversary, offering libations to him, and similar commemorating scenes. These are some of the facts which serve as the excitants (*uddīpana*) of the pathos.

The squalor of the sufferer, his shedding of tears, shouting, dullness and choking of throat are the consequences (*anubhāvas*).

Disgust, swoon, sadness, anxiety, uneasiness, moroseness and stupor are the ancillary feelings that prevail in the *Karuṇa-rasa*.

Paleness, shiver, change of voice and stupefaction are the self-existent states that become visible on the person of the aggrieved.

RAUDRA:

The emotion of wrath (*krodha*) assumes the form of *Raudra rasa* when suggested by its relative factors which are as follows:

(i) The *ālambana* of the *Raudra-rasa* is the person who has done the wrong.

(ii) His offensive deed, arrogant appearance, insolent behaviour awaken the sentiment and act as the exciting (*uddīpana*) agents.

(iii) Reddened eyes, smattering teeth, heated talk, handling of weapons, offering a duel fight are the ensuant features.

(iv) Anger (*amarsha*), agitation (*kshobha*), acrimony (*capalatā*) are the auxiliary feeling which promote the sentiment.

(v) Change of voice, perspiration are the *Sattvika-bhavas*.

VĪRA-RASA:

The predominant emotion of zeal or *utsāha* develops into *Vīra-rasa* when manifested by means of the suggestive factors in a dramatic composition. The ancients have observed that such a zeal appears running in four channels of human mind and thus presents four patterns when viewed objectively.

The zeal may be in respect of giving gifts (*dāna*), in showing compassion (*dayā*), in combating the enemy (*yuddha*), and in observance of duty (*dharma*). Thus the varied heroine may produce four types of heroes and accordingly four types of the heroic sentiment as well. In other words, the hero may have the munificent zeal, the sympathetic zeal, the bellicose heroism or the dutiful one. Their suite of suggestive factors also varies accordingly.

(i) Munificent heroism (*Dāna-vīra*): Here the mendicant or suppliant is the *ālambaṇa*. His counter-part or the other *ālambaṇa* is the donor. The supplications expressing the need and indigence of the beggar are the excipients (*uddīpaṇa*). Courtous behaviour, pitiful speech, an expression of donor's regardlessness for the object to be parted with in gift are some of the ensuants of the munificent heart. Pride (*garva*), reminiscences of the past glory (*smṛiti*) joy (*harsha*) are the feelings that help the zeal. Horripilation is the *Sāttvika-bhāva*.

(ii) Sympathetic Heroism (*Dayā-vīra*): The oppressed person either human or non-human, who is bitterly suffering is the one *ālambaṇa*, and the other is the person in whose heart sympathy for him has arisen. The piteous cries of the sufferer, his pangs, his bewailing shrieks, moaning sighs and sad

plight are the causes which awaken it. Running for help, removing the sufferer from the perilous situation, consoling words and readiness for self-sacrifice and such other actions are the *anubhāvas*. Perspiration, horripilation and sometimes stupefaction present the *Sāttvika bhāvas*.¹⁷⁸

(iii) Bellicose Heroism (*uddha-vīra*): It is the arduous zeal to fight the opponent that turns into bellicose heroism. The one into bellicose heroism. The one *ālambana* is the fighting her and his counterpart (*prati-nāyaka*) is the second one, who offers him fight, picks quarrel with him and opposes his interest. It is awakened by the blows of trumpet in the field of battle or the sound of the bugel that accosts the warrior to fight. The insolent speech of the adversary, his combatant attitude and rough behaviour also act as excitants. Encountering speeches, preparation for fight, flourish of arms, waving of banners, resounding trumpets and nearer approach are its ensuants. Extreme pride, anger, emulation (*asūya*) are some of the auxiliary feelings to enhance the emotion. Change of voice and stupefaction are the resultant states.¹⁷⁹

(iv) Righteous Heroism (*Dharma-vīra*): An ardent zeal for doing, at all events and costs, what one ought to do, and for refraining from what one ought not to do is a heroism which is of righteous character. In this case one *ālambana* is the hero, and the other is the Duty itself. Listening to the contents of the religious texts, study of the scriptural injunctions or the precepts preached over by the preceptors, sages and seers are the excitants that awaken the zeal. An attempt to sacrifice one-self, to forsake one's dearest object or otherwise to stake one's own best interests, the declaration of vows and intolerance of impious deeds are some of the consequences (*anubhāvas*) of the prevalence of such a zeal. Fortitude (*dhairya*), reasoning (*mati*), pride or self-assertion (*garva*) are the subserving feelings. The *Sāttvika-bhāvas* are as usual.

The classification of the *Vīra-rasa* into four-fold type is thus discussed in accordance with the view of the ancients. But really speaking, *Vīra-rasa* can admit of as much diversity in respect of its types as are found in *Śṛṅgāra-rasa*. For instance, a hero may have the zeal to keep his word of honour; and for the

maintenance of his truthfulness he may be prepared to make a capital stake. Thus the ardent zeal for truthfulness can develop into a *Satya-vīra*. If *Satya-vīra* were to be included into the class of *Dharma-vīra*, it would not be a valid argument, firstly, for the reason that the notion of 'Dharma' is an omnibus feature and truthfulness being one species of it, the relish of the emotional expression with a specific characteristic cannot be enjoyed in general terms. Secondly, if *Dharma-vīra* were to include one of its patterns, namely, *Satya*, then *Dāna* and *Dayā* are also as much features of *Dharma* as *Satya* is; and therefore the classification of *Dāna-vīra* as independent of *Dharma-vīra* has no justification. *Panditarāja Jagannātha* very aptly observes that such a four-fold classification is an arbitrary tradition.¹⁸⁰ He further enunciates that *Kṣhamā-vīra* can also be manifested in a piece of composition. It becomes quite evident that any of the ten types of *Dharma* as dictated by *Manu*¹⁸¹ can be the *ālambana* or sub-stratum of *Vīra-rasa*, provided it is manifested by means of its suggestive factors.

Apart from the varieties presented by the generic class of *Dharma*, there are certain other phases of human life in which one's arduous zeal with all factors, latent and patent, can be expressed with as much standard of relish as any other type of *Vīra-rasa* could be assigned to. Hence any particular type of righteous zeal circumscribed by regular factors of development can assume the form of the *Vīra-rasa*, e. g. a great scholar who has zeal for learning and has attained a standard of matchless authenticity may be prepared to countenance even the great *Guru, Brhaspati* in a literary assemblage to offer a stake of his long-established reputation as a *Pundit*. In such a case *Brhaspati* is his *ālambana*, the assemblage of men of letters and the high reputation of the other scholars are the exciting (*uddīpaṇa*) factors slight and challenging all other scholars is the *anubhāva*; pride (*garva*), courage (*dhṛti*) and reasoning (*mati*) are the auxiliaries *inter alia*. With the presentation of these factors, the manifestation of *Pānditya-vīra* cannot but be accepted. Similarly, a clever diplomat may have the ardent zeal to face another statesman and to subdue him by means of rendering all his opponent's schemes futile and to prove him an

inferior intelligence which may as much develop into a *Buddhi-vīra* as any other type of *Vīra -rasa* does. Then again, a wrestler may have the zeal to give a duel fight, and to assert his strength over every body else, which may rightly develop into a *Bala-vīra*.

It cannot be correctly stated that in all these cases, it is only a particular type of pride (*garva*) that is evinced and hence it is only the suggestion of the ancillary feeling; for, were it so, even in case of *dāṇa*, *dayā*, *yuddha* and *dharma vīra -rasa*, it is only a particular type of pride to offer a gift or to render some service in sympathy or to fight for glory and so on, which is manifested; and so even in accepted types of *Vīra -rasa*, it can be analogously stated that there is *Bhāva-Dhvani* and not the *Rasa-dhvani*. In fine, it may be stated that if there can be *Rasa-dhvani* in matters of *Dāna*, *Dayā* and other types of predominating zeal (*utsāha*), then an aesthetician cannot help the appreciation of the *Buddhi-vīra* and other types of the *Vīra -rasa* of which the four-fold division done by the ancients is only illustrative.

HĀSYA:

Humorousness develops into a comic sentiment. The object of ridicule is *ālambana* of this sentiment. The untoward movements, the unbridled speech and the absurd activities promote laughter. Smile, tickled appearance, exhibition of teeth and similar features are the ensuants. Contempt and disturbance (*udvega*) are the auxiliary feelings.

According to *Bharata*, *Hāsyā-rasa* is of two kinds: Subjective (*ātmastha*) or Objective (*parastha*). When one laughs himself, it belongs to the former type; and when one makes another laugh it is of the latter type. He further observes that generally the Comic sentiment is found among the low characters and among women at large. Yet a humorous character may be a high personage at times, a middling or a base person. The mode of expressing humour is, therefore, bound to differ in nature. For this reason, humour is said to be capable of being expressed in six ways: Smile and gentle laugh (*smita* and

hāsita) are the two ways in which humour is expressed by the upper class of characters. Laugh and loud laugh (*vihasita* and *upahasita*) are the two ways in which the middling characters express their humour. Peals of laughter and cachinnation (*apahasita* and *atihāsita*) are the two modes in which the mirth of the low chareacters is said to burst out.¹⁸²

BHAYĀNAKA:

A predominating state of fear when suggested in a piece of composition develops into the Terrific sentiment. The object which frightens is the *ālambana*, e. g. horrific place, the appearance of wild beasts, the shrieks of jackals and foxes, the howling of owls and the miserable plight of one's own relations. Loneliness of the spot, want of company, unarmed condition, narration of horrific incidents and the roaring noise often excite the sentiment. Trembling, shrieking, pallid looks, bloodless appearance, shouting for help and scared face are the after-effects of fear. Stupefaction, choking of voice, horripilation, and quiver are the *Sāttvika-bhāvas*. Suspicion, swoon, agitation, inconstancy, uneasiness, epilepsy and even apprehension of the loss of life are the auxiliary feelings that promote the Terrific sentiment.

BĪBHATSA:

Disgust transforms into the loathsome sentiment when brought out by means of the suggestive factors. The ugly object or the horrid scene is the *ālambana* . It is generally aroused by filthy descriptions, obscene sights and talks. Squalor of body, turning of face, conspuing at the sight, making worry faces are the *anubhāvas*. Agitation, capilepsy (*apasmara*), retching sensation, disease and apprehension of death are some of the feelings that remain acilliary to the emotion of disgust.

According to *Dhanañjaya*, *Bībhatsa-rasa* is of three kinds: 'Kshobhana', 'Udvegī' and 'Ghrna-suddha'. Out of them *Kshobhana* presents the idea of blood intestines, marrow and fat and such other ghastly scenes;

Udvegī presents loathsome scenes, full of putrid sights; and the last one has simple disgust which is due to aversion from sensual joys.¹⁸³

ADBHŪTA:

The mental state of surprise develops into Marvellous sentiment. The wonderful object or an unexpected incident or performances of the impossible, like the feats of jugglers become the *ālambana* of the marvelous sentiment. The circumstances surrounding such an object or incident excite the feeling. The unwinking gaze, broadening of eyes, use of interjections, twisting of fingers are some of the expressions that ensue from the rise of the *adbhūta-rasa*. Stupor, perplexity, dumb-foundedness, and flurry are the ancillary feelings that support the sentiment. It is generally followed by such self-existent states as stupefaction, flow of tears, horripilation and choked voice.

“These are eight sentiments which are said to prevail in a dramatic composition,” says, *Bharata*.¹⁸⁴

ŚĀNTA:

In addition to the eight *rasas* the later canonists propound that Quietistic is also the ninth sentiment¹⁸⁵ which develops from *Nirveda* or *Śama*, the tranquility of mind, which forms the permanent attitude (*sthāyī bhāva*) according to them. The universe realized as unsubstantial becomes the *ālambana*. The study of the Upanishadic texts, the visit to the penance-groves, meeting with sages and seers excite the sentiment. Disinterest in the sensual pleasures (*tṛṣhnākṣhya*), indifference to friends and foes alike, meditation and steadfastness and *Unmāda* are the ancillary feelings. The *Śānta-rasa* causes horripilation, perspiration, cool tears and change of voice which are its *Sāttvika-bhāvas*.¹⁸⁶

There is, however, an opinion of certain authors like *Bhaṭṭa Prabhākara*¹⁸⁷ who believe that *Śānta-rasa* can prevail only in *Śravya Kāvya*s and not in the dramatic literature. But later rhetoricians like *Jagannātha*¹⁸⁸ ably

refute this view and believe that even the scenic art can, without prejudice, admit the ninth *rasa*. In actual practice also, the view of *Jagannātha* finds support in plays like the *Bhartrihari-Nirveda*.

Very few canonists like *Viśvanātha*¹⁸⁹ believe in the existence of the tenth *rasa viz., Vātsalya* or the Affectionate sentiment, which subsists between the parent and child, *guru* and his pupil, and all such individuals related *inter se* as persons in *loco parentis et fili*, like the ruler and the ruled. But all such feelings are the subject of *Bhāva-dhvani*, and for the reasons detailed above they are incompetent to prevail as durable states and develop into independent *rasas*. Even *Panditarāja Jagannātha*, the most modern and rationalist among the classical critic canonists does not feel inclined to go far beyond the dictum of *Bharata* in recognizing eight *rasas* and to favour the loose opinions of poeticians like *Rudraṭa* and *Bhojadeva*.¹⁹⁰

INTER-RELATIONS:

Incidentally, it is necessary to discuss very briefly the relationship of the different phases of *Rasas*, for an analytical study of the nature of these sentiments evinces that some of them present light moods, whereas others cause a serious attitude of mind. For instance, the comic and the erotic sentiments give rise to gay and jolly attitude, but the furious and the heroic do not do so. Then again, the pathetic and the quietistic do not admit of light-heartedness at all. The state of consternation and wonder cannot but cause a person to be beside himself. Thus it becomes evident that the various types of sentiments essentially differ from one another in respect of their nature, composition and after-effects. As the very constitution of this Universe bears the stamp of pleasure and pain blended together, any cosmic relation causing a physical or mental contact with a mundane phenomenon is sure to yield sometimes joy and at others course misery.¹⁹¹ An unadulterated happiness is, in ordinary course of human life, an alien feature in a mortal society unless some psychological or mystic device is there to raise a human being above the infirmities of flesh and blood. Hence the natural opposition among the various sentiments and mental

attitudes is bound to occur. So basic is the opposition that the concurrence of the divergent attitudes and sentiments becomes an improbable conception. Hence a clever artist has to avoid carefully the prevalence of the adverse attitudes simultaneously. Only those sentiments can, therefore, be aptly manifested together whose confluence in a dramatic representation does not mar their relative value. For this purpose, it is, enunciated by canonists as an empirical truth that the Heroic and the Erotic, the Comic and the Erotic, the heroic and the Marvellous, the Heroic and the Furious, and the Erotic Marvellous agree with one another; but the Erotic does not agree with the Loathsome and the Pathetic,. And the Quietistic and the Heroic do not agree with the Terrific, nor does the Furious with the Quietistic.

All the same, should a playwright, in the interest of the dramatic justice, feel it expedient to use two countervailing sentiments in his work of art, nothing, however, can prevent him from doing so, provided his master skill warrants an adept use of them and makes the presence of one foster the cause of the other. It is only impropriety (*anaucitya*)¹⁹² which is fatal to the dramatic interests, but the artist is otherwise free to make his own use of all the different elements, if he can stencil out his characters with a uniform success even through varied colours, whether they are at accord or discordant. For he can jolly well avoid impropriety by placing the adverse sentiments in a harmonious manner. That can be done by the avoidance of their opposition which is generally of two types: one in respect of situation (*sthiti*) and the other in respect of perception (*jñāna*). The former can be avoided by placing the two discordant elements at a respectable distance, which can be managed by affording a different substratum (*ālambaṇa*) for them, e. g. if the Heroic sentiment is depicted through the principal character (*netā*) the Terrific may be stationed in his foe (*prati-nāyaka*). The opposition which stands between the two discordant sentiments can be avoided by the mediation of the neutral sentiment. A contrast can easily be presented by the use of a relieving mediator in between the two disagreeing emotions.

ABHYĀSA: PSUEDO-SUGGESTION:

The presentation of a particular sentiment or a feeling by reference to an inappropriate substratum makes it undignified.¹⁹³ In such cases though suggestion is brought out, it always remains below the high standard of sentimental relish. Therefore it is only a semblance of *Rasa* or *Bhava*, and may be called a pseudo-sentiment or *rasabhāsa*. Inappropriateness may also consist in lack of proper suggestion or inadequate development of the emotion which may be due to want of some necessary ingredient as pointer out by *Bharata*.

Impropriety differs in its nature in case of different sentiments. For instance, when the amatory emotion of a lady is pointed out by reference to an adulterer, or numerous paramours or low characters, it becomes, on an average, disgusting, and does not attain the standard of the erotic sentiment.¹⁹⁴ Then again, if a man's incestuous love is demonstrated by reference to the consort of a sage, a preceptor or a King the heinous immorality does not permit such an emotion to reach the standard of Amatory sentiment.¹⁹⁵ Similarly, if the emotion of love is depicted only in the lover (may be a man or a woman) and not in the beloved, then for want of response it falls short of the necessary ingredient of mutuality, and the unilateral love fails to develop into the full-fledged *Śṛngāra-rasa*.¹⁹⁶ Likewise, the amorous pursuits of a *Sannyāsin* or an eremite especially when dressed in saintly robes presents a ludicrous situation and the description of the same is sure to yield a debased interest.¹⁹⁷ Hence such a description and similar other ones which are equally untoward by virtue of inapposite time, place or situation result in the suggestion of only the pseudo-erotic sentiment.

The canonists like *Viśvanātha*, *Bhojadeva* and the later ones choose to add to this list of instances of pseudo-suggestions the description of feelings of love subsisting between a pair of animals of opposite sex, like birds, beasts and insects.¹⁹⁸ But *Vidyādhara* in his *Ekavālī* does not agree to this view. He believes that the existence of the *vibhāvas* and the *anubhāvas* of a sentiment is

as much really possible among the members of the animal world as is in the human society.¹⁹⁹

4. 4. VṚTTA

Technically a *Vṛtta* may be composed of monosyllabic or bisyllabic quarters, still *Bharata* has not recognized a *Vṛtti* with less than a hexa-syllabic quarter. The playwrights and the classical poets too have not patronized meters of shorter pattern than the octo-syllabic ones, though their genius could have conveniently permitted them to do so. For this reason the shorter *Vṛttas* are not dealt with here.

A variety of *Vṛttas* is formed on account of the combination of four quarters, which may be either all uniform or may be dissimilar. On this ground, *Vṛttas* become capable of a major classification, and are accordingly divided into three categories:

1. Regular meters (*Sama-vṛttas*) are those which contain all the four quarters of equal measure both in respect of number of syllables and the order of their succession.

2. Semi-regular meters (*Ardha-sama Vṛttas*) are those which are partially uniform inasmuch as they contain quarters of two types which may differ from one another both in the number of syllables and their order of succession as well. This is again possible in three ways: (i) the first and the third quarter agreeing with the second and the fourth one respectively, the scheme of combination being in the *ab ab*²⁰⁰ form; (ii) the first quarter agreeing with the fourth one and the second quarter agreeing with the third one, the scheme of agreement being in *ab ba* form ; (iii) and lastly, one hemistich²⁰¹ agreeing with the other hemistich,²⁰² the scheme of composition being in the *aa bb* form. Out of these three forms, the first and the third are more in vogue.

3. The third category is of the *Viṣama* or irregular *Vṛttas*, where no quarter agrees with the other, or one of the quarters, at least, is dissimilar to the other three quarters. It is a variety which admits of all sorts of irregularity.

So far as the dramatic literature is concerned, the *Sama-vṛttas* are more popular as compared to the *Ardha-sama* ones of which only a few specimens have found favour with the playwrights. The stanzas of the *Viṣama* class present an extreme rarity.

Among the *Sama-vṛttas* then, the first point of distinction is by virtue of the numerical strength of the stanzaic line. From this point of view *Bharata* has recorded the following generic names to the different classes²⁰³ of *Vṛttas*:

Group - A:

The shortest *Vṛtta* in respect of length, which is recognized by *Bharata*, is of six syllables in a foot, and it belongs to the *Gāyatrī* class. The class of *Vṛttas* having a septa-syllabic line is *Ushṇik*, of those having octo-syllabic lines is *Anuṣṭup*; with novo-syllabic lines it is *Bṛhatī*, and with deci-syllabic ones it is *Pañkti*.

Group - B:

Vṛttas belonging to this group are very popular; and their generic names and the number of different types in total that a particular class can have under the *Prastāra*²⁰⁴ rules are given below:

No	Generic Name ²⁰⁵ :	No. of syllables in a foot	Possible varieties ²⁰⁶ in <i>sāma-Vṛttas</i>
1.	Trishṭubh -	Eleven	- 2048
2.	Jagatī -	Twelve	- 4096

3.	Ati-jagatī	-	Thirteen	-	8192
4.	Śakvarī	-	Fourteen	-	16,384
5.	Ati-śakvarī	-	Fifteen	-	32,768
6.	Ashṭi	-	Sixteen	-	65,536
7.	Atyashṭi	-	Seventeen	-	1,31,072
8.	Dhṛti	-	Eighteen	-	2,62,144
9.	Ati-dhṛti	-	Nineteen	-	5,24,288
10.	Kṛti	-	Twenty	-	10,48,576
11.	Prakṛti	-	Twenty-one	-	20,97,152

Group - C:

1.	Ākṛti	-	Twenty-two	-	41,94,304
2.	Vikṛti	-	Twenty-three	-	83,88,608
3.	Saṅkṛti	-	Twenty-four	-	16,77,7216
4.	Ati-kṛti ²⁰⁷	-	Twenty-five	-	33,55,4432
5.	Utkṛti	-	Twenty-six	-	67,10,8864

Those *Vṛttas* which have lines containing more than twenty-six syllables are said to belong to the *Mala* class, otherwise known as *Danḍakas*.²⁰⁸

Out of these three groups drawn from the point of view of their popularity, it is worthy of notice that of the first Group only *Anushtubh* is used

by playwrights. Out of Group B. all classes are in use of the dramatists, who have, with a rare exception,²⁰⁹ avoided to use any pattern belonging to the classes mentioned in Group C. and the *Daṇḍakas*.

Though there are over a billion of meters as shown above, which are provided by a large variety of combinations presented by the method of prosodial permutation in the Sanskrit language, only a few, nay a very few, could be deemed expedient for an adequate sentimental expression, which, in fact, is the very *summum bonum* of the art of the scenic representation.

The popular meters, which have found favour with the Sanskrit playwrights and are deemed expedient for employment by *Bharata*, are briefly discussed here.

In the *Gāytrī* class *Bharata* has given four types,²¹⁰ namely, *Tanu-madhya*, *Makara-sīrsha*, *Mālinī* and *Malati*,²¹¹ the first two of which are also accepted by *Bhaṭṭa Kedara*²¹² who, however, calls the second one as *Śasī-vadanā*. *Kālidāsa*²¹³ also includes *Śasī-vadanā* in his list, which equates with *Bāla-lalita* given in the *Garuda-purāṇa*.²¹⁴ *Piṅgala Naga*, however makes a mention of *Tanu-madhya* only.²¹⁵ *Mālinī* of given connotation is not found anywhere else. *Malinī*, however, is recognized by *Kedara* as *Sragvinī*²¹⁶ and as *Vimoha* and *Vallari* by the *Vānibhuṣhaṇa* and the *Cchandaḥ Kaustubha* respectively.²¹⁷ *Mada-lekhā* is the only type which is recognized by *Kālidāsa* in the *Ushṇik* Class.²¹⁸ It does not, however, agree with any meter mentioned by *Bharata* who has in his list two other types known as the *Bhramara-malika* and *Uddhata*, the latter equating with the *Kumara-lalita* of *Piṅgala Naga* and *Bhaṭṭa Kedara*.²¹⁹

In the *Anuṣṭup* class, *Bharata* mentions three varieties *Simha-lila*,²²⁰ *Matta-ceshtitam* and *Vidyullekhā* out of which the last two are recognized by other prosodists by naming them as *Pramānika* and *Vidyuna-mālā* respectively.²²¹ *Kālidāsa*, *Piṅgala Naga* and *Dāmodara Miśra* add *Manava-kakridita* to this list.²²² The most important and popular meter in this class,

however, is *Śloka* otherwise known as *Padya* which is said to be evolved by the *Ādikavi Vālmiki*²²³, and this pattern has in each quarter the fifth as a short syllable, the sixth long, and the seventh one long and short in alternate quarters.²²⁴ It is also known as the *Pāthya -vaktra*, and is of very frequent occurrence in the Sanskrit plays.

4. 5. ARTHOPAKṢEPAKAS:

From the point of view of portrayal, the plot of a drama is again of three kinds, viz., the Indicative (*śucya*), the Audible (*śravya*), and the Narrative or Visible (*unmeya* or *dṛśya*).²²⁵

All that is preliminary or subsidiary or lengthy or uninteresting or incapable of portrayal but needed for connecting the different episodes of a drama belongs to the Indicative class of events. There are certain recognized modes for indicating such matters relating to the plot. They are five in number and are called the Intermediary scenes or *Arthopakṣepakas* inasmuch as they set forth the subject (*artha*) of the play.²²⁶

(i) Explanatory Scene (*Viṣkambha* or *Viṣkambhaka*): It presents before the audience those portions of the story which link the events that have already taken place and those that are yet to happen.²²⁷ Its purpose is to make a long a short of past events and acquaint the spectators with them so that they can easily pick up the yarn of the story and connect the events that are to follow. Such a scene may be monologue or a conversation between two or more characters.

If an Explanatory Scene is presented by such characters of intermediate status (*madhyamā*) as speak Sanskrit, it is said to be a pure one (*śuddha viṣkambhaka*). Even a female character has to speak in Sanskrit if she is admitted to participate in an Explanatory Scene.²²⁸ An Explanatory Scene is said to be mixed or (*śaṅkirṇa miśra*) if it is presented by characters, some of whom speak in Sanskrit and others use any of the *Prākṛta* dialects.

Bhojadeva observes that an Explanatory Scene may be conveniently used in the first Act of the play, or just after the Induction is over. Its use may serve the purpose of narrating earlier events which are to be necessarily known before the main action (*vastu*) is set forth.²²⁹ *Kohala* prefers its use in the Opening Juncture (*mukha-sandhi*) of a drama.²³⁰

(ii) Introductory Scene (*Praveṣaka*): The second mode of indication is the use of an Introductory Scene. Its function is almost the same as that of the *Viṣkambhaka*, but it is presented by inferior characters in language which is not elevated (*udatta*). It serves the purpose of explaining matters omitted between two Acts.²³¹ It is intended never to be used in the first Act, for its definition clearly prescribes that it is always to be put in between two Acts. In a *Praveṣhaka*, *Bharata* says, all characters should use the Prākṛit language,²³² but *Sāradatanaya* and *Sāgaranandin* following *Maṭṛigupta* permit the use of Sankrit also in case the *Praveṣaka* is conducted by such characters as the ascetics, *brāhmaṇas*, sages, *kancukins* and rakes (*vīta*).²³³

According to *Bharata*, the *Praveṣaka* has a five-fold purpose to serve: (i) It is meant for indication of time including the season or the part of the day in which the action is taking place; (ii) The inner purpose of some particular move is also explained by means of the *Praveṣhaka*; (iii) A mstate of bewilderment (*sambharama*) due to plurality of action or the implicit nature of some momentous acts could be brought out through a *Praveṣhaka*; (iv) Sometimes a major endeavour or the attainment of some expedients likely to help endeavour or the attainment of some expedients likely to help the consummation of the principal motif is idicated by a *Praveṣhaka*; (v) It may also be used for introducing the nucleus of the events of the succeeding act.²³⁴ *Sāgaranandīn* observes that a *Praveṣhaka* could also be employed of the purpose of intimating long journeys and sketching the happenings in course of such journeys.²³⁵ In fact, it is an effective device for condensing events ranging over a long duration of time. It is employed mostly insuch cases where even at

the end of an Act the argument could not be completely set forth because of multiplicity of motives and actions.²³⁶

The *Nāṭya-darpaṇa* recommends the use of this scene as well as of the former in four types of shows only, namely, in the *Nāṭaka*, the *Prakarāṇa*, the *Nāṭika* and the *Prakarāṇi*.²³⁷ Its recommendation seems to be merely a measure of expediency. For the four types of shows chosen by it have a cobweb of events and such a scene becomes essentially necessary to the succinctness of the presentation. On the other hand, the *Vyāyoga* and the *Bhāṇa* and other shows have, on account of shortness of action, no complication of events; and hence the Intermediary Scenes become out of place there. *Viṣkambhaka*, however, can be conveniently used even in short plays at the close of the prelude. The statement of the *Nāṭya-darpaṇa*, therefore, does not amount to an established principle of dramaturgy; nor has it any support in *Bharata's* canons, which simply recommend that a *Praveshaka* should be employed in the *Prakarāṇa* and the *Nāṭaka* by wise playwrights.²³⁸

(iii) The Intimation Scene (*Cūlikā*): The third mode of indication of events is the use of *Cūlikā* in which the background events are presented through characters that speak from behind the curtain.²³⁹ The characters in the *Cūlikā* may be of either sex, and the choice of the language is immaterial. The name, *Cūlikā* is derived from the term *Cuda* meaning a crest, and it signifies that it is supposed to be spoken, as it were from void, from behind the screen (*nepathye*)” is a usual stage-direction to denote the use of *Cūlikā*. Unlike the *Viṣkambhaka* and the *Praveṣaka* it could be used even in the middle of an Act, and may also find place among the other modes of Introduction (*artho pakeshepakas*).²⁴⁰

Abhinava Kālidāsa and the *Kāvyaenduprakāśa* mention that *Cūlikā* is of two varieties: It is called *Khaṇḍa-Cūlikā* if it consists of intimation of facts from within the curtain by characters whose entrance and exit are not noticed by the audience. This is used in the beginning or the middle of an Act. On the other hand, if the entrance and the exit of the characters to and from the tiring-

room (*nepāthya*) is within the view of the audience, it is an *Akhanda-cūlikā*. This is generally used towards the end, and less frequently, at the beginning of an Act.²⁴¹

(iv) Continuation Scene (*Aṅkāvatāra*): The fourth mode of indication is the use of an *Aṅkāvatāra* in which the actors intimate the theme and the argument (*bījārtha-yukti*) of the succeeding Act.²⁴² Where a closing Act and an opening Act are not intervened by an Intermediary Scene, the concluding portion of the former is, in that case, known as the *Ankavatara*. It is not found at the commencement of any Act like the *Viṣkambhaka* or the *Pravesaka* but only towards the end. One of the features of the *Aṅkāvatāra*, in the opinion of Śrī Kṛṣṇaṇa Kavi, is that the approach of the characters to appear in the subsequent scene is not foreshadowed in course of this scene, but the argument runs on the following Act without an interruption (*i. e. asucitanka-patram*).

(v) Anticipatory Scene: *Aṅkasya* or *Aṅkamukha*: It is a scene in which the subject of all acts is intimated in a nutshell. It is generally used in the first Act of a play, as it done in the *Mālatī Mādhavam* wherein in course of the talk of *Kamandakī*, a bird's eye view of the entire denouement is given. This is how *Bharata* defines the *Aṅkasya* or *Aṅkamukha* as he calls it.²⁴³ *Dhanañjaya*,²⁴⁴ however, defines it as a scene which contains a reference to the subject-matter of the following Act made by the characters at the end of an Act. *Dhanika* seeks an illustration to this view in the *Mahāvīra-caritam* Act II in the Scene of *Sumantra*.²⁴⁵ The *Sāhityadarpaṇa* bears out both the views as alternative connotations of the term *Aṅkasya* and cites the very examples to illustrate the definitions.²⁴⁶ At any rate it is evident that an *Aṅkasya* with its latter connotation has very little to distinguish itself from an *aṅkāvatāra*.

Besides these five popular modes of introduction of events there is still one more method of doing so by means of inserting an Act within an Act, which is known as a subsidiary Act or the *Garbhāṅka*. It consists in the presentation of a small sub-show containing the pivot or the germ of the dramatic plot. It is set in the midst of an Act of the major part of the play and is

very efficacious as a camouflage or an effective mode for introducing any marvel in the story. An example of this is found in the second Act of *Rājaśekhara's Bālarāmayanam* or the seventh Act of the *Uttararāmacaritam* of *Bhavabhūti*. A *garbhāṅka* or an Embryo Act has to satisfy all the requirements of a show and has a short prelude and its own independent *motif* which, of course, ultimately helps the fruition of the main cause.²⁴⁷ The *Nāṭya-darpaṇa*, however, calls *garbhāṅka* to be another name for the *aṅkāvatāra* described above, and cites the second Act of the *Ratnāvalī* by way of its illustration.²⁴⁸

For purpose of convenience, it is recommended that the first two types of Introductory Scenes, namely, *Viṣkambhaka* and *Praveṣaka* should be used by a playwright when he has to condense matters of long duration and requires sufficient length for the intermediary action. When the matter to be brought out through these scenes is comparatively small, then the *Aṅkamukha* should be used. If the matter is still less than what could be intimated through an *aṅkamukha*, then *Cūlikā* should be used, and when it is of the least duration, *aṅkāvatāra* is to be introduced.²⁴⁹ With regard to the situation of the various types of the Introductory Scenes *Kumārasvamī* observes in his *Ratnapana* that the *Aṅkasya* and the *aṅkāvatāra* have their situation in the midst of an Act; *viṣkambha* and *praveṣaka* are placed always without the Act, and *Cūlikā* has its situation both within and without an Act.²⁵⁰

4. 6. HERO AND HEROINE:

Dramatic characters present a panoramic view of society and the sociological conditions of the land prevailing for the time being. The liveliness or the sombre outlook of the dramatic characters forms an index to the annals of a people's history.²⁵¹ Their nature and variety is not only a gallery of amusing social pictures but the vignettes of their life disclose the standard of living and comfort, ways and habits, accomplishments and drawback of the

nation at large.²⁵² It calls, therefore, for a highly sophisticated art and a catholic taste in the playwright when he assumes the task of drawing the pen-pictures of several individuals whom he chooses to introduce in his work of art. The study in characters and their various patterns opens a leading avenue for investigation in the field of dramatic literature.

The Sanskrit dramatic literature clusters round the axle of the amatory or the heroic sentiment, and the type of characters introduced in a play abide by the ruling sentiment. But whatever the sentiment or the motive of the play be, there is always a principal action or the denouement therein. Whosoever is to enjoy the benefit of all efforts or in whose interest are all movements directed is the person who reaps the real harvest. The motif or the resultant benefit is called the fruit (*phala*) and the enjoyment of the *phala* is called the *adhikāra*.²⁵³ One who has the *adhikāra* is, no doubt, the *adhikāriṇ*, and it is he who becomes virtually the principal character in a drama. He is called the *Netā*, *Nāyaka* or the hero, because the entire dramatic action culminates ultimately into his benefit.²⁵⁴ He, in fact, becomes the substratum of all actions and is the basic or the pendent factor²⁵⁵ (*ālambana*) of the principal sentiment in a show; and thus ranks foremost for consideration.

HERO: A hero may be of different types – any – as of many types as human beings can possibly be with all shades of difference in their natural disposition and modes of acquittal. So complex is the human nature with its numerous leanings and tendencies that it hardly admits of any division capable of making compartments suitable enough for demarcating lines of classification. Still the ancient scholars have made attempts to determine the broad characteristics of different characters, and they have, in the first place, defined the personal merits of a hero.

The essential qualifications of a hero are enumerated by *Abhinava Kālidāsa* as generosity, grandeur, high birth, prudence, comeliness, valour and piety.²⁵⁶ These different qualities make him a perfect man. He is adventurous and yet God-fearing. He is eminently regardful of his duty to himself, to his

peoples, and to his religion. Without this much of personal equipment none is deemed worthy of being a leading character of a play for want of imitable virtues in him. To these qualities, *Singa Bhūpāla* adds a few more characteristics, as cleaverness in conversation, sense of gratefulness, statesmanship, self-confidence, brilliance, love of art and amiability of disposition.²⁵⁷ Profundity of character, sympathetic temperament, sense of emulation and purity are a few features which are added by *Śrikr̥ṣṇa Kavi* to the other accepted features of a hero in general.²⁵⁸ *Vāgbhaṭṭa*, of course, has got the longest list of qualities necessary for a hero, that comprises as many as twenty-eight covetable accomplishments;²⁵⁹ but all that is required of a principal character is summed up by *Viśvanātha* in his text,²⁶⁰ “Munificent, clever, high born, handsome, youthful, enthusiastic, prompt, devoted by people, powerful and tactful is the nature of a hero.” To be possessed of the *Śāstric* vision is one of the essential merits of a hero according to *Dhanañjaya*.²⁶¹ Cunachandra is still brief in defining a hero who is possessed of the prominent virtues, neither vicious nor be fallen in calamities.²⁶²

The hero or the principal character is classified into four types; namely, *dhīrodātta*, *dhīra-lalita*, *dhīroddhata*, and *dhīraprasānta*.²⁶³ Though the naïve tendencies of each of these types depend mainly upon the heredity, social environment and professional career as discussed above,²⁶⁴ still for purposes of dramatic delineation, it is their mode of acquittal, their actual frame of mind, line of thought and action that determines their types according as they disclose, on the whole, the *Udatta*, the *Lalita*, the *Uddhata* or the *Prasānta* character. All the same, it becomes an essential qualification of a hero that he should be at all events *dhīra*, i.e. full of fortitude and courage, and should be possessed of the nerve to bear the brunt and withstand all the undulations of the billows that toss him up and down in the tidal waters of human life.

A hero is deemed to be *Udatta* or of gallant character if he evinces a spirit of tolerance (*kṣhama*), gravity of outlook (*ati-gambhiratā*), absence of boastfulness (*avikattahanah*) steadfastness in action (*sthirata*), exceedingly

harmonious mind (*mahasattvah*) and latent self-assertion (*nigudhahankara*).²⁶⁵ *Vidyādhara* desires him to be compassionate and full of sympathy as well (*Krpavan*).²⁶⁶

A hero is called *Lalita* or gay if he is free from anxiety, he is fond of fine arts, and happy and gentle.²⁶⁷ *Śāradātanaya* attributes to him a luxurious life given to amatory pursuits.²⁶⁸ Sweetness of speech, all-pleasing manners (*dakṣhinyam*), fastidiousness in dress and other dainties of life and dandysm are the features of the *Lalita* hero according to *Śrī Kṛiṣṇa Kavi*.²⁶⁹

A hero is called *Praśānta* or the calm who is possessed of the general characteristics of a hero shown above.²⁷⁰ *Guāacandra* specifically defines him to be easy-going, and a straightforward person endowed with all gentlemanly qualification.²⁷¹ He is modest yet a diplomat; he is kind and gentle.²⁷² *Śrī Kṛiṣṇa Kavi* observes that high moral character, some of discrimination, mental equilibrium, clemency and truthfulness are the determining virtues of the *Praśānta* hero.²⁷³

A hero is *uddhata* or bold when his character is dominated by jealousy and self-conceit. He is presumptive, treacherous, fickle, tar-tempered, deceitful and vehement.²⁷⁴ The self-panegyric element is added by *Viśvanātha* amongst other characteristics of an *uddhata* hero.²⁷⁵ The *Mandara* believes him to be irascible and full of enterprise.²⁷⁶

That he has got a taste for magical feats' is the observation of *Vidyānātha*.²⁷⁷ *Acyuta Ria*, however, does not accept 'Uddhata' as a type of a hero; for he defines heroes of the first three types only.²⁷⁸

These are the four popular types of heroes who lead other characters whether their action is to pursue for an accomplishment of love or the heroic exploits. Should he be a hero of an erotic composition, his pursuits are all directed to amatory causes. As polygyny was much in vogue in ancient India and more prominently in the princely order, an amatory hero is further classified into four types according to his conjugal behaviour towards his spouse or

spouses. In the first place a hero may be either a monogamist or has more than one spouse at a time. A monogamist makes a class by himself and is called *anukūla* or faithful like *Nala* or *Rāma*. But a polygynic hero has got divided affection amongst his different beloveds and he may behave in different ways with them:

(i) A hero, when he is enamoured of another woman, may behave gallantly, showering his affection equally on all of his spouses and remain kind to his previous lady-love. Such a hero is said to be *Dakshina* or the gallant one, like *Udayana* or *Yudhiṣṭhira*.

(ii) While in pursuit of another woman, a hero, who hides his unfaithfulness from his previous love and clandestinely approaches the subsequent one, is called *Śatha* or the deceitful hero, like *Pururavās*.

(iii) A hero is called *Dhṛṣhta* or the bold one, when he is so disregardful of his previous love that he does not feel abashed of his appearance with amorous marks visible on his person which betray his association with another woman. This is how *Dhanañjaya* defines the bold hero. But more aptly his character is defined by *Viśvanātha* when he qualifies him as one, who does not feel shy even though he has committed a wrong or a breach of conjugal trust and is not abashed even if scolded or directly reprimanded.²⁷⁹ He seeks shelter in speaking lies when he is caught red-handed and his offence is brought home to him. The author of the *Alaṅkāra Śekhara*²⁸⁰ agrees to the view of *Viśvanātha*. Such a hero is the oen of the *Abhijñāna Sakuntalā*.

These are the four types of the hero who is a married husband. But it is not always necessary that the hero should only be married consort, and hence from the objective point of view, a hero may again be deemed of three types, namely, *Pati* or a legally wedded mate, or *Upa-pati* the paramour, and the *Vaiśika* or the one who indulges with a courtesan.²⁸¹ To amplify, *Rūpa Goswamīn* adds that *Pati* is the one who accepted the hand of a virgin according to marital rites and *Upapati* is the one who is an object of love of a

woman other than his wife and has become willing to transgress the conjugal limitations under the influence of Amor, which makes him court another girl.²⁸²

The principal character in the heroic plays is also classified objectively according as the nature of the object of his enthusiasm differs. For example, a hero may have purely meritorious pursuits and he may exhibit his best zeal for the righteous pursuits and he may exhibit his best zeal for the righteous accomplishments. Another hero may have chivalrous pursuits and may be anxious only for trampling over his foes, or he may have the best zeal for running risk for the benefit of another, or he may be most charitably disposed. Thus they are respectively called *Dharma-vīra*; *Yuddha-vīra*; *Dayā-vīra* or *Dāna-vīra*. Besides these dispositions a hero may have an ardent zeal for the display of his personal strength, learning, duty, truthfulness and other virtues in accordance with which they may differ in number of ways as heroic characters. Their essential nature as heroes is determined in terms of the type of sentiment that rules over their activities and pursuits.

Whichever be his type, a hero has certain general characteristics as his personal merits and they are eight in number.²⁸³

1. Beauty of character (*Śobhā*): Sympathy with the inferiors, emulation with the superiors, chivalry and skill comprise *Śobhā*.

2. Vivacity of character (*Vilāsa*): Steady glances, firm steps and smiling speech form *Vilāsa*.

3. Sweetness (*Mādhurya*): Equanimity of behaviour and undisturbed demeanour even in the midst of great calamity is *Mādhurya*.

4. Mental equilibrium (*Gāmbhīrya*): Absence of change in mental attitude even when there is cause for agitation shows gravity of character.

5. Steadfastness (*Dhairya* or *sthairya*): Unflinching devotion to the purpose, though confronted with a host of obstacles depicts ‘*sthairya*’ of character.

6. Brilliance (*Tejas*): Sense of self-respect and intolerance in respect of an insult is called *Tejas*.

7. Affability (*Lālitya*): Sweetness of temperament, amiable disposition and engaging manners constitute the *Lalita* character.

8. Maananimity (*Audārya*): A tendency to oblige some one else even at the cost of self-interest is a specimen of *Audārya*.

Every hero has his counterpart, and he is known as the subsidiary hero or the *anu-nayaka*. The leaders of the Episode (*Patākā*) or the Incident (*prakarī*) are generally such characters. They are the principal helpers to the hero in achieving his end. An *Anu-nāyaka*, therefore, is a character whose part is slightly less prominent than that of the hero.²⁸⁴

A character who is adversely interested in the activities of the hero, or the one who is the declared foe of the hero is called the adversary or the *Prati-nāyaka*. He is generally found in all the heroic plays, for on the *prati-nāyaka*. He is generally found in all the heroic plays, for on the *prati-nāyaka*. He is generally found in all the heroic plays, for on the *prati-nāyaka* depends the heroic enthusiasm of the hero. Since the hero of a drama is always a *dhira* character of imitable virtues, the opponent against whom the victory of the hero will form the denouement of the play, should always be characterized as an avaricious, sinful and voluptuous person,²⁸⁵ possessed, of course, with ample resources and great might. There may be a series of *Prati-nāyakas* to a hero, as is found in the *Bālarāmāyaṇa*, where, though the principal opponent to *Ramachandra* is *Rāvaṇa*, still *Parasurāma* has proved as much of a *Pratināyaka* in the *Janakapurī* as did *Rāvaṇa* and his retinue at the outskirts of *Laṅkā*.

In an amatory play, the partner is necessarily the lady-love; and she and the hero constitute the *ālambana* of the erotic sentiment. The heroine and her types will be, therefore, discussed in all main particulars below. Even in an amatory play there can be a *Parti-nāyaka* in a co-suitor to one lady, as is *Śakāra* in the *Mṛcchakatika* or *Nandan* in the *Malatī-mādhava*.

HEROINE:

The next important character is the heroine (*Nāyikā*) who is the very life-breath of an amatory play. It is the portrayal of this character that may be called the touchstone of the playwright's skill of acquittal which is the vouch for the ultimate success of the dramatic art. The heroine, as in other respects too, surpasses the hero in diversity of her characteristics as well as her qualities, both personal and natural.

The types of the heroine may be, in the first place, considered from the point of view of nature of her association with the hero. She may be associated with him as his legally wedded wife, in which case she is the *Svīya Nāyikā* or the married consort. The heroine may not be the married consort and yet may have fallen in love with him. In such a case she is called *Parakīyā* as distinguished from the one who belongs to the hero. The third type of association may be of a courtesan, a dancing girl or a common harlot arresting the heart of a lascivious hero. Such a courtesan is called a commoner or a *Sādharaṇa-strī*. So the heroine is primarily of three types whose natural characteristics are as follows:

1. The Married consort (*Svīyā = Atmīyā*): She is a caste lady devoted to the domestic duties, modest in behaviour and straightforward in her dealings. She is a partner both in times of weal and of woe like *Sitā* of *Rāmacandra*.²⁸⁶

2. The Unwedded (*Parakīyā*): She may be a virgin or a mistress. The former is a bashful girl, blooming in youth and is without the wedlock. The latter one is an immodest adulteress seeking an association while in sojourn or in out-door frivolities, being prompted or pressed by her libidinous tendencies.

Dhanañjaya holds the view that such a character should not form the substratum of the principal sentiment and be not ordinarily introduced in a play as the chief character except in case of the Farce (*prahasana*).

3. Commoner (*Sādhāranī*): She is common girl allowing free admittance to the one and all. She is always fully developed and is a self-controlled figure. She is stern in attitude a stiff in behaviour. Her love is mostly a pecuniary gamble. She is remarkable for her inconstancy and does not abhor the vicious, nor woo the meritorious. She has got a group of lick-pennis around her, rakes, fools, thieves and eunuchs who fleece her habitués who are, when robbed of all their possessions in due course, driven out the house through the agency of the grannie or the old beldam who is her marker in the art of love-making.²⁸⁷ among the commoners also, some-times extremely devoted to one lover and showers genuine affection upon him.

It may be noted here that the dramatic literature has only the latter type of hetairae who may be socially or professionally called courtesans; but virtually they are as sweet and chaste as any other type of the heroine could be expected. Of this class *Urvaśī* or *Vasantasenā* stand as instances.

Although from the view-point of the nature of their association with the hero, the heroines are thus of three types; yet, in fact, it is their behaviour that forms the crucial test for purpose of classification. Their stage of love, its development or depth is the factor to determine their type. Accordingly, each one of the above-mentioned may be of three kinds: the shy, the free, and the bold. They are defined as follows:

1. Youthful (*Mugdhā*): She is shy lady whose passion is concealed out of modesty, and who has budding youth, coyness in love and gentleness even in anger. Such a character is visible in newly-wedded brides or young maidens who are modest and bashful owing to their inexperience of amour.²⁸⁸

2. Adolescent (*Madhyā*): She is somewhat a free beau gone beyond the stage of shyness. Her frequent association with her love has made her free from

extreme reserve. Her youth is advanced. She takes delight in amorous pursuits and is fairly capable of expressing her feelings and thoughts. *Dhañajaya* calls her passion to be so developed as to permit her indulgence in dalliance of love to the extent of forgetting herself.²⁸⁹

3. Mature (*Pragalbhā*): She is bold in temperament and wholly engrossed in passion. She becomes crazed on account of love, blinded by youth and is acquainted with diverse sports of love. Mask of bashfulness is cast off by her, and she holds her full sway over her lover. She is capable of manifesting her feelings fully, and of indulging in all kinds of sport. She is even sarcastic at times in her remarks.

The last two types, namely, the free and the bold, are said to be again of three types each, according as they evince their stamina to withstand opposition or adversities in their connubial life. Since the youthful (*mugdha*) heroine is shy and inexperienced, she does not notice the failing of the hero, her sense of womanly jealousy is not developed, her amorous feelings are not acute, she is free from several mental tortures to which the latter ones are subjected on account for their longer standing and wider experience. Therefore the adolescent and the mature are again classified into the *dhīra*, *dhīrādhīra* and *adhīra* who are respectively self-controlled, partly self-controlled and lacking in self-control. As the admixture of these tendencies with their native characteristics of being *Madhya* or the *Pragabhā* will lead to varied modes of behaviour, they are individually examined here:

A. The Adolescent (*Madhya*) heroine, when in the angry mood:

(i) has the fortitude to face the shortcomings of the hero and makes bold to rebuke her erring lover with sarcasm and indirect speech, is said to be self-controlled (*dhīra*);²⁹⁰

(ii) Cannot summon courage to reprimand the defaulting lover and gives vent to her restless heat in weeping, is partly self-controlled (*dhīradhīra*), and she silently rebukes her love only with tears;²⁹¹

(iii) Brusts out of remorse in harsh words and is wrathful against her lover, is said to be lacking in self-control (*adhīra*).²⁹²

B. The Mature (*Prāgalbhā*) heroine is said to be:

(i) self-controlled (*dhīra*) when she conceals her anger and is outwardly self-respectful but is indifferent to pleasures of love and thus exhibits her wrath at the failings of her lover;²⁹³

(ii) Partly self-controlled (*dhīradhīra*) when she becomes prone to tease her lover by ironical speech and volcanic remarks full of satire and sarcasm;²⁹⁴

(iii) Lacking in self-control (*adhīra*), when she is wont to scold and even vapulate her guilty lover.²⁹⁵

Above are the three dispositions of heroine when she is angered at the failings of her lover.²⁹⁶

It is held by *Viśvanātha*, *Dhanañjaya* and *Śrī Kṛṣṇa Kavi* that the *Mugdha*, *Madhya* and *Prāgalbha* are the three types of the married consort.²⁶⁷ As a corollary then, it follows that the three dispositions, viz. *dhīra*, *dhīradhīra* and *adhīra* also belong to the *Śvīya* only. This view is also supported by *Vidyānātha* and *Siṅga Bhupāla* as well.²⁹⁸

But really speaking, the classification of the *Mugdha*, *Madhya* and *Prāgalbhā* is based upon the age and experience of the heroine in her amatory activities. These three stages can be well had among the married consorts, as well as among the maidens and no less among the courtesans. Each one of these types can be meek and gentle, can be free and also bold and dashing. Similarly, when any heroine is to notice a failing on the part of her lover or a breach of his conduct towards her or when she is positively offended by him,

she is positively offended by him, she is bound to be indignant and have perverseness of attitude (*mana*). A certain lady may be tolerant and grave by temperament and thus express her indignation coolly, and so, she may be a *dhīra* heroine, no matter whether she is a married consort or an unwedded mistress or a courtesan. Likewise, each one of these types may be impetuous and may not be able to tolerate the failings of her love and may not be bold enough to scold him; and hence the only way to lighten her heart is to let out her grief by tears, and thus she may be *dhīradhīra*. Then again, each one of these three types may be able to make bold, when offended by the hero, to scold and flog him and thus behave herself in the manner of the *adhīra* heroine.

Since it is purely a matter of temperament rather than of legal wedlock or otherwise or otherwise, it does not quite stand to reason as to why these types of dispositions should be limited only to the wedded wives and not extended to other two types of heroines who can as well be the *Madhyas* and *Pragalbhas* possessed of individual characteristics of being the *dhīra*, *dhīradhīra* or *adhīra*. *Rūpa Goswamīn* seems to support this view partly,²⁹⁹ as he extends the scope of this classification to *Śvīya* and *Parodha*, i. e. another's wife in love with the hero. It does not become clear why *Rūpa Goswamīn* should not see these three stages of experience and three dispositions in the state of anger in case of the unmarried ones, and the courtesans, who can be young and at the primitive stage of their career as contrasted with other bold ones of longer standing in the profession.

For reasons stated, it becomes evident that the division by way of *Mugdha*, *Madhya* and *Pragalbhā* belongs to all the three types of heroines, viz, the married consorts, unwedded associates, either virgins or mistresses, and the courtesans. Temperamentally then, the variety of the threefold disposition, *dhīra*, *dhīradhīra* and *adhīra* may be said to be found only in the *Madhya* and the *Pragalbha* heroines, because their developed sense of conjugal obligations may permit them to behave with their lovers in whichever manner their nature permits them to do. They are of three types on the basis of their age and

experience. This distinction is based upon the of their age and experience. This distinction is based upon the stage of love; and it is their behaviour in their indignant mood that determines the sub-type. But in case of the *Mugdha* heroine it is difficult, in the first place, for her to notice the conjugal violations committed by her lover ; and secondly, to summon enough courage to question his conduct and hence the only way of expression of her wrath which she can resort to is to trickle into tears. Thus, in general, the *Mugdha* heroine may be of *adhīra* disposition.

4. 7. PATĀKĀ –STHĀNAKA:

A *Patākā-sthānaka* is an indication of a matter other than what is contemplated by the mention of something which, though extraneous, tends to oblige the *motif* of the play. The matter thus indicated may be either means or an end, but it should help the attainment of the main cause in the dramatic action. It is an ornament of the dramatic plot and its use is recommended as often as possible in a drama. No show is deemed to be perfect unless it is decorated by the *Patākā-sthānaka* at least once. It differs from *Patākā* in the sense that the former is an intermitternt artifice unlike the latter which contains some continuous matter prevailing over a large extent of the action. It is, in fact, a point of pivot which gives at times an interesting turns to the dramatic action and involves a course of pathetic fallacy as well. *Śāradatanaya* adds that this artifice helps a good deal in anticipating the operations of *Patākā*³⁰⁰; or a future event is hinted by something under some pretext or the other. *Bharata* and *Dhanañjaya*³⁰¹ explicitly define a *Patākā-sthānaka* as a spot where a sudden introduction of some extraneous matter indicates by virtue of certain common characteristics, something already begun or is about to begin.

The point of similarity between the indicating matter and the matter indicated may again be either in respect of situations (*samvidhāna*) or in respect of attributes (*viśeṣhaṇa*). Consequently, the *Patākā-sthanaka* is of two

kinds: one, known as ‘*tulya-samvidhanaka*’ or that which indicates the matter of similarity of attributes. In this it is *samāśokti* or the figure of suggestion that makes the indication. The author of the *Rasar-nava-sudhakara* adds that the former is again of three kinds, and the latter is type by itself. Thus the *Patākā-sthānakas* are, in all, four in number which is in keeping with the *Bharata*’s dictum of the subject.³⁰² No specific names are given to them, but they are distinguished inter se by the use of the ordinal numerals prefixed to them. According to *Bharata* and his followers they are verily defined as below:

1. The first (*prathama*) *Patākā-sthānaka* consists of an abrupt revelation of facts which in the acquisition of a desired object. The abruptness is the source of wonder in this case, and it amuses the visitors on account of the unexpected turn that the events take in course of the dramatic action.³⁰³ For instance, when *Sāgarikā* in the *Ratnāvalī* strangles herself to death, the king *Udayana* takes her to be *Vāsavadatta* and relieves her of the noose. A moment later, the hero recognizes her and says, “O! how, my darling *Sagarikā* !”³⁰⁴ Here on account of similarity of situation there occurs an interesting pivot in the action, and so it presents the first and the foremost type of *Patākā-sthānaka*.

2. It becomes a second (*dvitiya*) type of *Patākā-sthānaka* where a statement is full of suggestion on account of its text being capable of giving out more than one sense.³⁰⁵ An example of the same is visible in the *Veṅṅsāmhāra* where the Stagemanager says, “may the sons of Kuru become *svastha* along with their servants!”³⁰⁶ The statement arouses the wrath of *Bhīma sena*, who calls out, “how could the *Kauravas* become comfortable so long as I am alive!” and then construes the statement by virtue of paronomasia (*ślesha*) so as to mean that the *Kauravas* are dispatched to heavens, which is only a euphemism for their being killed in the field of battle.

3. The third *Patākā-sthānaka* presents itself at a spot where a deuplicate sense brought forth by means of a play on words suggests an idea which falls in suit with the subject-matter in discourse.³⁰⁷ This is more appreciable when it

consists of an equivocal catechism, as is presented in the Chamerlian's dialogue with *Duryadhana* in the second Act of the *Veṅṅisamhāra* or in the dialogue of *Cānakya* and *Siddhārthaka* in the *Mudrārākṣasa*.³⁰⁸

4. The fourth (*caturtha*) *Patākā-sthānaka* becomes available where there is some statement full of pun which is directly related to the subject-matter of the play and brings in suggestively the motive of the action.³⁰⁹ A suitable illustration is found in the *Ratnāvali*, where by common adjectives capable of yielding dual sense, reference is made to the acquisition of yielding dual sense, reference is made to the acquisition of *Ratnāvalī* who is pur together with *Vāsavadatta*, her co-wife.³¹⁰

It may be noticed here that these four *Patākā-sthānakas* can be frequently used by the playwrights according as it suits their sense of dramatic justice. There is no point in making express rules for their use as some seem to prescribe to the effect that these four *Patākā-sthānakas* should be used in succession in the first four Junctres commencing with the Protasis in a drama.³¹¹ The Juncture of Conclusion should, therefore, have no Episode-indication according to this school of thought.³¹² This opinion hardly stands to any reason; for the dramatic embellishments as these artifices are, they can be used in any order and anywhere and as many times as they cater to the taste of the visitors' sense of appreciation and the playwright's art of execution. The view with regard to the free use of these indication is upheld by *Viśvanātha* and also finds support in the practice of the playwrights.³¹³ The *Nāṭya-darpaṇa* reverses the order of the third type into the fourth and the *vice versa*,³¹⁴ but as the numerical order has very little to do with the order of merit and use, it is an insignificant divergence from the aphorisms of *Bharata*.

These are the several division of the subsidiary plot. Every thing else is the main theme of the drama which covers the entire stretch of action of the principal character, who reaps the fruits of his own labour as well as of the endeavours of all those who support him. The main action, therefore, 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 the end must be intervenced by obstructions, efforts for their removal, success of such efforts and consequently the ultimate success of such efforts and consequently the ultimate success in the undertaking. It seems to be the natural course for dispensation of facts if they are presented with an abiding interest before the spectators and readers. In view of this pshychological phenomenon, the entire dramatic action is divided into five stages.³¹⁵ They are known as Commencement (*ārambha*), Endeavour (*yatna*), Prospect of Success (*prāptyāsā*), Certainty of Success (*nityatāpti*), and Consummation (*phalāgama*) or attainment of fruit.

These stages are defined by *Bharata* as follows:

1. Commencement (*ārambha*): - It is that stage of action which reveals the inclination and zeal of the principal her for achieving the object of his desire. As the will preceeds all action, it is the expression of a will and an effective will that pervades the first course of the dreamatic action.³¹⁶

2. Endeavour (*prayatna*): - It is a zealous pursuit after the object of desire that marks the second stage of action. It also covers the expression of anxiety which is a mental phenomenon and propels the hero to find and try all sorts of means to the end.³¹⁷

3. Prospect of Success (*prāptyāsā*) lies in that stage of action which signifies some hope of hitting the mark though it is fret with chances of missing. There is every suspicion of losing the board, yet anxious endeavours are in full swing; and this stage of action culminates almost in that situation where it begins appearing that there are less misses than hits.³¹⁸

4. Certainty of Success (*nīyatāpti*) arises when all impediments that stand in the way of begetting success are removed. It is the fourth and the penultimate stage of action.³¹⁹ According to Asmakutta the failure of the aims of the opponent or the downfall of the rivals is a sign of surety of success for the hero.³²⁰

5. Consummation (*phalāgama*) 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, the dramatic action reaches its apex of fulfillment. Thus the achievement of the hero's cause marks the finis of the play, and that is the last stage of action.³²¹

Matrgupta has aptly drawn the distinction among the various stages of action by reference to the illustration of Rama's victory against *Rāvaṇa*. He observes that in an action of the annihilation of *Rāvaṇa*, the onslaught on *Khara* and *Dushana* is the Commencement. As an opposition, the act of Sita's molestation arranged by *Śurpaṇakahā* has afforded an opportunity for endeavour on both the sides, viz., regaining the lost wife on the part of *Rāma* and retaining his booty on the part of *Rāvaṇa*. Then by maity with *Sugriva*, prospect of success is secured. With the destruction of *KumbhaKarṇa* and the retinue of *Rāvaṇa* the certainty of success ensues. And lastly, killing of *Rāvaṇa* by *Rāma* in the interest of the divine race is the fruit which brings the hero the gain of all the three ends of human existence, viz. *Dharma*, *Artha* and *Kāma*.³²²

4. 8. LANGUAGE:

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

*Bharata*³²³ has stated that the languages to be used in a drama are of four types in which 'Pāthya' (text of the dialogue) should either be in *Sanskrit* or in *Prākṛit*. The languages occurring in the plays are: *Atibhāṣā* (superhuman), *Āryabhāṣā* (Noble), *Jatibhāṣā* (common), *Yonyantī* (of animals) etc. *Athibhāṣā* belongs to deities and *Atibhāṣā* to the princely class.

Jatibhāṣā is twofold or it has various forms as prescribe for the use on the stage. In *Jatibhāṣā* some words even from Mleccha Vocabulary do occasionally creep in, as are spoken in *Bhārata-Varṣa*. *Yonyantārī 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 (*Nāṭyadharama*).

The language most popularly used in dramatic literature is *Jatibhāṣā*. *Bharata* states that *Pāthya* in *Jatibhāṣā* is of two kinds. *Prākṛit* and Sanskrit *and* which relates to the four castes. In the case of the *Dhīroddhāta*, *Dhīralalita*, *Dhīrodatta* and *Dhīraprasānta* types, the *Pāthya* should be in Sanskrit. Heroes of all these classes are to use *Prākṛit* when the occasion demands that; as for example Arujyana disguised as *Bṛhannalata* 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, *Śramanas*, ascetics, and jugglers, should be assigned the *Prākṛit Pāthya*. *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 itinerant recluses, sages, *Buddhists*, pure Srotriyas and others who have received instruction in the *Vedas* and wear costumes suitable to their position, should be assigned Sanskrit *Pāthya*. Sanskrit *Pāthya* is also to be assigned to the queens, courtesans, female artists to suit special times and situations in which they may speak.

In the production of play their native language should not be assigned to tribes such as *Barbara*, *Kirāta*, *Andhras* and *Dramila*. To pure tribes of these names should be assigned dialects current in *Śauraseṇī*. 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*, *Avantīja*, *Prācyā*, *Śauraseṇī*, *Ardhamāgadhī*, *Bahlīka*, *Dākṣinātya*.

In the dramatic composition there are besides many *Vivhasas*, such as the speeches of the *sakara*, *abhiras*, *candalas*, *sabaras*, *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*, *Māgadhi* is assigned to the guards in the royal harem, the heroes and others like them while in difficulty are also to use *Māgadhi*. *Ardhamāgadhi* is assigned to menials, princes, 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 *Śauraseṇī* without any exception. To soldiers, gamesters, police, chief of the city and the like should be assigned *Dāksinātya* and *Bālikī* 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 Sanskrit* and *Prākṛit Bhāṣā* due to the distinction of the speaker become fourfold. *Sanskṛit 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 thus distinguished. He further thinks that *Bhasa* is the *Apabhramsa* of *Sanskṛta* and *Apabhramsa* of *Bhasa* is *Vibhāṣā*, and that belongs to persons living in caves and open, they are found in the drama also.

Dhanañjaya, too avoid the tiresome detail has spoken about the Language in brief. In his opinion *Sanskṛit* 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 courtesans. *Dhanañjaya* follows *Bharata* and states in brief what *Bharata* has stated in great details.

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

Dhanika defines *Prākṛit* as developed from or related to an original form which was *Sanskṛit*, and the language derived from that may be of many kinds like *Tadbhāva*, *tatsama*, *desi* and so on. *Śauraseṇī* and *Māgadhi* are fixed

in accordance to their rules. *Dhanañjaya* mentions *Paiśācī* also. While *Bharata* has mentioned other minor dialects like *Sakari*, *Candālī*, *Abhiri*, *Śabarī*, he has not mentioned *Paiśācī*.

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*³²⁴ 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 *Śakuntalam*. Gods, persons wearing sectarian teacher’s dress and persons very learned should be addressed as ‘*Ārya*’ and the king as ‘*Mahārājā*’; the teacher as ‘*Upādhyāya*’ and the old men as ‘*tāta*’.

The kind may be addressed either by name or ‘*Rājā*’ by the *Brāhmaṇa* s 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 ‘*Amatya* 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 *Marsa* (a respected person) is to be addressed as ‘*bhāva*’ and a person less so as ‘*Marsaka*’. Person of equal status as ‘*Vayasya*’ and a low person as ‘*Ham, ho, handa*’ or a low person is to be addressed as *Ham, ho, handa* by equally low person.

The chariot rider (*Rathī*) should always be addressed as *Āyusmān* by the charioteer. An ascetic or who has attained beatitude is to be addressed as ‘*Sadho*’ the crown prince as ‘*Svāmī*’ and other princes as ‘*Bharṭṛdāraka*’.

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 practiced by him his 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*. 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 *Abhijñānaśakuntalam* 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 ‘*Arya*’ 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 ‘*Bhattini*’, ‘*Svamīni*’, ‘*Devi*’.

The chief queen is to be addressed ‘*devi*’ by the king or the attendants, *Bhoginīs* and the rest as ‘*svamīni*’, unmarried princesses are to be addressed by their handmaids as ‘*bhartrdārika*’. An elder sister is to be addressed as ‘*bhagīni*’ and the younger as ‘*Vatsa*’.

A *Brāhmanī*, a nun (*lingastha*) or a female ascetic is to be addressed as ‘*Ārye*’.

A wife is to be addressed as 'Ārya' 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 'hāla'.

A handmaid is to be accosted by a superior woman with the word 'hanje' and the courtesan should be addressed as *Ajjuka* by the servants. The mother of the courtesan is to be addressed by the servants as 'Atta'.

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 'Atta'.

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 modes of address in brief and in most respects he agrees with *Bharata*. But in stating that 'sutrin' is to be called 'bhava' by his assistant and he i.e. his assistat is to be addressed 'Marsa' by the *Sūtradhāra*, *Dhanañjaya*³²⁵ deviates from *Bharata*. He bases this rule on the practice of the plays in their prologue part. While in the opinion of *Bharata* 'Marsa' is to be spoken as 'bhāva' and lesser to him as *Marsaka*. 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*³²⁶ 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 ‘*Prakasam*’ (aloud) and the matter supposed not to be heard is termed ‘*Savgatam*’ or ‘*Ātmagatam*’. The matter to be heard by certain persons is of two kinds – *Janantikam* and *Apavaritam*. Besides, there are other modes of speech like ‘*Akasabhasitam*’, in the ear and so on. We will view these terms in the light of views of *Bharata*, *Abhinavagupta*, *Dhanañjaya* and *Dhanika*.

ĀTMAGATAM: *Bharata*³²⁷ defines ‘*Ātmagatam*’ that when overwhelmed with excessive joy, intoxication, fit to 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 ‘*Swāgatam*’ as is shown in *Abhijñānaśakuntalam* when *Śakuntalā* puts her thoughts into words ‘seeing him I am overpowered by the changes not conforming to the holy *Āśrama*’. *Dhanañjaya*³²⁸ has mentioned that inaudible to all is regarded as *Swāgatam*.

AKASABHASITAM: *Bharata*³²⁹ defines *Akasabhasitam* 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 *Akasabhasitam*. 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 *Akasabhasitam*.

APAVARITAM AND JANĀNTIKAM: *Bharata*, next, defines *Apavaritam* and *Janāntikam* thus. *Apavaritam* 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 *Apavaritam* should be indicated by a ‘*Tripatak*’ hand covering the speaker and the persons by whom it is not to be heard.

Abhinavagupta tries to draw a distinction between *Apavaritam* and *Janāntikam* which is not very clear. In his view, in *Apavaritam* the matter is concealed by all and only one person hears in it. In *Janantikam* 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 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* explains that the person, who is not to hear it, is screened by means of a twisted slanting plam with first three fingers raised by the speaker by means of curving his third finger inward. This it is a sort of personal address.

In *Apavaritam* 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*, words in a play connected with secrecy should be spoken in one's ears. Without making any mistake one should resort to *Ākāsabhāsitam*, *Jañāntikam*, *Apavaritam* and *Ātmagatam* etc.

Thus these are the modes of presenting the matter in a play. *Dhanika* 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 *Saṅdhis*. All these things help in 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 *Ankas*. A plot contains conversations of all types to present the matter. Thus, Plot is a very important principle of Dramaturgy.

4. 9. SANDHI:

A *Sandhi* is the combination of different phases of the main action with its subsidiaries³³⁰. Thus is said to mark the component divisions of the dramatic action. With regard to the constitution of these *Sandhis* there are two schools of opinion one holding that the formation of dramatic Junctures depends upon the combination of the different stages of action (*avasthā*) with the respective Sources of the plot (*Prakṛti*); the other demarcating them in view of the different phases of the dramatic germ sprouting from its initial appearance to its fruition at the end.

According to the first school there are five *Sandhis* in a drama which respectively copulate each stage of action to its corresponding substratum of the plot. Thus where the germ (*bīja*) is associated with the commencement of action, it present the first Juncture known as opening or *Mukha-sandhi*, which may on the analogy of the Greek Drama, be termed conveniently as the Protasis of the play. In course of *Mukha-sandhi* the main theme is introduced, the seed of the action is shown³³¹. After the commencement of the action, it is usual that the main subject is digressed by the under-current of events which intervenes the course of development of the principal action. For such reason, there starts the stage of Endeavour which is gradually associated with *Bindu* or the sudden drop of such events as resume the main theme. Thus the meeting point of the stage of Endeavour with the element of Drop starts the *Pratimukha Sandhi* or the Expansion of the dramatic action³³². The third stage of action, namely, the hope of getting the objects is often associated with the episode which helps in removing impediments that stand in the way of the principal character. In this

way the conjunction of *Prāptayāsā* with *Patākā* the third Juncture known as the Development of action, the *Garbha-sandhi* or *Catastasis* in a drama³³³ The prospect of success is further put a premium to by the actions of certain minors helpers whose efforts of shorter duration known as incidents ensure the Certainly of success. Thus the stage of *Niyatāpti* blended with the element of *Prakarī* brings in the Juncture of *Vimarṣa-sandhi*³³⁴ or the Pause, which may be termed as the *Epitasis* in a drama.³³⁵ The surety of success thus anticipated, results in the fruition of the objects, and the *phalagama* combines with the denouement (*kārya*) of the play towards its end. It presents the fifth juncture called the *Nirvāhana* or *Upasamhāra Sandhi*, the Consummation or the *Apodosis* in a drama.³³⁶

The view that the Junctures are meant for catenating the five stages of action with corresponding five elements of plot is held prominently by *Dhanañjaya*, *Siṅga Bhūpāla* and *Sāradātanaya*,³³⁷ who seem to base their opinion more on the strength of the *Nāṭyaveda* than that of *Bharata's Nāṭyaśāstra*. Their theory, which may be distinctively called as the *Co-ambulation theory of junctures*, can be clearly stated in the Following form:

Serial stage of No. Action:	Element of Plot:	Juncture
I. Ārambha	+ Bīja (Germ)	= Mukha-saṅdhi
II. Prayatna	+ Bindu (Drop)	= Pratimukha-saṅdhi
III. Prāptya's'a	+ Patākā(Episode)	= Garbha-saṅdhi
IV. Niyatāpti	+ Prakarī (Incident)	= Vimars'a-saṅdhi
V. Phalāgama	+ Kārya (De'nouement)	= Nirvahana-saṅdhi

Dhanañjaya defines them in the following language: He calls *Mukhasandhi* to be so, as it has the combination of *Bīja* and *Ārambha*.³³⁸ It is called *pratimukha-sandhi* because it has the union of *Biṇḍu* and *Prayatna*.³³⁹ In Course of *Garbha-sandhi* according to *Dhanañjaya*, there is a regular search for the germ which becomes sometimes visible and at other times missing. It is further supposed that there is conjunction of *prāptyāsa* and *Patākā* in this juncture. Here it may be noted that he is not very definite in his opinion about the necessity of *Patākā*, as he says, 'there may or may not be the element of *Patākā*'.³⁴⁰ After the statement he is perhaps reminded of his previous opinion in regard to the principle of co-ambulation as well as of the fact that *Patākā* is often used by classical playwrights, he adds a clause that there is a greater probability of *Patākā* becoming available (*Syat prapti-sambhavaḥ*).³⁴¹ The fourth juncture of *Vimarṣa* shows that the germ is in greater bloom as compared to what it appeared in the previous *Sandhi*, though it is not free from impediments largely due to anger, curse or other calamity.³⁴² Lastly, the *Nirvāhaṇa-sandhi* is *Dhanañjaya* as a juncture in course of which all such matters that contained the germ and occurred in the Opening and the subsequent *Sandhis* and were diffused here and there are brought together to one end.³⁴³

According to the *Dṛṣṭa* theory there are only five junctures which are defined in the following terms:

1. Mukha sandhi: It is a juncture which discloses the origination of the germ and introduces a variety of matters and of sentiments. It also puts the principal characters to some action in furtherance of the main motif of the play. To illustrate, the first Act of the *Vikramorvaśī* may be referred to, as it contains the germ of love between Pururavas and *Urvāśī*, displays diverse events, manifests different feelings of terror and comic, and the sentiment of *pūrva-rāga*, and also opens the stage of the commencement of action.³⁴⁴

2. Pratimukha Sandhi: That juncture is designated as the one of progressions in course of which the germ that gained ground in Protasis is

sprouted, but is visible only partly. Here the germ is in its very delicate existence as it appears only sprouted and then seem as though it has subsided.³⁴⁵ For instance, in the second Act of the *Vikramorvaṣī* where the heroine's approach of her own accord to her fiancé displays the sprouting of the germ of love, the progression of which is soon hampered on account of her sudden departure for India's court where her attendance was urgently required at the performance of the *Lakṣhmī-svayamvara*.

3. *Garbha Sandhi* or Catastasis is that Juncture where the germ which formerly attained the stage of a sprout is further developed, but its growth is attended by frequent hindrance and is anxiously nursed by search and other attempts to juvenate it.³⁴⁶ The their Act of the instance, brings the heroine to the mortal world under malediction and unites the couple, but actual union is obstructed by the presence of the Queen and takes place only after the departure of *Citralkhā*.

4. *Vimarṣa Sandhi* or Epitasis is that juncture during which the germ, which has had some development in the past, gets open to greater chances of decay and fears of consequent loss due to some calamity like the one of curse or of seduction.³⁴⁷ It, however, closes invariably with possibilities of reunion. For example, the curse brings in the calamity in the IV Act of the *Śakuntalā*, and is a self-imposed separation in the fourth Act of the *Vikramorvaṣī* which creates the whole trouble on account of the transformation of the heroine into a creeper due to her entrance into a forbidden grove of penance.

5. *Nirvāhaṇa or upasamhāra Sandhi* known as consummation or apodosis is that portion of a play wherein the germ is fully developed and ripens to a stage of fruition. It is a link which demonstrates that the seed with all its good and bad phases is brought up well, and its roots are concentrated so as to yield the fruit of the long longed for achievement by the principal character,³⁴⁸ the fifth Act of the *Vikramorvaṣī* is a suitable specimen where for the comfort of *pururavas*, the hero of the play, the life long union is granted by Indra who is the custodian of the heroine.

SANDHYĀNGAS OR SUB - DIVISIONS OF JUNCTURES:

According to *Bharata* each one of these junctures has a number of sub-divisions which are spread throughout its duration.³⁴⁹ whereas among various schools of dramatic theorists there has been some difference of opinion in regard to the formation of junctures; necessarily there is a casual difference in the definitions of the various sub-divisions as well.

From the above discussion it reveals that *Veṅṅisamhāra* covers all the five *Sandhis* as well as *Sandhyāngas*. He also skillfully applied all the techniques of dramaturgy as mentioned in *Veṅṅisamhāra*.

Notes & References:

1. N. XIX-22; S. D. VI-64; M. M. p. 60, 27; N. L. R. 131; B. P. p. 204, 21; N. D. p. 28.
2. Ibid. et seq; P. R. p. 106, 5; D. R. I-17a.
3. Chaya p. 296 – note 1.
4. N. L. R. 139.
5. N. XIX-24; S. D. VI-66; M. M. p. 61, L1. 4-5; N. D. p. 32; P. R. p. 106, 6; D. R. I-17b; N. L. R. 164-5; N.R. p. 103, 15; B. P. p. 204.
6. The text of the Daśarūpaka is “*avantarartha-vicchede bindur accheda-karanam*”, which is translated by Dr. Haas as ‘when the secondary matter is interrupted, the cause of it sbeing resumed is the Expansion (*bindu*)’- (Haas Translation of D. R. (Col. U. P.) – p. 8 bottom). Here it may be submitted that the translation of the term ‘*vicche*’ as ‘interrupted’ and the solution of the compound ‘*avantarartha-vicchde*’ has presented a misgiving of facts. For it is not the resumption of the secondary matter which is done by *Bindu*, but it is the resumption of the germ or the original principal matter (*bīja*), which got, as a matter of fact, disturbed by the introduction of a secondary matter in the drama; e. g., the appearance of Gautami in the first act and then the proposal of the General for going a-hunting dislocated the theme of Sakuntala and the King’s attraction for her in the Abhijnyana Sakuntala. After such dislocation or interruption due to the introduction of the secondary matter, when there is once again the resumption of the pursuit of Sakuntala, there comes in the drop, *Bindu* or the Expansio. Therefore, if the term ‘*viccheda*’ in the phrase, then ‘*avantarartha-vicchee*’ is to mean interruption, as is intended by Sagarinandin and Abhinava Kālidāsa and done by Dr. Haas, the compound will be instrumental, meaning ‘interruption *by* the secondary matter’ and not of the secondary

matter'. Or if the expression '*viccheda*' is to mean 'end or close' as is interpreted by some commentaries, then it will be a genitive (*shashthi*) compound conveying thereby the sense that *at the close* of the sendary matter when the principal matter is resumed by the sudden drop of the action proper, it becomes *Bindu*. Hence the proper translation would be, "at the end of the secondary matter, the cause fo resuming the principal one is the Expansion, which is in keeping with Dhanika's lines would be, that 'the *Bindu* is that prominent element which is the cause of rejuvenating the germ at the end of some subsidiary action which served the main theme from further progression', and it may be illustrated from the Ratanvali where after the completion of the adoration of Aphrodite which set the main theme aside, the reference to *Udayana* resumes it and expands it for further development in subsequent stages of action.

7. Avaloka p. 5, Line 15.

8. N. D. p. 46, Line 20.

9. R. S. III-12.

10. Kohala as cited by B. P. p. 204, LI. 13-14.

11. N. L. R. LI. 173 – 178.

12. Ref. Veṅṣamhāra as a specimen of retributive impulse.

13. N. L. R. 183.

14. B. P. p. 204, LI. 15-20.

15. Gloss on A. R. p. 13 last line and top of p. 14. It may be added here that Rucipati also quotes the definition of *Bindu* from N. S. with a quaint reading "*phala- viccheda-karanam*", which is incongruous unless '*phala- viccheda*' is to mean '*culmination*'.

16. Vide Pp. 50-52 *supra*.
17. B. P. p. 205-5.
18. N. D. p. 46-14. For further details Vide pp. 91-93 *infra*.
19. N. XIX – 27; S. D. VI-69; D. R. I-16b; P. R. p. 107-2; N. D. V. 33;
R. S. III-17b-18a.
20. M. M. p. 61, LI. 8-9.
21. N. D. verse 25. For details vide Pp. 72-77 *supra*.
22. Vide page 90 *infra*.
23. N. D. p. 42, LI 2-3.
24. Cf Matrgupta as cited in N. L. R. Line 470.
25. Bearing is the proper equivalent of Vṛtti inasmuch as the term is derived from the root √Vrt ‘to be’, I A, and it means the manner in which the hero behaves (=Vyavahara as Ānandavardhana calls it).
26. S.D. VI-123b. As a matter of fact, the modus operandi of any character is included in Vṛtti , and so even the behaviour of the leaders of the Patākāand the Prakārī is within the connotation of the term.
27. The term Vṛtti is used in other senses as well.
28. It is spelt as *Kausiki* by some, but since it is derived from *Kesa*, the term, *Kaiśikī* is better.
29. “*Vritts sarvatra Bhāratī .*”
30. *Haripala*’s view quoted in the “*Number of Rasas*” -- Page- 51
31. N. XX, 47 ; S.D. VI-124 .
32. S.D. VI-126; D. R. II – 49 ; R . S. I-271

33. N. XX – 50b ; S. D. VI-127 ; R. S. I-177.
34. N. XX – 51. S.D. VI – 127a; R.S. 277b;
35. N. XX – 52. S.D. VI – 128a;
36. A.B. Vol. III
37. N. XX – 37 seq.
38. S.D. VI – 131b.
39. N. XX-44; N.L.R. 1288
40. D.R. II – 84.
41. N. XX-41 ; S. D. VI-130; R. S. I-265.
42. N. XX-45 ; S. D. VI-131a; R. S. I-266; N. L. R. 1298.
43. N. XX-42 ; S. D. VI-132a; R.S. I-267.
44. N. L. R. 1281.
45. S.D. VI-135b; R. S. I-282b.
46. D. R. II-58. S. D. VI-136a;
47. N. L. R. 1365-6.
48. R. S. i-283.
49. N. XX-60; S. D. VI-135a; R. S. I-285b.
50. N. XX-53. S. D. VI-136b; R. S. I-284.
51. S. D. VI-134; R. S. I-284; D.R. II-59.
52. N. XX-59.
53. For full details vide Chapter II p. 31 supra.
54. Vide Sr. Pr. Chap. XII., S.D. Chap. VI.

55. For detailed discussion vide Chap. II supra.
56. “*Prasiddhartha-pradarsini Prarocana.*” N. L. R. 1073.
57. S. K. A. II-38. For details about Bhojadeva’s position in this regard,
Ref. Dr.Raghavan’s *Srngaraprakasa* and his article on *Vṛtti s* –
JOR/Madras. Vol. VII.
58. D. A. III-33.
59. Ibid. p. 182, 4.
60. K. Pr. IX-80.
61. Ibid. P. 5. LI. 14, 16.
62. K. A. p. 5.
63. Ibid. p. 6 middle
64. Details of Sabda-sakti are dealt with by the author in his edition of
the *Vṛtti -vartika*.
65. Vide-Author’s “*Alankara-Kaumudi*’ on Sanskrit Figures of Speech.
66. For details Vide Author’s “*A Brieg Note on Sanskrit Compounds.*”
67. “*Apāre Kāvya-samsare kavir ekah prajapatih/Yathasmai rocate
visvam tat tathaiva pravartate*” ||..... Agni purana – 339-X
68. “*Sṛṅgari cet kavih kavye jatam rasamayam jagat /
Sa eva ced aSṛṅgari nirasam sarvam eva tat.*” || - S. K. A. V. 3.
69. “*Raso vai sah, rasam hi eva ayam labdhva anadi bhavati.*” - Tait. Up.
II-vii.
70. “*Yas tushte tushitim ayati soke sokam upaiti ea/ Dainye dinatvam*

- abhyeti sa natye prekshakas smrtah.” //-N. XXVII-52.
71. The word Bhava is derived from the root ‘√Bhu’ with an instrumental suffix meaning a state which is the cause of an emotion.
72. N. VII-28.
73. D. R. IV-9; S. D. III-142; P. R. p. 243, 1.
74. N. VII-30; D. R. IV-10; P. R. p. 243, 8; S. D. III-170.
75. N. VII-33; D. R. IV-7; S. D. III-14; P. R. p. 244, 1.
76. S. D. III-14.
77. N. p. 114, line 3 (N. S. Edn.).
78. N. VII, 36, 37; D. R. IV-17; S. D. III-166; P. R. p. 244-7. N. B.
There is mostly an agreement among the different canonists here, hence only divergent views are noted.
79. N. VII-38, 43; S. D. II-46b; D. R. IV-21; P. R. p. 245, 1.
80. N. VII-47; S. D. III-146a; D. R. IV-12; P. R. p. 245, 7.
81. N. VII-48; S.D. III-155; D. R. IV-27; P. R. p. 246, I.
82. N. VII-49; S.D. III-145; D. R. IV-14; P. R. p. 246, 9.
83. N. VII-50, 51; S.D. III-171a; D. R. IV-16a; P. R. p. 247-5.
84. N. VII-52, 53; D.R. II-26; R. G. p. 97, 13; S. D. III-150; P. R. p. 248-1.
85. N. VII-54; R. G. p. 94, 17; S. D. III-162.
86. N. VII-56, 57; R. G. p. 98, I. S. D. III-168.
87. N. VII-52, 53; R. G. p. 96 bottom; S. D. III-165a.
88. S. K. A. V-149.

89. N. p. 119-LI. 13-15; R. G. p. 115 bottom; S. D. III-169a.
90. N. p. 120, 1-3; R. G. p. 94, 6; S. D. III-165b.
91. N. p. 120, 121; R. G. p. 112, 9; S. D. III-143. 145a.
92. S. K. A. V-160.
93. N. VII-60; R. G. p. 1112 bottom ; S. D. III-148.
94. N. p. 122, 1; R. G. p 103, 3; S. D. III-154
95. N. p. 122,6; S. D. III-167.
96. R.G.p. 11 top.
97. D.R. IV-31 (also Avaloka)
99. N. p. 123-LI. 1-5 ; R. G. p. III bottom ; S. D. III-159; D. R. IV-32.
98. N. p. 123, LI. 6-8; S. D. II-157; R. G. 103, 17; D. R. IV-33.
100. N. p. 123, 13-16; R. G. p. 115, 7; S. D. III-153; D. R. IV-25.
101. N. p. 124, LI. 5-7; S. D. III-152.
102. R.G. p. 105, 7.
103. N. p. 124, 13; S. D. III-151.
104. R. G. p. 106.
105. N. pp. 125, LI. 3-5; S.D. III-156; R. G. p. 107, 8; D. R. IV-18
106. N. p. 125, LI. 10-15; S. D. III-158; R. G. p. 108, I.
107. N. p. 125 bottom; S. D. III-149a; D. R. IV-15.
108. R. G. p. 108, 13.
109. R. G. p. 108.
110. N, p. 126, LI. 4-8; R. G. p. 103 bottom; S. D. III-163.

111. N. p. 126, LI. 9-15; S. D. III-164a.
112. R. G. p. 104, line 7.
113. S. K. A. V, 158.
114. N. p. 127, LI. 3-11; R. G. p. 109, 5; S. D. III-160.
115. R. G. p. 109 (fn. Kāvya-pradipa agreeing).
116. N. p. 128 bottom; R. G. p. 104,14. (contra N. p. 127, 12 bottom).
117. N. p. 129, 3; R. G. p. 110, 8; S. D. III-171.
118. N. L. R. LI. 2089 et seq.
119. R. G. p. 118, LI. 3-13.
120. S. K. A. V-149.
121. They are translated generally as Transitory States, or Auxiliary Moods or Ancilliary feelings.
122. They are called *Sattvikas* because the actor while representing assumes the same *sattva* or bearing as the original characters did.
N. p. 130, 3 Seq.; S. D. III-134-140a; D. R. IV-4, 6; R. S. I-298 seq.; N. L. R. LI. 2096-2130; B. P. p. 30,19 seq.; N. D. Vv. 148-15.
123. Refer Locana-rocini : “*Ishad-vyakta apahnotum asakya dhumayita matah.*” – U. N. M. p. 338,7.
124. Ref. L. R. p. 339 bottom. “*Sakya krcchrena nihnotum jylitah.*”
125. “*Samvar asakyaste dipta dhirair udahrtaḥ*” ...I bid. p. 340, 5.
126. “*Arudha paramotkarsham uddipta iti kirtitah*” ... I bid. p. 340, 8.

127. An illustration will make the position clear. For instance, when Dushyanta craves to visit the hermitage a second time in the Sakuntala and asks his friend to find out means for doing so, it clearly brings out his mental attitude in the form of eagerness (*autsukya*). After the manifestation of this *autsukya*, the query starts as to why Dushyanta is loath to return home and craves to be there. What in fact is this *autsukya* for? The reply is that the eagerness is for the sake of catching a glimpse of Sakuntala, which at once expresses his *rati* for her. Dushyanta is found in a mood of anxiety (*cinta*) in the second Act and has lost interest in all other pursuits in life. The state of *Cinta* is very vividly known by the reader, but the suggestion of *Cinta* does not stop by itself. It further leads one to infer as to why this *Cinta* at all is. The reply would be that it stands for finding out expedients to meet Sakuntala. After a long lapse of time let Dushyanta be approached, and in the sixth Act he is once again found in the state of disinterest (*glani*), when one hears that he has prohibited the holding of the vernal festivities. It becomes subsequently associated with despair (*nirveda*) when he expresses that his ancestors receive libations from him with a lukewarm interest. Both the states verily become evident, but they do not rule long, since no sooner they become manifest, than they loudly ring the bell to ask what is this *glani* or *nirveda* in the mind of *Dushyanta* due to, and the answer is: that it is for reasons of his separation from Sakuntala or hopelessness in the matter of regaining her. This hint does not strike the note; and the tune is of Dushyanta's *rati* for Sakunta. Even in a picture of Sakuntala drawn by Dushyanta, he finds a bee attacking Sakuntala's face and he goes to threaten him with the words, "In case you would thus offend, I would cause you to be arrested within the petals of the lotus-flower." This ejaculation not only brings out the existence of wrath (*amarsha*) in the mind of Dushyanta, but immediately hints a

sense of jealousy (*irshya*) against the rival bee. Almost in the next moment, when his friends remind him that after all it was only a picture, the mental state of frenzy (*unmada*) becomes evident to every reader. But then what happens, *asuya* has disappeared, there is no more threat, that *amarsha* has evaporated and *unmada* also seems to lose its effect. All the same, the inquisition is there as to why this *amarsha* and *asuya* are there, and due to what there is this *unmada*. A moment's thought gives a flash that there is the existence of the emotion of *rati* in the mind of Dushayanta for Sakuntala, which has, at every step manifested itself, whether it may be through anger or anxiety, which prove to be the states evanescent in nature, rising and subsiding. Yet there remains a constant current of some mental state which pervades throughout all the activities and mental attitudes of the character. This pervading state of mind is more effective; it holds away for long duration, develops itself in process of time, and despite several transitory under currents, it seems to flow like Tennyson's Brook which is conspicuous in its mode, "Men may come and men may go, but I go on for ever."

128. The interest which wanes and ultimately sinks or tends to deal a fatal blow to the sentimental rise and proves only a flinching interest has no locus *standi* in the forum of the dramatic art.

129. Cf. Bhavabhūti: "*Premardrah pranyasprah.*" – Ma. Ma. V-7.

130. Ref. Balabodhini on the *Kāvya prakasa* p. 100 Line 10 (BSS.).

131. The word, *anurāga* is used as a stage above *rāga* in two contexts:

One in the earlier paragraph which notes the *rāga* and *anurāga* as the component parts of *rati* in which case the prefix 'anu' means

'paseat' so as the *rāga* of one and *anurāga* of the other compose the *sthayi-bhava* of *rati* in which case the prefix 'anu' means 'anusyuta' marking continuous rati.

132. Cf. Bhavabhūti's standard in:

*Advitam sukha-dukhayar-anugunam sarvasvavasthasu yat,
Visrame hrdayasya yatra jarasa pyasminnaharyo rasah/
Kalenavaranatyayat parinate yat sneha-sare sthitam,
Bhadram prema sumanushasya kathamapyekam hi tat prapyate//*

U. R. II-5.

133. *Nili* and *Syama* are the two varieties of an Indigo plant, the fruit of the former gives a light azure brinjal-like colour, whereas of the fruit of the other, the colour is dark-blue like that of a watery cloud.

134. Viśvanātha observes this variety of colours belonging to attachment (*rāga*) only in case of the *Purva-rāga*. Whereas the accomplished loave may as well display these different colours during its subsequent stages of separation, the view of Viśvanātha is rather too limited. (Vide S. D. III-195).

135. The *Sangita-ratnakara* notes in its last chapter that the *Sthayin* is that which is that which is aided by a large number of *Vibhavas* and is described in a composition in fullest details, whereas the *Vyabhicarin* is that which is brought to be borne on the minds of spectators only by inference through a few *bhavas*.

136. Here the list is only illustrative and not exhaustive, for devotion to any cause which may be dear, e. g. service to the motherland, may equally well fall within this category.

137. A. B. (G. O. S.) p. 450.

138. Ibid. p. 342.

139. S. D. III-251.

140. Sr. T. I, 14.

141. Sr. Pr. VOI. II. Pp. 377-8.
142. “*Rasatvena bhavantam vibhavayanli avirbhavana-viseshena prayojayanli ili*
Alambanoddipana-rupah vibhavah” – N. D. p. 162.
143. “*Rasonmukham slhayina, prali visishtena abhimukhyena caranli le vyabhicarinah*” –
 Ibid. p. 162, LI. 21-22.
144. “Rasyate ili rasah”....; “Asvadyatvat rasah”.
145. “Rasp vai sah rasam labdhva anandi-bhavati: ...Tat. Up. II-vii.
146. There is a school of thought presented by the Natya-darpana that *Rasa* can be also (G. O. S. p. 158). but this view is not correct inasmuch as it fails to appreciate the *alaukika* nature of the *rasa*, an aesthetic phenomenon wherein there is nothing by joy. (vide Mammata – K. Pr. I-i.)
147. There are various schools of rhetoricians who have their own theories about the process of sentimental relish, one refuting the other and going a step ahead of him by one’s forensic skill. A detailed presentation of these views and their critical study becomes out of place in this dissertation as it purports to deal more with the practice of the dramatists.
148. “*Vyaktas sat air vibhavadyais sthāyī bavo rasah smrtah*” (K. Pr. IV, 5)
149. Amor is an emotion of universal experience and sways over all other feelings and emotions; and hence it is the most prominent one, especially in the dramatic works; for in a Nāṭaka , the chief sentiment is stated to be either this one or the *Vīra -rasa*, It

becomes, therefore, necessary to deal with these two sentiments in greater particulars here.

150. Singa Bhupala calls four stages of youth as the first, the second, the third and the fourth, and defines the last with features of declining youth and admits that his first-two stages only are attractive. (R. S. p. 39 - T. S. S.).

151. In case of a man, the degree of attraction by reference to his age is nicely summed up as:

“Anankurita-kureakas sa sitopaladhyam payah,

Sa eva dhrta-kureadkas salavanambu-takropamah/

Sa eva sita-kureadkah kavathita-guggulodvega-krt,

Bhabanti harini-drsam priyatameshu bhavas trayah.” –

Vag-vilasa-5

152. Cf. Shakespeare: *“Beauty provoketh thieves sooner than gold.”*

As You like It. I-ii.

153. U. N. M. p. 299

154. U. N. M. p. 319.

155. N. S. p. 64, LI. 6 & 7.

156. U. N. M. p. 322 et seq.; R. S. I-220, 221. Whereas all the canonists agree in respect of all these particulars outlined here-in above, repetitive citations are avoided.

157. S. D. III_190. Some cononist who could not be identified has enunciated the then stages of Cupidity in the following couplet which is a favourite quotation of the scholiasts and critics:

“*Nayana-pritih prathamam, cittasangotha sankalpah,*

Nidra-cchedas tauta vishaya-nivṛtti s trapa-nasah,

Unmado murccha mrlirityetah samaradasa dasa eva syuh.//

158. S. D. observes *Purva-rāga* of three dyes (III-195,) which is not correct

(vide 160 P. N. O.)

159. U. N. M. p. 550 Verse 144.

160. S. D. III-187; D. R. IV-64-66.

161. R. S. II-217.

162. It may be notyef here that *mana* is generally found among the lady partners only since the lover is seldom given to *Pranaya-mana*. *Irshya-man* is quite out of question, for in Hindu law polyandry is out of practice and a lover may never have a chance for such *Mana* in major dramas, except in case of celestial heroines, where for different reasons questions of jealousy may not arise. In actual life it may be possible in low type of concubinage, and may appear in among the low characters as Lovelaces in Monologues.

163. When one ceremonial occasion the lover is called upon to pronounce the name of his beloved (mostly the wife), his inattention or lack of caution on account of his absorption in the fresh love makes him forget himself, and he becomes unable to dissemble and quotes the name of the lady in whose love he is then grossly lost. The error in citation at once reveals the real love of the lover and presents enough cause for the jealousy and wrath of the senior love.

164. Observe Kālidāsa ’s experience:

“Prabhuta ramaneshu yashitam

Na hi bhava-skhalitanyapekshate”// ... Vikra. IV-126.

165. U. N. M. p. 548.

166. S. D. III-209.

167. R. S. II-218 seqq.; S. K. A. Chap. V. p. 623. Line 14.

168. K. A. p. 85, line 9. Bhoja also confuses in this matter like hemachandra, for he says *“Sangatayoreva anyatara-vyapade karunah”* and cites Aja’s lamentation over Indumati’s loss as its instance. (See S. K. A. – N. S. Edn. p. 625, verse 182.)

169. R. G. p. 38, lines 13-16.

170. K. Pr. Ullasa IV, p. 105(B. S. S.). 18

171. Gosvamin has referred to some quotation, source of which could not be traced, and which defines *Upeksha* as an attempt of conciliation to be made by commingling in talks with the *Manini* under some pretext or the other, and soften her heart. In course of this, when she is subjected to *sattvika* feelings, an attempt to advance nearer during the state of her mental fusion is a successful shot to uproot perverseness out of her mind.

“prasadana-vidhim muktva vakyair anyartha-sueakaih./

Prasadanam mrgakshinam upeksheti smrta budhai.”//

- U. N. M. p.
543.

172. Ref. for instance, Vidushaka’s snake-bite set out by Agnimitra for softening Dharini and contact with Malavika in the Malavikagnimitra.

173. Sr. T. of Rudrata as cited by Cchaya on S. D. p. 177.

174. It may be noted here that though Singa Bhupala and Rūpa Goswamīn observe that these distinctions are reference to the occasion of the meetings of the anxious pair, still, really speaking, these degrees of *Śringāra* are best noticeable in the circumstances arranged and classified in four categories as shown above. All the same, if the couple are adults the mode of pleasure after *Purvarāga* need not be brief. For even in case of *Purva-rāga* which is interspersed with union, it is not subject to reserve.

175. “Kshetram vali bhanga-devalayo duli-grham vanam/

Malpanca smasananca nadyadinam tali tatha”// ... S. D. III-80.

176. Cf. “Tvat-sadrsya-vinoda-matramapi me daivena na khsamyate.”

(Vide Kuv. Pratipa Prakaraṇa.)

177. U. N. M. p. 590.

178. Here it should be made clear that when the hero is prepared to sacrificed himself or his best interests to give something in gift in order to relieve the oppressed from his miseries, his personal sacrifice or gift will not make him a munificent hero, since it is not a gift to beggar: for the person to whom something is given is not the supplicant, nor are there the receiver’s supplications to move the hero, but the receiver is the oppressor in this case from whom relief is being sought for the oppressor in this case from whom relief is being sought for the oppressed in exchange for the ransom proposed and the gift is conditional with an ulterior motive behind it. Hence, in such a case it will be a specimen of sympathetic or compassionate zeal and not of the munificent nature.

179. It may, likewise, be noted here that an attempt to offer a fight for relieving the oppressed or ancilliary to performance of a pious deed will not make the hero a *Yuddha-vīra* . He would, all the same, be a compassionate hero or the righteous one, but not the bellicose. What, in fact, is necessary to the prevalence of the *Yuddha-vīra* is that the fighting zeal should be independent and should not subserve any other emotion, otherwise the fighting attitude becomes only an *amarsha*, an ancilliary feeling.
180. R. G. p. 49 LI. 14 et seq. (*N. S. Edn. – 1939.*)
181. M. S. Chap. VI-92.
182. N. S. p. 74, line 9 to page 75, line 16 (*Kasi S. S.*).
183. D. R. IV-73
184. N. S. VII-88.
185. For the case of *Santa* for being admitted to the category of *Rasas* and its various
Suggestive factors and the survey of the development of the thought in favour of its recognition, vide Raghavan, The Number of Rasas.
186. K. Pr. Ullasa IV.
187. Rasa-pradipa p. 39.
188. R. G. p. 55-6.
189. S. D. III-251.
190. K. A.; S. K. A. pp. 598-99.
191. There is a good deal of controversy among the canonists in regard to their opinion about the nature of rasas: There is one school of thought represented by Ananda-varadhana, Mammata and

Jagannatha who consider that in the realm of Poetry there is nothing but delight (*Lokottarananda*) – R. G. p. 4, 9. According to them the psychological forces of cognition and fruition (*bhavakatva* and *bhogakriva*) relieve them of the miserable aspect of life and cause the mortal limitations to be sunk in the relish of the sentimental wonder (*rasa-eamatkrti*). It is all bliss, something akin to mystic pleasure, that an aesthetician enjoys while relishing the piquancy of dramatic sentiment. The other school of thought headed by the authors of the *Natya-darpana*, and of the *Kanthabharana* does not believe in this camouflage (*Doshavyapara*), and thinks that *rasas* are both in the nature of pleasure as well as of pain.

192. The nature of Impropiety is discussed in details under the section of Dramatic Flaws. .. Vide Chap. VII *infra*.

193. R. G. p. 118.

194. S. D. III-263. also refer to Kshemendra's view about *Aueitya*;

“*Anaueityad rte nanyad rasa-bhangasya karanam*”.

195. R. S. II-98; R. G. p. 119, 9.

196. S. D. III-264; R. G. p. 118, 19 ff.

“*Anubhya-nishthayasea rater asangrahat*”.

197. Ibid. p. 120.

198. S. D. III-264, S. K. A. V-357/

199. Ekāvali : p. 106, LI. 5 to p. 107, 4. It is worthy of note in this connection that if an emotion dwelling in human determinants (*ālambana*) is an object of sentimental relish, a similar emotion, then, arising in an animal pair *inter se* could be relished with the same piquancy. On the other hand, the erotics in an animal pair is

definitely an excitant factor in the sphere of human erotics; and to an observer causes a similar elevation of spirit (*ullasa*). On rational grounds the view of Vidyadhara does not appear to be unsound; for, more essentially genuine is the expression of love among the animals, and, therefore, it is really stirring, and cannot be ostracized from the class of sentiments. Moreover, it is not proper to exclude only the feelings of love among animals from the class of sentiments, because similar semblance of emotions may be found among animals in sphere other than the one of love, for instance, fear may become as much visible in an animal standing in danger of life as may be in case of damsel. Still according to the school of Viśvanātha there can be no *Bhayanka-rasa*, but only an *aBhāṣā* in a spot like, “*Griva-bhangabhiraman (Sak. I-7)*”; nor can there be a real *Karuna-rasa* when either of the animal pair sheds tears at the demise of its partner, say, when shot dead by a fowler or a huntsman. Well, such calamitous plights of the animals have become the *ālambana* of many a *Daya-vīra* ; and in face of such stirring genuineness of feelings visible among the fauna, their amor which is clearly visible both in the *Sambhaoga* and the *Vipralāmbha* situation can hardly be thrown into the category of pseudo sentiments unlike their other feelings.²⁰⁰ The symbol ‘a’ and ‘b’ here represent the pattern of the quarter, and the order of succession is symbolized as *abab*, *abba*, and *aabb*.

201. *Purvardha*.

202. *Uttarārdha*.

203. This division into groups is done for the facility of understanding, and is not so done elsewhere by any canonist.

204. *Prastara* is the first of the six-fold *Pratyayas* recognized by the Cchandah-sastra for determining the varieties of the meters. It

determines the total number of meters in a class by rules of permutation.

205. Vide N. XIV-41, 46.

206. Ibid. XIV-61, 77. They could be 134, 217, 726.

207. Also spelt as *Abhikrti*.

208. N. XIV-47 ; Ccha. S. VII-33.

209. The well-known exception is of Bhavabhūti : Ma, Ma. V-23, which is Sangrama type of Dandaka.

210. N. XV – 9, 10.

211. *Tanumadhya* has a Tagana and a Yagana in each foot; *Śasī-vadanā* has a Nagana and a Yagana; *Malati* has a Rāga na and a Magana; and *Malani* has two Rāga nas. Na. XV-2, 10.

212. V. R. III-7, 8.

213. Sr. B. 8.

214. G. P. Purva-khanda, Adhyāya 209.

215. Ccha. S. VI-2.

216. V. R. III-11.

217. V. B. II-45, 46; Ccha. K. as cited by Visalyankarini p. 106, 9.

218. *Mada-lekha* = *Ma*, *Sa* and *ga*.

219. *Bhramara-lulita* has *Ta*, *Na*, and *ga*; and *Uddhata* has *Ja*, *Sa* and *ga*. Na. XV-12, 14; Ccha. S. VI-

3; V. R. III-1.

220. It is otherwise spelt as *Simha-lekha*.

221. V. B., V. R.; Sr. B. and Ccha. S. Sr. B. names *Pramanika* as
Nagasvarupini.
222. Sr. B. 13; Ccha. S. VI. – 4; V. B. II-76; V. R. III-21.
223. Cf. *Sokah Slokatvam agalah*.
224. Sr. B. 10.
225. D. R. I-56; P. R. p. 114 top; B. P. p. 214-L.15; N. D. –X.
226. N. XIX-108; S. D. Vi-45; D. R. I.-58; P. R. p. 114; N. R. p. 80 6. B.
P. p. 214 Line 31; R. S. III-
177 ...; N. L. R. 394.
227. N. XVIII – 106; M. M. p. 65; P. R. p. 115 verse 19; S. D. Vi-55; D.
R. I-59; B. P. p. 215, LI. 2-3;
N. D. p. 23; N. R. p. 80 LI. 8-9; R. S. III-178.
228. N. D. p. 38 Line 7.
229. Sr. Pr. (cited by B. P. p. 215).
230. N. V. as cited by A.B. Vol. II. (G. O. S.) p. 434. LI. 5-6.
231. N. XVIII-36; D. R. I-60; S. D. Vi-57; N. D. 26; M. M. p. 66. II. 6-
7; P. R. p. 116 verse 22; N. R.
p. 81-17-8; R. S. III. 194; N. L. R. 305-360; B. P. p. 216
(Saradatanaya allows certain Sanskrit speaking characters like the
Kancukin, etc. to lead the *Pravesaka*).
232. N. Ibid. (*Prākṛit bhāṣha-eatah*).
233. B. P. p. 216, LI. 7-10; N. L. R. Line 315.

234. N. XVIII – 37.

235. N. L. R. Line 340.

236. Ibid., Line 328; also No. XVIII, 87-88.

237. N. D. I-26.

238. N. XVIII 35. It may be noted here that there are so many variant readings available for this

passage whereby it does not become conclusive if at all Bharata means to prescribe any limitation

to the use of the *Pravesaka*.

239. N. XIX-111; N. L. R. 412; S. D. VI-58; P. R. p. 115 verse 20; B. P. p. 219; D. R. I 61b; N. R. p.

80-14; R. S. III-182- 87, M. M. p. 66-3; Asmakutta agrees with N. D. 26.

240. B. P. p. 219-24.

241. N. R. p. 80 – LI. 17-24; Ka. P. as cited in S. D. p. 293 bottom.

242. N. XXI-115; D. R. I-62; P. R. 116-Li. 8-11; B. P. p. 218-LI. 15-20; S. D. VI-58; N. D. 27a; N. L. R. 896; M. M. p. 66, LI. 7-8; N. R. p. 81-4; R. S. III, 191-93. It is submitted for critical judgement that the inclusion of the *ankavatara* among the Introductory Scenes does not look to be logically correct inasmuch as it is an act in continuation of the previous one. It does not conform to the generic class of the *arthopakshepakas*, as it does not copulate the two Acts by the thread of missing facts. If the *arthopakshepaka* were to connote a very general significance so as to include scenes also, then every scene, as it presents some event or the other, will be an *arthopakshepaka* and the specialty of the class will sink.

243. Na. XXI-116 – “*Sūtraam sakalankanam jnyeyam ankamukham budhaih.*”

N. L. R. 406 ; B. P. p. 217 bottom ; M. M. p. 66.

244. D. R. I. 62a; P. R. p. 116 top ; N. R. p. 80 bottom ; N. D. I. 62a.

245. AVA. P. 32, LI. 22-27.

246. S. D. VI-59b-60.

247. S. D. VI-20.

248. N. D. p. 41, Line 5.

249. Ibid. I-27.

250. Ratnapana : p. 116, LI. 9-11.

251. N. S. I-78.

252. Ibid. I-84, 44.

253. D. R. I-12.

254. N. L. R. 257.

255. S. D. III-57.

256. N. R. p. 2, LI. 20, 21.

257. R. S. I-62, 63.

258. M. M. VIII-2, 3.

259. K. A. Chap. V p. 62; P. R. I-II, 12.

260. “*Tyagi krti kutinas susriko rupa-yauvanotsahi/*

Daksho nurakta-lokas tejo-vaiadgdhya-silavan neta// S. D. III-30.

261. D. R. II-2.

262. N. D. VI-160 p. 197.
263. N. S. XXIV-3; S. D. III-31; D. R. II-3; S.S. XI-2; R. S. I-72, 3;
B. P. IV p. 92, 2; M. M. p. 76, 29; P. R. V-27; S. K. p. 681, 682; U.
N. M. p. 32, 35; K. A. p. 61; N.L.R. 257.
264. Vide Chap. I. p. 4. *supra*.
265. N. S. XXIV-3; S. D. III-31 etc.
266. P. R. p. 28.
267. D. R. II-3; S. D. III-34.
268. B. P. p. 92 II.
269. M. M. p. 77-LI. 15. ; N. D. I-9 ; S. S. XI-4.
270. D. R. II-4; S. D. III-34.
271. N. D. 19.
272. Ibid.
273. M. M. VIII, LI. 11, 12.
274. D. R. II-6.
275. S. D. III-33.
276. M. M. p. 77, 22.
277. P. R. p. 22, Verse 30.
278. “*Tredha neta prakirlitah*” – S. S. XI-2.
279. S. III-36.
280. AI. S. XX-9.
281. R. C. p. 34, LI. 2, 10.

282. U. N. M. Vv. 9-15.
283. D. R. II-15; B. P. p. 10, 2; K. An. VII; N. D. p. 197.
284. N. D. p. 160.
285. Ibid. 166.
286. D. R. II-22; N. D. p. 173; S. D. III-67, 71.
287. S. D. Ibid.; R. S. i-117. Note that Rudrata and Singabhupala do not consider it to be undramatic or employ commoners as heroines. Vide R. S. p. 30, LI. 13, 14.
288. S. D. III-58. It may be added here that almost all canonists of repute agree in respect of *Nāyikābheda*, hence they are not separately cited here.
289. D. R. II-27.
290. S. D. III-60.
291. Ibid. III-61.
292. S. D. III-62.
293. S. D. III-62; D. R. II-30.
294. S. D. III-63 ; D. R. II-30.
295. S. D. III-64 ; D. R. II-30.
296. R. C. p. 6, 3.
297. S. D. III-57b, & 63b ; D. R. II-15b & 20a ; M. M. p. 82, LI. 1, 10.
298. R. R. p. 33, 36; R. S. I-95.
299. U. N. M. p. 107, Verse 71 (N. S. Edn.)
300. B. P. p. 202-LI. 8. 9.

301. N. XIX-31 ; D. R. I-14 ; S. D. Vi-45 ; N. R. p. 120-5.
302. R. S. III-16, B. P. p. 203, LI. 3-11.
303. N. XIX 32 ; S. D. VI 46; B. P. 202, LI-18-19 ; R. S. III-17; N. D. 31a; N. L. R. 1007.
304. Rat. III xvi-8.
305. N. XIX 33; S. D. Vi-47 ; B. P. p. 202, LI. 20-21 ; R. S. III-18; N. D. 31a ; N. L. R. 1016.
306. Veni. I-7.
307. N. XIX 34 ; S. D. VI-48; B. P. p. 202, LI. 22-23; R. S. p. 113; N. D. 31b; N. L. R. 1923.
308. Veni. II – xxiii – 2-7; M. R. p. 88-Li. 1-4/
309. N. XIX-35 ; S. D. VI-49 B. P. 23-1-2 ; N. D. 31b; N. L. R. 1034 ; R. S. Ibid.
310. Rat. II – iv/
311. N. L. R. – 1037.
312. Ibid. 997.
313. S. D. p. 291, LI. 9-10.
314. N. D. vide pp. 45, 46.
315. N. XIX-9 ; S. D. VI-70; D. R. I 19 ; N. D. verse 34 ; B. P. p. 206, LI. 1-2; M. M. p. 61, 10 ; N. R. p. 77, LI. 8 9 ; N. L. R. 57 – 58; R. S. III-23.
316. N. XIX-10; D. R. I-20a; S. D. VI-71b; N. D. 35a; B. P. p. 206, LI. 5-6 ; M. M. p. 61, 12 ; P. R. p. 105, LI. 9; N. R. p. 101, LI. 19; N. L. R. 59; R. S. III – 23b.

317. N. XIX-11; D. R. I-20b; S. D. VI-72a; N. D. 35a; B. P. p. 206, LI. 7-8; M. M. p. 61, 13; P. R. p. 105, 10; N. R. p. 115, 13; N. L. R. 66; R. S. III-24a.
318. N. XIX 12; D. R. I – 21a; S. D. 72b; N. D. 35b; B. P. p. 206, LI. 9-10; M. M. p. 61, 14, P. R. p. 106, 1; N. R. p. 136, 3; N. L. R. 69; R. S. III-24b.
319. Ibid et seq.; N. R. p. 144, 2; N. L. R. 76.
320. “*Arater apacaya-paramparu, niyata ca phala-pralih.*” – q. i. N. L. R. 83.
321. N. XIX-14; D. R. I-22a, S. D. VI-73b, N. D. 36b, B. P. p. 206, 13; M. M. p. 61, 16; P. R. p. 153, 13; N. L. R. 89; R. S. III-25.
322. N. L. R. 102
323. Bharata. N. S., CH. XVIII, 26-65.
324. Bharata, N. S. Ch. XVII, 65-94.
325. Dhanañjaya , D.R., B. II, 67-71. BHavonugena Sutri ca marstyetena sopi ca-,
Dhanika, Av., pp. 144, 145.
326. Dhanañjaya , D.R. B.I., 63064.
327. Bharata, N.S., Ch. XXV, 88-89.
328. Dhanañjaya , D.R. B. I., 67.
329. Bharata, Ch. XXV, 86-87; Abhinava, Abh. Bh. P. 280.
330. R. S. III-26; M. M. p. 61-I. 20; P. R. p. 104, L. 5.; S. D. VI-65a.; B. P. p. 207, LI. 5 8; N. R. p. 77-LI. 14 – 17; N. D. 54-6.

331. e.g. In Act. I, Sak.; the hero is attracted of the charms of the young damsel and has a feeling which is gently responded to by the heroine.
332. Vide Sak. Act. It.
333. S'ak . latter half of III Act.
334. Also spelt as “ Avamar'sa Sandhi ”.
335. For Example. Obs. The oddities in S'ak. Acts IV-VI.
336. S'ak. Act VII. In the greek dramas as there is a tragic end more in vogue, the last stage may be rightly termed as Gats-trophe, but as the Sanskrit dramas are hardly aware of tragic conclusion, the title 'Consummation' would be more significant.
337. D. R. I -22-23; R.S. III-26'. B. P. p. 207, Li. 9 10
338. D. R. I- 30
339. D. R. Ibid.
340. Ibid. I -36.
341. Prāpti-sambhava means there is a probability of finding Patākāin a play. Dr. Haas has a translation of his own of this passage, which says, “(In it) there should be an Episode (Patākā), or (else) there should not be prospect of Success. (Prapti-sambhava=Prāptayāsā)”. According to Dr Haas, Patākāis essential, the existence of which is so much emphasized over that without it there can be no hope of success. Will it, then mean an utter failure of the dramatic action in case in certain plays there be no Patākāand consequently no hope of success? Dhanika, the author of the Avaloka, on the country, explains the text by sub-dividing the line at: (i) 'Patākāsyat na va' and (ii) 'syat prapti-sambhavah'. Thus according to him Patākāis optional (autsargika), which may or may not be found in a drama.

All the same, despite its absence he interprets that prapti-sambhava will, of course, be there.

342. Incidentally it may be mentioned here that a similarly dubious situation is left by Dhanañjaya in case of the fourth Juncture as well, where, queerly enough, he adds Prakārī to be optional like the Patākā , nor declares that the Vimarsa –sañdhi is a combination of Niyatapti and Prakārī as he has been stating such combination noticed above. The silence does not exactly determine the essential position or otherwise of the prakārī. It may only lead to the conclusion that its use is optional. Should it be so, which factors is to occupy that duration is a point not elucidated even by singa Bhupala. Logically, however, it appears that the absence of Prakārī may well fit in the dramatic development in case of minor shows of Vyayoga, Bhana, Ihamrga and others, but in a full-fledged plot of a drama or a Prakaraṇa , the cause can ill afford to remain devoid of the assistance of either or both of these element, universally recognized by all the dramaturgists.

343. The phrase “Ekartham upaniyante” is interpreted by some scholars, to mean the recollection of all important episodes right from the opening of the drama upto the point. The existence of such recollection culminating in the fruition of the object determines the Nirvahana sandhi. It may be noted here that this view may have some reality in rare cases as the one in the Satya haris’candra but , on the whole, it is likely to be conspicuous more in its breach than in its observance.

344. N. XIX -39 followed by M. M. 61, line 63; R. S. III-30; S. D. VI - 76 it may be noted here that some scholars desire that both *Bīja* and *Bindu* should be brought in course of Protasis, but a majority of opinion is in favour of using them successively. Obs. N.L.R. 547

345. N. XIX-40.

346. Ibid. XIX 41.

347. Ibid. XIX -41.

348. N. XIX-43.

349. Irrespective of further sub-divisions, Matrgupta also divides a dramatic action into five junctures, bearing the same popular titles as the mukha-sandhi and others, but prefers to define them as dealing respectively with the doer (sadhaka), the means (sadhana), the object (sadhya), success (siddhi), and consummation (sambhaga). According to him each juncture is a combination of three factors, i. e. there is an element of enthusiasm associated with contemplation of causes and effects and also with the object of acquisition in the mukha-sandhi ; in the pratimukha there is availability of acquisition, then the extension of act going (prasara), and then application of those means in furtherance of the achievement ; the removal of obstruction (udbheda), prospect of achievement, and the assistance of friend are the distinctive features of the Garbha-sandhi ; fresh rise of impediments, a further cloud, and yet full chances of success due to the reinforcement of action become visible in the vimarsasandhi and the fulfillment of desires, the acquisition of object and the culmination of actions are the three ingredients of the *Nirvahana-sandhi* . Thus Matrgupta follows, in other words the Co-ambulation Theory of junctures. The illustrations, however as incorporated by Sagarandin to mark these different Junctures shown by Matrgupta, are both inapt and untheoretical, for which reason perhaps his view becomes acceptable only on a broad principle of the division of dramatic action. N.L.R. L.I. 530534 : e.g. In the *Bhīma -vijaya*, an unpublished drama, *Bhīma* is shown to be the agent (Sadhaka), a mace given by *Vāsudeva* is the means (sadhana), the ruin of *Duryadhana* is the object (sadhya) and the gain of kingdom for *Yudhishtira* is the success (siddhi) and finally the amorous

enjoyment of Draupadī by Bhīma is the last stage of action (sambhoga). Here it may be pointed out that the consummation (sambhoga) being interpreted as morous enjoyment is altogether out of place, and seems hardly to bear the view-point of the general application of these rules to other dramatic works
N.I.R.LI.460-530