CHAPTER 8

BHAVAS - THE FOUNDATIONS OF RASA
Chapter 3

BHĀVAS – THE FOUNDATIONS OF RASA

The Sixth Adhyāya of the NS begins with the questions of the sages to Bharata. The first is about the Rasas and Bhāvas. The verses run as follows:

"Experts in Nātya (dramaturgy), speak about the rasas in Nātya*. Please tell us how they (rasas), attain the quality of relish (rasattva), for what reason they speak about bhāvas (mental states), and what do they make us feel (bhāvayanti)?"

Answering these questions of the sages, his disciples, Bharata enumerates eight important topics, which a dramaturgist should know. He starts with the topic of Rasas and Bhāvas. Thus the question and the answer show, how Rasas and Bhāvas are intimately connected. Hence it would be appropriate to start with the inquiry regarding Bhāvas and then come to Rasas. As we shall see, it is the Bhāvas, which become transmuted into Rasas. It is therefore, proper to start our inquiry with Bhāvas, and with what do they signify. For this purpose, we shall take

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1 Bharata, Nātyaśāstra (Skt Text) with the commentary Abhinava Bharati, ed. M. Ramakrishnamurthi, 2nd ed. (Baroda: Gaekwad's Oriental Series, 1956), I, 6, V.2-4, p.261.

2 This connection of Rasa with Nātya-drama, we have noted in the illustration, ‘rasikō naṭah’, by Patañjali. Of P.141 of this study.
up the Bhāvādhyāya — the seventh chapter of the NS first for our study, and then come to Rasādhyāya — the sixth chapter of the NS.

Bhāvas

The 7th adhyāya starts with the question, whether the word 'bhāvah' is derived from 'bhavantī iti bhāvah' or 'bhāvayantī iti bhāvah'? According to the first derivation, bhāvas would mean everything that exists. The second derivation gives another meaning of the root 'bhūkarnā'. It takes the root 'bhu' in the causal form — 'that which causes things to come into being or existence'. According to this derivation, those are Bhāvas, which cause themselves in the mind, i.e. spread or pervade in the minds of readers or spectators of poetry and drama. According to this, Bhāvas are those, which cause the meanings of a poem come into being presented by three types of acting. We have to keep in mind, these two usages of the root 'bhu', in order to understand the different kinds of Bhāvas and also the related Vibhāvas and Anubhāvas.

In Pāṇini's Dhātu-Pāṭha, the root 'bhu' is explained as 'bhū' sattāyaṇa' — that is for being or becoming. The term 'bhāva' is derived from the root bhu — to be or to become and

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it means anything and everything that exists. But the term 'Bhāva' in its literary connotation is well-defined by Amara as 'vikāro mānasō bhāvah'. Bhāva is the modification or transformation in mind. As an abstract term, we can understand the term Bhāvas as states of mind or mental states. Thus the general meaning of the word Bhāva signifying that which exists in the mind - that is mental modifications or states is relevant for our exposition.

This meaning of the term Bhāva is corroborated and confirmed by AG. He describes Bhāvas as particular mental states. He says,

"bhāvasabdana tāvat citta-vrtti viśesah
eva vivakṣitah. tathā ca ekonapancāsata bhāvaṁ
ityādān tān evopasahāriṣayati."

So, for AG, the term Bhāva in its forty-nine variations would mean states as they exist in the mind.

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4 Amara, Amarakosa, with comm. of Mahāvīrā, ed. Vasamācyya Jhalakārya (Mumbai, Sanskrit Series, 1896), ka.-1, Sl.-21, p.46.

5 I prefer to translate the term Bhāva as a mental state or modification in mind, rather than as sentiments, emotions or feelings, because in the modern psychology, there is no agreement as to the exact meaning of such terms as emotions, feelings, sentiments, etc. and also because they are included in mental states.

These Bhīvas have been classified and named in chapter seven of the NS from verses 8 to 108. We shall come to their study after discussing the terms Vibhāva and Anuhbhāva.

In the case of Vibhāva and Anuhbhāva, we have to take the word Bhāva to signify the causal or instrumental sense, that is, those items which cause the mental states to come into being - rather which make them arise or evoke or cause the mental states to manifest themselves.

**Vibhāvas**

The NS explains the term Vibhāva by saying 'vibhāvo vijnāarthah' - the meaning of Vibhāva is Vijnāna (specific cognition). This is little elaborated by its synonyms, kāraṇa (cause) nimitta (instrument or agent) and hetu (reason). This is further explained by giving the reason, why Vibhāva is so called. It is so called because it particularises (or concretizes) the meaning (or purport) of the Vācika, Āgīka and Sāttvika abhinayas (gesticulations or acting).

Ag says, "Vagādhyaabhinayasahitā vibhāvyante viśiṣṭatyā jñāyante yeiṣte vibhāvah." This is properly

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7 Ibid., p. 347.
explained by AC, who says that as the 'abhinayas arise from several states of mind, it is only the Vibhāva which particularises or determines the mental states. For example, tears would be due to heat, smoke, disease, etc. But Vibhāva would particularise or determine, whether they are due to heat, or smoke or disease or sorrow, etc."

So the NS says that Vibhāvitā is equal to vijnātā - that is the process of vibhāvitā is the process of concrete cognition. In short, the purpose of Vibhāva is to enable one to understand or cognise a state of mind in its particularity.

This is confirmed by the quotation of a verse:

"The many meanings attempted to be expressed by vacika sāṅgika and sūttvika abhinayas are particularised or determined or specified by vibhāva, therefore it is so called."9

In other words, Vibhāvas are specifiers or determinants of particular mental states.

Now, let us understand the term Anubhāva. Here, also the explanation begins with a question - why is Anubhāva so called? The answer is 'anubhāvyate anenōrtah' the state

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8 Ibid., p.347.
of mind (bhāva) is made to be felt through it, therefore it is called Anubhāva. A mental state is in the mind and unless it is expressed through external, physical or physiological means, it cannot be grasped by others. This is what the Anubhāva has to do. This is done by various kinds of abhinayās or histrionics in drama. As the verse in support says,

"The meaning or the state of mind, presented by different kinds of abhinayās, is made to be felt through it, therefore it is called Anubhāva."

Thus through Vībhāvas, one has the knowledge of specific mental states in others. Yet we are unable to experience them as the characters concerned experience them in fullness. This defect is removed by Anubhāvas. Anubhāvas are those agents which enable one to experience the states of mind of others. In short, the states of mind conveyed by different kinds of abhinayās and specified or determined by Vībhāvas are experienced by others (spectators or readers), because of Anubhāvas. In other words, they are perceptible expressions of the mental states in the characters. So very often the abhinayās and Anubhāvas are synonymously used. To put the matter simply, Anubhāvas communicate to the spectators or

10 NS, G.O.S., I., p.347.
Thus, we see, how Vibhāvas and Anubhāvas are intimately connected with Bhāvas. One specifies or determines the Bhāvas, and the other exhibits or expresses them. The NS tells us, "Thus the bhāvas united or combined with vibhāvas and anubhāvas are explained. Thus these bhāvas (mental states) are effected or accomplished."12

We have seen that the NS uses the word Bhāva in two senses. It is used for the mental states proper as they exist in the human mind. In Vibhāva and Anubhāva, the term Bhāva is used in its causal sense. In Vibhāva it is the cause of the mental state that is indicated, in Anubhāva it is the effect of the mental state, exhibited physically on the body.

Summarising the previous exposition, the NS say that the Vibhāvas (in the sense of kārana - cause) and the Anubhāvas (in the sense of kārya-effect) of the various mental states, are to be learnt or observed from 'Loka' - the human society. It says, "So the bhāvas are to be understood as connected with their vibhāvas and anubhāvas, because they are effected or accomplished through their vibhāvas and anubhāvas. Therefore, we shall give the definitions and examples of these bhāvas

as connected with vibhāvas and anubhāvas. Now the vibhāvas and anubhāvas are well-known in the human society (Loka). As they follow or imitate the human nature, we shall not give their definitions (as related to specific bhāvas) in order to avoid prolixity."  

Here is a verse to support this.

"The vibhāvas and anubhāvas are established in human nature and follow the pattern of human behaviour. So in histrionicas vibhāvas and anubhāvas are to be understood in this way, that is as following human nature and habit."  

The point that is emphasized here is that in acting a play, the artist has to look to the human nature and behaviour and the ways of the world, in order to perform.

Forty nine Bhāvas

The NS now proceeds in the 7th Adhyāya, with a somewhat detailed exposition of 49 Bhāvas with some of their Vibhāvas and Anubhāvas under three heads -

1. 8 Sthāyibhāvas - Permanent or enduring mental states.
2. 33 Vyabhicāri (or Sañcāri) bhāvas - Transitory or Fleeting mental states.
3. 8 Sāttvikabhāvas - Psycho-somatic states.

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In the prose passage of bhāṣya that follows, the elements of distinction between the Sthāyins, the Vyāhīcārins and the Sāttvikas have not been psychologically explained. But the distinction is explained by the factor of prominence and dependence. Thus the Sthāyibhāvas are prominent and the others are dependent. The prominence of Sthāyibhāvas is due to their central place in the description of the eight (or nine) Rasas. Each Rasa has its own Sthāyibhāva. We shall come to this later on.

The prominence of the Sthāyibhāvas is illustrated by an analogy—"Just as a king is supreme among men and a preceptor among his disciples, due to their noble family, character, learning, proficiency in arts, inspite of the fact that they have similar physical features as possessing hands, foot, belly, etc. Similarly, because the Sthāyibhāvas have their central and prominent place respectively in Rasas, they are prominent and the other Bhāvas are dependent on them even though they have similar nature (sāmānya guṇayogena) as Bhāvas."\(^{15}\)

This is further clarified by an example. "Just as the master of men, surrounded by a train or suit of many persons gets the title of a king and none else, similarly it is the

\(^{15}\) MS, G.O.3., I,? p.349.
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sthāyibhāva, surrounded by the suit of Viśhīva, Anubhaṅga, Vyabhicārabhavā, etc., attains the title of Rasa (and no other)”. 16

This is supported by a verse,

"Just as among people, a king is great; among the students, the teacher is great. Similarly, amongst all the bhāvās, the sthāyibhāva is great here (in the nātya)".

Thus the prominence of Sthāyibhāvas is explained on account of their central position in Rasas.

However, to understand psychologically, the prominence of the Sthāyibhāvas, we have to take the help of Ag’s commentary on the 6th Adhyāya of the NS on this point. In the 4th, this discussion comes under the heading of the Fifth barrier in the perception of Rasa, - the lack of clarity as to what is prominent and what is secondary in a work of Art. He opens his discussion with the general proposition—"

"Indeed every creature is born with these forms of consciousness or mental states. By the law that all hate to be in contact with pain, and desire the taste of happiness, everyone is filled with the desire of joy or of enjoyment (Rati or delight); thinking egoistically highly of oneself, everyone has

16 NS, G.0.3., I,7,p. 349.
17 NS, G.0.3., I,7,v.8, p.350.
a tendency to laugh at others (śāsa laughter), becomes afflicted by the loss of loved ones (śoka sorrow); becomes subject to anger with its cause (krodha anger); gets frightened being unable to master the causes of unhappiness (bhaya—fear); but still becomes desirous of doing something to overcome the difficult (utraśa—energy); being overpowered by a sense of aversion of improper things, thinks of it as disgusting (jugupā—disgust); wonders at the sight of extraordinary deeds done by himself or others (vissasya—wonder); and finally desires to abandon or give up something (śama—serenity), no living creature is void of these latent vāsanās (subliminal impressions) of these mental states.

For this reason, AS says these eight or nine states of mind are permanent or enduring in every living creature. We find an echo of these innate mental states in the modern psychological terms such as instincts, propensities or dispositions. The difference in individuals lies in someone possessing these states of mind in a greater degree or a lesser.

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18 Na S, G,0,3, I,6, pp. 282-33.

19 Compare these sthāyībhāvas with the innate Propensities described by McDougall. Amongst the psychologists of the early decades of the Twentieth Century, McDougall has discussed the subject of the principal instincts and the primary emotions of men, in his book 'An Introduction to social psychology', 28th ed. (London: Methuen & Co., 1946), pp. 39-76. Here, he refers to (1) instinct of fright and the
It also distinguishes the Vyabhicāribhāvas or the Transitory States of mind, from this point of view. They are not inborn or enduring in the human mind. The Transitory emotion of fear, (2) instinct of repulsion and the emotion of disgust, (3) instinct of curiosity and the emotion of wonder, (4) the instinct of pugnacity and the emotion of anger, (5) parental instinct and the emotion of tenderness, (6) instinct of reproduction and some other instincts of a human being.

This has been, modified by him in his later work, Energies of Men: A study of the Fundamentals of Dynamic Psychology, 7th ed. (London: Methuen & Co., 1948 Chap. 7). Here he substitutes the term propensity for instinct. These propensities are inborn or innate, according to him. So he also uses the term inborn disposition described by him in this book, some of the following may be compared with Sthayibhāvas:

1. disgust propensity — Jugupāsā
2. sex Propensity — Rati
3. fear Propensity / Bhaya
4. anger Propensity — Krodha
5. Laughter Propensity — Hāsa
6. Curiosity Propensity — Vismaya
7. parental Propensity — Vatsalya

McDougall asserts after explaining these eighteen propensities: "There is no room for doubt that such inborn propensities are the very foundation of all our mental life." (Social Psychology, p.99).

Another important contribution of McDougall is regarding the sentiments. Here, no doubt, he follows more or less Mr. A.F. Shand. He accepts Mr. Shand's definition of sentiment as, "An organized system of emotional tendency centred about some objects." (Social Psychology, p.115).

For McDougall, the typical sentiments are love and hate. He speaks about them in the following manner, "What is meant by saying that a man loves or hates another is that he is liable to experience any one of a number of emotions and feelings on contemplating that other, the nature of the emotion depending upon the situation of the other; that is to say common speech recognises that love and hate are not
states of mind only arise, when there are appropriate causes

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merely emotions, but enduring tendencies to experience certain emotions whenever the loved or hated object comes to mind; therefore, in refusing to apply the names 'love' and 'hate' to any of the emotions and in restricting them to those enduring complex dispositions which are the sentiments, no more violence is done than it is absolutely necessary for the avoidance of confusion that has hitherto prevailed". (Social Psychology, p.105)

Here, the point that may be noted is the difference between mere emotions and enduring tendencies. So in this light, we may call the Sthāyībhāvas sentiments or enduring dispositions and the Vyāhāricarībhāvas emotions. Thus the word sentiment is appropriate for Sthāyībhāvas experienced in ordinary life; but to use the word sentiment to describe Rasa would be a little confusing - because Rasa is a sentiment transmuted into a relish in art. Rasa may be translated as aesthetic relish or delight or enjoyment.

McDougall has also discussed the distinctions between sentiments and emotions. In his work, 'Energies of Men: A study of the Fundamentals of Dynamic Psychology' (London: Methuen & Co., 1948, p.221) he writes, "The theory of the sentiments is the theory of the progressive organisation of the propensities in systems which become the main sources of all our activities, systems which give consistency, continuity and order to our life of striving and emotion; systems which in large systems, and which, when harmoniously organised in one comprehensive system constitute what we properly call character."

This problem of love, hate and emotion is still quite alive. In the journal 'Philosophy' (Royal Institute of Philosophy, Cambridge University Press, April, 1973) Mr. C.H. Whiteley points at the difference in the usage of the word love and hate. He refers to the question put by D.W. Hamlyn in 'Philosophy' (January, 1973), "If love and hate are not emotions, what is?". Mr. Whiteley says, "The right answer was given in Alexander Shand's long forgotten 'Foundation of Character'. As we have seen, McDougall's source is also Shand.

McDougall has frequently used another term 'feeling' in this reference. But we find that the later psychologists are not inclined to accept the theory of feelings of McDougall.
or stimulants or occasions. When the causes or stimulants are exhausted, they do not leave behind impressions (sahskāra) while uṣaṇa and other similar states of mind, after accomplishing their purpose, seem to be almost dissolved (pralīna), yet do not transgress the law of leaving traces behind." This means that uṣaṇa and other such sthāyibhāvas, after completing their purpose, remain in the form of traces.

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So, to avoid confusion, as already mentioned, I prefer to use the general term 'states of mind' or 'mental states' for all the forty-nine bhāvas and the term innate dispositions or Permanent or Enduring mental states for sthāyibhāvas and the term Transitory mental states for vyabhicāribhāvas.

It is not suggested here that the point of distinction between sthāyibhāvas and vyabhicāribhāvas elaborated by AG is all similar to McDougall's view, I just point out the partial similarity between two approaches to understand mental structure.

20 NS, G.O.S., I,6, p. 233.
(saṃskāra) or in the modern terminology, do not cease to be inborn dispositions. This is the main psychological difference between the sthāyibhāvas and the vyabhicāribhāvas. It is this which gives sthāyibhāvas their prominence and according to the theory of Bharata, only those sthāyibhāvas are capable of being rasas.

According to Bharata, "These forty-nine bhāvas are the material of the revelation of kāvyā-rasas". The meaning therefore is that these forty-nine states of mind are the psychological foundations of rasas.

The Sthāyibhāvas

Bharata says that those sthāyibhāvas, particularised

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22 The word Sthāyibhāva has been variously interpreted as a

1. Permanent state (Hass, Daśarūpaka, Delhi, 1962, p.106)
3. Mental affection (Rakesh Gupta, Psychological studies in Rasas, Banaras, 1950, p.145)
5. Permanent mood (J.V. Kane, A History of Sanskrit Poetics, Delhi, 1961, p.302).

In the foregoing discussion in Footnote no. 19, I have made it clear why it is preferred to use 'The Permanent or Enduring' mental states for the term Sthāyibhāva.
by their Vibhāvas and manifested by their Anubhāvas, reinforced by various other Bhāvas, attain the blissful state of Rasa. While describing these Permanent or Enduring mental states, Bharata has defined some of them, but in all mental states, he has given or mentioned their causes (Vibhāva) as well as their physical expressions or effects (Anubhāva) on the body. Later on Dhananjaya, Hemachandra and other later writers like Viśvanātha, have made them precise with clarifications. But we must remember, that first of all it is in the NS that we have such a clear depiction of all the forty-nine mental states.

Those Sthīvyibhāvas are eight in number. (1) Rati-delight, (2) Haśa-mirth or laughter, (3) Soka-grief or sorrow, (4) krodha-anger, (5) utsaha-energy or strength of will, (6) bhaya-fear, (7) jugupad-disgust and (8) vismaya-wonder.

When we examine these Bhāvas with their cause and effect, it is apparent that it is rather difficult to find in English, an exact rendering which would also apply to

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the emotional states produced by the respective causes and effects. We find that those scholars, who have attempted to give their English renderings, scarcey agree and the terms used by them do not fully cover all the finer shades of the meanings. This is probably due to a particular character of the development of a language in this respect.

Bharata has succeeded in finding Sanskrit words, which to a Sanskritist describe, the emotional effect produced by the various causes mentioned by Bharata. But in English language, one word is not sufficient to describe the mental state produced by two different causes, e.g. the emotional effect of poverty would be covered by the word despondency, but the emotional effect of the understanding of the true-nature of reality, would be better conveyed by the word indifference or dispassion. 'Rati' means pleasure or delight, but the pleasure that young men and women have in the company of each other, would be better covered by the word love.

Generally Hāsa is translated as laughter, but when we study its different causes, any of these words — humour, mirth, ridicule or satire would be appropriate.

(1) **Rati** (delight/pleasure/sex-love)

It is defined as 'Prasodātmika' by Bharata. It means the nature or soul of Rati is delight. Hemchandra defines it
a little differently as 'Paraspara-āsthābandhātmikā'. Rati depends on mutual support and regard. These two definitions give Rati, a wider denotation. It is not confined only to the love of a young man and a woman. Thus it is not limited to sexual love, as some have understood it. Mamata includes in addition, the delight, which one has in one's gods, sages, teacher, king, son, etc. The delight one has in one's beloved is brīghāra, while the delight or regard for the superior person is known as bhakti (devotion or piety), for the equals as snitry (friendship), for the younger as vātsalya (tender affection).

Rati or delight is caused by "the enjoyment of seasons, garlands, smearing of perfumes on the body, ornaments, dinner, beautiful mansions and the absence of disagreeableness."

It is rather strange that Bharata does not, in so many words, mention the love between a man and woman, though one may include it in the acquiring of the desirable.

Rati's effects can be seen in 'a smiling face, sweet speech, movement of eyebrows, glances, etc.' The verse that follows make the point clearer. It says,

26 Hrshandhra, p.126.
"Rati is created by getting desirable things. It should be acted gracefully, through sweet speech and the movements of the limbs." 28

(2) Hāsa (Birth or laughter)

Bharata has not defined Hāsa but explains its nature by describing its causes and effects. It is evoked by causes such as 'bubbling, mimicry of other's actions, incoherent talk, obstrusiveness, foolishness, etc.' Its effect is shown by different kinds of laughter and is acted accordingly. As the verse that follows says,

"Laughter is produced by a mimicry of other person's actions. Its effects are expressed by smile, laughter and excessive laughter. It is acted accordingly." 29

(3) Jōka (Sorrow)

It is not defined by Bharata but explained by its causes and effects. It is engendered by such causes as 'the separation of a beloved person, loss of wealth, experience of pain due to slaughter, imprisonment, etc.' Its effects are expressed by 'the shading of tears, lamentation, bewailing, change of colour, change of voice, looseness of limbs, falling on the ground, crying loudly, deep breathing, stupor, insanity, death, etc. and acted accordingly.' 30

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28 RS, G.0.20, I,7,v.9, p.350.
29 RS, G.0.31, I,7,v.10, p.351.
30 RS, G.0.31, I,7, p.351.
Incidently, the varieties of shedding tears are referred to as three, viz., (1) tears due to joy, (2) tears due to pain and (3) tears due to jealousy.

"The tears due to jealousy are expressed openly with cheeks, blooming with the thrill of rapture, remembrances, the tears falling from the corner of the eye with horripilating body, etc. In tears due to pain, there is profuse shedding of tears with noise, uneasy body gait, and behaviour, wailing done by falling on the ground, etc. In tears of envy of women, the lips and the cheeks throb, the head moves frequently, there are deep sighs, raised eye-brows and glances. The other types of sorrow are also mentioned. The sorrow due to calamity or adversity is to be found in women and persons of low character. The persons of higher and middle class, bear their adversity with patience and of low class, with weeping. It is to be acted accordingly." 31

(4) Krodha (Anger)

It is caused by such causes as 'indolence, abusive language, quarrel, altercation, opposition, etc.' Its effect is expressed by "swollen nostrils, upturned eyes, bitten lips, throbbing of the cheeks, etc."

Anger is of five kinds: (1) caused by an enemy, (2) an elderly person, (3) servant, (4) arising out of lover's behaviour and (5) the artificial anger. "The anger towards an enemy would be shown in an unrestrained manner, with a look, which is fierce with knitted eye-brows, with lips bitten by teeth, with a hand touching the other hand. Anger towards an elderly person, should be restrained by modesty, with violent movement unexpressed, with the wiping of tears and perspiration. Anger, arising out of love should be expressed by very slight movements, by letting loose the tears with sidelong glances, by the throbbing of the lips, accompanied by knitted eyebrows. Anger towards one's servants, should be expressed by threats, rebukes, dilated eyes, angry looks of various kinds, but it should be devoid of cruelty. Artificial anger has some ulterior motives. It generally shows effort. It moves about in vīra-rasa.\textsuperscript{32}

(5) Uṭakha (Energy or Strength of will or Resolution)

Uṭakha is a part of the nature of persons of superior type. It is produced by such causes as courage, absence of dejection, energy, patience, heroism, etc. It is to be expressed by remaining steadfast, by clarity of thought, etc.'

\textsuperscript{32} NS, G.O.S., I,7,v.16-20, pp.352-53.
The verse that follows informs,

"utaśha is caused by the clarity of mind, etc., and it consists of decisions and decisive ways of doing things. It is expressed by alertness, readiness to act, etc."33

(6) Bhaya (Fear)

Fear is in the nature of women and of low class persons. It is produced by such causes as 'offence to one's elders and the king'. It is also caused by the sight of wild animals, deserted houses, great jungles, rainy day, darkness of night, mountain recesses, elephants and snakes, by scolding and also by hearing the cries of an owl, and night walkers, i.e. goblins, etc.' It is expressed by "Shaky hands and feet, by the palpitations of heart, stupefaction, dryness of mouth, licking with tongue, sweating, tremor, terror, the seeking of protection, running about, loud crying, etc."34

The four verses that follow describe the same nature of bhaya and add nothing more.

(7) Jugupsa (Disgust)

It is not defined by Bharata. It is found in the nature of women and persons of low class. Jugupsa is produced by the sight of unpleasant things, and also by hearing improper
things. It is expressed by the crouching of limbs, spitting, by contraction of mouth, scratching the chest, etc. The verse that follows, describes jugupsa very aptly by saying "it is to be expressed by 'gātra saṁroṣanena - drawing back of limbs.' In Jugupsa, you, as if, draw yourself back from the improper.

(8) Vismaya (Wonder)

It is produced by such causes as "illusion, magic, extraordinary feats of men, excellence of paintings, modelling in clay, sculpture - in arts and learning". It is expressed by "wild open eyes, looking without winking, movement of the eye-brows, horripilation, moving the head to and fro, words saying 'well-done! well-done!', etc." The verse that follows adds that Harsa-joy is outcome of this wonder. (harsasamabhavah)

The NS tells us that these Sthāyibhāvas "attain the state of rasa" and thus they bear the title of Rasas.

The Vyabhicāribhāvas (The Transitory Mental States)

Now we come to the Vyabhicāribhāvas. The term 'vyabhicāri' is derived from the root 'car', with the prefixes 'vi' and 'abhi'. 'vi' means vividha - in a variety of ways.

37 NS, G.O.S., I,6, p.239

Sthāyibhāvāhān rasatvam upaneyāmah.
and 'abhi' means towards, and 'cara' means to move. So the word *vyabhicāribhāvar* is translated as those mental states which variously move towards, some other Bhāvas. Since they move or go to the *sthāyibhāva* and feed or reinforce it which emerges as *rasa*, they are called *vyabhicāribhāvas*. These *vyabhicāribhāvas*, expressed through, three types of abhinayās, lead or carry the Rasas, in the presentation of the play, that is they lead these sthāyibhāvas to the state of Rasa in the performance through three types of abhinayās. It is for this reason, they are called *vyabhicārinām*. Here a question is raised as to 'how can these *vyabhicāribhāvas*-mental states-lead'? The answer is that, it is only a way of saying. It is customary, among people to say that the sun leads the day or an asterism or constellation. It does not mean that the sun carries the day or the asterism in arms or on shoulders. But it is grasped by the people. Similarly, when we say that the *vyabhicāribhāvas*, lead the Rasas, it is understood.

Bharata, enumerates thirty-three *vyabhicāribhāvas*. He does not define them all, but describes them by their causes and effects. Dhananjaya, Hemachandra and Viśvanātha have defined these *vyabhicāribhāvas* and made them precise with clarifications.

(1) *Nirvada* (Despondency or Indifference)

It is engendered by 'poverty, disease, insult, contempt, scolding, anger, beating, separation from loved
ones, the knowledge of the ultimate reality, etc.,' Its effect is shown by 'weeping, sighs, deep breathing, determination and the like'. The two verses that follow make the point clear:

"Sthirāda arises from loss of dear ones, poverty, disease, envy from seeing prosperity of others. A despondent man has eyes bathed in tears, face and eyes miserable due to heavy breathing, when indifferent he is like a yogin, absorbed in meditation."\(^{38}\)

(2) Śilāni (Weakness)

It is not defined by Bharata, but explained by its causes and effects. It is engendered by 'vomiting, purgation, disease, austerity, vow, fasting, mental worries, excessive sexual indulgence, excessive indulgence in drinks, excessive exertion, disturbed sleep, walking a long way, hunger, thirst and the like'. Its effect is shown by "weak speech, weak eyes, emaciated cheeks, emaciated belly, slow movement of the foot, trembling, lack of energy, thinness of body, change of colour and the like. It is acted accordingly."\(^{39}\) The verses that follow do not add anything more but confirm the above description.

(3) Sāṅkā (Apprehension/Doubt)

It is defined by Bharata, as सङ्खेतिमानि, i.e. its nature is doubts. Sāṅkā has doubts as its basis and is

\(^{38}\) NS, G.0.3., I, 7, v.23-30, pp.356-57.

\(^{39}\) NS, G.0.3., I, 7, p.357.
usually found in women and persons of inferior class. It is
caused by 'keeping stolen things, offence of a king, commission
of sins, and the like.' Its effect is shown by 'constantly
looking here and there, hesitating movements, dryness of mouth,
licking with the tongue, change of facial colour, terror, dry
lips, loss of voice and the like.' The ṣāṅkā, on account of
theft, etc., should be shown in Bhayānaka Rasa, while the
one, due to some misdeed of a lover, should be shown in
Srāgāra Rasa. The verses that follow, make this very clear:

"Apprehension (ṣāṅkā) is of two types – one
arising from one’s own self and the second
arising from other persons. A man, with
apprehension has a dark-face, a thick and
protruding tongue, slightly trembling limbs
and he constantly looks sideways."

(4) Acayā (jealousy)

It is not defined by Bharata. It is engendered by
various offences, hatred, and the supremacy, good fortune,
intelligence, learning, sports, and the like of other people'. Its
effect is to be shown by "hiding the face, finding faults of
others, decrying of good qualities, looking with envious eyes,
disregard by looking down, immiting the eye-brows in
disparagement, abusing the others in the assembly of men, etc."41

41 NS, G.O.S., I,7, p.353.
The verses that follow, confirm this description and have nothing more to add.

(5) Mada (Intoxication)

Bharata has not defined it, but he explains it elaborately by giving its causes and effects. It is engendered by 'taking of the intoxicating drinks and such other things'. It is of three kinds, viz., light, medium and excessive. Its effects are thus shown: 'Some drunkards sing and weep, some laugh, some utter harsh words and some sleep. Persons of superior class, when drunk sleep, of middle type, laugh and sing; and of inferior type, use harsh words and weep. The persons of superior nature drink moderately. It is expressed by a smiling face, pleasant feeling, joyful body slightly faltering words, delicately unsteady gait. The persons of medium nature, drink in middling manner. It is expressed by rolling eyes, by arms drooping and thrown about, by irregular and unsteady gait. The persons of low nature, drink excessively. It is expressed by loss of memory, incapacity to walk, disgusting appearance, vomiting on account of hiccup and cough, being tongue-tied and spitting.'

Here an important instruction is given by Bharata. "A character in intoxication, should show that his intoxication is increasing, as soon as he enters the stage, but the

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character, who enters the stage intoxicated, should show
that his intoxication is decreasing. The intoxication
should be stopped by exit, where there is panic, grief and
the increase of terror due to some cause. On account of
these special conditions, intoxication disappears quickly
just as grief passes away on hearing the happy news of
sudden prosperity."43

(6) Srama ("weariness")

Bharata explains this by giving its causes such as
'walking a long way and exertion of body'. Its effect is
shown by "massaging and shampooing of the limbs, deep breathing,
yawning, slow lifting of feet, constriction of eyes and mouth,
bleaching etc."44 The verse that follows confirm this
description.

Here, we must take note of the fact that though
srama is a physical phenomenon, or the effect on the body,
it is to be understood as its corresponding mental state.
We are here, mainly concerned with the mental state, which
is behind srama. Thus, though the word srama directly conveys
the physical aspect, Bharata is talking about its mental
counterpart.

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44 RS, G.0.S., I,7, p.360.
(7) \textit{Alasya} (Indolence)

It is not defined by Bharata. It is engendered by fatigue, disease, one's own satiety, pregnancy and the like. It is usually found in women and person of inferior class. Its effects are aversion to any kind of work, lying down, sitting, drowsiness, sleep and the like. The verse that follows, informs us that,

"Indolence arising from lassitude and one's own nature should be expressed on the stage, by discontinuance of all the activities, except taking food."\textsuperscript{45}

(3) \textit{Dainya} (Depression)

It is not defined by Bharata, but explained by its causes and effects. Its causes are 'distress, mental agony, etc.' It is to be expressed on the stage by showing 'want of self-command, dullness of the body, absent-mindedness, giving up of cleaning the body, etc.' The verse that follows, does not add anything more.

(9) \textit{Cintā} (Anxiety)

It is caused by 'falling down from prominence, theft of a desired object, poverty, etc.' It is to be expressed on the stage by showing of 'the breathing, sighing agony, immersion in thought, thinking with downcast face,'

\textsuperscript{45} NS, G.O.S., I,7,v.43, p.361.
thinness of the body, etc.' The verses that follow make this clear, and do not add anything more.

(10) Moha (Distraction)

It is not defined by Bharata. It is caused by accidental injury, adversity, disease, fear, agitation, remembrance of the past enmity, etc.' Its effects are want of movements, or excessive movements of limbs, falling down, reeling, inability to see, etc.' The verses that follow confirm this description and do not add anything more.

(11) Sarti (Recollection)

Bharata defines it as 'sukhadahshakrtanam bhavama nusmarana - repeated remembrance or recollection of mental states of happiness and misery.' It is caused by 'the repeated remembrance of troubled night, disturbed sleep, witnessing similar things, having similar incidents, anxious reflection, etc.' It is to be expressed by showing of nodding of the head, looking down, knitting eyebrows, etc.' The two verses that follow tell us the same things about sarti.

(12) Dhriti (Equanimity)

It is not defined by Bharata. It is explained by its causes and effects. It is caused by 'valour, knowledge, learning, wealth, purity, good conduct, devotion to one's
superiors, attainment of desires, attainment of wealth more than expected, enjoying sports, etc. It is to be expressed on the stage by showing 'enjoyment of objects gained, not grumbling over the objects unattained in the past, objects partially enjoyed and lost and the like'. The verses that follow inform us that

"the equanimity, arising from the knowledges, purity, wealth and power is always to be expressed on the stage by an absence of fear, absence of sorrow and absence of depression. One is said to have equanimity, when one enjoys attained objects such as sweet, sound, touch, taste, form and smell, and is not sorry over their non-attainment."*

(13) Vridha (Shama)

It is defined as 'akāryakaranatmya' by Bharata. It means the feeling 'caused by doing what should not be done.' It has improper actions as its basis. It is engendered by 'repentance, on account of transgressing words of superiors or disregarding them, non-fulfilment of vows, etc.' It is to be expressed on the stage by 'the covering of face, thinking with downcast face, drawing lines on the ground with toes, touching clothes and rings, biting the nails, etc.' The two verses that follow, tell us the same things.

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(14) **Capalata (Inconstancy)**

It is not defined by Bharata. It is caused by attachment, hatred, malice, impatience, jealousy, opposition, etc. It is to be expressed on the stage with harsh words, rebuke, beating, killing, taking a prisoner, goading, etc.

The verse that follows, tells us,

"When a man does anything like killing or beating any one thoughtlessly, he is said to be inconstant because of his fickle action."

(15) **Harca (Pleasure)**

It is caused by 'fulfilment of desires, union with a loved person, mental satisfaction, favour of Gods, Preceptor, king and master, receiving food and clothes and enjoying them and the like'. It is to be expressed by showing, 'brightness of the face, using sweet words, 'embracing, horripilation, tears, sweating, etc.' The verse that follows, informs that

"Harca is caused by the attainment of the unusual, by the fulfilment of heart's desires, by the union with the loved one, and by acquiring wealth."

(16) **Avaga (Flurry)**

It has confusion as its basis. It is caused by

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49 NS, G.O.S., I, 7, v. 61, p. 364.
"portents, such as violent winds, rains, fire, running about of elephants, hearing very good or bad news, stroke of calamity, etc. In this connection portents include lightening, meteors, or falling stars, eclipse of comets." This is to be expressed on the stage by showing looseness of the limbs, distraction of mind, paleness in face, surprise, etc. Detailed instructions are given to express these causes. Flurry, due to violent winds, is to be represented by veiling the face, rubbing the eyes, collecting the ends of clothes, quick walking, etc. Flurry due to heavy rains, is to be expressed by showing, lumping together of all limbs, running, looking for some covered shelter, etc. Flurry due to outbreak of fire should be represented by eyes troubled with smoke, contracting all the limbs, running with wide steps, flight and the like. Flurry due to running about of elephant is to be represented by hurried retreat, unsteady gait, fear, stupor, tremor, looking back, etc. Flurry, caused by hearing something favourable, is to be expressed by getting up, embracing, giving away clothes and ornaments, weeping, horripilation, etc. That due to hearing anything unpleasant should be represented by falling down on the ground, lamentation, rolling on a rough surface, running away, bewailing, weeping, etc. Flurry due to the stroke of calamity, should be represented by sudden retreat, taking up weapons, and armours, mounting elephants and horses and chariots determination, etc. The verses that follow inform us that flurry of these eight kinds has confusion as its basis. This is
characterised by patience on the part of persons of the superior and the middling types, but flurry of the inferior type is marked by flight. Flurry occurs over an unpleasant report, disregard of instruction, throwing a missile and panic. Flurry, caused by unpleasant report, should be expressed by showing sad look, sudden appearance of enemy and clash of weapons."

(17) Ṛṣaṭa (Stupor)

Bharata defines it as 'sarvākṣara-pratipattih' - not knowing how to act'. It is cessation of all activities. It is caused by 'desired or undesired things or seeing of either, disease, etc.' It is to be expressed on the stage, by inability to speak, speaking indistinctly remaining absolutely silent looking with steadfast gaze, dependence on others, etc.' The verse that follows, makes this clear.

"A man is called stupid, when due to senselessness, he cannot distinguish between good and evil, as well as happiness and misery, and remains silent and dependent on others."

(18) Garvā (Arrogance or Pride)

It is caused by 'supremacy, eminence of family, personal beauty, youth, learning, power, attainment of wealth,

etc. It is to be expressed on the stage by showing contempt for others, ignoring people not giving reply, not talking to others, looking at limba, flurry, contemptuous laughter, harsh words, transgressing commands of superiors, rebuking and cutting short of others. The verse that follows, informs,

"Arrogance of persons of the low class, due to acquisition of learning, youth, personal beauty, royal power, and attainment of wealth, is to be represented by movement of the eyes and the limbs."  

(19) *Vigāda (Sadness)*

It is caused by 'the non-fulfilment of the work undertaken, natural calamity, etc.' It is to be expressed on the stage by 'looking for a helper, thinking about means, loss of energy, absentmindedness, deep breathing, etc., in case of the persons of the superior and the middling types. In case of persons of the inferior type, it is expressed by running about aimlessly, looking down, drying up of the mouth, licking the corner of the mouth, sleep, deep breathing, reflection, etc.' The verses that follow confirm this and do not add anything more.

(20) *Autaurya (Longing)*

It is caused by separation from loved persons,  

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remembering them, sight of gardens, etc.' It is to be expressed on the stage by 'deep sighs, thinking with downcast face, sleep, drowsiness, desire for lying down, etc. The verse that follows, make it clear and does not add anything more.

(21) Nidrā (Sleep)

It is not defined by Bharata. Its causes are 'weakness, fatigue, langour, intoxication, idleness, anxiety, excessive eating, proneness to sleep'. It is to be expressed on the stage by showing, 'heaviness of face, stretching the limbs, rolling of the eyes, yawning, rubbing of the body, deep breathing, relaxed body, closing of the eyes, bewilder-ness, etc.' The two verses that follow confirm this description of Nidrā.

(22) Apasmāra (Epilepsy)

Its causes are: being possessed by a supernatural beings like a diety, a serpent, a yaksa, a rākṣasa, a pīṭha, etc., and a remembrance of such beings, eating food, after somebody's partaking of it, staying in a deserted house, non-observation of proper intervals of time in taking food and sleep, derangement of humours, etc.' It is to be expressed on the stage by showing 'throbbing, trembling, running, falling down, sweating, foaming in the mouth, hiccup, licking the lips with
the tongue, etc. The verses that follow do not add anything more, but confirm this description.

(23) Supta (Deep Sleep or Dressing)

It is not defined by Bharata. Its causes are: 'being overpowered by sleep, sexual enjoyment, infatuation, spreading the bed on the ground, dragging the bed over the ground, etc.' It is shown on the stage by 'deep breathing, dullness of the body, closing the eyes stupaaction of all the senses, dreams, etc.' The verses that follow are identical in purport.

(24) Vibodha (Awakening)

It is engendered by 'digestion of food, disturbance of sleep, the end of dreams, loud voice, sensitive touch, etc.' It is to be expressed on the stage by 'yawning, rubbing the eyes, leaving the bed, etc.' The verse that follows, is identical in purport.

(25) Amarga (Indignation or Impatience of opposition)

It occurs in persons disregarded, or insulted by persons, superior in learning, power, valour and strength. It is to be expressed on the stage by 'shaking the head, sweating, thinking, thinking with downcast face, reflection, looking for ways and means, etc.' The verses that follow, make
(26) **Avaḥtiṭha (Dissimulation)**

It is defined by Bharata 'Ekāraṇappamaham—to conceal the appearance of a feeling on the face.

Its causes are 'shame, fear, defeat, respect, deceit, etc.'

It is to be expressed on the stage by 'speaking like another person, looking downwards, break in the speech, feigned patience, etc.' The verse that follows, informs us

"Dissimulation is caused by impudence, deceit, fear and the like. It is to be expressed on the stage by carelessness about action, and not speaking much in reply or in addressing the others."53

(27) **Ugratā (Violence of Impetuosity)**

It is caused by 'catching a thief, offence to king, offending words, etc.' It is to be expressed on the stage by showing, 'killing, imprisonment, beating, rebuking, etc.' The verse that follows, is identical in purport.

(28) **Matī (Assurance or Resolution after Proper thinking)**

It is not defined by Bharata. Its causes are 'pondering on various scriptures, discoursing about them, etc.' It is to be expressed on the stage by 'instruction to

pupils, ascertainment of meaning, removal of doubt, etc.'

The verse that follows, gives the same description of Mati.

(29) Vyādhi (Disease)

It has its origin in attack of three humours, viz., vāta (wind), Pitta (bile), and Kapha (phlegm). Fever and similar illnesses are its special varieties. Fever is of two types, (1) sadita - a fever with a feeling of cold and

(2) Sadāha - that with a feeling of heat'. It is to be expressed thus, 'fever with cold feeling, should be expressed by showing shivering, tremor of the entire body, bending of the body, shaking of the jaws, narrowing down the nasal passage, dryness of mouth, horripilation, lamentation, etc.

Fever, with a feeling of heat, should be expressed by throwing away of clothes, hands and feet; desire for coolness, lamentation, crying, etc.' The other types of sickness, should be expressed by scratching the mouth, dullness, of the body, deep breathing, making peculiar sounds, crying, tremor, etc. The verse that follows, is identical in purport.

(30) Upanāda (Insanity or Derangement of the mind)

Its causes are 'separation from the loved ones, loss of wealth, stroke of adversity, derangement of the three humours, wind, bile and phlegm, etc.' It is expressed on the stage by 'laughing, weeping, crying, talking, lying down,
sitting, running, dancing, singing, reciting something without any reason, smearing the body with ashes and dust, putting on rubbish, soiled clothes, rags, putting on earthen tray as decoration of the body, imitation of others and many other senseless acts. The verses that follow make this clear and do not add anything more.

(31) Maraga (Death)

It is caused by disease and accidental injury. The death from disease is caused by the intestine and liver, colic pain, disturbance of humours, tumors, boils, fever, cholera, etc. The death from accidental injury, is caused by weapons, snake-bite, taking poison, attack of ferocious animals, fall from elephant, horse, chariot and other vehicles. This is to be expressed on the stage in the same way. Death from disease, should be expressed on the stage by showing lassitude of the body, stretching or lengthening of the limbs, closed eyes, hiccup, deep breathing, looking for family members, speaking indistinct words, etc. The death due to accidental injury, is to be expressed on the stage in different ways; death due to wound by weapons is to be expressed by consequents, such as suddenly falling down on the ground, etc. In case of snake-bite or taking poison, there is a gradual development of its symptoms, which are eight in number—viz., "thinness of the body, tremor, burning
sensations, hiccup, foam, breaking of the neck, paralysis and death." In the following verse, we are informed,

"death occurs due to various causes, therefore, it should be represented on the stage by suitable words, gestures and movements."

(32) Trans (Fright)

It is not defined by Bharata, but explained by its causes and effects. Its causes are 'flash of lightning, falling of thunder, earthquake, clouds, crying or howling of big animals, etc.' It is to be expressed on the stage by 'shaking of narrowed limbs, tremor, stupor, horripilation, speaking with a choked voice, talking irrelevently, etc.' The verse that follows informs,

"Fright is caused by a very terrible sound and the like. It should be represented on the stage by looseness of limbs and half-closed eyes."

(33) Vitarka (Contemplation)

It is caused by 'doubt, reasoning, divergence of opinions, etc.' It should be expressed by 'various discussions, clear understanding of the problem, hidden counsels, etc.'

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verse that follows informs,

"The deliberation which arises from discussion and which has doubt as its basis, is to be expressed on the stage by shaking of the head, the eyebrows and the eye-lashes." 57

"These thirty-nine transitory states of mind, are to be brought out as required by the production, by high, middle and low classes of men and women, in accordance with place, time and condition, and as referring to oneself, to others or to third persons." 58 This last remark is also noteworthy as it lays stress on the element of appropriateness in the depiction of these Transitory mental states.

The Sāttvika-Bhāvas (Psycho-Somatic states)

Bharata describes the Sāttvikabhāvās after these 33 Transitory mental states. The Sāttvikabhāvas are spontaneous and involuntary manifestations of emotions.

In his B.B. Dictionary, Monier Williams explains a Sāttvikabhāva as 'a state of body caused by some natural emotion'. Bharata begins his exposition of the Sāttvikabhāvas with a question, "Why are these states of mind called sāttvikas? Is it because the other states of mind can be expressed or

58 (1) NS, G.O.S., I,7, p.374.
(2) Ramachandra in his work Naṭya Darpaṇa (ed. G.K. Shrigondokar, G.O.S. Baroda: Oriental Institute, 1959) gives
acted out without sattva?" The answer is as follows:

"In the present context, sattva is to be understood as something which has mind as its source. It is called sattva, on account of the composed or concentrated state of mind. Sattva is accomplished in intense contemplation of mind (manassamadhau). The nature of sattva, characterised by horripilation, tears, change of colour, etc., cannot be accomplished actually by a person whose mind is diverted to other things. Sattva is desirable in Nātya because it

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many other Vyabhicāribhāvas such as kṣudrā—hunger, thirst, maitri—friendship, mūditā—tenderness, śradhā—faith, dayā—pity, upakrama—indifference, santosa—satisfaction, kṣamā—forgiveness, etc.

60 NS, G. O. S., I, 7, p. 375.

According to philosophy of Sākhya and Yoga, mind is made up of three gunas (qualities) — Sattva, Rajas, Tamas. When the Rajoguna is in prominence in the mind, it is said to be in the kṣipta avasthā — disturbed state of mind. When the Tamoguna is in prominence, mind is said to be in mūdra avasthā — dull state of mind. When the Rajas element is in a little prominence and the other two are not completely vanquished, the mind is in the viśkṣipta avasthā — somewhat disturbed and somewhat undisturbed. When the Sattvaguna is in prominence the mind is in the ekāgra avasthā — the state of complete absorption or concentration. When Sāttvikābhāvas are explained with the words like 'sattvasuddha' and 'manasah samādhau', they suggest this concentrated state
represents the nature of people. In the present context, the mental states, caused by happiness and unhappiness are of a dramatic nature. So they should be made purely mental (sattvikavibhava) as to be real. Now, how unhappiness, which is the nature of weeping, can be expressed by a person who does not become unhappy? So also happiness, which is the nature of joy can be expressed by one, who does not become happy? The sattva here lies in the fact that 'aśru and romance' (tears and horripilation) are to be shown by one who has become unhappy or happy. For this reason they are called sattvikabhāvas.61

Bharata informs us that these sattvikabhāvas are eight in number, and he explains them by their causes and effects.

1. Stambha (stupefaction or paralysis)

Its causes are "joy, fear, sorrow, surprise, dejection and anger."62. It is to be expressed on the stage by

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of mind. The Actor's mind should be in this state of complete concentration and contemplation if he wants to act out the sattvikabhāvas, such as tears or horripilation. Thus these mental states are known as sattvikabhāvas because they can be expressed only by Sattva - by complete absorption, concentration or contemplation.

61 SS, QAS, I,7, p.375.
62 SS, QAS, I,7, n.96, p.375.
"appearing unconscious, motionless, standing like an inert
or dull figure and looseness of limbs".63

2. 

Sveda (Sweating or Perspiration)

It is causes are anger, fear, joy, shame, sorrow, toil,
sickness, heat, sudden stroke, fatigue; humid air and coming
together.64 It is to be expressed on the stage by fanning,
wiping off sweat, and looking for breeze.65

3. 

Rasana (Horripilation)

It is causes are touch, fear, cold, joy, anger; and
disease.66 It is to be pressed on the stage by reported
thrills hairs standing on the end, touching the body, etc.67

4. 

Svarabheda (Broken articulation)

It is causes are fear, joy, anger, old age, dryness,
disease and intoxication.68 It is to be expressed on the stage
by broken and choking voice or stammering or stuttering.69

5. 

Vepathu or Kampa (Tremor)

It is causes are cold, fear, joy, anger, toil, old age

63 NS, G.0.3., I,7,v.101, p.376.
64 NS, G.0.3., I,7,v.95, p.375.
65 NS, G.0.3., I,7,v.102, p.376.
66 NS, G.0.3., I,7,v.98, p.376.
67 NS, G.0.3., I,7,v.103, p.376.
68 NS, G.0.3., I,7,v.99, p.376.
69 NS, G.0.3., I,7,v.104, p.376.
and disease. It is to be expressed on the stage by quivering, throbbing, shivering.

6. Vaivanyas (Change of colour)

Its causes are cold, anger, fever, toil, disease, fatigue and heat. It is to be expressed on the stage by change of colour of the face, by putting pressure on the eye. This mental state is expressed with effort as it is difficult.

7. Adra (Tears)

Its causes are joy, indignation, smoke, collyrium, yawning, fear, sorrow, staring, cold and disease. It is to be expressed on the stage with vapoury/watery eyes, rubbing the eyes and constant dropping of tears.

8. Pralaya (Painting)

Its causes are excessive toil, stupor, intoxication, sleep, confusion and loss of consciousness. It is
to be expressed on the stage by showing inaction, motionlessness, imperceptible breathing and falling on the ground. 77

From the above description of Sūtvikābhāvas, we can see that they are nominally and apparently physiological. They are described in the term of physical outcome or expressions. But their very inclusion in Bhāvas, clearly indicates that they are the corresponding mental states, which are expressed, through physiological terms. They are to be understood here as the expressions of respective mental states. Bharata chiefly describes them from the dramatic point of view and so those mental states are described in the terms of their physical manifestations.

Some scholars 78 are of the opinion that even some of the Vyāhiccāribhāvas like glāni (weakness), śrama (weariness), Alasya (Indolence), Mada (Intoxication) are the physical effects of mental states while Vyāhiccāribhāvas like Dhruti (equanimity), Mati (Assurance), Vitarka (Deliberation),


Dr. Raksh Gupta, Psychological studies in Rasa (Benaras, Published by the Author, 1950), p.145.
Avahittha (Dissimulation) are intellectual. But we must note that these 49 Bhāvas refer to mental states which include thoughts as well as emotions and feelings. Some of the terms used to describe the mental states may convey the direct physical effect but we have to understand here, the corresponding mental states which produce these physical effects.

According to the modern view of mind, it is believed that each and every mental act has three aspects—(1) cognitive, (2) Feeling and (3) Willing, that is cognitive and connotive. The names cognitive and connotive, including feeling and willing are used for these three aspects in consideration of the predominance of a particular aspect. When cognitive aspect is prominent, we call that particular mental activity cognition. Similarly, when the feeling or emotional aspect is prominent, we call it feeling and when the active aspect is predominant, we call it willing. However, in no one aspect, the other two are absent or totally absent. It means that cognition may not exclude the aspects of feeling or willing. Similarly, when the term connotes feeling, the other aspects are not absent. So also when willing is predominant the other two are not absent.

An artist's aim is to extract or express the feeling tone from cognitive and connotive aspects of mind. Bharata

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has described all the 43 states as Bhūvas. We should understand the word Bhūvas in the sense in which Amarakosha has used it - "yānacca viñāra bhāvah". Any modification in the mind or of the mind is Bhāva'. Bharata is not concerned here with analysing them into purely cognitive or purely emotive, but describes them under one head, viz., Bhūvas or Anabhūvas. In his view, as we shall see in the next chapter, it is the combination of the Vibhūvas and Anubhūvas of these mental states plus sometimes the verbal expression of the Transitory mental states, which ultimately produce the aesthetic relish-Rasa.

At the end of the description of these forty-nine mental states, Bharata says, with keen insight, that he has spoken of them as they actually are (yathāvad) and as they exist in the three stages or conditions.

30 Amarakosha, ed. Jhalakikar, p.46.

31 Many scholars have translated Rasa into English as sentiment. I have discussed before (p.173 of this study) why sentiment is not adequate to convey the full significance of the term Rasa, as a controversy is still going on to decide what is emotion, sentiment and feeling. We shall also see that the emotions experienced by Art are of totally different nature, so it would be proper if we translate the term Rasa as aesthetic delight or relish or enjoyment.
This analysis of mind into forty-nine states with precise words for each, their definitions, some of the causes (vibhāvas) that evoke them and some of the effects (anabhāvas) in which they are expressed or manifested, shows a highly developed psychology. The older Śāstric works, such as Upnica and Buddhist Abhidhamma, Jain works on karma theory and works on Yoga also show a deep understanding of the human mind. There is the doctrine of the six āramis (instincts), Kāma (erotic), Krodha (anger), Lobha (temptation), Sarva (pride), Duhkhha (protestion) and Mara (joy) in Indian philosophy. But this particular codification of forty-nine mental states are not found in earlier Śāstric works.

This is an attempt to describe objectively the most subtle subjective mental states. It tries to systematize and to give somewhat scientific form to mental states. Probably this theory of forty-nine Bhūvas was developed by the Ācāryas (masters) of Nātya-drama and it helped them, in teaching their disciples, how to represent a particular mental state and the art of Abhinaya (acting).

This discussion of forty-nine Bhūvas - mental states with their causes (vibhāvas) and effects (anabhāvas) enables us to grasp properly the full significance of the Rasacūtra. The point that is to be emphasized is that the terms Vibhāvas and Anabhāvas should be taken along with the
mental states which they specify (determine) and express (manifest). Unless at every step in those parts of a poem or a drama, which we may term Vibhūvas are taken along with the mental states which they specify or determine and those parts of a poem or a drama, which we may term as mabhūvas are taken along with the mental states which they make perceptible, we cannot comprehend the full significance of the jana-sūtra.