CHAPTER XII

VRTTI OR HOOD
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VRITTI OR MOOD

A work on the stagecraft of the Sanskrit theatre will be incomplete without a chapter on what is technically called Vṛttis which are so highly valued in theatrical representation that they have been described as 'the mothers of drama'\(^1\). The word 'vṛtti' is derived from the root 'vṛt' and means 'state of mind' or 'disposition'. In drama it is used in the sense of 'mood' or 'atmosphere' that is created by a given situation\(^2\). It must be confessed that the Vṛttis have not been properly or adequately explained by any of the dramaturgs from Bharata downwards. Abhinava has made some genuine attempt but his commentary has not been successful in perfecting what has been unsaid or inadequately described by Bharata. Dr. V. Raghavan, in his learned paper 'The Vṛttis' has, however, done a comprehensive study of the subject utilizing all available sources, and has essayed to determine the true nature of the Vṛttis and their place in the performance of a Sanskrit play. To attempt a fresh discussion on the subject would therefore appear unwarranted but for the great bearing that the Vṛttis are described as having on the production of a Sanskrit play, which subject forms the very essence of the subject-matter of this thesis. We have hardly anything to add, but the survey which follows will, it is hoped, throw a fresh light on what has been discussed in the previous chapters and help the reader easily follow the contents of the ensuing chapter.

The dramatic effects of diverse nature that arouse and sustain the spectator's interest in the play throughout are brought about by the skilful use of a variety of dramatic elements such as speech and song, dance and music, movement and gesture, costume and make-up, stage-sets and personal props, every one of which is sufficiently effective in its own way. When there is a simultaneous realization of a number of such different stage effects, they all merge together to give rise to that kind of theatrical experience known as Vṛtti, which pervades the whole theatre, the auditorium and the stage alike. In other words, every action

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1. Nā. xviii, 4; ND. p. 155; SD. p. 392.
depicted in Nāṭya has its characteristic mood or atmosphere or disposition with respect to the actor as well as to the spectator and this mood or atmosphere or disposition is Vṛtti. According to theory, there are four types of such mood or theatrical atmosphere, namely, Bhārati, Sāttvati, Kašāyikā and Ārabhaṭi, each signifying the characteristic preponderant in each case. A drama worthy of the name should, as the performance unfolds, give rise to these Vṛttis by means of a happy blending of the techniques or representation, and if a particular Vṛtti is totally absent from a given play, it is considered a blemish. Not only do they infuse life into drama thus justly deserving the appellation 'Mothers of Nāṭya' but also act as a deciding factor in the matter of determining the character of the different types of play in terms of theatrical technique.

It is beyond dispute that the Vṛttis had their origin in the sphere of drama, but as time passed on, when the decadent Sanskrit drama was reduced to no more than mere poetical compositions, the application of the Vṛttis was extended to Kāvya, too, and their illustrations were given from poetical works like the Kumārasambhava and the Śīşupāla-vadha. This crossing of the borders of drama by the Vṛttis over to the realm of Kāvya had taken place as early as the time of Bhāmaha and Udbhata. But as they passed on to the Kāvya, as could be expected, they lost their original character.

We shall now first discuss the mythological origin of these Vṛttis as recorded in dramaturgic treatises and then examine their general and special characteristic features, limiting our scope strictly to the field of drama.

(i) The Mythological Origin of the Vṛttis.

It has been customary among writers of Ancient India to attribute a mythological origin to any technicality which they considered to be of great importance. This has been the case not only with Sanskrit drama but with other branches of ancient Indian art as well. Art was not regarded as something pertaining to this world alone, but also held to be a path to

1. V. Raghaven: op.cit., p. 352.
3. Dhanika on Dasarupa, ii. 48b-50.
purification of the inner self of man and a vehicle that would carry him to a higher plane which was essentially spiritual. It was the key to bliss and happiness and brought relief to his mind obsessed with worries and miseries of this mundane existence. It was, therefore, nothing but proper that such a sacred thing as art be associated with divinity. Drama claims to have originated in heaven with Brahma as its creator. As for the origin of the Vrttis, more than one mythological story have been told, the widely known among them being the one which narrates their spectacular creation by Viṣṇu. According to this story as related in the Nātyaśāstra, the four Vrttis originated as a result of a physical combat between the god and two demons named Madhu and Kāśītabha.

The story goes that Viṣṇu, at the beginning of this Kṛta aeon, having swept away the earth with water, was reposing on the coil of the serpent Śeṣa, holding the other worlds in leash by his occult power when he was threatened by the two pugnacious demons insolent on account of their strength and valour. First they challenged him and showered taunts on him, and in the course of this verbal warfare the Bhārati Vṛtti was created. This prolonged battle of words made Brahma who was the sole spectator feel rather embarrassed, and he wished that the verbal engagement (Bhārati-vṛtti) be put to an end. He urged Viṣṇu to slay the demons at once. Viṣṇu replied that he tolerated the invective just to create the Bhārati Vṛtti which signified action in which speech was the most prominent. That was the first round of this Sura-Asura encounter.

The god did not act immediately, for he took that opportunity to create three more Vṛttis. Enraged as he was, he began to expose his emotions making at the same time forceful, impetuous and exciting leaps and bounds, himself remaining quite calm, and this time the Sattvati Vṛtti was created. Then came the third stage when the god girded up his loins to go into action. His flowing tuft of hair posed an obstacle and he tied it up neatly with very graceful and beautiful movements which eventually gave rise to the Kaiśikī Vṛtti. He then plunged into a gust of rage and began to fight with the militant demons, resorting to various Karanas composed of Čāris of diverse nature. That was the origin of the Ārāhaṭī Vṛtti. Thus each type of action displayed by the god turned

1. NS. xx. 2-9. 2. Ibid., 10-12. 3. Ibid., 13. 4. Ibid., 14.
out to be a Vṛttī which Brahmā duly worshipped by muttering prayers.

The Rasārṇavasudhākara which repeats the same story with minor variations also records another view which held that the four Vṛttis were created from the four Vedas. Ārddatānaya also mentions the episode in brief but believes only the last three Vṛttis were created during the battle and says that others held that Bṛhāṭī Vṛttī was first pronounced by Bṛharata. He however refrains from giving his own version. He also informs us that there was still another tradition which held that the Vṛttis along with the different Rasas associated with them were born from the four faces of Brahmā.

Coming back to the story, the four Vṛttis thus created were duly deposited by Viṣṇu in the four Vedas as instructed by Brahmā. Those who follow the variant reading giving the names of the Vedas in the ablative instead of the more reliable locative, interpret this latter part of the narrative as an entirely different story, thus exposing Bṛharata to a charge of self-contradiction. It must be remembered that Bṛharata has nowhere mentioned that the Vṛttis were created by Brahmā. The Vṛttis appear to have been in existence even before Brahmā created the Nāṭyasāstra out of the quintessence of the four Vedas. Bṛharata's maiden production which was staged before the gods as an experiment was based on three Vṛttis, i.e., Bṛharati, Sāttvati and Aṛabarati. The preceptor of the gods, who was among the critics in the audience, pointed out that the play lacked grace and elegance and instructed the director to employ in it Kāśikī also. But this by no means suggests that the Kāśikī element crept into drama last of all. From Brhaspati's words, "Employ Kāśikī also," it is evident that the Vṛttī was already known to them and it does not contradict Bṛharata's statement that the Ārabarati Vṛttī was created last. Bṛharata even knew what the Kāśikī Vṛttī was but only did not have at his disposal the necessary materials (Dravya). He had seen Kāśikī in Maheśvara's dance which consisted of Nṛttas and Aṅgahāras and was expressive of Rasas and Bṛāvahī. He also...

1. Ibid., 15.
2. 1. 245-253.
3. Ibid., 1. 1260.
5. Ibid.: pp. 12, 56 f.
8. Ibid.; 25.
9. N.S. 1. 48.
10. Ibid., 42.
11. Ibid.
knew that, since it was associated with the erotic sentiment, women and attractive costumes were essential and that it could not be successfully presented by men alone. So as Bharata's request Brahma created by his mental power more than a score of heavenly beauties for Bharata's troupe.

(ii) General Characteristics.

In spite of the fact that it is a myth, this story of the Vaiṣṇava origin of the Vṛttis should not be discarded as sheer nonsense, because it is, like most others, not unrelated to facts. For it throws some light on the general characteristics of the four Vṛttis. It is seen that the Bhārata Vṛtti signifies expression of one's thoughts, emotions and moods through the medium of words and so it was called the Sāḍja-vṛtti as distinguished from the other three which were Artha-vṛttis, the former depending on sound for its effect and the latter on sense. The Sāttvati concerns itself with the expression of states of mind and emotions mainly through facial expressions. The last two Vṛttis represent clearly discernible physical action, the only difference between them being that in the Kaisiki the movements are graceful whereas in the Arabbhaṭṭi they are forceful. These are the fundamental differences between the Vṛttis as we can gather from this story of the god-versus-demons fight, but a more complete picture of them would look more complex and much complicated.

Let us elucidate this point further. All kinds of action the people of this world indulge in are divided, according to the faculties instrumental in carrying them out, into three main groups, namely, the verbal, mental and physical. This three-fold activity of speech, mind and body includes within its compass all actions done or suffered by men. A drama which deals with these diversified activities is a work of art, and, therefore, the elements of grace and beauty naturally find their way into it, and eventually become responsible for creating what are called stage effects. 'Vṛtti' is the generic term given to all sorts of mood or atmosphere which the theatre (the audience as well as performers) become charged with as a result of these different types of beautified activity. Though the Vṛttis pervade the

1. NŚ. i. 45 f. 2. Ibid., 47-50 3. DR. ii. 60f.; RS. i. 296. 4. A.Bh. Vol.I, p. 20. 5. Ibid.
entire world of living beings, says Abhinava, only those that have a special appeal to the heart are useful to a dramatic performance. For the sake of convenience and easy comprehension Abhinava roughly defines the Bhārati, Sāttvāti and Ārabhaṭi as the moods created by speech, emotional expression and physical movement respectively, but this definition, as we shall presently see, is yet to be perfected.

It will be worthwhile to quote here the initial comments made by the Nātyadarpāṇa-authors opening their discussion on the subject. It is not practicable to divide all types of business into four distinct groups, they say, for we cannot find in dramatic compositions actions exclusively pertaining to any single sphere of activity, verbal, mental or physical. They are always in harmony with each other and one is not sacrificed in the interest of the others. Mental and verbal activities are always accompanied by physical action, for even such actions as uttering words and mental occupation entail a certain amount of physical activity. Any action whether physical or verbal which is not initiated by mind is, by reason of its being insipid and nonsensical, not to be described in a composition. Even the clown has to make use of his mind in his acting if it should be effective enough to provoke laughter. It will thus be seen that all the three types of activity are always co-ordinated with each other. Any action whether mental, verbal or physical, cannot exist by itself, and the Vyātis which they collectively give rise to are named according to the element that exercises the greatest influence in each case.

The interpretation given by the Nātyadarpāṇa-authors of the dramatic Vyātis is very simple and to the point. They are perhaps the only writers among the later stage authorities who have made a genuine attempt at approaching and expounding this controversial subject from a practical point of view. The others appear to have completely forgotten the fact that these Vyātis are to be realized on the stage and not in the reader's fancy alone.

The Vyātis are said to be present in all forms of Kāvyā whether meant for theatrical presentation or not, but the

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4. Cf. Ibid.
6. N.D. pp. 135 f.
fact remains that they were borrowed by the Śrāvyā-kāvya from the Drāvyā-kāvya. At all events, the Vṛttis pertaining to a play which is to be represented both visually and aurally before an audience, should be essentially different from those of a Śrāvyā-kāvya which is intended to be realized by mind through reading and hearing alone. Therefore, in determining the nature of the Nāṭya-vṛttis, all the four modes of representation, that is to say, speech, emotional expression, physical movement and stage décor, costume and make-up, should be taken into account. The theatricalism of a performance largely depends on the degree to which a particular Vṛtti is employed therein and on the manner in which the diverse stage effects become fused to evoke the ideal atmosphere.

Abhinava attacks a view sponsored by some that the Vṛttis determine only the general and superficial features of the ten types of drama, for they consider that the Vṛttis with their varieties are not found in compositions meant for stage presentation. Abhinava rejects this view as absolutely baseless and reminds them that the entire world is imbued with the four Vṛttis¹. He quotes from the Vṛttis chapter of the Nāṭyaśāstra several places to prove that the Vṛttis are present not only in mere Kāvya but also in stage performances which alone display them in the most tangible fashion so that they may be perceived through the visual and aural organs as well as mind². Abhinava further states that even though the Vṛttis are described as the progenitresses of all Kāvya, whether meant to be acted or simply read, the Kāvya in its pure form is created in the heart of the poet³. In other words, it is only in a dramatic performance which epitomizes on the stage the ways of the world, that the Vṛttis appear in their true form. Therefore, the word 'prayoga' (practice) used by Bharata in the context signifies that the Vṛttis are the determinants that help to distinguish one type of play from another from a theatrical point of view⁴.

Dr. Raghavan holds that on one side, the Bhārati Vṛtti was existing independently as associated with the recitation of heroic legends of epics etc., and on the other, dance and

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2. Ibid., p. 408.
4. NS. xviii. 4 f.; A.Bh. Ibid., pp. 407 f.
pantomime displaying the other three Vṛttis were also separately flourishing; gradually the two joined hands, and recitation or text, the Bhārati Vṛtti, and the three others together completed the drama. Dr. Raghavan believes that both speech and action were existing side by side even at the very earliest and that their fusion took place in a somewhat later period. His view, therefore, is not contradicted by our observation that all the four Vṛttis were there in drama as early as it had qualified to be so called. Mr. R.V. Jagirdar, while adopting Dr. Raghavan's interpretation, overstates or oversimplifies the case. The Bhārati Vṛtti is said to represent the earliest phase when the drama consisted of pure recitation, the Sāttvati the next stage when acting was incorporated with speech, thus representing drama in its rudimentary form. Gradually women were introduced to the stage, and consequently, song, dance and music found access to plays. This period is represented by the Kāśiki Vṛtti and the last phase by the Ārabbhāti when the extraneous representation, too, began to be given equal importance.

Mr. Jagirdar's interpretation of the verse defining the Bhārati Vṛtti is inaccurate. This has been due to his erroneous presumption that the Bhārati Vṛtti has nothing to do with anything other than recitation. We are surprised to read his rendering of the compound 'vākpradhanā' (which means 'in which speech is predominant') as 'consisting of mere speeches or recitation.' If we follow Bharata closely, it will be seen that the words 'prayoga' and 'prayukta' used in two places in the very verse definitely emphasize the direct association of the Vṛtti with action. It is unfortunate that Mr. Jagirdar has completely disregarded the entire chapter on the Vṛttis but for a few verses, and all the other sources available including the learned Abhinavabhārati. If we carefully examine all these materials, it will be clear that each Vṛtti is the result of a happy blending of all the dramatic elements. Even the traditional account of the divine origin of drama does not support the above theory. Drama as created by Brahmā included all the important elements such as speech, action, song and music. Should we believe...

1. V. Raghavan: op. cit., p. 364.
3. Ibid., p. 23.
that Bharata meant to preserve in his account of the origin of the Vṛttis a long-forgotten tradition, then the doubts arising in our minds as to how he could overlook this important point when he recorded the origin of drama has first to be dispelled. It is also not correct to say that the first dramatic performance staged in heaven was only a recitation. It is too obvious that it included all the Vṛttis except the Kāśikī, hence Brhaspati's instruction to Bharata to employ Kāśikī also. In fact the play was more Ārabhaṭī than Brāhatī.

Speech, expression of moods and emotions, physical movement and extraneous representation (i.e., stage properties, costume and make-up) when taken separately for study, each of them is called a technique of representation or Abhinaya. But in a dramatic performance, these four techniques, as has been already shown by Abhinava and Ramacandra and Guṇacandra, cannot operate independently. They are all interdependent and cannot be much effective unless they operate in co-ordination with each other. As a result of such a proper co-ordination of two or more modes of representation is produced a certain element of beauty which permeates the minds of the audience with, and this is called Vṛtti. Whenever beautiful expressions and interesting dialogue containing wit and humour become more effective than acting, costume or facial expressions and attract the undivided attention of the audience, the Brāhati Vṛtti can be said to be prevailing there. When expression of states of mind and emotions is given more prominence than speech or physical action or anything else, there is the Sāttvati Vṛtti. Violent action is the key note of the Ārabhaṭī Vṛtti and gaiety is the characteristic feature of Kāśikī, the Vṛtti of love, laughter, mirth and glee. The Kāśikī also represents weeping and angry scenes, because when love is there, the occurrence of love quarrels is inevitable. But it should be remembered that there is no room for pathos but for love. Whatever is violent and forceful in speech, emotional expression and physical movement go to produce the Ārabhaṭī Vṛtti whereas whatever graceful in them, song, jokes and jests, expression of love, dance-movements for instance, give rise to the Kāśikī Vṛtti.

2. Bhād. 1. 41.
3. Ibid., 42.
4. See ibid., 58.
Of the extraneous representation, charming costumes belong to the Kāliki while gorgeous costumes like armour, stage-sets and personal props like swords and shields to the Ārabhatī. It will now be seen that the ideal theatrical atmosphere is the first consideration of the dramatist and the various dramatic elements are used only as a means of achieving this end. Therefore Bharata says that drama is founded on the four Vṛttis¹. Let us now take these Vṛttis one by one.

(iii) Bhārati Vṛtti

The Bhārati Vṛtti in which the verbal element plays the dominant role², is present in all types of play³ to an appreciable degree. This is quite obvious because speech is the main factor which makes drama a theatrical genre distinct from ballet and pantomime. Theory says that the Bhārati Vṛtti can be employed by males alone who speak Sanskrit⁴, thereby leaving out females who generally speak Prakrit which, by virtue of its sweetness and association with women, has proved itself suitable for the graceful Kāliki Vṛtti⁵. This exclusion of women and Prakrit from the Bhārati Vṛtti is significant because it points to the main difference between the two Vṛttis. By restricting the Bhārati to Sanskrit not only female characters but also those males who belong to the lower strata of society seem to be excluded. The Nātyadarpana however says that the prescription of Sanskrit for the Bhārati does not mean an outright prohibition of Prakrit⁶. The same thing may be said about the exclusion of women also. Probably what Bharata meant was that Sanskrit-speaking male characters could produce the verbal effect with less effort than female and lower characters who generally spoke Prakrit. This would also mean that slang and colloquial language which does not befit poetic expression and, therefore, not generally used in revealing emotions and describing glorious scenes, does not come under the Bhārati and it is, for this reason, neither precise nor correct to say that all speech in a drama is Bhārati. It is therefore only the emotional and descriptive verses, lyrical prose passages and also witty dialogues in the text, of course

¹. NS. vi. 25.
². NS. xx. 26; ND. p. 334.
⁶. Dāsarūpa, Nātyadarpana and Sāhityadarpana all use the word 'prāyas' meaning 'mostly', thus allowing the use of Prakrit
when mixed up with the other forms of Abhinaya that go to give rise to the Bhārati Vṛtti. This means to say that, if a certain lyrical passage is delivered by an actor with a countenance void of expression, it will lose its emotional content and can hardly be said to produce the Bhārati Vṛtti or effect of eloquence.

Four varieties of Bhārati have been given by the authorities. They are Prarocana, Āmukha, Vīthi and Prahasana\(^1\). Abhinava loses no time in clarifying the position of the Vīthī and the Prahasana which are nothing but two independent types of one-Act play belonging to the Daśarūpaka or ten types of drama. He categorically says that they are not divisions of a Rūpaka (play) but two distinct species of drama\(^2\), thus calling in question their legitimacy to be classed with the Bhārati-aṅgas. \(^{1,2}\). However, all the authorities speak of thirteen varieties of what they call Vīthī-aṅgasa subdivision of Vīthī\(^3\), which signify mostly emotional and descriptive stanzas, witty dialogues and the like, and it is hard to believe that they have anything to do with the type of drama by that name, a single specimen of which has still not been found. Nor can we say that a Bhārati-aṅga called Prahasana exists except in theory and Bharata has here nothing to say about the Vīthī and the Prahasana except that they have already been described by him (in the Daśarūpaka-ādyaya)\(^4\). The only important point we may note here is that both types of play have Bhārati as their predominant Vṛtti. What Bharata meant to say was perhaps that whenever a play contained Vīthī elements, passages expressive of intelligent humour or witty dialogue appreciable by men of refined taste alone, the Bhārati Vṛtti was said to be present there. Similarly, in a play there might be some Prahasana elements which, being not so refined as the former and sometimes even bordering on the indecent, were intended mainly for the riff-raff. Such places had to be explained in terms of Bhārati Vṛtti. Thus it appears that even as early as Bharata's time, the Vīthī and the Prahasana had ceased to exist as two independent types of play (though the latter with its crude and sometimes even vulgar humour and satirical sting somehow or other survived among the lower strata of society to be

\(^1\) NŚ xx. 27; DR. iii. 5; ND. pp. 135 ff.; SD. pp. 335 ff.
\(^3\) NŚ xxi. 142 ff.; DR. iii. 13-21; ND. pp. 117-134.
\(^4\) NŚ xx. 40.
revived a few centuries later) and that features characteristic of them were being employed in major types of play for the sake of humorous relief.

The Prarocana is the Purvaranga member by that name performed to ensure success, prosperity and good luck to the performance and its participants and also to nullify or ameliorate any adverse effects resulting from any theatrical offence of commission or omission. Its inclusion in the Bhāratī Vṛtti indicates that, as time went on, the Prarocana together with the Trigata (which was, as seen from the texts, always a conversation between two persons in actual practice) came to be included in the Prologue, a number of other members following the Nādi such as the Rāgadvāra, Ārī and Mahācārī being dropped altogether. The Nātyadarpaṇa says that the Prarocana may be included in either of the two (i.e., the Purvaranga and the Prologue), while its employment is not at all obligatory. But we know that during the time when the Nātyadarpaṇa was in preparation, the Purvaranga had almost become obsolete.

The Prarocana as found in the existing plays (not all of them however have Prarocanas), is a verse speaking highly of the plot, the hero, the poetic genius of the dramatist and so on, which serves to arouse the expectancy and interest on the part of the audience. The recitation of the Prarocana does not call for much mental and physical activity and so it is a Bhāratī variety.

We have already seen that the Āmukha is the Prastavāna or Prologue which consists of a lively conversation between the Sūtradhāra and one of his fellows like the Naṭi, the Vidūṣaka or the Pāripūśvika, hinting at the theme of the play. This sanction of the Naṭi's presence in the Prastavāna bears evidence to the fact that women are not altogether precluded from the Bhāratī. The Āmukha and the Prarocana are the best examples of the Bhāratī Vṛtti, because speech is their main vehicle of expression, the other forms of Abhinaya being quite insignificant, and this perhaps led the Nātyadarpaṇa-authors to believe that the Bhāratī originated from these two. Abhinava, maintaining his former view that there

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1. See V. Raghavan: op. cit., p. 369.
2. NŚ. xx. 28; see also ibid., v. 29.
3. ND. p. 139.
5. See above, pp. 291 ff.
6. ND. p. 135.
were actually two types of Prastavana\(^1\) says that only the kind of Prastavana composed by the dramatist himself is the Bharati-śāga and not the other\(^2\). This Ānukha has been given by dramatists five different methods of switching over to the play proper, namely, Udghātyaka, Kathodghāta, Prayogātisāya, Pravartaka and Avalagita. In the Prologue, only one of these methods may be employed at a time\(^3\). As I have shown in Chapter X,\(^4\) two of them, the Kathodghāta and the Prayogātisāya alone are to be found in the existing plays. Two of them, the first and the last, are among the thirteen Vithyaṅgas also. It is not by oversight that Bharata has allowed the Vithyaṅgas in the Prologue; he positively says that the Prologues may be carried out with Vithyaṅgas or otherwise\(^5\). This overlapping may have been due to a vogue they had been enjoying in the Prologues of the Vithis certain Āṅgas of which subsequently came to be included under the Bhārati Vṛtti. The Prologue is called a Bhārati-śāga because speech is the main business involved in it. Since the Prarocana and the Prologue were performed by the Sutradhāra and his assistants in the capacity of actors and not of characters, the Bhārati is said to be employed by actors under their own names\(^6\).

(iv) Sattvati Vṛtti.

The Sattvati Vṛtti is the effect resulting from a synchronization of speech, body movements and emotional expression, where predominance is given to emotional representation\(^7\). Bharata says that the Vṛtti is present in compositions containing declamations which give distinct expression to moods and emotions (‘sattvādhiśāgamaparakaraṇa’).\(^8\) This is intelligible because in the representation in drama of internal feelings and emotions the accompanying speech would definitely serve to facilitate and emphasize their expression. It will thus be seen that even though speech is present, the resultant effect in such cases is known not as Bhārati but as Sattvati Vṛtti. It should now be clear that, while all modes of representation work almost always in co-ordination with each other, there is some unknown force at work, which...

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3. NS. xx. 36; ND. p. 137.
4. See above, pp. 293 ff.
5. NS. xx. 31. 6; Ibid., 26.
6. Ibid., 42; ND. p. 139.
7. NS. ibid.; ND. ibid.
8. NS. ibid.; ND. ibid.
determines which particular mode of representation should be given preference on each occasion. This force is the Rasa and its Bhāvas. Each mode of Abhinaya is considered as having control over certain specific Rasas and Bhāvas, though the classification offered by dramaturges has not always proved to be scientific. In the case of the Sāttvati Vṛtti in which the Sāttvika Abhinaya prevails, valour, marvel and fury are the sentiments described as appropriate, while love, pathos and horror are almost absent from it. Others add Bhāvas like straightforwardness, humiliation, joy, sacrifice, compassion, fortitude and quietism to the list.

One would wonder how horror could be less appropriate to the Sāttvati than to any other Vṛtti, for it could be portrayed most dramatically by means of proper contortions of the face. This passing of horror over to the Bhāratī by some and to the Ārabhatī by the others may have been due to the general consensus that in the Sāttvati there is representation of excessive joy which would not allow horror which has a close relationship with pathos. Abhinava says that though the mind remains busy in the case of love, pathos and horror also, feelings, moods and emotions are not so distinctly portrayed as in the case of valour, marvel, anger and such like. To comport with the sentiments emanating from the Vṛtti the characters participating are to be of the Uddhata or haughty type. Dialogue consists for the most part of declamations, harangues and verbal encounters. And we must bear in mind that, just as dialogue plays a subsidiary role in the Vṛtti, physical movement, costume and make-up, too, have their own parts to play, but these two modes of Abhinaya are not so pronounced as in the Ārabhatī and the Kāśikī. We may do well to remember that heavy make-up often impedes to a considerable extent a convincing portrayal of emotions through facial expressions.

A few words have to be said about the implication of the word 'sāttvati' here. The scope of the Sāttvati covers a wider range than is signified by the Sāttvika Abhinaya which consists of subtle physical effects that feelings,

1. ND. ibid. It adds the Śānta Rasa also.
2. NS. xx. 41; DR. ii. 53a; SD. p. 395.
3. DR. ibid.; ND. ibid.
4. NS. ibid.; SD. ibid.; RS. i. 262.
5. Cf. ND. ibid.
7. NS. xx. 43.
8. Ibid., 42.
moods and emotions have on the body. These purely physical effects such as change of voice, shivering, stupor, shiver, perspiration, change of complexion and shedding of tears¹ which are but indistinctly perceptible are distinguished from the more clearly perceptible physical actions which come under the Āṅgika Abhinaya. But the Sāttvati includes, besides these subtle changes, movement of the Upāṅgas or minor limbs such as the eye-ball, the eye-lid, the eye-brow, the lips and the cheeks, which, according to theory, belongs to the Āṅgika Abhinaya. The facial expressions, to give them a common term, are certainly the best and most convincing medium of mood and emotional representation. The expression of the face changes instinctively according to the mood or emotion that seizes upon the character. The difference between facial expression and the more strongly marked physical movement (i.e., of hands, legs and body) lies in that the latter is only guided by mind while the former is not only guided by mind but also serves as a mirror which reflects the inner feelings and emotions of a character. In other words, facial expressions are not only preceded by mind but also operates in unison with it. They will not, therefore, produce any effect or impact on the minds of the audience, if the actor fails to superimpose on them the moods and emotions of the character whom he is impersonating and to forget his personal problems and himself.

Many works give the number of varieties of the Sāttvati as four, namely, Utthāpaka, Parivartaka, Sallapaka and Samghātyaka². The Utthāpaka is a challenge in which one taunts another with words like "I shall rise up; come and show your strength." The word 'utthāpaka' is derived from the root 'sthā' with the prefix 'ud' meaning 'to rise up'. That dialogue which spurs a character to rise up and meet a challenge is called Utthāpaka. This calls for the expression of valour and courage registered on the countenances of the rivals. The Parivartaka is a change occurring in the mind. The circumstances make a character change his mind and resort to an action other than the one he has had previously in mind³.

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¹ Hatyadarpana adds sighing, deep-breathing, remorse, feeling of coldness, yawning, emaciation, softness, dissimulation, attentiveness, emission of saliva and rato, drooping of limbs, hiccup etc. to the list (p. 169).
² NŚ. xx. 44; Dr. ii. 33b; SD. p. 395; RS. 1. 263.
³ NŚ. xx. 45; Dr. ii. 34b; SD. pp. 395 f.; RS. 1. 265.
⁴ NŚ. xx. 46; Dr. ii. 55b; SD. p. 397; RS. 1. 267.
An example of a Parivartaka has been cited from the Veni-samyāhara where Bhima who is absent-mindedly walking towards Draupadi's quadrangle thinking that he is going to the arsenal, changes his mind when he is reminded by Sahadeva that it is the queen's apartment and not the arsenal. At the mention of the queen's name, he remembers that he has some business with the queen, too, and continues walking towards the same direction. It is not enough if this change taking place in Bhima's mind is expressed in words alone, and it should be clearly manifest on the actor's face. He has to show his heroic mood suddenly give way to quietism.

Emotional dialogue, abusive or otherwise, in which the rivals attack each other is Sallāpaka. This is supposed to evoke heroism and marvel. The exchange of hot words between Rāma and Vālin in the Amargharāgga may be given as an example of this Aṅga. The Samghatya is the breach of alliance among one's enemies. This may be brought about by stratagem, wealth, fate or by one's own blunders. The machinations of the scheming Cāṇākya in the Mūlārākṣasa makes Candragupta's hostile forces fall out with one another. By passing Parvataṇa's ornaments to Rākṣasa's possession Cāṇākya creates a bitter misunderstanding between Malayaketa and Rākṣasa.

Vibhīṣaṇa's breaking away from his brother, Rāvana, is the result of the workings of the latter's fate. These happenings which favour the hero and spell disaster to his adversary undoubtedly bring delight to the audience. And from these examples it appears that joy is the key note of Samghatya. If marvel is the expected mood, it should be depicted on the faces of the antagonist and his allies and not of the hero.

The Nāṭyadārpana does not believe in the four-division theory. While dealing with the Bhārati it explains only the Āmukha and the Prarocana though it admits elsewhere that the Vītāyaṅgas belong to the Bhārati. It mentions a few forms of the Sāttvati and states that there are many varieties of Sāttvati. This shows that division of each Vṛtti into four Aṅgas is as deficient in itself as it was fashionable, and it is really not possible to restrict the manifestation of the Vṛtti to a few set types.

2. Nā. xx. 48; cf. DR. ii. 54a; SD. ibid.
3. Rs. i. 254.
4. Ibid. 5. Nā. xx. 50; DR. ii. 55a; SD. ibid.; Rs. i. 256.
5. DR. ibid. & com.; Rs. ibid. & prose.
7. N. D., p. 117.
8. See also V. Raghavan: The Vṛttis, JOHN, Vol.VII (1933), p.44.
(v) Kāśīkī Vṛtti and Ārabhatī Vṛtti

These two Vṛttis stand at antepodes, yet have so much in common that they warrant their treatment under a common heading. Unlike the Bhāratī and the Sāttvatī which have speech and emotional expression respectively as their chief determinants, the moods of Kāśīkī and Ārabhatī do not allow any particular mode of representation to get the better of the rest. They come into being as a result of a happy combination of all types of business (i.e., verbal, mental and physical) with all the techniques of representation operating in more or less equal measure. This will explain why these Vṛttis, unlike the other two, are not named after any particular type of business or technique of representation. The body movements and the extraneous representation which play a minor role in the Bhāratī and the Sāttvatī, however, now assume much greater importance and are in fact the principal elements that help to distinguish the two Vṛttis from the Bhāratī and the Sāttvatī as well as one from the other.

Commenting on a verse in the first chapter of the Nātyadāstra Abhinava defines the Ārabhatī as the 'Kāya Vṛtti' or the Vṛtti of physical movement as opposed to the Vāg Vṛtti and Mano-vṛtti2, the Vṛttis of word and mind. But this does not mean that the Kāśīkī is devoid of physical action, and Abhinava in fact defines it as the Vṛtti of graceful action3. He says that whatever is graceful is a manifestation of the Kāśīkī Vṛtti4. Grace, he adds, is the soul of the Kāśīkī5. Pure gānce and stylized movements which are graceful in themselves go to give rise to the Kāśīkī Vṛtti6. It is therefore the Kāśīkī Vṛtti that adds grace and beauty to a play7. No writer, says Dr. Raghavan, has missed the essential idea that Kāśīkī is the name of the atmosphere of Śrāgāra, of graceful pleasantries, of scenes with many women, of music and dance8. There are divergent views regarding the implication of the word 'kāśīkī'. Abhinava

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1. ND. pp. 139 ff.
3. A.Bh. ibid.; cf. RS. i. 266.
5. 'yataḥ saudārya-prāpratā (i.e., kāśīkī)', ibid.
6. RS. i. 44; A.Bh. ibid.
7. A.Bh. ibid., p. 23.
8. V. Raghavan: op. cit., p. 34.
derives the word from 'keśā' (hair). Just as hair adds to the charm of a woman, says he, so does the Kaisiki to the grace of an action. The Nātyaśāstra gives a somewhat different explanation according to which 'kaisiki' comes from 'keśikāh' (women) because women generally have an exuberant growth of hair ('keśā')². As we have seen earlier, it is difficult to produce the effect of Kaisiki without female characters. A different view is held by Dr. Raghavvan who opines that the may have been derived from 'krathakaśīkī', the name of the ancient capital of Vidarbha, whose people were noted for grace and elegance in their manners. This view is more plausible than the above explanations which, though based on etymology, are not convincing enough.

The Árabhaṭī, on the other hand, is the Vṛtti of violence. The Vṛtti gets its name from 'ārabhaṭāḥ', 'desperadoes or swashbucklers'. Just as the graceful Kaisiki cannot be produced without women, the exciting Árabhaṭī cannot be brought about without courageous and adventurous persons given to bravado and daredevil.

It should now be clear that the physical action which does not play a very important part in the Bhāratī and the Sāttvati is given scope for full display in the Árabhaṭī and the Kaisiki. All exciting sentiments like fury and terror are appropriate to the Árabhaṭī Vṛtti, and accordingly, it has its being in all kinds of gorgeous effects produced by exciting spectacles like: supernatural scenes, battles and duels, cutting and piercing, fall of meteors and the like, which involve action of violent and forceful nature. To be in tune with violent action much foul play is carried on by the use of unfair means like ruse, deception and fraud. Kaisiki, the Vṛtti of love and humour, depends, on the other hand, on beautiful and graceful action which is found for the most part in classical dance and stylized movements. This is particularly so when there are many women who are indispensable for the presentation of love scenes.

3. V. Raghavvan; op. cit., p. 37.
5. NS. i. 46; xx. 53.
7. NS. xx. 65; cf. DR. ii. 56; ND. ibid.; SD. p. 395.
8. ND. ibid.; 9. NS. i. 45; xx. 53; ND. ibid.
Now the extraneous representation or Āhārya Abhinaya has a big role to play in the production of the effects of violence and grace. It serves little purpose in the production of the Bhāratī and the Sāttvāti which are predominantly the Vṛttis of speech and emotional expression. Stage effects have to be considered in the designing of costumes. The Kaiśikī calls for beautiful and attractive costumes which soothe the eye whereas in the Ārabhaṭī they are naturally of a gorgeous nature and include such things as armour of warriors and shining raiment of heavenly beings, which are required for battle and supernatural scenes. It is certain that masks were also used for the Ārabhaṭī, in depicting the illusory heads of Rāvaṇa in the Rāmābhīṣṭya for example. The use of personal props like swords, shields and other offensive and defensive weapons also belonged to the Ārabhaṭī. The representation of all stage-sets and models too perhaps went under the Ārabhaṭī. We have one instance of such model representation in the lost Udayasmarāti where a mechanical elephant is contrived to deceive King Udayana.

The vocal element has made its own contribution to the two Vṛttis. The Kaiśikī is known to be rich in song, music and dance. Hence all music and song employed in a play, on account of their charming quality, contribute towards creating the Kaiśikī Vṛtti while violent rantings and inflammatory declamations help to evoke the Ārabhaṭī. Needless to mention about the role of facial expression. The Nāṭyaśāstra in its definition of the Ārabhaṭī Vṛtti in fact mentions, among other things, the portrayal of moods and emotions of Ārabhaṭas, and Abhinava asserts the importance of facial expression to the representation of emotions like love which are essentially associated with the Kaiśikī Vṛtti.

(vi) Varieties of Ārabhaṭī.

The four varieties of Ārabhaṭī given by Bharata and others are Saṃkṣiptakā, Avapāta; Vastūṭṭhāpāna and

1. NŚ. ibid.; ND. pp. 139 f.; RS. i. 268.
3. NŚ. ibid.; A.Bh. ibid.; 4. NŚ. xx. 53; A.Bh. ibid.; p. 106; DH. ii. 44; ND. ibid.; RS. ibid.; BH. p. 293.
4. NŚ. xx. 64; A.Bh. ibid.; p. 103.
6. or Saṃkṣipt. 8. or Avapātama.
Sampheta. The Sanksiptaka is the effect brought about through make-believe and, therefore, demands the use of ingeniously devised hand-props like swords and shields and gorgeous costumes, as in the case of Ásvatthāman in the Veniśamhāra. The use of stage-sets and models of clay, bamboo, palm-leaf, hide and the like also belong to the Sanksiptaka an instance of which is found in the employment of the model elephant made of mats (‘kilifija’) mentioned above. The display of illusory heads in the Rāmaḥyudaya also appears to have produced this variety of Arabhati since the heads were most-probably represented by grotesque masks. The Sanksiptaka thus seems to be that kind of dramatic effect brought about by a rich display of 'Veṣa' which signifies costumes, make-up and personal props put together. Since the appearance itself of characters in their respective garbs gives the audience a rough idea of what is going to take place, it is called Sanksiptaka or compression.

The Āvapāta is a tableau created by the sudden entry or exit of dramatic persons who are in a state of excitement due to excessive joy or fear or unexpected commotions caused by sudden calamities like flood, fire, siege of a city and so forth (which in most cases are intimated by means of Cūlikās). A scene from the lost Kṛtyāravāna, in which a man wielding a sword enters and creates a scene, is given by Abhinava as an example. The sudden entry of the Vāmanaceṭṭ in the Sātyaharśaṇḍra, who is excited through joy is another example. A chain of dramatic incidents closely linked together and giving rise to a cluster of sentiments is known as the Vastūtthāpana. Some calamity may or may not precede the incidents. In the Kṛtyāravāna, the fright of Mandodāri who is being pursued by Aūgada, the latter's display of valour, his sarcastic laughter at the sight of Rāvana, the latter's rage, Aūgada's declamation overtaken by a mixture of horror, humour and valour, Rāvana's despondence when he experiences a presentiment of his impending disaster—all these follow one after another in

1. NS. xx. 67; DR. ii. 57a; RS. i. 281; SD. p. 393.
2. NS. xx. 68; AH. Vol. III, pp. 103 f.
3. DR. i. 57; SD. p. 399.
4. ND. p. 140.
5. NS. xx. 69; DR. i. 59; RS. i. 284; SD. pp. 399 f.
6. AH. ibid., p. 104.
7. ND. ibid.
quick succession and the whole dramatic situation thus created is a Vastūtthāpana or building up of plot. Those who interpret 'vastu' as objects consider the Vastūtthāpana as the effect brought about by make-believe (Māya). According to this definition, the employment of the mechanical elephant in the Udayanacarita and Rāvaṇa's exhibition of his ten heads in the Rāmabhāyyudaya go under the Vastūtthāpana, which would otherwise be appropriate to be included in the Saṃkṣeptaka. When there is confused stage business ('samrambha') such as battles, combats, deception and breaches (or betrayals) involving missile attacks and the like, as, for instance, the Lākṣmana-Indrajit duel in the Rāma-dramas, it is known as Samphēṭa. Thus the Samphēṭa may be described as the 'creation of tableaux of intense action'.

The Nātyadārpana includes in the Ārabhati also the sudden change of leading characters other than the hero, and of their temperaments. An instance of a principal character being replaced by another can be seen in the Abhisekanāṭaka where Vālin is replaced by Sugrīva on the former's death. The sudden change of Paraśurāma's desanmūr from arrogance to quietism is an instance of the second type. According to Dhanaśīja and Śīṅghabhūpāla, some schools list this under Saṃkṣeptaka. Viśvanātha seems to have followed this school.

(vii) Varieties of Kaiśiki.

The Kaiśiki, the effect of gaiety, is also said to be of four varieties, namely, Narma, Narmasphuṭa, Narmasphoṭa and Narmagarbha. The word 'narma' (fun) present in all the four points to the fact that Kaiśiki is the Vṛti of fun and pleasantry. Bharata divides Narma into three kinds. The first is the humour with which one brings oneself close to another's heart. At the beginning of the second Act of the Ratnavali, Susāṅgata snatches from Sāgarīka's hand a picture-board on which the latter has drawn a portrait of

2. RS. i. 284; SD. p. 393.
3. NS. xx. 71; DR. ii. 58ai; RS. i. 285; SD. ibid.
5. DR. ii. 57 & com.; RS. i. 281.
6. NS. xx. 56; DR. ii. 47; RS. i. 269; SD. p. 393.
7. NS. xx. 58b.
King Udayana. When asked who it is, Sāgarikā replies that she has drawn Anāga, the deity of the festival which is being currently held. Saying that the picture is not complete, Susāṅgata takes a brush and draws Sāgarikā's likeness close to Udayana's. Sāgarikā then angrily asks, "Hey, friend, why have you sketched my likeness here?", to which Susāṅgata laughingly retorts, "Friend, why do you get angry without cause? I have drawn my Rati to match your Kāmādeva. You who misunderstand things, come, why talk like this? Now tell me the whole truth". By these words Susāṅgata tries to gain access to Sāgarikā's heart. The second form of Narma is the humour arising out of jealousy or anger. As an example of this humour, Abhinava cites an incident from the same Act. The picture-board is later discovered by the king and the Vidyūṣaka. As he notices the queen coming that way, the Vidyūṣaka hides it under his arm, but suddenly drops it by accident. The queen wants the king to give her an explanation of the figures depicted on the canvas. Replying on the king's behalf the Vidyūṣaka says that it was drawn by the king to display his skill in painting in order to disprove an observation made by him that it would be difficult for one to draw one's likeness.

At this the angry queen smilingly queries, "And my lord, this female painted near your likeness - I suppose it is a specimen of Vasantaka's (Vidyūṣaka’s) skill?". The third form of Narma is that which is contained in a reproach, an example of which can be seen in the third Act of the same play. The secret meeting arranged by the Vidyūṣaka between the king and Sāgarikā who is to come dressed as Vāsavadattā ends in a state of chaos when the king and his friend discover to their utter disappointment that it is Vāsavadattā and Kāṃkanamālā themselves who have come in place of Sāgarikā and Susāṅgata. With folded hands the king implores the queen in frustration, "Forgive me, dearest Vāsavadattā, forgive", to which Vāsavadattā replies in a tone of reproach with an assumed smile, "Address not this to me, my lord; the words are appropriate to another.".

3. See A.Bh. ibid.
4. Nā. ibid.
5. See A.Bh. ibid.
Dhananjaya divides Narma into eighteen sub-divisions, on somewhat different lines. First there are three primary divisions, according as it is done merely in fun, or through love or through fear. The Narma associated with love, too, is of three kinds, namely, humour caused by an allusion to oneself, that contained in one's expression of desire for enjoyment and that caused by display of jealousy. The joy mixed with fear is two-fold. The one is of pure variety (i.e., humour and fear only) and the other has a tincture of love also. Each of these six primary Ághas has again three varieties on the basis of representation, viz., of speech, of costume and of action. Thus we get the eighteen varieties of Narma. So many instances of humorous dialogue could be found in any play, particularly in scenes where the Vidushaka participates. One may wonder how this pure Kaiśiki Narma could be differentiated from the humorous dialogues which come under the Vitnyāgas of the Bhārati Vṛtti. This difficulty could be overcome if we bear in mind that the ultimate aim of these Vitnyāgas is something more or other than producing pure comic relief which is the sole aim of the Narma. The Narma produced by means of costume can be seen in the Nāgāṇanda in the Vidushaka-Sekharaka episode. An example of pure Narma of action is seen in the Mālavikāgñimitra where Nipukā drops the Dāndakaśṭha upon the Vidushaka who mistakes it for a serpent. In the Ratnavali, Susāṅgestā plays a joke on Sāgarikā telling her that she would inform the queen of her love-affair with the king, and this, since it at first brings fear to Sāgarikā, is an example of pure Bhaya-narma of speech.

The Narmasphuṅja results from the amorous activities of the first meeting of lovers, union has a happy beginning but ends on a note of fear. Abhinava describes it as obstruction ('spuṅja') to pleasure ('narma'). The hero's union with Mālavikā in the Mālavikāgñimitra and the first meeting between Udayayana and Sāgarikā in the Ratnavali both of which come to abrupt ends with the arrival of the queens are examples of Narmasphuṅja.

1. Cf. SD. p. 393; RS. i. 271.
2. DR. ii. 48-50.
3. Ibid., & com.
4. or Narmasphuṅja.
7. Ibid.
When love is expressed gradually and by degrees with a tinge of fear, humour, joy, thrill, anger and so forth on each occasion, it is called Narmasphoṭa in which, despite the interference of other sentiments, love prevails throughout. In the Ratnāvallī, when Susaṅgata makes fun of Sāgarikā saying, "Friend, he is standing before you, for whom you have come", there is love mixed with humour and not the sentiment of humour; Sāgarikā then asks in a tone of reproach, "For whom have I come and who is waiting here?", and it is love mixed with anger and not the sentiment of fury and so on. The Daśarūpa defines the Narmasphoṭa as 'moderate sentiment indicated by slight expression of the feeling' and cites as an example Mādhava's revealing his love for Mālatī in the Mālatīmādhava.

When a lover in the guise of another goes to a tryst to meet his new love, it is an instance of Narmagarbha. In the inserted play in the Priyadrāśikā, in place of Manoramā who is supposed to come dressed as Vatsarāja comes the king himself. In the Mālatīmādhava, Mādhava disguised as Mālatī's friend comes to dissuade Mālatī from committing suicide.

The authors of the Nāṭyadarpāṇa who show a general aversion to absurd and meaningless classifications content themselves with saying that there are many varieties of Kalāśki arising out of pride, humour, humour mixed with love, humour mixed with fear, separation from the offended beloved, fear from the former beloved and so forth, and presented by means of speech, costume and action.

1. NS. xx. 60; A.Bh. Vol. III, p. 102.
2. Ibid.
3. DR. ii. 51; SD. pp. 394 f.; see MM., i.
4. NS. xx. 61; DR. ii. 62.
5. DR. ibid. & com.; see above, pp. 335 ff.
6. SD. p. 395; see MM., vi.
7. ND. pp. 139 f.