Aestheticians of India have given richly to the understanding of the creative process of poetry. Aestheticians of different schools tried to pin down what is the main element that makes a combination of a few words into a poem. Some have proposed that Alarikāras are the most important element in poetry, while others have stressed on the importance of Vakrokti, Riti, and Auchitya etc., Though, all the said elements are important in the creation of a poem yet Rasa and Dhvani have been considered as the most important features of poetry. To distinguish the essential nature of poetic language, it is the theory of ‘Dhvani’ which provides the most sufficient explanation of aesthetic experience as formulated by Ānandavardhana.

Ānandavardhana challenges that Dhvani alone can describe all the important elements of the poetic process. Rasa Siddhanta is an affective theory. Though it is Bharata who is recognized with having originated the Rasa theory, but it was Abhinavagupta who developed it, into a systematic poetic principle.

Poetry is represented of emotive language. Poetry evokes emotions; and none of the linguistic composition devoid of feelings and thus deserves the term of poetry. It is believed that the most important poetic theories of ancient India are those of Rasa Siddhanta and Dhvani Siddhanta. If Dhvani is a meaning or the suggestive power of words then Rasa is entrenched in a language steeped in emotion. The Indian Acāryas believes that poetry is a verbal complex, deeply emotive. Hence, they described poetry on the basis of Dhvani Siddhanta and Rasa Siddhanta.

DHVANI SIDDHANTA

The concept of Dhvani (suggestion) was popularized by Ānandavardhana in the 9th century A.D. Bhāmaha, Daṇḍin and other ancient theorists were mainly concerned with evolving the principle of intellectual beauty in literature; their aim was to guide the poet and educate the critic by pointing to such examples in literature as could be explained by intellectual categories.¹

Ānandavardhana and Abhinavagupta bowed towards a different aspect of poetry; the meaning that is suggested or evocated in poetry, but not expressed
Dhvani is actually the soul-quality of poetry. It can say that, there is no real poem without this soul-quality, and poetry becomes only a lifeless mass of words, as like a temple without the installed deity.

This theory is based on the grammarian’s theory of Sphoṭa, and the word Dhvani is taken from the terms of grammar. The Sphoṭavāda was designed to describe how in a language the uttered sound manifest sense. The view of grammarian was that individual sounds in a word are not able to convey any meaning. The sounds manifest “an external and imperceptible element” (Sphoṭa) which really conveys the idea that strikes the mind of the listener. The sounds manifest Sphoṭa are termed ‘Dhvani’.

Dhvani-Siddhanta is basically a semantic theory. Dhvani is a unique power according to which words and meanings acquire in the province of poetry. In usual parlance, words have only two types of meaning. These are (i) Saṅketitārtha or Vācyārtha which means, the straight/uttered meaning which is consistent by universal receipt and (ii) Lākṣyārtha, which means the natural sense in particular expressions, sanctioned by usage. The second meaning of word is but rarely used in life since it is resorted to only when the surface-meaning fails to be rational. These two imports serve our purpose quite well; there is no other import of words in our common parlance and in the language of science too.

The main principle of Dhvani is important in Sphoṭa-Vada. It is believed that it is not acceptable to take words separately by splitting a sentence. To those who advocated the divisibility of both Pada (word) and Vākya (sentence), it is the last sentence in a structure that indicates Sphoṭa. It is from the last sound that the cognition of the entire word arrangement is derived, together with the impression produced by proceeding sound. Sphoṭa is practically manifests from the last sound Sphoṭa in this context is ‘Antima Buddhi Graahya’ or what is known by the last word; Sphoṭa is also ‘Antima Varna Graahya’, or what is known by the last syllable as even the last alphabet. The exactly meaning of Sphoṭa is to ‘burst out’ or the power released when something is broken. It can be said that words have at least two meanings, one literal meaning, and the other suggested meaning which is explained as ‘Dhvani’ or the meaning that echoes. Indian rhetoricians have made a meticulous study of both the meaning and emotive context of words.
The fundamental philosophy of the concept of ‘Dhvani’ is that words in their ability of covering sense, possess a threefold powers and functions, and consequently express a threefold sense. The three powers of words were well known in the circle of cultured critics. These three powers are (i) the power of Abhidhā (denotation) is the power, synchronized by gathering that is to convey the meaning of the individual words, (ii) the power of sentence Tātparya (operation) is the power by asset of which the inaccessible word meanings given by Abhidhā together generate a logically associated with sentence meaning, and (iii) The power of individuation or secondary Laksana (usage) is the power to reveal a meaning as regulated by such cooperating factors as the blocking of the primary or denotative meaning. Similarly the three kinds of words that it can be termed by (i) Vacaka (denotative), (ii) Laksanika (indicative) and (iii) Vyanjaka (suggestive) respectively. We can understand these three powers with these examples; “There is a village on the Ganges (river)”, the grammar, here it can be said that there is a logical relation between the senses of the different words is dissatisfied because of the inherent absurdity. In the given lines we cannot visualize a village existing on the top of the river or Ganges. So, we are forced to appreciate this sentence by the semantic power of Laksana. The sentence thus means, “There is a village on the bank of the Ganges”. The hearer, on apprehending Lakṣyarthā (the indicative sense) may further comprehend that the speaker here intends to emphasize by this indication the coolness and purity of the place, the village: the Ganges is cool and pure, and so is the village in its nearest proximity. The series of meanings that proceed after the apprehension of the literal and indicative sense is induced by a different power or function of word, the suggestive power, which causes the hearer to think about the intention of the speaker. Had the sentence been stated literally, “There is a village on the bank of the Ganges”, it is doubtful whether the ideas of coolness and purity, which form the Dhvani, here, it would have happened to the hearer. In high grade poetry, which is also signified by the word Dhvani excels the ordinary meaning (the Vācyā element—which may be either the denotative meaning, or, to suit the context, the indicative meaning) in being more beautiful and charming. In medium rating poetry or Guṇiḥbhuṭavyan̄ga Kāvyā, the expressed sense excels the suggested sense in beauty of form.
We can describe ‘Dhvani’ as ‘Sphota’ because it has sounds, rings, and it reverberates. The idea of one thing indicating something else which it is not is the distinctive character of Dhvani. In a verbal phrase ‘Abhidha’ and ‘Lakṣaṇā’ form the nature of the condition and ‘Vyañjaka’ or ‘Dhvani’ is of nature of contents. The grammarians described it in different way! Sounds are the subjects that guide to knowledge, or they are ‘Jnanasya Vishayal’; the subject of learning; sounds form words. The words give us understanding the result or fruit of knowledge.

‘Abhidha’ and ‘Lakṣaṇā’ are ways and ‘Vyañjana’ is the end. The ‘Vyañjanārtha’ is a separate entity and shall not be confused with ‘Abhiddheyārtha’ or ‘Lakṣaṇārtha’. The grammarians believe that there is a ‘Krama’ or a chain of the process of gather meaning from a word. This chain works from sound to word and from word to Sphota and from Sphota to meaning.

Dhvanyāloka described Dhavni as that kind of poetry, wherein either the meaning, or the word, renders itself or its meaning secondary (respectively) and suggests the implied meaning, is designated by the learned Dhvani or “suggestive” poetry.8

In this definition we can see that the word “Dhvani” primarily applies to a type of poetry where suggested senses succeed. However, the word is not limited to this meaning alone. Abhinavagupta believes that “Dhvani” has five different meanings: (i) Vyañjaka Śabda (the suggestive word) that gives rise to suggested ideas, (ii) Vyañjaka Artha (the suggestive idea), (iii) Vyañjakārtha (the suggested idea), (iv) Vyañjānā (the function of suggestion) and (v) the Dhvani – Kāvya (that is the composition in which suggested ideas are incorporated)9. In all cases, the aspect of Dhvani should necessarily predominate.

Ānandavardhana and his commentator Abhinavagupta believes in a fourth power of the words, the power of Vyañjana, which reveals the Dhvani. In Guṇībhutavyaṅga Kāvya (high rating poetry), which is also signified by the word Dhvani, the suggested sense excels the ordinary meaning in being more beautiful and charming. In medium Guṇībhutavyaṅga Kāvya, the expressed sense excels the suggested sense in beauty of form.

Cārutvotkarṣanibandhanā Hi Vācyavyaṅgyayoḥ Prādhānyavīvakṣā
(Vṛtti on Dhvanyāloka, I.13)
Here it can be said that either Alāṅkāra or Guṇa or Rīti to be the principle element of poetry. The older writers on poetics Bhamaha, Udbhata, Rudrata, Daṇḍin, Vāmana missed the life force of a work of poetry. Those elements, more or less, represent the external aspect of poetry, namely, the word and its sense: they are 'Vācyā Vācaka Cārūtva Hetu'. The underlying principle, namely, the element of aesthetic appeal, could not be attributed to formal and external aspect. It is something more fundamental and intrinsic. Indian metaphysics believes that, there is Ātman over and above the body, so in the aesthetics of Ānandavardhana and Abhinavagupta, there is a soul of poetry, which is distinct from Kāvya Śarīra. Śabda, Artha, Rīti, Guṇa, Alāṅkāra, etc., are on the level of Śarīra, but Dhvani, the Ātman of Kāvya, is on a different level.

ĀNANDAVARDHANA’S THEORY OF DHVANI

Ānandavardhana propounded in Dhvanyaloka that the suggestive sense or Dhvani is of three sorts; a fact or Vastu (situation), Alāṅkāra (a figure of speech), and Rasa (a sentiment or the like). These three main types of ‘suggestive sense’ namely – ‘Vastu-Dhvani’, ‘Alāṅkāra-Dhvani’, and ‘Rasa-Dhvani’. In the concept of ‘Vastu-Dhvani’ some unusual fact or idea is implied, in the concept of ‘Alāṅkāra-Dhvani’ here some Alāṅkāra is suggested and in the last one that is ‘Rasa-Dhvani’ Rasa is evoked. This Vastu-Dhvani and Alāṅkāra-Dhvani both can be articulated by Vacyārtha, by Vyanyārtha (suggestion). But the third variety of implicit sense of Rasa-Dhvani can never be articulated in the direct/literal meaning of words. It can never be articulated in Swaśabdavācya or direct verbal expression nor can it enter the field of ‘Loka Vyavahāra’ or ordinary experience.

There is another type of oblique sense consists of suggesting ‘Bhāva’, feelings or sentiments. In Rasa-Dhvani emotion is expressed through ‘Vyañjaka’. Rasa is the subject of Vyañjakās as separated from Abhidha and Lakṣaṇā. Its cognition is almost simultaneous with the expressed. In a similar way, the ‘suggested meaning’ comes to the literary critic’s consciousness through a succession of meanings- the conventional, the contextual and the secondary. The Vaiyaakaranās believe in a universal sound called ‘Sphoṭa’.

According to the Dhvainkāra, the suggested content has these three aspects ‘Vastu-Dhvani’, ‘Alāṅkāra-Dhvani’, and ‘Rasa-Dhvani’. Here, it can be said that a
subject forms the case of Vastu-Dhvani, when it becomes suggested, but when the suggested sense is cognized from the aspect of an imaginative character expressed figuratively, it takes the shape of Alarikāra-Dhvani. Of these three types of suggested content, the suggested emotional character is of paramount importance, since it constitutes the centre of importance of all Kāvya Pratibhās. Increasing this observation of the learned Dhvani-theorist, Abhinavagupta, the noted commentator, maintains that Rasa-Dhvani in reality constitutes the essence of poetry and that Vastu-Dhvani and Alarikāra-Dhvani terminate finally in Rasa-Dhvani which is the end of all Kāvya Pratibhās. Rasa cannot be directly expressed in words, so the emotional character delineated in poetry can be relished through Dhvani and Dhvani only.

**ABHINAVAGUPTA'S DHVANI THEORY IN ‘DHVANYALOKA LOCANA’**

Here, Abhinavagupta described in his concept of Dhvani both ‘Sabdaśakti Moola’ (word) and ‘Ārthaśakti Moola’ (meaning) have a role to play. He describes the word ‘Dhvani in two different ways’.

i. ‘Dhvanat Iti Dhvani’, means that which sounds or reverberates or implies is Dhvani.

ii. ‘Dhvanyate Iti Dhvani’ means that Dhvani is what is sounded or reverberated or implied.12

These two kinds of sources explain that Dhvani is something which is implied, and Dhvani is necessary to keep the two meanings apart to avoid confusion. The one suggests an agent or the power of suggested, the other is what is suggested. All these three kinds of Dhvani are under the concept of ‘Dhvanyate Iti Dhvani’ or that which echoes. To the Vaiyākaranās by and large Dhvani is just a Śabda or word which echoes Sphoṭa.

Abhinavagupta accepts the Ānandavardhana general three-fold categorization of Dhvani. And he adds some other clarification to it. He believes that the ‘Pratīyamaṇa’ or implied sense is described as two-fold of which is ‘Laukika’ (can meet in ordinary life) and ‘Kāvya Vyāapaara Gocara’ (can meet only in poetry). The Laukika Dhvani in poetry is two-fold; the one that suggests Vasthu or some matter or other is Vastu-Dhvani. The other, which suggests a figure of speech or also called as Alarikāra-Dhvani; in both instances the Loukika Dhvani is explicit.13
According to Abhinavagupta, Rasa-Dhvani alone is genuine Dhvani and this variety of Dhvani possible in poetry. He believes that Rasa-Dhvani alone constitutes the soul of poetry. Both Vastu-Dhvani and Alankāra-Dhvani finally merge into Rasa-Dhvani. Abhinavagupta has tried to list all varieties of Dhvani in an arithmetical way. He gives thirty-five varieties of Dhvani. It is satisfactory for our purpose to learn that both Anandavardhana and Abhinavagupta thinkers believe that the language of great poetry is not clear, but implicit and that the soul of great poetry is implicit Rasa or Rasa that is Dhvani.

The Indian aestheticians explain purely referential language that is clear language, neither emotive nor suggestive, it cannot produce poetry. According to both aestheticians, the language of poetry crosses the bounds of empiricism; it crosses the realms of both Abhidha and Laksana. In the views of both the Acāryas, word-combinations instinct with implicit Rasa reaches the level of ‘Sarvēc Sarvārthān Vācika’.

Hence, analysis of poetry may have plenty of variations.

As far as this we have been trying to see what the Indian concept of Dhvani signifies. We may be able to bring out the full mostly of Rasa-Dhvani, only after we have examined Abhinavagupta’s theory of Rasa.

THREE KINDS OF KĀVYA

On the basis of the presence of Dhvani, Dhvanyāloka divided poetry into three grades, (i) Uttama Kāvyā, (ii) Madhyama Kāvyā, (iii) Adhama Kāvyā.

i. Uttama Kāvyā

Idam Utamam Atisayini Vyaṅgya Vācyād Dhvanih |
(Kāvyaprakāsa, chapter -1, p.19)

The first kind of poetry is the Uttama Kāvyā. Uttama Kāvyā is the Dhavni Kāvyā. In such kind of poetry Vyaṅgya predominates, and the seat of poetic appeal is the three-fold Dhvani mentioned above.

ii. Madhyama Kāvyā

Madhyama Kāvyā is second kind of poetry and it is the medium grade of poetry and it is also called Guṇībhūta Vyaṅgya. Here, though there is the presence of some suggested content, it is neither the most important nor the major seat of appeal. The uttered sense is the leading idea and the suggested content helps it, and is a mere accessory to it.
iii. Adhama Kāvyā

Adhama Kāvyā is the third and the lowest grade of poetry it has other name is Citra-Kāvyā, where suggested sense is absent entirely and the appealing nature of the composition rests entirely on the denoted sense made up of poetic qualities and Arthālāṁkāra (figures of sense), or on the sweetness of sound effect through Śabdālāṁkāra (figures of sound).

But Jagannātha Paṇḍitarāja addition one more kind of Kāvyā that is Uttamottama Kāvyā is mean that Śabda and Artha making them subordinate suggests a beautiful idea.17 This categorization presents many realistic problems and is imperfect at least in the category of Guṇībūta-Vaṅgya. According to the grading in Dhvanyāloka a composition in which Dhvani predominates, but is of the nature of Vastu-Dhvani or Alamkāra-Dhvani would be Uttama-Kāvyā. On the other hand, a piece whose Vaṅgya is of the nature of Rasa, but is evoked as subordinate would be Madhyama-Kāvyā and hence inferior to the former. However, figures for the two kinds of Kāvyā would show that this is nothing but a theoretical partition which does not obtain in actual practice. And the last one is the Adhama-Kāvyā is related with Rasa-Dhvani. Apart from separating the two categories of Citra-Kāvyā, and giving new names to all varieties, this new categorization does not differ in its fundamentals from the earlier categorization of Dhvanyāloka.

The term Dhvani has been interpreted by Acārya Abinavagupta in five different senses:-

(i) Vyanjaka Śabda (the suggestive word),
(ii) Vyanjaka Artha (the suggestive meaning),
(iii) Vyaṅga (the suggested content),
(iv) Vyanjanā Vyāpāra (the function of suggestion),
(v) Samudāya Kāvyā (poetry as a whole with prominent suggested sense).

**Artho Vā Śabdo Vā Vyāpāro Vā.**

**Artho’pi Vācyo Vā Dhvabatiti Śabdo Pyevam.**

Vyaṅgya Vādhwanye Iti Vyāpāро Vā Śabdārtgayodhvananamiti. Kārikāya

Tu Prādhānyena Samudāya Eva Kāvyarūpo Mukhyataya Dhvaniriti Pratipāditam.

(Dhvanyāloka Locana, p – 67)
The Grammarians have believed in the word, ‘Dhvani’ for both Vyanjaka Šabda and Vyanjaka Artha (suggestive word and the suggested meaning). Just as the last sound brings the Sphoṭa to the hearer's consciousness, so does Vyañjaka Šabda bring the suggestive sound and Vyañjaka Artha to the hearer?

Broadly, according to all aestheticians, this word Dhvani can be used in following different ways:

i. The Suggestive meaning
ii. The articulate sound.
iii. The power of word to convey the suggestive meaning
iv. Conventional meaning.
v. Poetic work containing the suggestive element.\(^{18}\)

**RASA SIDDHANTA**

In the development of Indian dramaturgy, the word Rasa with several concepts foisted on it from time to time has played a very pivotal role. It is used in the Vedic literature in the different orthodox and heterodox philosophical systems, in Āyurveda, the science of medicine developed in India, and in Nātyaśāstra and other works of dramaturgy and poetics.\(^{19}\)

The word Rasa primarily means “taste” or “Savor”, such as sweetness; and by a metaphorical extension, it has been applied to the type of experience referred to above. The point of the metaphor is that, as in the case of a taste like sweetness there is no knowing of Rasa apart from directly experiencing it.\(^{20}\) In addition, this experience having its own feeling of pleasure which is common to all aesthetic pleasure is, as we recognize predominantly emotional; and it is the latter feature. The predominance of its emotional quality, differentiate it from the other category of poetry, dealing with a subject like natural scenery. According to the particular category of emotion describes – love, pathos, fear, wonder, it naturally differs.

Abhinavagupta and other scholars of Indian philosophy were trying to create the theory of Rasa with that of Dhvani when Ānandavardana introduced the theory of Dhvani in Indian poetics. And they pointed out that the theories of Rasa and Dhvani have to go together, that etymologically Rasa and Dhvani are not different, that they are the two points or the same thing like Šabda and Artha.
RASA IN NĀTYAŚĀSTRA

This word Rasa was borrowed, as is acknowledged, by Bharata, from Atharv Veda for describing the theory of stage-drama. He states this in the seventeenth verse of the first chapter of Nātyaśāstra:

"Rasān Atharvṇād Api"

(Nātyaśāstra, 1.17)

The aesthetician like Bhāmaha, Daṇḍin, and Vāmana who belongs to this school of poetic embellishments uses it for explaining the nature of poetry. The word rasa is also used in the sense of sound or noise as also for taste. Its etymology is traced to the root, ‘Ras’ + ‘Ghan’ which stands for making noise or sounds.

The term Rasa, however, continued to assign apart from the experience, the aesthetic quality present in the work of art, which may be said to be Rasavant; the critic, or spectator who appreciates the work may be called Rasika, the work in and throughout which the aesthetic emotion is enjoyed, may be technically styled Rasasvadana.

Rasa is that exclusive quality which moves the audience; in the experience of spectator; it is the distinguishing emotion produced by the art object, and in the intuition of artist it represents his creative energy.

Bharata described about Rasa in his Nātyaśāstra, according to him it is not the principal subject of discussion, but forms one of the many subjects dealt with in associate with drama and its representation on stage. The Rasa theory was an attempt to indicate the character of emotional effect of drama, specifically the nature of enjoyment experienced by the spectator in witnessing a play. Therefore, in vital study, it was an attempt to describe the intention of drama, of any work of art; for, in Indian aesthetics, artistic delight in all cases in comprehended in terms of Rasa. Another concept which related with this concept that is aesthetic experience, is, the act of tasting of this Rasa, of immersing oneself in it to the exclusion of all else.

Some other thinkers believe that there is only one sort of Rasa whereas others have maintained that the Rasas are many and hence there is a wide difference of opinion regarding their correct number. The natural view, however, is that there are eight or nine Rasas, with the addition of what is termed Śānta:

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Now here, the question that arises in the mind of old Ālamkāra thinkers was this how our dominant emotions can be roused by aesthetic or artistic means? Some thinkers like Bhāṭṭa Lolāṭa held that while the Vibhāva, Anubhāva and Vyābhicāribhāva are either creatively described or set forth vibrantly by mime, they assist together and in their combination Rasa is produced.

Bhāṭṭa Nāyaka believes that Rasa is neither produced nor suggested, nor created by anything. He detained that an accurate aesthetic creation has the extraordinary function of generating in us a new religious creation and we have in us a special function by which we can enjoy it. According to him, these two functions are called, Bhāvakatva and Bhojakatvā. The enlightenment of Rasa can be held as a state of aesthetic psychology, not the subject of ordinary psychology.

Therefore, Rasa is the product of the grouping of events and the emotions which are linked to it. Bharatamuni believes that the combination of Bhāvas, Vibhāvas and Anubhāvas is responsible for Rasa aura. He considers Rasa as the product of the combination of Bhāva, Anubhāva and Vibhāva. It is aroused when the Sthāyibhāva (Permanent Emotion) is activated. The nature of permanent emotion is described with the following three aspects expressed in the field of creative literature: (i) Vibhāva (Stimulants) (ii) Anubhāva (Author’s Intended Response) (iii) Vyābhicāribhāva (Transitory Feelings).

Bhāvas are that universal mental situations that can be experienced without any temporal constriction. These can be classified as Sthāyibhāvas, Vyābhicāribhāvas and Sāttvikabhāvas. Sthāyibhāva are essentially found in human minds as basic instincts. They use to lie in resting situation but are led to this permanent situation by a number of Vyābhicāribhāvas. Therefore, Sthāyibhāvas are, not acquired by any experience or training. In order to reach to these Rasas, the writer introduces certain stimulants to which the Sahṛdayā (the Ideal Reader) responds. These stimulants are recognized as Vibhāvas.

The Nāṭyaśāstra gives the origin of Rasas and their corresponding Sthāyibhāva, colours and deities.24
Abhinavagupta added Ninth Rasa that is Śanta Rasa or “bliss”. After Abhinavagupta many Indians speak of the “nine Rasas.” But Śanta does not communicate to any exacting Sthāyibhāva. Śanta Rasa is the perfect balance of all of them; or it may be considered as the transcendent Rasa which, when gifted, absorbs and eliminates all the others.

**Interpreting the Rasa Sutra**

In Nātyaśāstra the word ‘Madhu’ is the highest taste of the Rasa. In the field of Indian aesthetics it is the Rasa (aesthetic experience) that manifests itself when the Sthāyibhāva that is the emotion of a reader or a spectator is correlated with the following three aspects expressed in a piece of creative literature:

**“Vibhāvānumubhāva–Vyabhicāri–Samyogād Rasa–Niṣhapattih”**
(Nātyaśāstra Ch. 6th)

These three should be accumulated as one (i) Bhāva, (ii) Anubhāva and (iii) Vyabhicāribhāva. The word emotion cannot in its totality represent ‘Bhāva’, as emotion stands more for a product of feeling or in other words feeling produces emotion. Bhāvas in their permanent, rest with composure in the situation of our heart which when given correct environment manifest extrovertly. Keeping this relationship in mind the term emotion is equalized with Bhāvas in the present context. We will discuss this Sutra in detail on by one;
1. **Sthāyibhāva (permanent emotions)**

The Sthāyibhāvas are the “permanent” or “abiding” emotions that are contacted and evoked by good Abhinaya (acting). Rasa is experiencing the Sthāyibhāvas. Every emotion is a Sthāyibhāva. To put it another way, the sweetness “in” a developed plum is its Sthāyibhāva, the experience of “tasting the sweet” that is Rasa. The means of receiving the taste across preparing it, presenting it, is Abhinaya. Abhinaya is the art of presenting the Sthāyibhāvas so that both the performer and the participant can “taste” the emotion, the Rasa.

In a man there is a cultural latent instinct which Acāryas call ‘Vāsana’. It is in the gene of each person though the ancients were ignorant of the working of the gene. Their explanation of Vāsana has much in common with the modern explanation of genetic inclination. We get a lot of information through education which also enhances Vāsanās; Vāsana that is inborn is supported through education and experience. It is this Vāsana which the Indian Aestheticians qualify as Sthāyibhāva.

Indian aestheticians believe that Sthāyibhāvas are birth-gifts of man. They exist in the form of an impression and are called into play simply by exciting causes and circumstances. Vyabhicāribhāvas are transient Bhāvas that spring from basic emotions. Each basic emotion or Sthāyibhāva engenders its own form of transient emotion or Vyabhicāribhāva.

Abhinavagupta believes that Sthāyibhāva are many coloured strings to which lightly tied the Vyabhicāribhāva having their parallels in stones of different hues. Just as the colour of the string reflects itself on the stones, the Sthāyibhāva reflect themselves on the Vyabhicāribhāvas. As the stones of different shades tinge intervening threads with their attractive hues similarly Vyabhicāribhāvas in their turn influence Sthāyibhāvas and render them realizable.

Sthāyibhāvas are manifests in the mind. They are eight in number. In everyday life these emotions are evoked by, (i) Kāraṇa (causes) such as the surroundings, the object of emotion, (ii) Kārya (effects) such as physical reactions brought forth by emotions (iii) Sanacāribhāvas (accompanying mental states). In literature, the same causes, effects and subordinate mental states are called Vibhāvas, Anubhāvas, and Vyabhicāribhāvas respectively. And when an emotion is evoked by the representation of these Vibhāvas and so forth, it is called Rasa. Abhinavagupta gives a clearer
description of Sthāyibhāva than most of the aestheticians. As soon as a being is born it becomes imbued with certain Saṁvits. This is on the following principle.

Here it can be said that everyone avoids contacting with pain and tends towards experiencing happiness. All aspiration to enjoy themselves, this is because of ‘Rati’ (delight). There is some feeling in human nature that people think highly of themselves and laugh at others. This is because of ‘Hāsa’ (laughter). Everyone feels sorrow when he is deprived of the object of longing. This is ‘Śoka’ (sorrow). He is enraged at the loss of something close to his heart. This is ‘Krodha’ or anger, when he realizes his inability he becomes subject to fear. This is ‘Bhaya’ (fear). Then he resolves somewhat to get over the difficulties. This is ‘Utsāha’ (enthusiasm). He has a feeling of repulsion when he meets with repugnant objects. This is ‘Jugupsā’. He may be filled with wonder on certain occasions. This feeling is ‘Vismaya’ (astonishment) ultimately he wants to abandon something.29 This is Śama (serenity), the ninth Sthāyibhāva of Śānta Rasa.

1. Sthāyibhāvas are not Rasa

We have already seen that Rasa is experiencing the Sthāyibhāvas. It has been mentioned that the different varieties of Rasas have their related Sthāyibhāvas. The Sthāyibhāvas are Vismaya, Jugupsā, Utsāha, Bhaya, Rati, Śoka, Hāsa, Krodha. Other aesthetician has in later times added to it the intellectual, the devotional, the filial. Every emotion is a Sthāyibhāva. These emotions are organization through all natures in a permanent manner and may in this sense be called Sthāyibhāvas. We have seen that these Sthāyibhāvas are not Rasas. They become Rasas when they are aesthetically enjoyable or respectable. Here it can be said that “Rasa is an emotion excited by artistic circumstances or situation”.

2. Vyabhicāribhāvas or Sanacāribhāva (transitory feelings)

Abhinavagupta after describing these Sthāyibhāva distinguishes them from Vyabhicāribhāvas. These transitory Bhāvas do not leave any Sarīñskāra (impression) in the mind. But the Sthāyibhāva such as Utsāha (heroism) leave their impressions in the mind. Even amongst the Sthayins, Abhinavagupta would choose four like, Rati, Krodha, Utsāha and Nirveeda (disinterested serenity) born out of philosophical knowledge. Even these would be deferential to one another. In harmony with the type
of the drama one of the Sthāyibhāva would be principal and the respite of it would be deferential.

A chain of various emotions that feed the main emotion are called Vyabhicāribhāva or Sanacāribhāva. A woman in love apprehensively waiting at the assignation to meet her lover may feel dissatisfied that he is not coming, may be anxious that something might have happened to him, may be jealous that he might have been courted by another woman, may feel delight in identification the charming words that he had supposed into her ears, and so on. Like pictures in a cinematograph, emotions of diverse sorts maybe passing in quick chain, and may all at the same time be continuing the establishment of the same emotion.

Here different to the Sthāyibhāvas are the Vyabhicāribhāva. These have been specified thirty-three in number, yet more can also be accepted. These unlike the Sthāyibhāvas are neither inborn, nor permanent, but born out of the Sthāyibhāva themselves. For example, the bashfulness is born out of ‘love’, the depression out of ‘sorrow’, etc. moreover; the transitory feelings are attached with more than one emotion. For example, the feelings like unsteadiness, longing, madness, remorse, dejection, sickness, agony, despair, depression, nearing death, etc., are attached with the emotion ‘sorrow’ as well as with ‘love’ and also with ‘fear’. Vyabhicāribhāva: (i) Nirveda (depression), (ii) Gāni ( languor ), (iii) Šankā (suspicion), (iv) Asūyā (jealousy), (v) Mada (intoxication), (vi) Śrama (fatigue), (vii) Ālasya (laziness), (viii) Dainya (miserly), (ix) Cintā ( anxiety ), (x) Moha (fainting) (xi) Smrī (memory), (xii) Dhṛtī (fortitude), (xiii) Vīrā (bashfulness or sense of shame), (xiv) Capalā (nervousness), ( xv ) Harṣa (joy), (xvi) Āvega (agitation or excitement), (xvii) Jaḍatā (slothfulness), (xviii) Garva (pride or arrogance), (xix) Viṣāda (sorrow or regret), (xx) Autsukya (uneasiness) (xxi) Nidrā (sleep), (xxii) Apasmāra (forgetfulness), (xxiii) Supta (asleep), (xxiv) Vibodha (awakening) (xxv) Amarṣa (intolerance), (xxvi) Avahitham (dissimulation), (xxvii) Ugratā (fierceness), (xxviii) Mati (understanding or judgment), (xxix) Vyādhāi , (xxx) Unmāda (insanity), (xxxi) Maraṇam (death caused by illness or violence), (xxxii) Trāsa (dread), (xxxiii) Vitarka (argumentation). These thirty-three Vyabhicāribhāva are to be effected according to the time and place in the situation, according to whether it is in the situation of oneself or the other or a third ( absent ) party.
3. Vibhāva (an excitant)

Sthāyiibhāva the cause of any basic worldly affair and when it is presented with any piece of creative literature it is called Vibhāva (an excitant). The word Vibhāva used in the sense of the cause of manifestation. It is of two kinds: Ālambana-Vibhāva (substantial excitant) and Uddīpana-Vibhāva (enhancer excitant). 31

1. ‘Ālambana-Vibhāva’ is those which is dependable for the arousal of emotion or that on which the emotion depends for its very being. Mainly, drama depends on Ālambana-Vibhāva.

2. ‘Uddīpana-Vibhāva’ is those which help in the victorious performance of the dramatic scenes. ‘Uddīpana-Vibhāva’, the environment, the entire surrounding which develops the emotional effect of the focal point.

The Sthāyiibhāva and Vyabhicāribhāva stand for to the outer factors which further leads to aesthetic detection. The importance of the concept of Vibhava better understood if it is discovered by stating that it is not only the ‘actor’ and the environment that are Vibhāva, but it also include the associations between some actors on the one hand and the actors and the environment on the other. It is not something in the mind of the poet. It stands for the external factors of the experience and the dramatic situation. It is a type of a fulcrum which may hold actors, environments and their bodily exhibitions together. It is not the cause, but only a relation through which emotion arises in the actor. It produces emotions in the reader in a manner quite different from that in which emotion begins in actual life.

Vibhāva is necessary to recognize that the concept of ‘separation’ cannot be considered as a Bhāva. So, a separation of the beloved person is a Vibhāva. It is a physical or mental condition of an individual. Therefore, the smile or weeping, happiness or pain, the state of death or swoon; all these can be considered as Vyabhicāri-Bhāva, but the separation cannot be so considered.

4. Anubhāva (ensuant response)

Anubhāva is the outcome of physical expression of any Anubhāva. We can see these bodily expressions in the case of fear, the physical movements of a worried person from a lion in the jungle, like trembling, perspiration, horrification, trying to look towards every direction to seek help, fainting, etc., these are the examples of Anubhāva. Same as in the case of sadness, we can say at the death of a son in a drama like ‘Satya-
Harisacandra'; crying, sighs, sobs, raving, falling on the ground, etc., of his parents are termed as Anubhāva. It is attended by facial expressions, gestures and words. It is called as such because a importance is communicated with the help of facial expressions, gestures and words.

In addition, it can be said that these Anubhāvas are not causes. They are bodily responses by which Vibhāvas are recognized. When somebody laughs or weeps, the physical equivalent of what is called the state of laughing or weeping, is understood in its passive or objective facet. The physical changes and movements which follow the rise of an emotion are of two types, first is voluntary and other one is involuntary. The voluntary physical changes are known as simply ‘Anubhāva’, but the involuntary are known as ‘Satvika Bhāvas’.

5. **Sāttvika Bhāvas (Permanent Emotions)**

A question arises as to, why Bhāvas are known as Sāttvika? It is believed that Sattva means emotions or realness. It is a feature of the mind that is possible only when the mind is self-possessed. Self-possessment of mind leads to direct satisfaction. Things like feeling ecstatic, pallor, tears, etc., cannot be realized if the mind is distressed. In Nātya emotions are necessary, as the manners of the people are to be characterized. The pleasures and pains happening in Nātya to appear natural must be emotionally correct. Now here we can ask some more questions that how can a person, who does not feel sorry, cry in pain? How can a depressed person appear joyful in happiness? When one shed tears or feels thrilled and sorrow or happiness, that is called his emotion; and so the Bhāva is known as emotional.

In addition to the Sanaçāarihāva there are eight Sāttvikabhāva they are (i) Stambha (stupefaction), (ii) Sveda (sweating), (iii) Romanca (feeling thrilled), (iv) Svarabhaṅga (break in voice), (v) Vepathu (trembling), (vi) Vaivarṇya (pallor), (vii) Āśru (tears), (viii) Pralaya (swoon, death).32

These eight Sāttvikabhāvas are either natural feelings or they come very near to natural feelings. The literal meaning of Sāttvika is that which exists, that is to say belonging to the real world. Even we can experience these Sāttvikabhāvas in our ordinary life. And they are manifested in every one of us in assured conditions. When on stage, they need not be naturally produced that is produced by good value of the skill of the actor. They can be falsely made to appear and the audience may feel that they
were naturally produced by the actors. So, without enacting them the director could generate the planned effect by virtue of his originality and ingenuity. But if the actor is very talented, he can make it naturally produced.

**RASA NIŚPATTI (Manifestation of Rasa or Completion of Rasa) AS ABHIVYAKTI**

There is a historical debate on this word Niśpatti. Indian aestheticians’ have been interpreted the term Niśpatti in different connotations. According to Rasa Sutra, Rasa is ‘Niśpattih’ which is neither generation of Rasa nor knowledge of Rasa. Abhinava Gupta describe the reference to Niśpattih in the sutra is not to ‘Rasa’, but to ‘Rasana’ or to the powers of cognitive chewing or tasting whose object is rasa. In this way, the life of Rasa is solely dependent upon Rasana. Rasana is neither due to ‘Pramāṇa Vyapāra’ nor due to ‘Karika Vyapaara’. Rasana is not the effect of a cause. It is self generative; it is ‘Sva Samvedana Siddhavat’. Rasana is not an object; it does not reside in any work or any mind. Like synthesis it is a dynamic process in which the mind enjoys equilibrium and peace.33

Abhinavagupta believes that Rasana is a form of knowledge which is called ‘Bodha’ or consciousness of itself, and thus, it is different from other forms of knowledge usually recognized. The difference consists in its means, namely the Vibhāva, the Anubhāva and Vyabhicāribhāva. These are different from other means of knowledge in common practice. So the purport of the sutra is that Rasa is an extraordinary entity which is the object of Rasana or joy.34 In his commentary Abhinavabharti, Abhinavagupta started the real discussion of Rasa on ‘Bharata’s maxim on Rasa’. The real point of argument and assortment of opinion was on the two words Rasa-Nispattih and Samyogā (conjunction). There are four recorded in Abhinavabhārti could be considered as those which expanded the widest acceptance and recognition. These four interpretations are designated as Utpattivāda, Anumītivāda, Bhuktiyāda and Abhivyaktivāda; were put forward by Bhaṭṭa Lollāṭa, Śrī Śaṅkuka, Bhaṭṭa Nāyaka and Abhinavagupta respectively. Out of these, the Abhivyaktivāda of Abhinavagupta was the most inclusive and well thought-out, and in later years got well-known as the model. Here, in this explanation is seen the most advanced stage of Indian aesthetic thought in this direction.

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Before going on further it is necessary to say a few words about the establishment of Rasa. The foundation of Rasa is exactly based on psychology which holds that our personality is represented, both towards its intellect and motivation, of a few Sthāyibhāva which lie deep in the subconscious of unconscious stratum of our being. These emotions are organized through all natures in a permanent manner and may in that sense is called as Sthāyibhāva. These main situations that determine the particular inner disposition are regarded as the main characteristics of those emotional situations. Emotional situations, such as the amorous, the heroic and the others show in their expressions the appearance of atomic formations, that is to say each emotion in its appearance shows a work of diverse sentiments constantly shooting out and changing like the kinetic atoms and gases, like the flame lets that continually passing little flames of diverse sentiments that give expression to the Sthāyibhāva of heroism or anger, love or hate. However, it is believed that no emotion is called Rasa except it is aesthetically excited. When a young guy falls in love with a young lady and his whole surrounding is stunned, we cannot speak of him as being the subject of Śṛṅgāra-Rasa, but on the other hand, when his son is dead and he is crying in tears, we cannot speak of him that he is in the Karuṇa-Rasa. Rasa is an emotion excited by artistic situations.

**RASA EXPERIENCE**

Rasa is experienced by Sahrdaya, it happens only then, when Vibhāva, Anubhāva and Vyabhicāribhāva come together to produce Rasa. We cannot declare eligible any person as Sahrdaya at will. That person can be Sahrdaya who has taste in poetry and a sensitive heart. He also has to have a close connection with poetical works. He must have the capacity to categorize himself with dramatic works or poetical works and to experience the joy of cognitive masticating. The Sahrdaya experiences poetic joy without the steps of memory, inference and the like, The Sahrdaya experiences joy or Carvana which is pattern to Rasa experience. This cognitive masticating is different from ordinary cognition.

Here a question arises that what cognitive masticating or Carvana is? This is not memory because it is not impressive known before through some other Pramānās (means of knowledge). This cannot be recognized with the other Loukikās (common
place) means of knowledge such as Pratyakṣa. This Carvana is brought about by the force of the collocation of extra ordinary Vibhāvas and the like.

Therefore, Carvana is to be famous from the knowledge of Rati and means of knowledge like Pratyakṣa from ordinary wordy Pramāṇās or Pratyakṣa, Anumāṇa (inference), and Āgama (spiritual authority). Also it is to be well-known from Yogic experience. Certainly it is not to be well-known with Nirvāṇa or any mystical experience in which duality is totally eliminated. The Sahrdaya has in him Vāsana to which we had already referred earlier. In aesthetic pleasure this latent temperament is awakened by the force of the generalized determinants or by the force of generalization or Sadharaniikaranam brought about by Saṃyogā that is the combination of Vibhāva, Anubhāva and Vyabhicāribhāva.

FORMS OF NĀTYA (Acting) IN NĀTYAŚASTRA

We have already discussed about the term ‘Rasa’, which was used by Bharata for explaining the nature of drama as a performing art. He had before him the poet or the dramatist who is the author of the script of drama and this script is used by the director to play a drama. After this the Sūtradhāra, who is the main character of the drama, for translating into stage language what was earlier in ordinary language. And this whole process, he does with the help of the actor, other accessories, the theatre and the Sahrudaya. Bharata believes that a stage-drama was a type of temporal-continuum which has a start in the dramatist’s experience as thought feeling range and which ends with the experience and appreciation by the Sahrudaya.

Though by Rasa Bharata means only Nātya-Rasa others apply it to poetry in general. A Sahrudaya gets Nātya-Rasa when he watches a drama, says Abhinavagupta. Bharata describes Bhāva as the basis of Rasa as one which brings into existence the sense of poetry through four kinds of representation.

1. Aangika (Imitation by gestures)
2. Vancika (Imitation by speech)
3. Aahaarya (Imitation by costume)
4. Sāttvika (Imitation by psychic change).

In Nātyaśastra the Indian dramatic art is known as ‘Nātya’. Śastra is the term accepted in Indian tradition for the holy order dedicated to a particular field of
knowledge. In the first chapter of Nātyaśastra, Bharata describes account of creation of Nātya. It is in a mythological form. The Nātya was created by Brahma, the God of creation, to meet the demand of a play, a source of pleasure to minds weary of strife, wants and miseries of daily existence. And thus an art form like a drama does it very capably because it has a visual and aural appeal. Any piece of advice communicated through a visual-aural form has more impact on human mind than any other form. A drama, besides offering entertainment, can also influence and uplift the minds of spectators.  

Nātyaśastra opens with origin of theatre and other art forms start with exploration made by Bharata’s pupils, which he answers by narrating the myth of its cause in Brahma. He also describes the very nature, objective and area of Nātya as a Veda through this unique myth. It can draw convinced obvious characteristics of Sanskrit theatre. The four Vedas were created by Brahma, but the lower cast and ladies were not allowed to study them. So, the myth says, Brahma created the fifth Veda called Natyaveda that is the art of drama, which can be studied and practiced by everybody. While creating this Natyaveda, Brahma adopted its constituents from four Vedas, Natyashatra consists of four elements namely Pathya or text, including the art of recitation and rendition in performance and words from Rgveda, music from Samaveda, Abhinaya or acting, the technique or expressing the poetic meaning of the text and communicating it to the spectator, movements and make-up from Yajurveda, and rasa or aesthetic experience from Atharvaveda.

Indian drama is different from the western drama in many respects. The word ‘Nātya’ means acting and dance. From ancient times music and dance have been the main features of drama. But in the west, music and dance has been added to the dramatic art in modern time. In ancient times these features were not included in the dramatic performances. Rituals are performed before the presentation of any drama and they are described in detail. The principle deities of drama, Brahma, Viśnu, and Śiva, are worshipped. Śiva is in the form of Nataraja. Even today, Nataraja is offered a Pooja before any stage performance.

The word Bhāva in dramaturgy is used in the sense of mental condition. The mental conditions are known as Bāvas for two reasons. (i) Because they bring Rasa in to it and make it an accomplished fact by means of three types of Abhinaya, ‘Vācika’,
‘Āngika’ and ‘Sātvika’, (ii) Because they pervade and deeply affect the mind of the Sahrudaya. As we discussed that Bhāva means that which causes something to be Bhāvana and also that which affects Vāsana. We can take Bhāva as that which saturates the minds of the people.

In Abhinaya, Bhāva play an important role. In the situation of Nātya, these are understood to be Bhāva because they communicate all the Bhāva (Vibhāva and Anubhāva) through varied Abhinaya. Bhāvas are lead to the meaning of the poem, a meaning which includes words, physical gestures, facial and emotions.

The Nātyaśāstra followed by Nandikesvara’s Abhinayadarpana give the most detailed and organized guidelines on Abhinya. They believe that actors must express the Bhāva, emotive states, to others by outward expressions called Anubhāva. Vibhāva, that is the determinants and stimulants of Bhāvas can also get across through Citrabhānaya, that is pictured Abhinaya. Here in this form actors can ‘picture’ to the audience the persons and objects with situation to which the emotive situations are reminds. Bharata had tried to describe this psychological phenomenon in one sentence, he said in one Sutra only and expounded it in much detail in his famous treatise Nātyaśāstra which deals mainly with dramaturgy.

The performance through which the desired theme is presented on the stage directly before the audience is known as Abhinaya. It is an Indian art form. The actor is one who by his performance binds the spectator and the Anukārya into a bond of relationship and thus helps in providing aesthetic pleasure to the spectator. This term is common to all classical dances and drama. It is the art of telling a story by Hastas (gestures), movement and facial expressions. It is the expression in Nrtya and drama.

According to Bharata the meaning of Abhinaya is derived from the root ‘ni’ – which means to ‘take or carry’, with the preposition ‘Abhi’ – ‘towards’. Abhinya is the medium of ‘carrying’ the dramatic text to the spectator in a meaningful way. The word Abhinaya is usually translated as ‘acting’; but that, according to Bharata, is not correct. So, Abhinaya is the combination of Vācika (words) with Āngika (physical gestures) to suit the emotion ‘Sattva’, as well as make up and costumes represent Abhinaya. It has been given a vital status to art. Many rules are set associated for this art. There is lot of practice before playing the drama on the stage that is why actors practice for a long period of time to be perfect in this art. The nature of this art is
stylization, so each and every impression is tuned to be expressed through the gestures of hands, feet and other bodily parts. In its place of realistic stage setting to show the action of crossing a river, the action of climbing on a hill, a battle or fight, etc., the action is presented through the voiceless action of the actor. Stylization is the main aspect of acting. Its main purpose is to present an artistic effect through unrealistic extended motions and gestures.

This Indian art form, covers all histrionic activity. It includes the physical, verbal, mental, and decorative as well. In the Nāṭyaśāstra Abhinaya has been categorized into four types. And the play stands on this kind of Abhinaya.

i. ĀNGIKABHINAYA (Physical)

The first one is Āngikabhinaya, is that where every part of the body is used to express a meaning with Hasta Mudras (hand gestures), Mandis (postures) and even the walk of the dancer. We can see in traditional Indian theatre, the visual characteristic of performance created by actors’ bodies occupies an important place. That's why the Nāṭyaśāstra offers a codification of body language based on movements of different branches and sign language based on their usage and applicability. The communication through body movements, called Āngika Abhinaya, here literally means pertaining to physical parts. According to Nāṭyaśāstra Āngika or bodily action is of three kinds: (1) Mukhaja (facial), (2) Šārira (bodily), (3) Cēṭākṛta (the whole organism). All of these are related respectively to an anatomical classification of Upānga i.e. minor physical parts, Ānga or major physical parts, and Šākha literally means ‘branch’. Here again there are sub-varieties these are Āṅga, Upāṅga, Šākha.

ii. AČIKABHINAYA (Verbal)

The Second is Vāchikabhinaya, it is the communication by speech. Words are based on vowels and consonants. Words are the body of dramatic art and an actor should be very particular about words. Physical Gesture, costumes, make-up and other things, along with the expression of emotions, are secondary as they only clarify the meaning of words. The Śastras are made up of word; they depend on words; so there is nothing more important than the word. Only Word is at the source of everything.

In this, the vowels, consonants and their places of origin in the mouth, modes of address, inflection, etc., are discussed. Bharata while giving the literary characteristic of drama, he describes ten types of dramas which are known as Daśarupaka. One of them
is Veethi. Veethi is a type of one act play and we can say road shows also. In Nāṭyaśāstra, there are thirteen distinguishing features of Veethi. At present, a lot of them are seen during the election time and when some time a massage in open.

Vāchikabhinaya is the vocal or verbal characteristic as used today by members of the orchestra or the supporting non-dancing cast. There are six Āngas or ‘physical parts’ further investigate the voice in its aspects of inner body space and temporal sequentially. These Āngas are Viccheda (break), Arpana (offering), Visarga (letting off.), Anubandha (continuity), Dipana (alto), Praśamana (opposite).

It is believed that the principles of performance and interpretation of dialogue include usage of particular musical notes for particular moods of sentiments and it also includes recognition of the three voice registers in the chest, throat, and head. And there are four types of pitches mentioned in Nāṭyaśāstra; (1) Udātta (high), (2) Anudātta (low), (3) Svarīta (circumflex), and (4) Kāripīta (quivering). These pitches can be mentioned as high or low, excited or grave, and fast or slow. These take into description the voice in conditions of level, raising or lowering it on the one hand that is spatial element and in terms of speed on the other that is the temporal element.

iii. ĀHARYABHINAYA (External Expression)

This kind of Abhinaya is through costumes, props, make-up, as well as decoration. This is also a main aspect because without this actor cannot show his external character. We have already discussed the three types of Abhinaya that are inherent in the performer’s body, mind, and soul respectively are Āṅgika, Vācika, and Sātttvika. These may be viewed as fundamental to his being, where as makeup dress, and properties are added on and these are called Āharya that are external Abhinaya. In this part of Abhinaya, mood and background as communicated by costume, make-up, accessories and sets. This Abhinaya connected with Nepathya and in the interest of the success of the play this must be studied. The various positions of people are first indicated by their Nepathyea and their physical gestures. This Nepathya is of four kinds, Pusta (model), Alarikara (ornaments and costumes), Angaracanā and Sanjiva.

Āharyabhinaya is different from the other types of Abhinaya in one particular. By Abhinaya words, emotions and bodily movements, they all are under the control of actor. But, costumes, props, make-up and other accessories are external, hence Āharya. Now days there are some other additional props are used from the point of view
Aharyābhinaya like lighting, stage signing and setting, modern kind of sets may also be called Āharya.

iv. **SĀTTVIKMĀBHINAYA** (Psychological Expression)

In this stage Abhinaya becomes internal, emotional and mental. Sattvikābhinaya is the representation of spirit of the actor. Bhārata believes that it is the peak quality of Abhinaya. In this place actor expressing the inner feelings through subtle movements of lips, Nasal Ali, trembling of body, turning the face red, rolling down the tears etc. Sattvikābhinaya or as shown by the eyes in particular and as a whole by the entire being of the performer, who feels the mood, the character and the emotion as emanating from the self, not as an act or practical presentation. Sattviika means communication through Sattva that is ‘essence’, of the mind. It can be considered to be the soul of Abhinaya, as in the Nātyaśāstra explanation of the Sthāyibhāva with related Vibhāva, Anubhāvas, and performing of Sattvika-Bhāva that is pure involuntary impulses. These have physical as well as psychic aspects and cannot be performed without clarity and attention of mind.

The main objective of any drama or a play is to entertainment of the audience. A favorable environment is given to the audience. That is why Bharatamuni has directed the director and artists to present and keep in mind the character and its psychological conditions. Bharata is stressing on psychoanalysis of the character. Here, Bharata has put down importance on the point that an artist should forget himself and try to get into the character which he is performing. He should work according to the mental condition of the character. The modern doctrine of action also supports the thought of the artist to involve in the character. According Sattvik Abhinaya, Bharata tells to every character to think that ‘I am he’ that means the character.44 He should forget to live his own life and try to live the life of the character he is playing. After doing this he can say ‘I am he’. This kind of acting is the same as the principle of realistic acting.

v. **SĀMANYĀBHINAYA**

Sāmanyābhinaya is the common approach to performance. It is depends on physical gestures, word and their tone, and Sattva. When the gestures and words, the tone and suited to the emotion communicated, it is Sāmanyābhinaya, on the other hand where all three are Sāmanya that is equal or suited to one another that is called Sāmanyābhinaya. When the emotion is impressively articulated, it is of a high kind;
when it just equals that is not dissonant with words and gestures, it is middling; and
when it fails to register, it is inferior.

However, Emotions are non-material, is dependent on the Rasa and sentiments. And the appropriate emotion can be guessed through excitement and tears, etc. The charms of women are the basis of emotions and these, mostly in the case of young women. Young women are in the form of changes in facial expressions and bodily positions. The changes in physically positions are of three kinds, those natural to them are regularly kinds; these are feeling, Hava (natural expression) and Hela (graceful expression) are mutually reliant, and belong to the body. The emotion belongs to the body, expression follows emotion, and grace accompanies expression. Bhava is so called because it makes the audience to feel because of words, gestures, etc. When the intensive emotions are absent between persons of the same sex then it is called Hava. But in the case of love, the feeling in mind is expressed with changes in eyes, neck, etc. and these changes graceful are called Hela. Abhinaya is basically a suggestive mode of representation, which may be defined more in term of conveying the Bhāva than ‘acting’. Its principle and continuity is vibrantly present in Indian traditional forms, whether theatre or dance, classical or folk.

Types of Drama

Through the discussion of the four types of acting, one more aspect of the Indian dramatic art comes before us, which is directly related to the actor. Indian drama is mainly of two types (1) Natyakharmi (2) Lokadharmi.

The first type of Indian drama is Natyadharmi which is predictable and non-realistic in nature. In this the conditions, characters, and story do not exist realistically but a dramatic presentation is done for the entertainment of the audience. The main aspect of this presentation was to cool down the tired minds and bodies of kings, ministers and courtiers and to entertain them throughout festivals and fairs.

That drama which is directly related to common people is called ‘Lokadharmi’. It is more realistic than ‘Natyadharmi’ drama. In this way our tradition of classical Sanskrit-drama is a mixture of realistic and traditional elements. But most importance has been given to the non-realistic conventional form because through this type of production of the play or drama can be made more interesting, artistic and beautiful
and audience get to see something different from their bitter realistic life and get beautiful entertainment.

However, the latter should not be confused with realistic styles of modern theatre. Even Lokadharmi preserves a certain levels of stylization. Thus the concept of Abhinaya is not only much wider than the notion of acting in its contemporary sense; it is also primarily different from realistic acting which aims at producing a fantasy of reality.

**SIDDHIS: The Purpose of Nātya**

Bharata here points to the purpose of stage drama. He says that drama is staged for evoking certain reactions of fulfillment or Siddhi in the minds of the spectators. Bharata said about the Siddhi in this sutra.

\[
\text{Yasmāt Prayogā Sarvo Yaṁ Siddhyarthatāḥ Sampadarśitaḥ}
\]

(Nātyaśāstra, 27.1)

He says that the Siddhi is of two types, (i) Mānuṣī and (ii) Daivikī. Mānuṣī Siddhi is concerned with ordinary reactions which the spectators exhibit as per their likes and dislikes. But the Daivikī Siddhi is of two types:47

1. Where there is emotional excitement and overflow of feelings.
2. Where the Sahrdaya is in a state of calm is fully silent, absorbed in him and not showing any indication of exasperation or agitation.

This is the completeness of Raṅga or drama. Siddhi is the complete fulfillment from Sahrdaya and drama. Siddhi is thus the objective of drama or art in general. Bharta describes different elements in drama. He says that;

\[
\text{Rasa Bhāvāhyabhinayā Dharmivṛtti pravṛttaḥ}
\]

Siddhiḥ Svarāstahādyatāṁ Gānaṁ Raṅgaśca Saṅgrahāḥ

(Nātyaśāstra, 6.10)

Raṅga consists of various elements such as Rasa, Bhāva, Abhinaya, Dharma, Vṛtti, Pravṛtti, Sddhi, Svara, Ātodya, and Vocal music. But these are immediately relevant for the theories of drama are rasa, Sthāyībhāva, and Siddhi.48 As we discussed earlier, Siddhi is concerned with the pleasure of the Sahrdaya which is also the fulfillment of the artist or poet who is the creator. But, this fulfillment is achieved by the message which the artists aim at transmitting successfully or the successive

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transformations. And whether this transmission is successful or not is measured by the applause or reaction of the Sahrdaya. The Siddhi of art lies in its entire transmission of the objective or the goal of the performance in totality.

**THE PROCESS OF AESTHETIC ENJOYMENT**

This Siddhi and other aspect of the drama or poetry are helps to achieve the goal of aesthetic enjoyment. In the sub-conscious and unconscious regions there lie various types of inactive emotive multifaceted. When during the artistic creation purely universal emotions, fear, amour etc., are projected in the mind, they identify themselves with such types of emotive multifaceted in the mind of the reader. Mutual affiliation or apperception or implicit recognition of identity transfers the presented aesthetic universal into aesthetic joy or Rasa. This is perhaps the simplest explanation of the process of enjoyment.49

The memories, imitation, and connection of the earlier period which were deceitful totally buried in the mind become related with the present experience. Therefore the experiences of the present period become affiliated and supposed in a new manner. They expose pleasures different from those related with our egotistic instincts. This is called Rasavadana, Camatkāra, Carvana, and this means the experience of a tremendous exhilaration free from the enjoyment of the roused emotion inherent in our personality.50

Here we find that there is impersonalisation or universalisation of poetic art and it is of two kinds. First, is the aesthetic work through nature of its extraordinary suggestive force presents before our minds an aesthetic situation and an emotion that is devoid of its local character. Second, is the expression of this artistic enjoyment has a general character in its manifestation in different minds. Therefore, it is known as ‘Aloukika’, the transcendental, and its other name is ‘Camatkāra’.s

A poet communicates with a reader who has more or less a similar sensibility. He must be a ‘Samāna Manaskan’ or ‘Sahrdayan’ one who has the same mind, and the hurt as the poet; like the poet the Sahrdaya also should be gifted.

Abhinavagupta described the process of aesthetic enjoyment by the Sahrdaya. He believes that a play or poetry and true aesthetic object raises the reader from the level of the senses to that of imagination and as a result the character of the reader changes. Here we should think that a true aesthetic object primarily encouragements
the imagination of the poet by the senses. Therefore the Sahrdaya created the world at
the encouragement of the aesthetic object. As like poet’s imagination is
encouragement he concerns himself not as much with a sensibility present as with the
imaginatively grasped. In it Sahrdaya meets with a dramatic personality which is the
focal point on the whole. Therefore he slowly and gradually identifies himself with it.

In Indian aesthetic, where the concept of Rasa is understood as emotion,
feeling, sentiment, etc., that is understood to arise in the minds of the Sahrdaya while
experiencing poetry or drama, and any kind of work of art, at the same time the poetic
or artistic enjoyment is regarded as an artistic enjoyment and is connect with some
kind of Ānanda. It is evaluateed to the realization of Brahman which is also regarded
as of the nature of happiness, or Ānanda. Rasa is known with Rasāvāda. The concept
has been articulated that Rasa ultimately is only one. Whatever names are given to
individual Rasas but the nature of the final enjoyment experienced therefore is the
same. Here it can be said that the various Rasas are simply different manifestation of
the same pleasurable experience. The Ānanda experienced from Rasa, cannot be
separated into Śṛṅgāṇa and so on. Abhinavagupta believes that from the point of view
of the Paramārtha (final goal) Rasa is one.

And when we talk about a drama or a play, the emotive condition is that in
which the hero is called leading to act. It produces an emotion in the Sahrdaya and
develops it into a high pitch. As the Sahrdaya identifies himself with the hero there is
recognition of the emotion of the Sahrdaya with that of the hero. This is we known as
the aesthete experiences. Here in this situation the aesthetic feelings are in the high
pitch. The experience of the feelings at high pitch makes emotively exaggerated
person to forget himself completely. It deindividualises the aesthetic and frees him
from those elements which constitute his individuality. At this stage, the emotive
experience is totally free from all objective references as also from the chronological
and spatial relations, which are due to the limitations of individually. It raises the
Sahrdaya to the point of the universal. Emotive experience at this stage consists in
nothing more than the experience of a universalized emotion transferred into
something other than pure emotion. This has become possible because there is
harmonious unification of the deindividualised aesthete with the emotive situation by
a definite condition of heart and mind.51

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Abhinavagupta in Abhinava Bharathi, differentiates his aesthetic experience at two levels. He is described the problem in detail. The first is the level at which the universalized basic mental state is apprehended as it were objectively. This mental state is awakened by the dramatic presentation from the sub-conscious. The second level is that in which the duality or subject and object disappears through intense introversion and utter disregard of the basic mental state. At this level, the basic mental state sinks back into the subconscious.52

In the end it can be said that the final stage of aesthetic experience is Paramānanda. This stage is described as ‘Vyatircekn Turiyeeteta’ in which all subjectivity merges in the subconscious. At this stage, the Atman touches its full effulgence, it burnishes in its Ānanda aspect. Here, the Atman is not eliminated; hence there is no reason for confusing this aesthetic experience with mystic experience.

Therefore, artistic contentment becomes the foundation of aesthetic experience. Art like a play or as a piece of poetry is not as physical occurrence. It is a pure spiritual enlightenment, a spiritual expression burnish and energetic with a new form of music, meditative and joyous. As an effect of this experience, a unity is affected between the expression of art and the experience of the person. Therefore, this experience is nothing else but it is the enlightenment of a universal. Or, it may also relatively be said that it is a new creation concerning the personality of the individual and the objective dramatic content as constituents a new appearance, a revelation different from all other experience and all external objects.
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