In the history of Western theatre, the plot varied from a tightly knit simple structure of Greek tragedy, to the loose episodes of medieval drama bound together by a theme, to the complicated action of the Elizabethan, employing several sets of characters involved in overlapping situations, to the Naturalist's attempt to avoid all semblance of structure in "a slice of life" plays. In short, theatre continuously responded to the changing religious beliefs and socio-political events of major purport.

It is somewhat surprising that the classical Indian theatre which has a history of more than 2000 years, has been consistently following models (Dasharoopaks) prescribed in the Natyashastra. It seems important and interesting to find the reasons as to why the ancient poet/playwrights felt, on one hand, compelled to observe the rules and on the other, created new dramatic literature.

2.1.0 THE PERIOD

Whatever the contemporary world knows of the traditional values of Indian art and Indian aesthetic, is the result of the last one century of conscious effort of resurrecting these values from the study of the relics of the past that have been living in remote pockets for centuries. Though weaved into the very texture of life, they were largely unnoticed in literary texts, undetected in countless objects of art and surviving the architectural models. Speaking specifically about literary works that have survived, they make no mention about the time of their creation. In the case of dramatic writings, it is believed that only a fraction of what was created has come down till date. Also it has been an arduous task to decide the authorship of these plays. In such a confounding situation, two major tritises on dramaturgy "Natyashastra" by Bharata Muni and "Abhinavabharati" by Abhinavaguptapada serve as the light-houses to the student of ancient Indian theatre art by making it easier for him to infer the period and history of the development of the various dramatic forms, styles of acting and aesthetics of play.

productions. In the very first chapter of Natyashastra, Bharata mentions that Brahma created Natya Veda by carefully selecting and incorporating dramatic elements from four existing Vedas. This myth unfolds the history of the development of drama, its initial structure and scope and the socio-religious pressures on the community to create theatre. The long list given by Bharata, of the past and his contemporary theoreticians named as Bharataputras (Sons of Bharata) is an unmistakable pointer towards an already existing long tradition of drama. Therefore it becomes imperative to find out the approximate period of Natyashastra to decide the probable period of classical Indian theatre.

Dr. Keith states that the Hindu mythology is divided into four stages: Vedic, Brahmamic, Epic and Puranic. Their dating corresponds to the dating of their literary sources. The character of the deities mentioned in the Natyashastra legend, especially that of Brahma and Indra as well as the rather secondary positions of Vishnu and Shiva point unmistakably to the existence of a still strong Brahmanical and vedic type of worship. On the other hand, conception of

5. Ghosh. op. cit. P XXXV.
Yugas and few minor deities represent the epic claim on the legend,

Natyashastra describes Natas (actors) as Shailalakas and the corresponding Vedic term used by Panini is Shailalinah Natah. According to Dr. Byrski, Natyashastra was a product of the dramatic school of Shilalin who was also the author of a Brahmana work called Shailali Bramana cited in the Apastamba Shrauta Sutra VI 4.710. It is interesting to note that much of the Brahmana literature is devoted to instructions of the meticulous performance of sacrifices not mentioned in Rigveda11.

Judging from the accounts of Indian mythology given by Macdonell, Hopkins and Keith, Dr. Byrski Places the date of the legend around 500 B.C., suggested by Macdonell as marking close of Brahmanical period and beginning of Epic period12.

Dr. Ghosh has similar views about the approximate date of Natyashastra when he states13, "From a very close study of

---

10. ibid. p. 38.
the Sanskrit of the work, we find that its vocabulary points to a period between 500 to 300 B.C.. The peculiar position of the Prakrit and the use of its seven dialects such as Magadhi, Avanti, Prachya, Shauraseni, Ardhamagadhi and Dakshinaty, most of these vanished altogether, also points to a similar antiquity\(^{14}\). The author of Natyashastra thrice mentions an Arthashastra, though the reference made, does not relate to Kautilya, but to Brahaspati whose work dates back to 500 B.C.. Also the mention of Shakyashramanas indicate that the work cannot be assigned to a date much prior to the Mahaparinirvana of Buddha\(^{15}\).

Dr. Gnoli explains that Natyashastra is a voluminous collection of observations and rules concerned in the main with the production of drama and training of the actors and poets/playwrights\(^{16}\). Dasharupaka chapter describes 10 types of playscripts, which include one-act plays, 4-5 act plays and 5 to 10 act plays. Since Bharata is enlisting the existing information about play - structures and its relationship with specific Rasa, it becomes clear that theatrical representations existed much before the advent of Bharata as it takes a long time to develop such variety of dramatic forms. The time gap can be no less that 500 ---

\(^{14}\) Ghosh op. cit. p. XI

\(^{15}\) ibid p. XII.

\(^{16}\) Raniero Gnoli (1968) THE AESTHETIC EXPERIENCE ACCORDING TO ABHINAVAGUPTA Chaukhamba. Varansi. P. XIV.
years. The enlisting of 6,71,08,864 poetic meters of increasing intricacies as a guide to the poet/playwrights is another proof of above assumption[17].

Though it is difficult to pin point the beginning of classical theatre, its relative decline is registered in various literary works analysing political chaos and complex social, religious and cultural changes in the subcontinent around 1000 A.D. onwards. The later plays of Murari and Rajashekhara, though have the influence of the craft of early Masters, lack talent and creative expression essential in a living dramatic text[18]. Excessive use of poetic jugglery in these plays robs the text of its dramatic effect. This is another sure sign of the decline in creativity. Dr. Keith remarks, "To the later poets, the drama is an exercise in style, and that, as contrasted with the highest product of Indian literature, a fantastic and degraded one"[19].

Thus, the classical Indian drama must have had its beginning sometimes in 1000 B.C. or even earlier and its decline somewhere in 1000 A.D.[20]. The important factor in

17. Ghosh op. cit 262.
20. Ghosh. ibid. p. XXXV.
this study is the influence of Natyashastra written approximately in 500 B.C., on Indian theatre that continued till 1000 A.D. as Abhinavaguptapada - the philosopher/critic who provided deeper spiritual insight to Rasa theory, chose Natyashastra as the base for his significant work.

Natyashastra being a creation of the Brahmanical period\textsuperscript{21}, it would be interesting to study the purpose and function of theatre as understood in those times and its manifestation in the craft of theatre.

\subsection*{2.2.0. THE PURPOSE AND FUNCTION OF THEATRE}

The ancient Indian worked out a wonderful synthesis of the two apparently conflicting views of life; one, the deep yearning for the life of the spirit, and another, the total acceptance of the life of senses, the emotions and the mind\textsuperscript{22}. The Brāhmaṇas, Āranyakas and Upanishads represent the searching (Ānvishiki) that concerned with speculations regarding the nature of ultimate reality. The subject of the quest was the ultimate freedom, Mukti or Moksha. A

\textsuperscript{21} Byrski op. cit. p. 37.

\textsuperscript{22} Ray op. cit p. 24.
short crisp dialogue in Aitareya Brähmana speaks volumes about the purpose of art as understood in ancient times.

Q.- Why does man make art?

A.- To cultivate and culture his self-(Atmanam Sanskurute)23

Consistent with his spiritual and intellectual quest, the early Indian thought made conscious and meaningful efforts to evolve certain systems of discipline, to regulate man’s concrete worldly existence (Lokayātra), his behavioural or Vyāvahārik day to day life in such a manner as would help him to aspire for the life, of a mind and spirit leading him eventually to Moksha; the systems of Dharma (principles of individual and social morality, duty and justice) as recorded in Dharamashāstra and Grihyasutra; the system of Artha (the principles of material utility, polity and government for securing material prosperity, social solidarity and peace) is recorded mostly in Arthashāstra and Dandaniti texts; and Kāmasutra has the system of Kāma, principles of satisfying the desires of the senses, of sharpening the feelings, and deepening of the emotions to secure pleasure and happiness in this temporal world24.

23. Ray op cit. p.75.
According to the traditional classification, man's activities in art and art experience fall within the category of Kama; indeed all creative activities, biological, psychic or aesthetic, fall in this category. Aitareya Brâhmana considers Ānandam as a culmination of graduated series of human experiences in the fullest exercise of a man's senses, mind, feeling and imagination, all ministering to his happiness resulting from the satisfaction of Kāma.

The art or Shilpa is the desire (Kāma) externalized in concrete forms. This desire is generated by the interaction (Mithuna) of the subject - the perceiving and cognizing human being, and the object - the visible world of men and things, and the invisible world of ideas, images, visions and thoughts. The nature and the character of the pleasure and enjoyment afforded by the Shilpa and the extent of power exercised by it on the onlooker, depend on one hand, on the power and quality of the receptivity of the artist and on the other, the ability of the senses and mind of the onlooker.

25. Ray op. cit. p. 73.
26. ibid. p. 75.
27. ibid. p. 74.
Art seems to have been of help, according to the Brahmanical thought, a step towards experiencing a state of being which was more or less akin to the experience of bliss - Brahmanandasahodara-which arose from the knowledge and the contemplation of the Ultimate Truth. Thus for the traditional Indian artist, regardless of the field in which he worked, artistic creation was the supreme means of relising the Universal Being\textsuperscript{28}. It is significant that the Sanskrit word for playwright is KAVI. The origin of the word lies in the verb KU, which means to show, to reveal\textsuperscript{29}. The poet/playwright reveals the mystery of the Universal Being in his artistic creation. The Vedas pay glowing tribute to Kavi and almost equate him with the Creator.

Also the art was percieved as a special power to attract and communicate with people. It was firmly believed that its ideals, rituals, symbols, myths and legends enter and penetrate deeper and wider into the collective consciousness of a given society. Therefore the human art need to confirm to the laws and principles of the art of nature\textsuperscript{30}.

In the first chapter of Natyashastra, while narrating the legend regarding the origin of drama, Brahma clearly states the function or drama---

\begin{itemize}
\item \textsuperscript{28} Kapila Vatsyayan. (1968) \textit{Classical Indian dance in literature and other arts}. Sangeet Natak Akademi Delhi. P.5.
\item \textsuperscript{29} Ray. \textit{op. cit.} p.92.
\item \textsuperscript{30} \textit{ibid.} p. 94.
\end{itemize}
"I shall make a fifth Veda on Natya with the semi-historical tales (Itiḥāsa) which will conduce to duty (Dharma), wealth (Artha) as well as fame; will contain good counsel (Hitopadesha) and collection of traditional maxims, will give guidance to the future as well, in all their actions; will be enriched by all authoritative works (Shāstras) and will give review of all arts and crafts. This will teach duty to those who go against duty, love to those who are eager for its fulfilment. It will chastise those who are ill-bred or unruly, ... Drama will be instructive to all, through actions and states depicted in it and through sentiments arising out of it".

2.3.0 THE TEXT: RUPAKA

Though the tradition of classical Indian theatre appears to be of not less than 2000 years, what has come up to the present times is not even the tip of the iceberg. It is unfortunate that a meagre number of Sanskrit dramatic texts are the only remnants of a glorious tradition. Yet, it is heartening that the Masters' works are somehow preserved in textual as well as physical forms of a philosophically oriented and exquisitely crafted theatre tradition.

31. Ghosh (Transl.) op. cit. p.3.
32. Ibid. p.15.
2.3.1 TYPES OF RUPAKA

Dasharupaka, the 18th chapter of Natyashstra provides an elaborate categorization of ten types of dramatic texts. There are two major types of plays and eight minor types\(^{33}\). Nātaka and prakarana are the two fully developed classical forms: Samawakāra and Dima are supposed to be earlier forms as they are mentioned in the 'Origin legend'; Bhāna and Veethi are respectively one-character and two-characters plays; Anka, Prahasana and Vyāyoga - all one act plays - are based on the sentiments of pathos, satire and valour respectively. Ihāmriga is in fact a shorter version of Nātaka which depicts themes of love, abduction and eventually end in a war situation (Yuddha) where the hero wins.

(Following table gives information about the poets, their plays, their category, and the origin of their subject-matter\(^{34}\)).

\(^{33}\) Ghosh, op cit. p. XXXIV

\(^{34}\) Keith op. cit. Part II
<table>
<thead>
<tr>
<th>Playwright</th>
<th>Play</th>
<th>Type</th>
<th>Origin of the play</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ashva ghosha</td>
<td>1. Shāriputra-prakarana</td>
<td>Prakarana</td>
<td>Jātak tales</td>
</tr>
<tr>
<td></td>
<td>2. Name missing</td>
<td>Prakarana</td>
<td>Jātak Tales</td>
</tr>
<tr>
<td></td>
<td>3. Name missing</td>
<td>Prakarana</td>
<td>Jātak Tales</td>
</tr>
<tr>
<td>Bhāsa</td>
<td>1. Urubhanagam</td>
<td>Anka</td>
<td>Mahabhārata</td>
</tr>
<tr>
<td></td>
<td>2. Panchātra</td>
<td>Samavakāra</td>
<td>Mahabhārata</td>
</tr>
<tr>
<td></td>
<td>3. Madhyamavīyoga</td>
<td>Vyāyoga</td>
<td>Mahabhārata</td>
</tr>
<tr>
<td></td>
<td>4. Dootaghatotkacha</td>
<td>Vyāyoga</td>
<td>Mahabhārata</td>
</tr>
<tr>
<td></td>
<td>5. Dootavākyam</td>
<td>Undecided</td>
<td>Mahabhārata</td>
</tr>
<tr>
<td></td>
<td>6. Karnabhāram</td>
<td>---</td>
<td>Mahabhārata</td>
</tr>
<tr>
<td></td>
<td>7. Abhisheka</td>
<td>Nātaka</td>
<td>Rāmāyana</td>
</tr>
<tr>
<td></td>
<td>8. Pratimā</td>
<td>Nātaka</td>
<td>Rāmāyana</td>
</tr>
<tr>
<td></td>
<td>9. Bālacharitam</td>
<td>Nātaka</td>
<td>Rāmāyana</td>
</tr>
<tr>
<td></td>
<td>10. Pratigya-yaugandharāyanam</td>
<td>Nātaka</td>
<td>Udayanakathā</td>
</tr>
<tr>
<td></td>
<td>11. Swapnavasavadattam Nātaka</td>
<td>Nātaka</td>
<td>Udayanakathā</td>
</tr>
<tr>
<td></td>
<td>12. Avimāraka</td>
<td>Prakarana</td>
<td>Original</td>
</tr>
<tr>
<td></td>
<td>13. Daridrachārudattam</td>
<td>Prakarana</td>
<td>Original</td>
</tr>
<tr>
<td>Kālidasa</td>
<td>1. Malavikāgnimitram</td>
<td>Nātaka</td>
<td>History</td>
</tr>
<tr>
<td></td>
<td>2. Vikramorvashiyam</td>
<td>Nātika</td>
<td>Shatapatha</td>
</tr>
<tr>
<td></td>
<td>3. Abhidnyānashākuntalam Nātaka</td>
<td>Mahabhārata</td>
<td></td>
</tr>
<tr>
<td>Shudraka</td>
<td>1. Mrichhakatikam</td>
<td>Prakarana</td>
<td>Partly original</td>
</tr>
<tr>
<td>Author</td>
<td>Century</td>
<td>Work</td>
<td>Type</td>
</tr>
<tr>
<td>--------</td>
<td>---------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>Harsha</td>
<td>7th</td>
<td>Ratnāvalī Nāṭika</td>
<td>Udayanakathā</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Priyadarshikā Nāṭika</td>
<td>Udayanakathā</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Nāgānanda Nāṭika</td>
<td>Brihatkathā (a Buddhist legend)</td>
</tr>
<tr>
<td>Mahendra vikramvarman</td>
<td>7th</td>
<td>1. Mattavilāsa Prahasana</td>
<td>Original</td>
</tr>
<tr>
<td>Bhavabhuti</td>
<td>7th</td>
<td>1. Mahāveeracharitam Nāṭaka</td>
<td>Rāmāyana</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Uttararāmācharitam Nāṭaka</td>
<td>Rāmāyana</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Mālatimādhava Prakarana</td>
<td>----</td>
</tr>
<tr>
<td>Vishākhāda</td>
<td>9th</td>
<td>1. Mudrā-Rākshasa Nāṭaka</td>
<td>Historical</td>
</tr>
<tr>
<td>Bhattanārayana</td>
<td>8th</td>
<td>1. Venisamhāra Nāṭaka</td>
<td>Mahabhārata</td>
</tr>
<tr>
<td>Murāri</td>
<td></td>
<td>1. Anargarāghva</td>
<td></td>
</tr>
<tr>
<td>Rājashekhara</td>
<td></td>
<td>1. BālarāmAYana (Moha)Nāṭaka</td>
<td>Rāmāyana</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Viddha - Shālabhanjikā Nāṭika</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Bālabharata Unfinished</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Kalpamanjiri Nāṭika</td>
<td></td>
</tr>
</tbody>
</table>
2.3.2 DEFINITION OF RUPAKA

According to Dr. A.B. Keith, a classical Indian drama is the imitation or representation of the conditions or situations (Avasthānukriti) in which the personages who form the subject of treatment are placed from time to time by means of gesture, speech, costume, and expression. One version of the definition adds that the situations must be such as to produce pleasure or pain, i.e. they must be deep emotions in audio-visual form. It is the presence of these ancillaries which distinguishes the drama from a poem. The poem appeals to the ear only, a drama, being a spectacle, delights eyes and ears. Hence the term Rupa or Rupaka is generically applied to the drama, for Rupa primarily denotes the object of vision\textsuperscript{35}.

2.3.3. ELEMENTS OF RUPAKA

Rupaka consists of three basic elements, Vastu, the plot; Netā, the characterization; and Rasa, The impact of the play in performance\textsuperscript{36}. The plot consists of a narrative - Itivritta, a story which is revealed gradually to sustain the interest of the audience.

\textsuperscript{35} Keith. \textit{op. cit.} p. 295.

\textsuperscript{36} Ghosh. \textit{op. cit.} Xliii.
2.3.3.1 **ARTHAPRAKRITI**

The character responsible for the end result of the story (Kāryaphala) or one who has the right (Adhikāra) on the end result is Adhikāri or Nāyaka, and the plot related to him is the Adhikārik or the major plot. Plot travels through three stages - Beej, the seed of the plot; Bindu, after the necessary exposition, bringing back the story to the main action; and Kārya - the end result. In Fully developed plots of Nātaka and Prakarana, the sub-plots play important role in attributing different dimensions to the main story. They are called Prāsangika or incidental plots. The prāsangika can sometime run parallel to the main plot for some length to strengthen it. Such prāsangika is called Patākā Vastu (major incidental plot). Sometimes, an incident occurring only in one act offers an interesting turn to the development of the story. Such sub-plot is called prakari.

2.3.3.2 **KARYAVASTHA**

The interest and the development of the play mainly rests on the development of the emotional relationship of Nāyaka with Nāyika - the heroine. Bharat has again, following the Brahmanical thought, categorized this experience in

38. ibid. P. 48.
graduated scale. Thus, Ārāmbha (the beginning), Yatna (the effort), Prāpyāshā (the possibility of achieving the goal), Niyatāpti (suspense about the achievement) and Phalāgama (the achievement of the goal), are the five stages which express the hero's emotional response.

2.3.3.3 SANDHIS

These two graphical developments in the play, first that of the plot (Arthaprakriti) and the second, that of the emotional relationship of Nāyaka, (Kāryāvasthā) intersect at five points of unequal intervals. These intersected points - Sandhis - are five in number, Mukha (the opening), Pratimukha (expanding), Garbha (developing), Avamarsha (dialemmatic) and Nirvahana (concluding). The five acts in a play are generally associated with above mentioned five divisions. The Sandhis help to maintain the internal unity in the progress of the narrative.

2.3.3.4 ARTHOPAKSHEPAKAS

Itivrittā or narrative cannot be fully performed on the stage. The indication of time lapse or the information about the war taking place, basically the action which is not required to be performed on the stage yet the information about its happening is essential for the development of the play, is conveyed to the audience.

40. ibid.
through Arthopakshepakas or Explanatory devices. They are Viskanbhaka, Praveshaka, Chulikā, Ankāsya and Ankāvatār. Vishkambhaka and Praveshaka are the small attached scenes placed in the beginning of the act. Vishkambhaka consists of the characters of middle order, like students, priest, minister or Kanchuki (the chamberlain). Praveshaka consists of the characters of middle and lower order such as Vita (paracites), servants, maids etc. The information provided in these scenes relates to the time lapse between two acts, the change of locations, the change in the relationship of the characters etc.41.

Chulikā is not a separate scene but the segment of the narrative which is spoken from the backstage (Nepathya). Ankāsya or Ankamukha and Ankāvatara again are not separate informative scenes, but they form the beginning or the end of the act respectively, providing the vital information about the development of the narrative.42

Annexure I describes the various characteristics of ten Rupakas from the point of view of the plot (Vastu), Characterization (Netā), Sandhis, styles of production (Vrittis), emotional experience (RAsa) and the special features of each type.

42. ibid.
2.3.4 NETA : THE CHARACTERISATION

It is through the actor's representation of the character on the stage, that the audience is able to experience the generalised State (Rasa). Therefore, the selection of the characters in a play has to be a careful exercise.

2.3.4.1 THE HERO OR NAYAKA

The hero owes his name Nāyaka to the fact that it is he who leads (ni) the events to the conclusion which he has set before him in so far as such a result is permitted by human frailty and the force of circumstances. Mostly the selection of Nāyaka is made from the already known epic characters, or the characters from mythological or historical stories. The hero with significance and possessing some extraordinary qualities (Dheera) as a human being, and already known to the audience (Prakkhyāta) is able to create a larger-than-life image about him in the minds of the audience. In fact, certain preconceived notions about the hero help the performance to augment its impact on the audience.

43. Keith op. cit. p. 305.
44. ibid. p. 305
45. ibid. p. 306
Natyashastra elaborates on the qualities of the hero, his social and psychological status as well as his relationships with his wife/heroine/s. Bharata Muni states the four major categories of hero-Dheerodatta, Dheeraprashānta, Dheeralatīta and Dheeroddhata. Dheer is the common term to denote the noble and the self-controlled quality of the Nāyaka. Dheerodatta or the Exalted hero is a character of great strength and nobility, firm of purpose but free from vanity, forbearing and egotism.

Deerlalita or the lighthearted hero is one-free from care, a lover of arts. He is normally a kind whose public burdens are confided to his ministers and whose one business is to secure union with the favorite one by overcoming the obstacles interposed by the circumstances.

Dheeraprashānta - the calm hero-differs primarily from the light-hearted hero by reason of his birth, for he is a merchant or a brahmin. He is the hero of the prakarana, the plot of which is supposed to be imaginary or Kalpita.

Deeroddhata or the haughty hero is a victim of pride and

46. Keith op. cit. p. 305
47. ibid. p. 305
48. ibid. p. 306.
jealousy, an adept in the art of magic and ruses, self-assertive, fickle, irascible, and boastful.\textsuperscript{49}

There is another categorization of heroes according to their relationship with the opposite sex, the heroine and/or the other wife or wives. The courteous (Dakshina) hero is one who has regards and affection for his earlier love. The deceitful (Shatha), and the shameless one (Dhrishta), are those who have ceased to care for their former love. They either seek to deceive them or are indifferent about their anger, respectively. The fourth type is a loyal one, (Anukula) who is faithful to one woman only.\textsuperscript{50}

\textbf{2.3.4 Sātwik Elements of Nāyaka}

A set of eight special excellences is enumerated in Natyashastra separately as springing from the character (Sāttwika) of the hero. These are: brilliance, including compassion for inferiors and emulation with superiors, heroism and cleverness, vivacity, grace, manifested in the display of but slight change of demeanour in trying circumstances, impassivity, displaying emotions with restraint, steadfastness in accomplishing his object despite obstacles, the sense of honour which would punish

\textsuperscript{49} Keith \textit{op. cit.} p. 306

\textsuperscript{50} ibid. p. 307

41
insults at the cost of his life, lightheartedness as grace of deportment, and nobility exhibited in sacrifice for the sake of good\textsuperscript{51}.

2.3.4.5 \textsc{Nāyikā}

The characteristic of Nayika, according to Natyashastra, falls into various categories. According to the age of the heroine and her experience in love-making, Mugdā (the innocent), Madhyā (initiated in the love-making process) and Praudhā (the experienced one) are the three stages/types which also depict growth in her character and her relationship with Nāyaka\textsuperscript{52}.

Another distinction made according to the social marital status of the Nāyika. She can be either Swakiya (the wife), Parakiya (a woman, maiden or married, other than the wife) and Śmānya (the dancing girl or courtezan)\textsuperscript{53}.

The heroine may occupy eight different relationships with her lover; Swādeheenpatikā (absolute mistress); Vāsakasajjā (fully dressed up waiting for the hero);

\textsuperscript{51} Keith \textit{op. cit.} p. 307
\textsuperscript{52} \textit{ibid.} p. 308
\textsuperscript{53} \textit{ibid.} p. 308
Khanditā (enraged at discovering him with another woman); Kalahāntaritā (quarrelsome); Vipralabdā (deceived by the lover who does not come to meet her at appointed time); Proshitabhātrikā (When the lover/husband is away to another country), and Abhisārikā (beloved who gets ready to meet her lover, come may any obstacle or any person to dissuade her54).

The enlisting of various qualities of hero and heroine and their changing relationships with each other is a tremendous exercise. It needs a minute study of psychology and sociology of human behaviour. Bharata places the experience of the previous playwrights in Sutra form to help the coming generation. At the same time he carves out larger-than-life prototypes of classical heroes whose journey through the pleasant and difficult situations ultimately provide experience, similar to that of pure bliss to the audience.

2.3.5. RASA: The emotional impact of the performance on the audience.

The Rasa elements Bharata mentions at two different points in two different contexts. The first is the evoked state (Rasāvasthā) of the poet in which transcendental bliss is

54. Keith op. cit. p. 309
experienced. The second is experienced through the sentiments, moods, transitory and permanent states (Sancharai and Sthāyi Bhāvas) which are the object of presentation. The second provides the content of the art, the first, its ultimate objective.55

2.3.5.1 DEFINITION OF RASA

Bharata Muni in one single Sutra explains the interrelationship of the text, characters, sentiments and emotional impact on the audience.

Vibhāvānubhāvavyabhichārisamyogādrasanishpatih56

The sentiments or the ultimate experience of the spectator is produced from the amalgamation of Determinants (Vibhāva), Consequents (Anubhāvas) and Transitory Psychological States (Vyabhāchāri Bhāvas)57. It is said that as taste (Rasa) results from a combination of various Spices, vegetables and other articles and as six tastes are produced such as raw sugar, spice or vegetables, similarly the Durable Psychological State (Sthāyi Bhāva) when it comes together with various other psychological

56. Ghosh. op. cit. p. 82.
57. ibid P.101.
Just as connoisseur of cooked food—which has been prepared from various spices and other articles-taste it; so the learned people taste in their heart (Mānas) the durable Psychological States (such as love, sorrow etc.) when they (the states) are represented by an expression of the psychological states with gestures, words, costumes and emotions. Hence, these Durable Psychological states in a drama are called Sthayibhāvas.

This statement of Bharata is further explained in the chapter relating to the emotions and the other states.

Vāgangamukhārāgaishcha satvēbhīhinayāna cha |
Kaverantargatam Bhāvan bhāvayan bhāva ucchate || VII N.S.

2.3.5.2 DEFINITION OF BHĀVA

Bhāvas are so called, because through words, gestures, costume and representation of Sattva, they infuse (Bhāvayanti) the meaning of the play (into the spectator). Bhāva is an instrument of causation; the root 'Bhāvay' means to cause to pervade. When the meaning presented by Determinants (Vibhāva) and Consequents (Anubhāva) are made

59. ibid. p.119
to pervade (Gamyate) the heart of the spectator, they are called Bhāvas\textsuperscript{60}.

Vibhāvenahrito yorthastvanubhāvena gamyate
Vāgangasattvabhinayaih sa bhava it sandnita\textsuperscript{N.S. VII-1.}

It is necessary at this point to clarify the definition and purpose of Vibhāva, Anubhāva and Vyabhāchāri bhāva.

The word Vibhāva is synonymous with Kārana, nimitta or Hetu (the cause). As the acting (Chaturdhābhinaya) is determined (Vibhāvvyate) by this, they are called Vibhāvas. The characters in particular situation are vibhāvas through whose acting the meaning of the play is conveyed to the audience\textsuperscript{61}. "Determinants and Consequents are known by the wise to be things which are created by human nature and with the ways of the world. "N.S. V\textsuperscript{62}."

Bharata is fully conscious of the social impact of the drama, and therefore, develops his theory on the lines of Brahmanical thought where arts confirm to the laws and principles of the art of nature.

One more point needs to be made at this juncture is that about the source of creation of a play. The modern playwright, thoroughly influenced by Western thought and

\textsuperscript{60} Ghosop. cit. p.119.

\textsuperscript{61} ibid. p.120.

\textsuperscript{62} ibid. p.120.
dramaturgy as a result of British colonization, places the source of creation in the theme of the play. The whole exercise is more or less a steady progression of ideas developing into the climax; whereas for the classical Indian poet/Playwright, the source of inspiration is one of the Sthāyibhāvas and the play progresses as the basic feeling represented by the Vibhāvas (Characters) and strengthened by the Anubhāvas (the four - fold acting), resulting into various Vyabhichāri Bhāvas. Thus, the total performance pervades the mind of the spectator offering him the taste of the original Sthāyibhava. The sentiment (Rasa) is imbued with the quality of universality (Sāmānyikarana).

To achieve this quality, Bharata prescribes detailed study of Tāndava as well as Hastābhīnaya, Sharīrābhīnaya and Chitrābhīnaya along with the training of classical music and correct methods of poetry recitation (Vāgabhīnaya).

2.4.0 STYLE OF ACTING-ABHINAYA

Rasa bhāva hyabhīnayā dharmivrittipravītayah.
Siddhisvarāstathātodyam gānam rangashcha sangrahah  ||
N.S. VI 63

The above mentioned shloka describes the 11 elements of

63. Ghosh N.S. (Sanskrit) p. 80.

47
the performance theory, acting or Abhinaya is one of them. These elements are Rasa (the evoked emotion); Bhāva (the Durable Psychological State); Abhinaya (four-fold style of acting); Dharmi (the individual style of presentation); Vritti (the over-all style of presentation); Pravritti (the regional touches in costume, language, accent etc.); Siddhi (the achievement); Swara (the notes); Atodya (the musical instruments); Gāna (the specific use of metered poetry); Ranga (the auditorium).

2.4.1. Rasas are 8 in number. Sringār (eros), Hāsya (comic); Karuna (pathos); Raudra (furious); Veera (heroic); Bhayānaka (terrible); Bhibhatsa (odious) and Adbhuta (marvellous)64.

2.4.2. Bhāvas Include Sthāyi Bhava, Vyabhichāri Bhāva as well as Sātwik bhāvas.

2.4.2.1 Sthāyibhāvas or the corresponding Durable Psychological States are also 8 in number. Rati (love); Hāsa (mirth); Shoka (sorrow); Krodha (anger); Utsāha (energy); Bhaya (terror); Jugupsā (disgust); Vismaya (astonishment)65.

64. Ghosh M.S. (English) Vol. I. p.102.
65. ibid. p.102
2.4.2.2 Thirty three Vyabhichāri Bhavas or complimentary states are Nirveda (discouragement), Glāni (weakness); Shankā (apprehension); Āsuyā (envy); Mada (intoxication); Sharma (weariness); Ālasya (indolence); Dainya (depression); Chintā (anxiety); Moha (distraction); Smriti (recollection); Dhriti (contaminant); Vreedā (sharma); Chapalata (inconsistency); Harsha (Joy); Āvega (agitation); Jadatā (stupor); Garva (arrogance); Vishāda (dispair); Autsukya (curiosity); Needrā (sleep); Apasmār (esilepsy);  
Supta (dreaming); Vibodha (awakening); Amarsha (indignation); Avahitthā (dissimulation); Ugratā (cruelty); Mati (assurance); Vyādhi (sickness); Unmāda (insanity); Trāsa (fright); Marana (death); Vitarka (deliberation).

2.4.2.3 Eight Sāttvika states are basically actor’s reactions involving physical changes. The definition of Sattva according to Bharata is as follows:

Dehātmakam Bhavet Sattva \textit{N.S. XXIV}^{68}

These states are, Stambha (paralysis), Romāncha (horrification), Sweda (perspiration), Swarabhanga (change of voice), Vepathu (trembling), Vaivarnya (change of colour), Ashru (tears), Pralaya (fainting).^{69}

66. Ghosh \textit{op. cit.} p.102  
67. \textit{ibid.} p. 102  
68. Ghosh \textit{N.S. (Sanskrit)} p.170.  
69. Ghosh \textit{N.S. (Sanskrit)} p. 103.
2.4.3. Practice of Dharmi is twofold:— Nātyadharma and Lokadharmi.70

2.4.4. Four Vrittis or styles of production are— Bhārati (verbal), Ārabhati (energetic), Kaishiki (graceful) and Sātvati (grand). These styles indicate the emphasis of various elements in a production. Bhārati would be common to all performances, since it incorporates the inseparable element of drama— the text and its verbal expression.71

2.4.5. Four Pravrittis (the usage of regional touches in the costume and speech of the character) are— Avanti, Dakshinātya, Audramāgadhi and Pānchālamadhyama.72

2.4.6. Siddhi or success in a dramatic production is twofold— Daiviki (divine) and Mānushi (human).73

2.4.7. Seven Swaras or musical notes are— Shadja, Rishabha, Gandhāra, Madhyama, Panchama, Dhāvata and Nishāda. They fall into two groups— Shareera (human) and Vainava (instrumental).74

70. Ghosh N.S. (English) p. 103.
71. ibid p. 103
72. ibid p. 104.
73. ibid
74. ibid. p.104

50
2.4.8. Ātodya or the musical instruments are of four types. Tata (stringed), Sushira (hollow), Avanaddha covered) and Ghana (metal), Veenā, Ṣūṭe, Mṛidang and cymbal are the examples of above mentioned four types respectively. 75

2.4.9. Gana or songs related to Dhrivas are of five types - Prāveshiki (entering), Ākshepiki causal), Nishkramiki (Exiting), Prāsādiki (pleasing/discriptive) and Antarā (intermediate). 76

2.4.10. Ranga or the playhouses are of three types - Vikrishta (oblong), Chaturasra (square) and Tryasra (triangular). 77

2.4.11. Abhinaya or the style of acting has, according to Natyashastra, four aspects; Āngika (physical), Vāchika (verbal), Āhārya (includes costume, make-up, set etc.) and Sāttvika (emotional). Bharata Muni elaborately discusses the training of these aspects in various chapters of Natya shastra. 78

75. Ghose op. cit. p. 104.
76. ibid p. 105.
77. ibid p. 105.
78. ibid p. 103
2.4.11.1 Āngikabhinaya:- Chapter Number and Name

4 Tāndavalakshanam
8 Upāngavidhanam
9 Hastābhinnayah
10 Sharirābhinnayah
11 Chārividhānam
12 Mandalvidhānam
13 Gatiprachārah

Tāndavalakshana chapter deals with Karana and Angahāra (the physical exercises). Karana is the smallest unit of the movement. The combined movement of hands, feet, neck, eyes and head is called Karana. Two karanas make one Māтриka and two, three or four Māтриkas make one angahāra. Natyashastra enlists 108 karanas and 32 Angaharas. These exercises are to be used in pure dance, fights, personal combat, Walking as well as movement in general.

Upāngavidhānam chapter deals with the description of the position and movements of the major and minor limbs of the body. Here Bharata states the etymological meaning of the word Abhinaya.

79. Ghosh op. cit. p. 47.
80. ibid. p. 48.
81. ibid p. 49.
82. ibid p. 150.
"As the root 'ni' preceded by 'abhi' means carrying the performance (prayoga) of a play (to the point of direct) ascertainment of its meaning, so (the word made out of them) becomes Abhinaya (carrying forward). Abhinaya is so called because in the performance (of a play) it together with Shākhā, Anga and Upānga explains the meaning of different things."  

The word Shākhā is used twice in this chapter with two different connotations. Firstly, it is related to the limbs of the body such as forearm, thigh, shoulder etc., the movement of which, though definite, depends upon the position of hands or foot/feet. The other meaning of Shākhā as stated in this chapter is 'gesture'—the position and movements of various limbs. In the shloka 14 and 15, it is said that the producers should reckon the shākhā, nritta and ankura as the three aspects of abhinaya. The gestures are called shākhā, pantomining through them is ankura, and that which is based on karana and consists of angahāra is called nritta. The chapter enlists the movements and static positions of angas and upāngas. Bharata states six major divisions of the body, which are

83. Ghosh op. cit. p. 151.
84. ibid p. 151.
85. ibid p. 151.
86. ibid p. 152.
Which are called angas. They are - head, both hands, both feet, chest, hips and waist.\textsuperscript{87} Upāngas are various muscle movements of the face such as, eyebrow, eye lid, eye ball, cheek, nose, chin, the lower lip, mouth, teeth and tongue. Bharata carefully notes the relationship of the gesture of each limb with the psychological motivation of human being.\textsuperscript{88}

The chapter Hastābhinaya deals with the gestures with one hand (Asamyuta hasta) and gesture with two hands (Samyuta hasta), as well as gestures used for class dance (nritta hasta). The chronology of these gestures describes in detail the formation of each gesture and its usage during Nritya and Nātya.\textsuperscript{89}

Sharirābhinaya chapter elaborates the movements and static positions of other limbs such as breast, sides, waist, belly, thigh, shank, and feet.\textsuperscript{90}

Charividhāna chapter deals with the simultaneous movements of feet, thigh, sides shank and hips.\textsuperscript{91} These are used in pure dance(nritta), fights (Dwandwa Yuddha) and ordinary

\textsuperscript{87} Ghosh N.S. (Sanskrit) p. 116.
\textsuperscript{88} ibid p.116.
\textsuperscript{89} Ghosh N.S. (English) p. 152.
\textsuperscript{90} ibid p. 194.
\textsuperscript{91} ibid p. 200.
movements on stage. Chāris are bhaumi (earthly) as well as Ākashiki (ariel). Sthānas (the standing positions) and Nyāyas (the ways of using weapons) are also described in this chapter. The Nyāyas are so called because the fights are carried on (niyante) with the angahāras. In the stage fights, there should be no actual piercing or striking.\textsuperscript{92} The use of weapons should be done with its mimicry. Interestingly, the sage gives useful tips about the nourishment and health of the actor who takes the rigourous training of angahāras, chāris and nyāyas.

\textbf{Mandalavidhāna} chapter describes the ariel and earthly mandals which are performed with the combination of charis.\textsuperscript{93} They are to be used in fights, personal combat, and to be performed with sportiveness and graceful movements of the limbs, should be accompanied by suitable instrumental music (Atodaya).

Chapter on \textbf{Gatiprachāra} explains the gaits suitable for different characters.\textsuperscript{94} The gaits of human beings are categorized according to the nature, social position and psychological state of mind of the character. Also it enlists the gait of a person walking in darkness, gait of

94. \textit{ibid} p. 216.
a blind man, of one riding a chariot, one moving in the
sky, gait while ascending or descending, or travelling by
boat or riding a horse. It also describes the gaits of
various animals, birds and fish. In short, the information
reflects on the rigorous physical training of the actor
to perform mimetic acting.

2.4.11.2 Vāchikabhinaya

Following chapters of Natyashastra explain the training
and performance of Vachikabhinaya.

<table>
<thead>
<tr>
<th>Chapter Number</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>Vāchikabhinaya</td>
</tr>
<tr>
<td>16</td>
<td>Vrittāni</td>
</tr>
<tr>
<td>17</td>
<td>Vāgabhinaya</td>
</tr>
<tr>
<td>18</td>
<td>Bhāshāvidhāna</td>
</tr>
<tr>
<td>19</td>
<td>Kakusvaravyanjaka</td>
</tr>
</tbody>
</table>

Vāchikabhinaya or the verbal representation relates
to vowels and consonants. The words are the body of the
dramatic art. Gestures, costumes and emotional expression
clarify the meaning of the words in a play (Kāvya). The
chapter describes the number of vowels and consonants and
how they should be pronounced, the kinds of words such as
noun, verb, affix, suffix etc.; words as used in prose and

poetry, syllabic meters (chanda) with single liners as well as metrical patterns.

Vritta chapter informs about the formation of various metrical patterns, such as Tanu Madhyā, Mālini, Bhramaramālika, Mayursārini, etc.96. The poet/playwrights were supposed to use these meters of different rhythm patterns to express corresponding emotional state of the character.

The seventeenth chapter Vāgabhinaya deals with diction of the play.97. Yet, primarily it informs the playwright about different figures of speech, use of meters in various sentiments and warns about the defective use of the same.

Bhāshāvidhāna explains various types of prakrit recitations.98 The formation of the vowels and consonants change according to different prakrit languages. The actors need to know the style of speech in prakrit as barring a few characters, most of them spoke in prakrit. Also, there are four types of languages used in a play; Āryabhāṣā (sanskrit), Jāti-bhāṣā (the Language of the

96. Ghosh op. cit. p. 296.
97. ibid p. 297.
98. ibid p.306.

57
commoners), Atibhāsha (super-human language), and Yonāntari bhāshā (the language of birds and animals).

Kākusvaravyanjaka. As the title clarifies, the chapter mentions the three voice registers (Kaku)⁹⁹. They are, the head, the throat and the chest. The chapter also elaborates on the accents and intonation, the nuances of recitation and enunciation, as well as vocal qualities used in various sentiments.

"In the representations of ten kinds of dramatic works, producers should prepare the recitation, subject to an observance of proper note, Kāla, tāla, and tempo(laya)".

2.4.11.3 Ahāryābhinaya

The Extraneous Representation or Ahāryābhinaya deals with the rules of costumes, make-up, sets, properties and all accessories used by the actor in a play.⁹⁹¹⁰ Natyashastra states four kinds of Nepāl Pustha, which deals with the model work or set pieces; Alamkāra, the decoration of the actor which includes jewellery etc.; Angarachana or make-up; and Sanjeeva, the use of models of living creatures. Hills, carriages, palaces, shields, aromours, banner-staff, elephant, fall into the category of model work. The ornaments used by different characters according to their

⁹⁹ Ghosh op. cit. p. 352.
¹⁰0 ibid p. 411.
social status and psychological state are alamkāras. The make-up or Angarachana is the most important aspect of Ahāryābhīnaya. The chosen colour for a particular character informs the audience about his regional origin, caste, tribe etc. Sanjeeva or the mechanically operated device to move various kind of animals on stage is a surprising element of ancient play production. The animals can be four-footed (Chatushpāda), two-footed (Dwipāda) and reptiles (Apāda).\textsuperscript{101} As the drama represents the world, all the living beings in it are represented on the stage.

This chapter also gives information about the making of various properties of the character such as weapons, masks, umbrella, etc.

"Some accessories will be Loka Dharami (Realistic), made to human proportions while others will be Nātya Dharmi (conventional) N.S.\textsuperscript{102}

The ornaments or weapons, though artificial, will look real in size (Lokadharhi) whereas hills, palaces, elephants, ariel cars, etc. will be conventionally designed (Nātyadharmi), which means which means that these

\textsuperscript{101} Ghosh op. cit. p. 434.

\textsuperscript{102} ibid. p. 439.
"Skeleton forms of hills, palaces, peaks of mountains etc. should first be made with pieces of sliced bamboo, and then these should be given likeness of such objects, related to the psychological states, by covering them with cloths of requisite colours." This shloka clearly underlines the inter-relationship of Āhārya (the design) and Sātwika (the emotional state) in the play.104

2.4.11.4 SĀTVIKA-BHĪṆAYA

Bharata enlists 8 Sātvika states.105 They are as follows:—

- Stambha (paralysis)
- Sveda (perspiration)
- Romāṇcha (horripilation)
- Swarabhanga (change in voice)
- Vepathu (trembling)
- Vaivarṇya (change of colour)
- Ashṛu (tears)
- Pralaya (fainting)

Bharata further gives necessary instructions as to how these Sātvika states to be performed and in which sentiments they can be effectively used.

Another important chapter of Natyashastra, Chitrābhīnayā,106 gives detailed description as to how the

104. ibid. p. 439.
105. ibid. p. 145-146.
106. ibid. p. 497.
actor should behave in various situations, e.g. indicating hot wind or heat, seasons, audible or visible objects, etc. Another significant instruction is about Vāchika or the verbal expression. Apart from the regular dialogue, Natyashastra refers to four methods of communicating one’s thoughts to the audience. Akāshavachana (speaking to the sky), Ātmagata (speaking one’s own thoughts), Apavārita (speaking to one character barring others), and Janāntika (character commenting on the situation on the stage) are four methods of spoken word in Sanskrit theatre. This chapter also educates as to how the theatre teacher would train his students in showing various feelings e.g. in the dreaming condition (swapnāyita), the psychological states should not be represented by any movement of hands. This should be represented by Sattva and through speech only. Speech in sleep, speech of the old people, dying speech are some of the examples which explain the training pattern of the actor.

In the 14th chapter—named as Pravrittidharmivyanjak—Adhayaya, Bharata mentions about Kakshāvibhāga element or Zonal division on the stage and its utilization by the actor.

108. ibid p. 504.
109. ibid p. 507.
Actor/s as character/s, standing singly or in group from different locations on the stage by reacting or otherwise to each other. "It is from the convention of the zonal division that the audience knows whether the place in which the scene has been laid is a house, a city, a garden, a hermitage or any part of the three worlds."

The twenty forth chapter of Natyashastra deals with the Harmonious Representation - *Sāmānyābhīnaya* - where the author mentions about a very significant point which throws light on the whole theatre practice of ancient times.

"Almost all the psychological states (Sthāyi and Sanchāri Bhāvas) proceed from Erotic passion. Human acts proceeding from desire have many forms, such as passion for virtue (Dharma-kama), passion for wealth (Artha-kama), and passion for liberation (Mokshakama)."

This particular shloka clearly shows the influence of Brahmanical thought on the creation of Natyashastra.

2.5.0 CONCLUSION

Classical Indian theatre tradition which originated in antiquity and continued in modern times in various forms for thousands of years, had been directly influenced by Natyashastra - a treatise which elucidates the theory and

110. Ghosh *op. cit.* P. 456.
technique of this art. The period of Natyashastra is considered by the scholars around 500 B.C. i.e. close of Brahmanical and early epic period.

According to the Brahmanical thought, all creative activities fall within the category of Kâma and are aimed at generating the interaction between the visible world of man and the invisible world of ideas, imagination, thoughts and images; man as seer or the creator of the art, observes himself as a part of the environment, thus the subject is also the object of creation. This act of self-observation or the knowledge of the self, is the key point of all ancient arts. In theatre, it is further accentuated by extending dramatic literature to stage through the actor.

In the pursuit of a flawless, perfect and all-encompassing form, Bharata made creative use of all existing artistic disciplines; the physical discipline of classical dance and the verbal discipline of recitation and classical music, which offered highest degree of stylization to the poet/playwright as well as the actor. Bharata in Natyashastra extensively informs about the training methods of the actor by giving detailed description of the classical dance (Tândava) which involves movements and static positions and the gesture language of the face and hands. Every movement/position/formation is related to specific action or emotional expressions. Ten types of
dramatic scripts, their specific structures and relationship with specific emotional experience explain the dramatic entertainment was the basic need and was open to all stratas of society. Yet there is little doubt that the classical Indian theatre presumed a high degree of cultivation in the spectator (Rasagya) and was meant for the elite class which was acquainted with the art of appreciating its uniquely stylized performance.