CHAPTER - II

SANSKRIT

DRAMATURGY
The dramatic composition and staging techniques of ancient India can be derived primarily from two sources – the extant plays with their stage directions and the numerous dramaturgical texts and books of theory and criticism. The Indian theatre doesn’t have any surviving theatre buildings which might shed light on its origins and development. From the plays we learn that Sanskrit theatre is sophisticated and multidimensional. Sanskrit theatre is meant to be a reflection of life in ancient India. Rather it is a model of human behaviour and in this it has served a very definite educational function. It gives us a perspective of the pervading views of Hindu philosophy and religion and to some degree those of Buddhism.

Unfortunately, none of the theatre structures of ancient India have survived the ravages of times. No visual evidence like drawings, floor plans, sketches made by diligent visitors, foundations of a building in ruins are available to have substantial source of information regarding the size and shape of the buildings that are said to have housed Sanskrit plays. From *Natyasastra* we can only know the rules for construction of ideal models, rather than shape and size of existing structures.

*Natyasastra* attributes Visvakarma, the heavenly architect, with conceiving of the first play house. In the opening chapter of *Natyasastra* a story is told as to how a special theatre hall came to be constructed. The first drama is given in the open during the festival of Indradhvaja. The demons, being offended at the theme of the play which was the defeat of the Asuras by the gods, try to disturb the performance. Brahma wants to build a theatre, a sanctified place,
where actors might perform a play uninterrupted by the malevolent spirits and entrusted the task to Viswakarma. The text gives no details about the appearance of the first theatre except that construction was begun on auspicious day and that the gods agreed to assist in its protection.

Bharata prescribes three shapes suitable for playhouses: rectangular, square and triangular. Each one of these may be of large, medium, or small dimensions according to requirements. Bharata lavishes more of his attention on the medium-sized rectangular building than he does on any other structure as spectators may well receive facial expressions of the actors, and can hear their speeches and songs. The parameters of the medium-sized rectangular building are ninety-six feet by forty-eight feet. According to directions it is to be subdivided in half, thus creating two equal squares forty-eight by forty-eight, one is for the stage and another is allocated for use by the spectators. The stage proper was again subdivided and the closest to the spectators was designated as the acting area and that the extremity of the building was reserved for the dressing room. Considering the limited size of the space reserved for spectators, it would seem that relatively few people could have witnessed a performance of a Sanskrit play at any one time. This obviously promotes a sense of intimacy between actors and audience.

Moreover, the theatre should be attractive, full of carvings in its wood work, and have paintings on the wall. The hall should not be too open and windy as the voices of the actors and music have to be protected against distortion; the whole building should be like a cave to provide the best of
acoustic. Bharata's *Natyasastra* insists on the special care to be taken when selecting the site and clearing the land for construction of a new play, otherwise disasters might befall the country and those responsible for causing the mistakes. The foundation is laid with the sounding of conch shells and the playing of rhythmic musical instruments. Probably for fear of casting an evil eye on the proceedings, undesirable are strictly prohibited from witnessing this ceremony. After the site is marked out on the ground, the gods of ten directions are honoured with ritual ceremonies.

The next step is the raising of the walls and pillars. Four pillars are designated to represent the four castes. Symbolically the four castes (Brahmans, Vysyas, Shatryas and Sudrakas) are the pillars of the theatre. This seems to support the implication made in the first chapter that drama is created as a form of enlightenment and entertainment for all four castes. Symbolically the four castes were the pillars of the theatre as they are in the society.

Considerable disagreement exists among scholars over the meaning of the physical feature of the theatre building that was to be constructed. Apparently, it had pillars and was higher than the level of the stage. The notion that the playhouse was to resemble a mountain cave has led some critics to wonder-- were the early theatres actually constructed in caves? But it is more likely that *Natyasastra* means to imply that the ceiling was constructed in such a fashion that it acoustically aided the voices of the actors and the music of drums. Small windows might have been inserted high up in the structure as ventilation and perhaps even to let in some light. The final step in the
construction of the structure seems to have been the plastering, whitewashing and painting of the walls. The paintings were to depict scenes of "creepers, men, women and their amorous exploits".

The maximum potential acting area of the ideal structure was twenty-four by forty-eight feet. Two Sanskrit terms used to describe the stage have led some scholars to conclude that the stage was further subdivided in half, the part closest to the audience referred to as the "head of the stage" and the part nearer to the dressing room as the "seat of the stage." The front half is thought to have been slightly lower than the back half. A wall with two doors seems to have separated the dressing room from the acting area. As noted earlier, the space between the doors was reserved for the musicians. The stage seems to have been on a different level from that on which the spectators sat, thus it was clearly demarcated as an acting area. The floor was to be elevated and level as the surface of a mirror, suggesting that it may have been reflective. *Natyasastra* indicates that it was not to be convex or rough, like the back of a tortoise or a fish. Precious stones are said to have been laid in the foundation of the stage, probably for ritual rather than practical purposes. The stage had pillars, which either helped to support the superstructure of the roof of the main building or to support a separate roof which may have been constructed above the acting area. The text is uncertain about the exact number, placement, and function of the pillars. Wooden figures of elephants, tigers, and snakes were to be carved, possibly on the pillars or perhaps on the ceiling above the stage, if the stage had a separate ceiling. The procedures for the construction of the
square theatre are almost identical to those outlined for the construction of the middle-sized rectangular structure.

Consecration of the newly constructed playhouse was obviously important, for an entire chapter of Natyasastra is devoted to ritual prescriptions. Bharata says, "Offering worship to the god of the stage is as meritorious as a (Vedic) sacrifice." He continues:

If the stage is properly consecrated it will bring good luck to the king (literally, the master) and to people, young and old of the city as well as of the country. But when the auditorium is not consecrated in proper manner it will be indifferently held by gods, and there will be an end of the dramatic spectacle, and it will likewise bring evil to the king.²

Natyasastra prescribes an elaborate series of preliminaries (purvaranga) which must be performed before the actual drama begins; they are intended to secure divine favour for the performance, each act having a definite share in the result. First there is the beat of drum (pratyahara) announcing the beginning of the performance and the carpet is spread out for the orchestra; the singers and the musicians then enter and take their places (avatarana): then the chorus tries their voices (arambga): the musicians try their instruments (asravana); they tune up their wind and string instruments, and manipulate their hand to make them ready for the work; then an instrumental concert follows, succeeded by the appearance and practice steps of the dancers. These
acts gratify the Apsarasas, Gandharvas, Daityas, Danavas, Raksasas, Guhyakas, and Yaksas. A song follows, to please the gods; then the Tandava is performed, increasing in violence as it proceeds; then a song accompanies the raising by the Sutradhara of the banner (*jarjara*) of Indra; he scatters flowers and purifies himself with water from a pitcher borne by an attendant, while another carries the banner; there follows a perambulation of the stage, the praise of the world guardians, and homage to the banner. Then comes the Nandi or benediction; it is followed by the recitation by the Sutradhara of a verse in honour of the god whose festival it is, or the king or a Brahmin; then comes the Rangadvara, which is said to mark the beginning of the dramatic action (*abinaya*) the Sutradhara reciting another verse, and bowing before the banner of Indra. There follow steps and movements of erotic character in honour of Uma, and more violent movements of the same kind in honour of the Bhutas. A discussion (*trigata*) between the Sutradhara, the Vidusaks, who talks nonsense, and an attendant follows. Finally the Prarocana announces the content of the drama, and the Sutradhara and his two attendants leave the stage, and preliminaries are ended.

Immediately after, according to Natyasastra, another person, similar in appearance and qualities to the Sutradhara, enters and introduces the play, a function which gives him the status of an introducer, the *Sthapaka*. His costume should indicate the nature of the drama, as dealing with divine or human affairs. An appropriate song greets his entrance, praises the gods and Brahmins. The Sutradhara propitiates the audience by verses alluding to the
subjects of the play, mentions the name of the author and the play, and
describes some season in the verbal manner, thereby opening the prologue of
the play. The essential features of the prologue are an address by the director
with an attendant or an actress or the Vidusaka on some personal business
which indirectly hints at the drama. As in *Natyasastra*; the mode of connexion
is given as threefold. The words of the director may be caught up
(*kathodghata*) by a character in the drama, entering from behind the curtain, as
in *Mudraraksasa* the director alludes to the demon of eclipse as eager to
triumph over Candra, the moon:

Actr : My lord, the worthy Brahmanas has been
invited by me.

Mana : Tell for what reason.

Aotor : Because they say the moon is to be eclipsed.

Mana : Lady, who says so?

Actr : Such, indeed, is the talk among the townsfolk.

Mana : Lady, I have spent some labour on (i.e. studied
carefully) the science of astronomy with its
sixty-four branches; let, therefore, your
preparation of meals in honour of the worthy
Brahmanas be proceeded with; as for the eclipse
of the moon you are deceived by someone.

For, see—

That well known Ketu, of malicious resolve, (or the malignant planet) wishes, perforce, to attack (devour) Chandra (the moon) having the full Mandala (orb);__ ....

(Behind the scenes).

Ah! Who is he that desires to attack Chandragupta while I am alive?

Mana : (Listening). Ah, I see. It is Kautilya.

Actr : (Gesticulates fear).

Mana : This is that Kautilya of crooked intellect, by whom the race of the Nandas was, perforce, burnt up in the fire of his wrath. Having heard the words the seizure of the moon he understands by them that there is to be an attack by the enemy on the noble (lit. moon-like) Maurya who bears the same name (Chandra).

Away let us go then from here.

END OF THE PROLOGUE.
ACT 1

(Enter CHA’NAYa in an angry mood touching with his hand his loosened hair).

CHA’N : Tell me who it is that desires to attack Chandragupta while I am yet living....

A person may enter (pravrttaka), who has just been mentioned by the director in a comparison with the season of the year, as in the Pratimanatakam:

Sutradara : Lady, do sing a song with reference to this autumnal season.

Actress : Noble one, I will. (prepares to sing)

Sutradara : In this season, A female swan, living on the Kasa-covered bank (of a river, or covered with white wings) and being in high glee, roams about on sandy banks—

(Behind the curtain).

Sir! Sir!....

A Female Door-keeper : Sir, which of chamberlains is present here?

The director actually mentions the entry of a character of the drama (Prayogatisaya), as at the beginning of the Sakuntala, where he assures the
actress that her song has enchanted him, as gazelle enchants Dushyanta, who just then enters;

Act : Has not your honour already ordered that the new drama called *Abijnana Sakuntala* be taken up for representation?

Man : I am well reminded, my lady; at the present moment I had quite forgotten that; for,

I was forcibly led away by the ravishing melody of your song, like King Dushyanta here by the fleet antelope.

(Exeunt)

End of the Prelude

(Then enter in a chariot the King chasing a deer, bow with an arrow fixed to it in hand, and the Charioteer.)

Next, Bharata takes up the story or plot of the play. The plot may be derived from old sources, like the epics or narratives, or from history. It may also be invented. Even if the plot is taken from a myth, the poet is free to be innovative. The best example of this is Kalidasa’s reworking of *Abijnanasakuntalam* and *Vikramorvasiya*, the former from the *Mahabharata* and the latter from the Vedas, epics, and Puranas. The poet may cut out some elements of the original story or traits of character or he may bring together...
separate incidents and episodes. The purpose of this reshaping of the story and character by the playwright is to achieve a harmony of theme and character which will subserve the ultimate purpose of Sanskrit drama—namely, the production of a harmonious emotional impression expressed by the concept of *rasa*. According to *Natyasastra* the principal objective of the plot is to show the hero struggling for and finally attaining the objects of his desire. Subsidiary incidents may contribute to this aim but should not divert attention from it. The realization of the goal relates to the three ends of Hindu life—duty, pleasure and wealth. Plot is of two kinds: 'Principal' and 'Accessory'. The Principal is that which relates to the chief characters or the persons concerned with the essential interest of the piece, and pervades the whole arrangements. The Accessary is that which appears in furtherance of the main topic, and is concerned with characters other than the hero and the heroine. The Accessary is of two kinds; *pataka* and *prakari*. The *Pataka* is an episode by which the progress of the plot is illustrated, furthered, or hindered so as to give additional interest to it. It is of considerable length and sometimes extends to the very end of a play. The *prakari* is also an episodical incident of limited duration and minor importance. In *prakari* no principal character takes part. Besides these two, there are three other elements requisite for the development of the plot. These are the seed, the drop and the final issue. *Bija* is the circumstance leading to the ultimate end briefly stated, which, as the plot develops, bears multifarious results and which is as it were the seed of the plot. *Bindu* is what cements a break in the plot caused by the introduction of some
other incident. **Karya** is the final object of the plot which being attained the whole is finished. These five are technically called the *Arthaprakritis*. In Visakhadatta’s *Mudrarakshasa Bija* is cast when Chanakya gives expression to his design and his firm resolves to make efforts to force Rakshasa to accept the ministerial office under Chandragupta and thereby to give stability to his rule. **Bindu** is the gaining of Rakshasa’s seal-ring by Chanakya which enables him to forge a letter to entrap Rakshasa. This circumstance, together with Karya, gives the play its name.

The plot or subject matter is regarded as the “body” of the drama. The anthropomorphic analogy is extended throughout the discussion of this subject. To begin with there are five stages in the development of the action called *Avsthas*. The first or “beginning” stage refers to the planting of a seed or germ—the desire on the part of the hero to obtain his objective. The second is effort, the third is prospect of success, the fourth is certain attainment through the removal of obstacles, and the fifth one is obtainment of the desired object. In *Abijnanasakuntalam* the king’s objective is to wed Sakuntala and to get an heir to his throne. Both of these goals are clearly implied in the excerpt quoted from Act I. Second, there is a determined effort to achieve the object of desire. Dusyanta’s determination in Act II clearly exemplifies his desire to take Sakuntala as his wife. Third, there is hope of success. In Act III Dusyanata is confident of winning Sakuntala, although she does not commit herself to fulfilling his wishes. Fourth, success is assured if only a difficulty may be overcome. In Acts IV we learn that Sakuntala is cursed to be forgotten by the
king. In Act V, as a result of the curse, he does not recognize her when she comes to court and in her humiliation she is whisked away by a heavenly nymph to an undisclosed sanctuary. In Act VI, when the king’s keepsake ring that he gave Sakuntala in the hermitage is found, his memory is immediately restored and he bemoans the loss of his beloved. The fifth stage in the development of the action occurs when the hero attains the object of his desire. In the final act of the play, Dusyanta is reunited with Sakuntala and discovers that he is the father of a fine son and heir to the throne.

From the point of view of enacting onstage the play as worked out above, Bharata makes a twofold division between story elements that are to be shown through physical action and those which are to be orally communicated as being highly sentimental and pleasing (Drusya Kavya). Battles and fights, death, sieges, and the like are not to be directly enacted or actually shown on the stage. These happenings, which cannot be managed on the stage or are not really interesting if they are, Suchya are to be reported or revealed in the conversation of lesser character in interludes. These suggestions or implications are made in five ways (1) Vishkambha is an interlude which shows the connection between the parts of the story gone and future, by means of a conversation between characters other than the chief ones. It is performed by not more than two persons and it may be used at the beginning of a drama while it is not desired to arouse sentiment at the outset. It is pure (Suddha) if the performers are of middle rank and speak Sanskrit; mixed (Samkirma) when the characters are of middle and inferior class and use also Prakrit. (2) The
Pravesaka cannot be used at the beginning of a drama, and is confined to inferior characters, who use Prakrit. (3) Culika is the suggestion of some incident form behind the curtain, as in Act IV of Mahaviracarita the defeat of Parasurama by Rama is indicated from behind the scene. (4) In the Ankamukha, or anticipatory scene, at the close of an Act a character alludes to the subject of the following Act; thus at the end of Act II in Mahaviracarita Sumantra announces the arrival of Vasistha, Visvamitra, and Parasurama, and these three open Act III. (5) Ankavatara consists of the seed of the subject-matter of an Act in the previous Act before it has drawn to its close, so that the following is a continuation of the one preceding, as at the close of Act I of Malavikagnimitra.

‘Rupaka’ is the general term in Sanskrit for all dramatic compositions, which also comprises a subordinate class called Uparupaka. Natyasastra identifies ten major types of plays: nataka, prakarana, anka, vyayoga, bhana, samvakara, vithi, prahasana, dima, and ihamrga. This list is apparently not exhaustive, for other ancient writers mention the existence of additional dramatic types. Of the Uparupakas or minor dramas there are eighteen species, the most important of which are Natikas, such as Harsa’s Ratnavali, Priyadarsika, Trotakas such as Kalidasa’s Vikramorvasiya and so on.

The chief characteristics of the nataka are that it has as its subject a well-known story concerning the exploits of a hero who is either a royal sage or a king; the dominant sentiment of the work should be either love or heroism; and the extant nataka normally has not fewer than five and no more than seven
acts each. Celestial beings are the characters in minor episodes of the plot like pataka and prakari. Kalidasa’s Abhijnanasakuntalam is an example. In contrast the Prakarana, of which The Little Clay Cart is the finest example. It has story which is invented by the author. It can also be drawn from the sources like Brhatkatha and similar works of earlier poets and not from the works like Puranas. Episodes that are popular might be included, but the poet can invent some details and incorporate them into the plot. The hero might be a Brahman, a minister, or a merchant, a heroine who is a courtesan, and the sentiment of love predominates. In other matters, the prakarana is like the nataka. Natika is a combination of the subject of prakarana and the hero of nataka who is a king. Natika is a combination of the subject of prakarana and the hero of nataka who is a king. It should consist of four Acts, and abound in female characters. Its hero should be an illustrious king and of the Dhiralalita class. The Heroine should be a mugdha. She should be a maiden of royal family or a celestial one or engaged in musical performance. The hero proceeds in his love affair cautiously from fear of the queen and the play ends with a happy union of the heroine and the hero with the consent of the queen. Harsa’s Ratnavali and Priyadarsika are the good examples of natika.

Samavakara type of rupaka consists of an episode of gods and demons as heroes who are prakhyata and udatta and the number of them is twelve. Distress caused by battles, difference and quarrels forms part of the story. Description of various rasas is found in it besides srngara of dharma, artha and kama. The significance of the name is that the plot of this type in the three
acts need not be a connected whole. Bharata mentions that *Amrtamanthana* is an example of *samavakara*. Like *samavakara*, *ihamrga* has the same number of heroes and they are celestial beings. The subject of it is one partly derived from legend and partly the poet’s imagination. If the legend relates the death of a great man, this result must be avoided. It owes its name according to the *Dasarupavaloka*, to the fact that in it a celestial woman is as hard to attain as a golden gazelle (*iha*). The characters are of haughty temperament. *Srnga* has a place in incidents like stealing of a woman. It is in one act. The *rasa* is *dip* like *vira* and *rauda*.

*Dima* is also little known, though *Natyasastra* cites a *Tripuradaha* as a specimen. Its subject is legendary. Six *rasas* are depicted. *Srnga*, *hasya* and *santa* are avoided. It is in four acts. The heroes are sixteen gods, demi-gods, and demons, all of the haughty type. The erotic and comic sentiments are excluded, that of fury is predominant. There are four acts without introductory scenes of any kind. *Vyayoga* is, as its name suggests, a military spectacle. The heroes are twelve as in the *samavakara*; they are not divine but well-known kings, army chiefs or ministers; and they are not *udattas*. A few women also figure. It is in one act, the action not extending over a day, and it is filled with strife and battle, the intervention of women as the cause of battle being excluded. The first two and last junctures alone are permitted and the erotic and comic sentiments are barred. It has *dip*arasas of *rauda* and *vira* as in the *Ihamrga*, It is named so because many are engaged in the act of fighting.
The Act (Anka) is a single-act piece, whose longer style serves to discriminate it from an act of a normal drama. Though the subject is taken from legend, the poet may develop it to dramatize on the stage. It is devoid of divine beings. The hero should be human, of the common folk. It abounds in karuna, as persons stop fighting. Its full name Utsrstikanka is interpreted to mean that in it are described women whose lives are about to leave them and who are sorrowful. Visvanatha gives Sarmishayayati as an example.

Natyasstra has recognized two types of Prahasana. Suddha (the pure) is that in which heretics, Brahmins, men and maid-servants and parasites are represented. It contains conversation of ascetics and gods which mean people provoking humour, devoid of obscenity and falsehood. The other one is Sankirna (the mixed). It is full of events and acts which are vulgar with characters eunuchs, vesyas and rogues. The subject is the poet’s invention. It deals essentially with the tricks and quarrels of low characters of every kind. The comic sentiment predominates.

The monologue, Bhana, like the prahasana, has the characters such as vita and dhurta, which are suited for the development of hasya. Even characters which are not present on the stage are made to speak through one mouth. This is the significance of the name bhana. Only one character appears on the stage and speaks himself about his own adventures. He himself enacts the speech and actions of others, speaking in the air. The element of the hasya predominates. It reminds us of a primitive mimetic performance. It has only one act.
The garland, Vithi, has a certain similarity to the Bhana in that it includes frequent speeches in the air, and is in one act. It has thirteen elements of plot. It includes characters of the adhama (inferior) madhyama (middle) and uttama (superior) classes. The leading sentiment is the erotic, but others are hinted at. The name might also suggest that the play was enacted even in streets without any theatrical requirements.

Uparupakas are secondary types of less duration when staged and are mainly based on dance and music. In Sahityadarpana eighteen types are mentioned with the name uparupakas. They are not different from nataka in definition. That is to say they are modeled out of it. According to propriety and necessity various elements of nataka may be presented in them.

Sattaka is another additional type mentioned in the Kavyanusasana, besides natika. It resembles the latter in many respects. But viskambha and pravesaka which are the means adopted for indicating what would not be presented on the stage are excluded. The language is not a mixture of Sanskrit and Prakrits. The Prakarani is the twelfth type defined in Natyadarpana. It is similar to natika, but the hero is that of the prakarana. His love and attainment of some material gain from part of the plot unlike that of natika, where love of a king and attainment of kingdom are described.

Trotaka is merely a variant of the nataka. Its main characteristic is said to be that the story (which must be well known, as in a nataka) shows the meeting of gods and men, and in practice the examples seem mostly to be
myths and legends concerning the nymphs *apsarasas*, who are divine beings, in their affairs with men. *Trotaka* has five or more acts like any other *nataka*. A feature which is not mentioned in the available theoretical works, but which is prominent in at least part of the only *trotaka* which seems to have been printed (Kalidasa’s *Vikramovasiya*, act IV), is the insertion of songs and dances delineating the emotion of the hero.

The other species enumerated have no representatives in the old literature, nor is this wonderful, for they show the character rather of pantomime with song, dance, and music than of serious drama. *Gosthi* has nine or ten men and five or six women as actors. *Hallica* is clearly a glorified dance. *Natyarasaka* is a ballet and pantomime. In the *Prasthan* hero and heroine are slaves. It is based on a mimetic dance. Both *Bhana* and *Kavya* are one-act pieces. *Rasaka*, of the same general type, includes dialect in its language. *Ullapya* may have one or three acts, and its hero is of high rank, while battles form part of its subject, as they do also in *Samlapaka*, which may have one, three, or four acts. *Durmallik* has four acts, a hero of low rank, and a precise time-table of duration of acts. *Vilasika* has one act, but is interesting in that the hero has, to support him, not only the vidusaka, but also the parasite and a friend (pithamarda); the sentiment is erotic. *Silpaka* is mysterious, for it has four acts, allows all the manners, has a Brahmin as a hero with a man of lower rank as secondary hero, excludes the calm and comic sentiments, and has twenty-seven most miscellaneous constituents; if a pantomime, it is clearly not amusing. *Prenkhana*, or *Prekasana*, is a piece in one act, with a hero of low
birth, full of combats and hard words and it has no introductory scenes. Both
the benediction and the Prarocana are performed behind the scenes, but none
of the late works which bear approximately this title conforms to type. The
Srigadita is in a single act, the story legendary, the hero and heroine of high
rank, the manner verbal; the word Sri is often mentioned, or the goddess is
presented seated and singing some verse. The only play known of that name is
Subhdroharana of Madhava before A.D. 1600, which is much like an ordinary
play, but contains a narrative verse, suggesting connexion with the shadow-
drama.

The Greek drama recognizes, whereas the Sanskrit drama ignores, the
unities of place and time. Natyasrastra clearly states that the events of an act
should take place in the course of a single day. But obviously some events
take longer than twenty-four hours to complete and are of such magnitude
(battles, for example) that they demand more accommodation in the drama.
The Sanskrit playwright is given considerable latitude to digress, through a
clever device, the introductory scene. Minor or secondary characters, for
example, maidservants or the clown, may report the events which have
intervened between the previous act and the events that are about to take place
and compress time and avoid depicting subjects which are taboo and, at the
same time, make use of them for furthering the dramatic action as in
Bhavabhu’s Uttararamacharita:

Vidusaka : Oh! Wonderful, indeed, are the heroic deeds of
these two princes of the solar race that have
suddenly closed in fearful combat and have displayed their martial volour; the gods and demons are in utter bewilderment with extreme wonder at them. For, look, my dear, look at them. There is raging wonderfully the fight, striking terror into the whole world, between the two (combatants) with their looks constantly fluttering, showering arrows by stretching their bows whose bells are ringing like the clash of tinkling bracelets and which send forth a frightful sound on account of their booming huge strings and points....

Vidyadhaara : But why has the sky, all of a sudden turned tawny as if with the streaks of lightning flashing out of season?...⁶

Time is often compressed radically within an act. An act may begin at sunrise and end at sunset. Also actions which would normally take a great deal of time to complete in real life, such as the plaiting of a garland, are accomplished in no time on the stage. But Sanskrit has taken certain liberty to dramatize a series of events. Several years elapse between the last two acts of the *Abhijnanasakuntalam* and between the first two acts of the *Uttararamacarita*. 

82
Unlike the rules laid down for neoclassical French and English drama, rules for establishing and changing locales in a Sanskrit play are quite flexible. An act might begin in one spot and simply by performing a symbolic movement, such as walking around, the actors indicate that they have moved to another locale. The excerpt just quoted from Abhijnanasakuntalam contains numerous transitions of locale. At the beginning of the play, the king and his charioteer are travelling in the sky on a magic chariot in pursuit of a deer. The description of the landscape below during the chase, and perhaps some conventional movements, help the spectators to imagine the rapid change of place. Suddenly they halt outside the hermitage compound, where the king agrees not to kill the helpless creature which has taken refuge within. It is presumed that the spectators have to imagine the boundaries of the compound. This section of the scene ends as the king commands the charioteer to enter the hermitage. As the act proceeds the locale becomes even more specific until finally we end with the king in a particular spot in the hermitage garden engaged in conversation with the friends of Sakuntala. So we have moved from a broad generalized locale in the air to a very specific locale on the hermitage, all in the space of one short act.

Sanskrit playwrights are fond of changing locales. The stage seems to have been regarded as neutral acting area and given symbolic significance through dialogue and conventional actions as in Elizabethan times. Sanskrit playwrights give numerous descriptions of gardens, forests, hermitages, riversides, and mountains through the dialogues of characters to create a visual
treat for the spectator. The physical environment is not a mere object, but forms an integral part of the character and his state of feeling in the given context. For example, in Act III of Abhijnanasakuntalam, King Dusyanta enters expressing his love for Sakuntala and his longing to meet her again, “This extremely sultry hour Sakuntala generally passes with her friends on the banks of the Malini where there are bowers of creepers. Thither I will go at once.” Then the poet’s stage directions are, “He comes round, and shows by acting, the cool touch on his body” caused by the cool breeze from the river. He conveys this scenic background through his acting by lifting his arms, looking at the bristling hair there, inhaling the fine smell of the flowers, and showing a sense of refreshment. The same acting technique can express the time of day for which nowadays we resort to all sorts of lighting techniques. The location as affecting the character and as communicated in his spoken word affects the audience more than mere painted canvas and light. This also explains the purposiveness of dramatic poetry in a Sanskrit play and the way prose bursts into lyrical and descriptive verses.

The object in a dramatic piece to be attained by the original characters may be one of the Dharma, Artha, Kama and Moksa, separately or mixed up together. The dramas are classified according to the subject-matter, the hero and rasa. The subject-matter and the plot are by themselves subject to adjustment in suitability to Rasa. Hence everything in one way or another is controlled by Rasa in a dramatic piece. Sentiment is produced from the union of the determinants (vibhava), the consequents (anubhava), and the transitory
feelings (vyabhicarin). The determinants fall in the later classification into two divisions, the fundamental determinants (alambana) and the excitant determinants (uddipana); fundamental determinants comprise such things as the heroine or the hero, for without them there can be no creation of sentiment in the audience; excitant determinants are such conditions of place and time and circumstance as serve to foster sentiment when it has arisen, for instance the moon, the cry of the cuckoo, the soft breeze from Malaya, all things which foster the erotic sentiment. The consequents are the external manifestations of feeling by which the actors exhibit to the audience the minds the hearts of the persons of the drama, such as sidelong glances, a smile, a movement of the arm, and —though this is but slightly indicated in later texts—his words.

Natyasastra divides human experience into eight basic sentiments: erotic, comic, pathetic, furious, heroic, terrible, odious, and marvelous. It is these which the spectators savour in various permutations and combinations as they observe the work in performance. And yet to give focus to the experience, just as a meal has a dominant flavour, one sentiment should dominate all others in the total context of the performance. The most common dominant sentiment of the extant plays is love. And yet all the plays, even the short one-act works, employ varieties of feelings and emotions which provide the needed variety and texture. Corresponding to the eight sentiments are eight emotions or feelings (bhava). They are expressed by the actor in the process of laying his or her bouquet of experiences derived from the play before the
spectators. They are correspondingly love, mirth, anger, sorrow, energy, terror, disgust, and astonishment.

In addition there are thirty-three transitory feelings: despondency, weakness, apprehension, envy, intoxication, weariness, indolence, depression, anxiety, distraction, recollection, contentment, shame, inconstancy, joy, agitation, stupor, arrogance, despair, impatience, sleep, epilepsy, dreaming, awakening, indignation, dissimulation, cruelty, assurance, sickness, insanity, death, fright, and deliberation. And eight *sattvika* states which are paralysis, perspiration, horripication, change of voice, trembling, change of colour, weeping, and fainting. This makes forty nine different feelings in all. However *Natyastra* clearly states that “just as a king is superior to other men, and the preceptor is superior to his disciples, so the *bhava* are superior to the transitory and *sattvika* states.”

The erotic sentiment (*Srngara rasa*) is of two kinds, the union (*Sambhoga*) or sundering (*Vipralambha*) of two lovers; according to the Sastra and the great mass of theorists, but the *Dasarupaka* distinguishes three cases, privation (*ayoga*), sundering (*viprayoga*), and union (*samyoga*). Privation denotes the inability of two young hearts to secure union, because of obstacles to their marriage; such love passes through stages, longing, anxiety, recollection, and enumeration of the loved one’s merits, distress, raving, insanity, fever, stupor, and death. Sundering may be due to absence or resentment, and this in its turn may be caused by a quarrel between the two determined lovers, or indignation at finding out, by sight, hearing or inference,
that one's lover is devoted to another. The hero may counteract anger by conciliation, by winning over her friends, by gifts, by humility, by indifference, and by distraction of her attention. Absence again may be due to business, to accident, or a curse; if the reason is death the love sentiment cannot, in Dhanamjaya's view, be present, through others allow of a pathetic variety of this sentiment. In union the lover should avoid vulgarity or annoyance. Sambhoga Srngara has for its Alambana Vibhava the hero and the heroine generally. But quite often an army of sporters and sometimes even birds, beasts, trees and creepers have been depicted as Alambana Vibhava. The Rasa is wrought to perfection by Kalidasa in the description of the spring season in Kumarasambhava where all-men, birds, bees, creepers, and trees are painted to have taken recourse to amorous sports. The Uddipana Vibhavas are elaborately treated in the descriptive portions of the poems. Amorous sports are painted while depicting the seasons, evening, darkness, rise of the moon, morning, rise of the sun, aquatic sports, sports in the gardens and forests, drinking and picking of flowers. Besides these, the decorations of the lover and the beloved and their physical beauty are treated as the Uddipana Vibhavas.

The idea of doing something great after surmounting difficulties in the form of obstructions from the side of the enemies generally arouses Utsaha, the Sthayi Bhava of Vira. The enemy is the Alambana Vibhava and his actions and evil attitudes and the circumstances which excite a hero are the Uddipana Vibhavas. As a measure to put down the enemy, a hero makes preparations,
puts on armour and uses arms and physical force. These activities of the hero are the Anubhavas. As the nature of the Vibhavas shows, the treatment of wars has the best scope for the depiction of the Vira rasa. The heroic sentiment corresponds to the emotion of energy; it may take the three forms of courage in battle as in Rama; compassion as in Jimutavahana; and liberality as in Parasurama. Assurance, contentment, arrogance and joy are the transitory states connected with it.

Raudra rasa is similar to Vira rasa and generally finds scope in course of the description of wars. There is hardly any occasion which is absolutely suitable to excite the Sthayi bhava of only one of the two rasas. The sentiment of fury is generally based on anger. Its transitory states are indignation, intoxication, recollection, inconstancy, envy, cruelty, agitation and the like. In Setubandha, Raudra rasa has been treated in details in which the ocean seems to bear an inimical attitude towards Rama and does not respond to his demands. The attitude of the sea is the Uddipana Vibhava here. Perspiration, contraction of the eye-brows, looking at the bow, fierce appearance, taking of the bow, and shooting arrows against the sea has been mentioned as the Anubhava.

The comic (hasya) sentiment depends on mirth, which is caused by one’s own or another’s strange appearance, speech, or attire. The transitory states in connexion with it are sleeping, indolence, weariness, weakness, and stupor. The sentiment of wonder (Adbhuta Rasa) has its scope in the introduction of supernatural characters, actions, and weapons. It is based on
astonishment; the transitory states are usually joy, agitation, and contentment. The authors of the Mahakavyas have introduced these supernatural elements on a large scale. *Setubandha* is conspicuous by supernatural actions of the characters. The shooting of arrows by Rama, and its effect on the ocean, the uprooting of mountains, their transportation to the sea-shore, and the fall of the mountains in the ocean and the construction of the bridge of mountains on the ocean, as described in *Setubandha* are all supernatural actions.

The sentiment of terror (*bhayanaka*) is based on terror; the states associated with it are depression, agitation, distraction, fright, and the like. *Bhayanaka* has for its Alambana Vibhava great heroes showing their valour generally in the battle-field, or an apparently great obstruction in the way or wild animals. The idea of a great loss, especially of life, excites terror, the Sthayi Bhava. The fierce attitude and activities of warriors and wild animals are the Uddipana Vibhavas. Withdrawal or flight, leaving the work in hand and helplessness are the general Anubhavas.

The *Koruna* rasa is based on sorrow; its associated states are sleeping, epilepsy, depression, sickness, death, indolence, agitation, despair, stupor, insanity, anxiety, and so forth. The pathetic sentiment is occasioned by the effect of actual or imaginary death of character. Such a man whose death is lamented is the Alambana Vibhava. The denunciation of fate, falling on the ground, weeping and heaving is the relative Anubhavas. The sentiment of horror or odium (*bibhasta*) is based on disgust; its associated states are agitation, sickness, apprehension, and the like.
The *Santa* rasa is fondly depicted by the Jains and the Buddhist poets. In their poems they depict details of previous lives of characters, philosophic truths, and evil nature of worldly pursuits, transitory nature of life and the merits of practicing austerities after renouncing the world. The sight of a sage is the Uddipana Vibhava generally. The renunciation of the world and the practice of austerities are the Anubhavas. Nirveda, Harsa, Smarana and Daya are treated as the Sancarins of this rasa in these poems.

The emotions are perceived by the spectators in the actors and evoke a corresponding sentiment in the spectators. It is said that every play has a dominant emotion may be easily determined by the expert spectator (or reader) from among various transitory feelings, for a play performed with only one emotion.

Every dramatic piece has a predominant rasa. It happens sometimes that even one sub-kind of a rasa becomes the controlling factor in a dramatic piece. Only one rasa running through out is never delineated to the exclusion of others as it would then become monotonous and cloying even when it is most fascinating. Hence other rasas are also depicted but they are of secondary importance only. Those other rasas which are not incompatible with, or contradictory to, the principal one but are friendly to it leading to its maturity and excellence are freely used, whereas others rallying under the hostile flag are handled with care and caution. The different ways in which they are harnessed to do services to the principal rasa should be pointed out. The Vira rasa in Bhima and the Bhayanaka in the enemies as depicted in *Venisamhara*
lead well to the excellence of principal rasa in the dramatic piece which is the Vira rasa. This is an illustration of the two contradictory rasas residing in two different loci but leading to a unitary effect. Another case occurs when such contradictory rasas reside in the same locus and lead to one whole effect as in the first act of Nagananda where the Santa rasa and the Srgara rasa have been depicted in Jimutavahana, the hero, to the total disappearance of spoiling the unitary effect by interposing the Adbhuta rasa between them through the hero’s such words as “Friend, O wonderful song! O wonderful instrumental music!” Yet another case comes in when in the words of Pururava on seeing Urvasi the Srgara rasa is alternated with the Santa rasa. Though the two rasas stand independent yet the total effect in the above case is the Srgara rasa as the role of the Santa is only secondary and hence helpful. When one rasa is accepted as principal in a dramatic piece care is taken that it is not hampered in its full development in any way. To illustrate a few cases is pertinent. In Mahaviracharita Bhavabhuti makes the Vira rasa the principal sentiment. In the second act where the Vira is depicted growing unimpeded between Rama and Parasurama, the former being suddenly called inside to have the wristlet (Kangana) unbound somewhat spoils the effect. This is a case in illustration of the abrupt break in a sentiment. In Venisamhara wherein the Vira rasa predominates the intervention of Duryodhana’s amour with Dhanumati in the second act is a case of irrelevancy spoiling the unitary effect.

When the playwright composes a particular dramatic piece he chooses a particular rasa to be depicted therein as the principal sentiment. He arranges
the Alambana Vibhaas which suit it. These Alambana Vibhavas are shown in suitable surroundings according to rasa to be suggested by them. That is why in dramas lovers meet in gardens and in lonely places, the pisachas roam on the crematory grounds. These Alambana Vibhavas are the original characters figuring in the drama. As shown before they may be fully divine or half divine or human beings. They are either high or middle or low in status. The gods are the divine beings; the kings are partly divine and partly human. What is appropriate to each of the above should be duly depicted. For instance, kings like Satavahana have been appropriately described to have journeyed to the serpent world, for such activities are in fitness with them. The journey of Dusyanta to the divine city of Indra is quite appropriate as he is a king of a high lineage. In the same way the carrying away of Sakuntala to the ethereal region by her mother is quite in fitness with the state of affairs as Sakuntala is of semi-divine origin. Urvasi with her companions in Vikramorvashiya of Kalidasa describes as flying in air is also not depicted as doing something inappropriate. All these do not detract from the maturity of rasas of which they are the Vibhavas as these activities and conditions are suitable to them. The supernatural element can, thus, be freely used appropriately with reference to characters of particular status. On the other hand, if it is inappropriately used it leads to jarring effects and renders the particular rasa defective. In order to depict a particular rasa in its gradual intensification sometimes even characters not found in the basic story are created as Anasuya and Priyamvada in the Abhijnavasakuntalam. These two female companions further love in
Sakuntala for Dusyanta. They are her confidantes and interested, though unselshless companions. The hero has been described to be of four kinds, viz. the Dhirodhata, the Dhirolalita, the Dhirodatta and the Dhirosanta. That these also are controlled by rasa is clear. When the sentiments of serious, grave and lofty nature are to be depicted the hero is to be of Dhirodatta kind as in the depiction of the Vira, the Srngara (of a serious type). When the sentiment is of a frolicking type as love intrigues of the king within his palace depicted in Ratnavali, the hero is of the Dhirolalita kind. Such sentiments as the Raudra have Dhirodhata hero and the Srngara which is neither very serious nor very fickle has the Dhirosanta hero. Any change in the above position will surely mar the effect, that is, rasa. For instance, the Srngara of the type aimed at in the Natika will not admit of the Dhirodatta hero. The love intrigues rampant there will find no scope with the Dhirodatta hero as they will be inconsistent with his nature. It is, therefore, proper that characters figuring as heroes of different types must have surroundings appropriate to them. The killing of Vali by Rama through a trick would surely have stood inconsistent with the latter's character as the Dhirodatta hero. Bhavabhuti therefore, in Mahaviracharita brought about a change by making Vali the ally of Ravana through his minister Malyavan, as Vali opposes Rama on the instigation of the minister. This is obviously to keep the character defectless. The propriety and its observance become clear in the Srngara rasa which receives wide treatment. The hero in his love relation with heroine has been described as the Anukula, the Daksina, the Satha and the Dhrsta. Rama is the Dhirodatta hero of the
Anukula kind. He is perfectly and exclusively devoted to Sita. The slightest departure in this relation is sure to mar the effect intended. Hence all the dramatists have been cautious in this. The Dhirosanta hero of the Anukula type Bhavabhuti’s drama, *Malatimadhava*, is an instance in point. Madhava is exclusively devoted to Malati. In the Dharma Srngara, the Artha Srngara, the Kama Srngara and the Moksa Srngara the heroes respectively are the Dhirodatta, Dhiroddhata, the Dhirolalita and the Dhirosanta. Where the hero has many beloveds he can stand in any relation with them. He can be the Daksina as Udayana in *Svapnavasavadatta* attributed to Bhasa where his affection for both Vasavadatta and Padmavati is depicted as balancing. He pines in the absence of one, no doubt, but does not let his mind out before the other. On the other hand, he expresses his love equally for the other. The case seems otherwise with Dusyanata whose affection for all the beloveds is not expressed in such a way. This may account for the taunt flung at Dusyanta by Hamsapadika in her song in the beginning of the fifth act of *Abhijnanasakuntalam*. But the taunt may also be interpreted as an expression of love of the king for all the beloveds and not exclusively to one. Hence he is a Dhirodatta hero of the Daksina type. The Dhiralalita kind of hero may be of the Dhrsta type but even then he is not generally represented such as in *Ratnavali* and *Priyadarsika* where though the love intrigues of the king are fully rampant the king is shown under the control of the chief queen in whose hands completely lies the union of the king, her husband, with his new love. Thus in such cases the Daksina type is preferred. The Dhirosanta hero may
also be of the Daksina kind as in Mrcchakatika where though his love is not depicted for his wife, how hardly comes in the forefront, yet absence of indifference on his part towards her and her devotion to him bear out his being of the Dhirosanta of Daksina kind. The Dhiroddhata type of character is generally in the Nataka the antagonist as Duryodhana and Asvatthama in Venisamhara and Parasurama in Mahaviracharita. In case of such antagonist, he may not belong to any one particular kind, for example, to the Dhiroddhata kind only. He may appear in different lights in different circumstances. Thus Parasurama appears in Mahaviracharita as exalted in his attitude to the evil Ravana, as haughty towards the untried Rama, and as calm when he has experienced the superior prowess of that hero. In the Dima, however, where the heroes are the gods, the Gandharvas, the Yaksas, the Raksasas and the Uragas are mostly of the Dhiroddhata type, for the Dima though having many rasas aims mainly at the depiction of the Raudra rasa.

The heroines are the wives of the heroes or maidens or others’ wives or the courtesans. The heroine may be the Swiya, the Anyodda, the Kanya, the Samanya, the Mugdha, the Madhya or the Pragalbha according to her age and adroitness in love. She has been further divided on the basis of love relations into eight kinds as the Virahothkantita, The Vipralabdha, the Khanditha, the Kalahatharitha, Prothabhathruka Abisarika the Svadhinapatika, and the Vasakasajja.

The ladies of importance other than the heroines are the Mahadevis (the crowned queens). The examples are to be found in Ratnavali and Priyadarsika.

95
where the final union of the hero with the heroine rests in the hands of the
crowned queen, Vasavadatta. Another important female figure is the Devi
whose jealousy in love affairs is more prominent. Illustrations are to be found
in Hamsapadika of the Abhijnanasakuntala and in Iravati of the
Malavikagnimitra.

The heroes and the heroines have certain helping persons, male and
female, in their love affairs. The most prominent among them is the Vidusaka.
His utmost importance is to be seen in such dramas as Ratnavali where his
inadvertence discloses the king's love for the heroine but who undergoes all
troubles with the heroine. In other dramas as Karpuramanjari the Vidusaka is
instrumental in bringing about the union of the hero with the heroine. He is,
thus, a help through in the love affairs of the hero. In Adbhutadarpana he is
required by the Sutradhara to assume the role of Mahodara, the Narmasuhrd of
Ravana. Thus he plays the friend and adviser in love affairs; here, of course,
he is painted as an ally to the Pratinayaka, Ravana, who is the hero's rival.

Wherever he is felt as an obstruction to the developing love, he is cleverly
removed off the scene as in Abhijnanasakuntalam towards the end of the
second act. He appears again but only in course of the king's love affairs.
Thus helping in the development of rasa he so much gains the favour of the
hero that any trouble to him from the external agency at once enrages the hero.
That explains why Matali chooses him as the instrument for exciting anger in
the hero. The Vidusaka, thus, figures in the development of the Srngara rasa
even though he is to exert himself most as he does in Mrichakatika. Even
where the hero displays his insusceptibility to love, the Vidusaka makes all efforts to make the hero fall in love with the heroine as in the first act of *Nagananda*. The Vidusaka just in the beginning tries, though unsuccessfully, to turn the hero towards the worldly enjoyments. Then after sometime he actually drags the hero in the presence of the heroine, thus making love arise at first sight. The Vita and the Cheta are other characters appearing as help in love affairs as in *Mrcchakatika* and *Nagananda*.

The Pratinayaka is the rival of the hero and serves as the Alambana Vibhava of the rasa which is, no doubt, subsidiary but which generally contributes to the nourishment of the principal rasa of which the hero is the Alambana Vibhava. He is generally of the Dhiroddhata kind. In *Venisamhara* Duryodhana furnishes the instance as a contrast to the hero. He is all along depicted as overbearing and haughty (Dhiroddhata). The second act of the same play paints the Pratinayaka in such colours as may lower him in comparison with the hero. Ravana in the Rama dramas is another such instance where his inappropriate love for Sita is depicted. Nandana in the *Malatimadhava* is the Pratinayaka of Madhava in his love for Malati. In this respect Sakara is a wonderful invention by Sudraka in *Mrcchakatika*. Charudatta, the hero, in his ideal love for Vasantasena is very strikingly contrasted with the mean abject, dare-devil but at the same time coward Sakara whose professions of love for Vasantasena are absurd and shocking. Charudatta only expresses his attachment to, and never runs after, Vasantasena. She, on the other hand, keeps her love tryst with Charudatta. The case is
reverse with Sakara. He gives a hot pursuit to Vasantasena who detests his amorous advances and keeps herself at a safe distance from him as far as possible. Ultimately frustrated in securing her love, Sakara strangles her.

The heroes and the heroines are much helped in their love affairs by certain other characters. Kanchukis appear in most of the plays as gate-keepers or chamberlains. Kausiki, in *Malavikagnimitra*, the fellow companions, Priyamvada and Anasuya in *Abhijnanasakuntalam*, Manorama in *Priyadasika*, Kamandaki in *Malatimadhava* and Vichksana in *Karpuramanjari* help the love between the hero and heroine. Those filling the neuter roles are in charge of the inner apartments and engaged in accompanying the heroines in their love appointments. The low characters become the heroes and the heroines in minor types of dramas as in the Bhana where the Vita figures as the hero, though he is the only character there; and as in the Prahasana where very low characters figure as carrying on their amours which excite hilarious laughter due to want of propriety and decency. But they furnish instances of how particular rasas determine the particular Vibhavas. All these characters amply bear out how they are controlled by different rasas of which they generally serve either as the Alamabana Vibhavas or as persons helping those Alambana Vibhavas.

The heroes and the heroines, when they have been selected as the particular Vibhavas in particular Rasas, are to be shown engaged in different activities which come under the Vrttis. That these Vrttis also are controlled by rasas has been expressly mentioned by the dramaturgists. These Vrttis are four
in number as shown before. They are the Kaisiki, the Satvati, the Arabhati and
the Bharati.

The Kaisiki is connected with the Srngara and the Hasya rasas. It
cconcerns itself with song, dance, lovely and variegated garments and depicts
love, gallantry, jokes and such other objects as are instrumental in exciting
love. Its four kinds are (i) the Narma, (ii) the Narmasphinja (the Narmasphurja
according to Bharata), (iii) the Narmasphota, and (iv) the Narmagarbha. The
first, that is, the Narma, which is full of decent sports aiming at the pleasing of
the beloved, has three sub-kinds it is purely through the Hasya or the Hasya
mixed with the Srngara or the Hasya mixed with the Bhaya. The Srngara
mixed with the Hasya may be to express one’s affection or longing for union or
imputing a fault to the lover. The Bhaya mixed with the Hasya may be pure in
its being the predominant factor or secondary in its being ancillary. Each of
the above six kinds may differ according to speech, dress and movement. Thus
deighteen kinds in all obtain. Dramas furnish illustrations of these kinds out of
which a few may be quoted. The Hasya narma with respect to dress occurs in
the third act of Nagananda when the Vita, Sekharaka, misled by the female
dress of the Vidusaka, mistakes him for his beloved, Navamalika. The
example of the Hasya Narma in respect of movement is to be found in the
fourth act of Malavikagnimitra where Nipunika plays a trick upon the
Vidusaka by dropping upon him a stick which is taken by him for a serpent.
The Narma in respect of the Bhaya is illustrated in the second act of Ratnavali
where Susangata makes fun of the king by saying that she has known not only
the presence of the king there but also the picture-board along with the necessary details which she would disclose to the queen. The second, the Narmasphinja or the Narmasphurja, is pleasure-giving in the beginning but ending in a note of fear at the meeting of the lovers. The illustration can be seen in the fourth act of Malavikagnimitra where the king and Malavika meet together but the latter expresses her apprehension of the queen. The third is the Narmasphota, in which through partial manifestations of emotions affection is suggested as in the twentieth stanza of the first act of the Malatimadhava where Makaranda describes the slight affection of Madhava for Malati. The fourth, the Narmagarbha, shows the development of love; the hero here puts on disguise to achieve his end as in the third act of Priyadarsika where the king puts on the garb of Manorama.

The Satvati is connected with the Vira, the Adbhuta and the Raudra rasas. It is without sorrow and abounds in the Sattva, courage, self sacrifice, compassion and straightforwardness. Its four kinds are (i) the Samlapaka, (ii) the Utthapaka, (iii) the Sanghatya and (iv) the Parivartaka. The first, the Samlapaka, consists in serious dialogues full of many bhavas and rasas as in the second act of Mahaviracharita where Rama and Parasurama engage in serious dialogue full of bhavas and rasas. The second, the Utthapaka, is a challenge for fight as in the fifth act of the above drama when Vali defies Rama. The third, the Sanghatya, is the division brought about among the foes collected together through good counsel, wealth, fate etc. The illustration of the breach through good counsel is to be seen in Mudraraksasa where
Chanakya through his intellect brings about a division among the characters helping Raksasa. In the same drama is to be found the illustration of the breach occurring between Raksasa and Malayaketu by letting the ornaments of Parvataka come into the hands of the former. The illustration of the breach through fate is to be found in the Rama dramas wherein Bibhisana severs his connection with Ravana. The fourth, The Parivartaka, consists in a change of the action in hand by doing another as in the second act of *Mahaviracharita* where Parasurama who comes to overthrow Rama wishes to embrace him. This obviously detracts from the rasa of which he is the Alambana Vibhava.

The Arabhati is appropriate to the Bhayanaka, the Bibhatsa and the Raudra rasas. In it the activities are teeming with magic, conjuration, war, anger, frenzy etc. Its four kinds are (i) the Sanksiptika, (ii) the Sampheta, (iii) the Vastutthapana and (iv) the Avapatana. The first, the Sanksiptika, consists in the construction of some objects by artificial means as in the first act of *Pratijnayaugandhrayana* the use of the elephant made of mats is made. Another interpretation enjoins either a change of the hero as in the Rama dramas the substitution of Sugriva for Vali or a change of heart in the hero as in Parasurama in the twenty second stanza of the fourth act in *Mahaviracharita*. It is to be kept in view here that substitution of the hero or change of heart in the hero should take place only with respect to the secondary hero otherwise the effect, rasa, will suffers. The second, the Sampheta, is the angry meeting between two angry persons as that of Madhava and Aghoraghanta in the fifth act of *Malatimadhava*. The third, the Vastutthapana,
consists in creating some objects by magic etc. Here Bharata differs as according to him the Vastutthapana is that in which the representation consists of a compounding of all rasas; there might be fights or not. The fourth, the Avapatana or the Avapata, consists in the tumultuous disturbances in the second act of Ratnavali where the monkey escapes or as in the first act of Priyadarsika in the attack on Vindhyaketu. Bharata is clearer here when he says that the situation here arises from fright or delight, quick dialogue takes place with sudden flights and panic and sudden entries and exits take place.

The Bharati is based on word (Sabda) as others on sense (Artha) that is why it consists of different activities in words, mostly in Sanskrit. It is connected with the Karuna and the Adbhuta Rasas according to Bharata whereas others connect it with all Rasas. Its kind is (i) the Prarochana, (ii) the Vithi, (iii) the Prahasana, and (iv) the Amukha. The Prarochana is bringing the spectators through praise of the work in hand to a receptive mood as in the fifth stanza of the Prastavana of Ratnavali where the Sutradhara praises the poet. The Amukha otherwise called the Prastavana consists in the striking conversation of the Sutradhara with the Nati or the Pariparsvaka or the Vidusaka introducing the subject in hand. The subject is introduced through the Kathodghata which consists in some original character catching up some sentence or sense expressed by the Sutradhara and effecting the entry as in the first act of Ratnavali Yaugandharayana catches up the sixth stanza uttered by the Sutradhara and appears on the scene; or in the first act of the Venisamhara Bhimasena denounces the Sutradhara for his benediction upon the Kauravas
uttered in the seventh stanza of the first act. The subject may also be introduced through the Pravrttaka or Pravartaka as Visvanatha calls it. The introduction of the subject may be made through the Prayogatisaya wherein the Sutradhara actually mentions the entry of the character as in the fifth stanza of the Prastavana of the *Abhijnanasakuntalam* where the expression of the Sutradhara admitting the fascination of the Nati’s song actually mentions the entry of the king. The Amukha utilizes the thirteen parts of the Vithi. Bharata enumerates them as the Udghtyaka, the Avalagita, the Avasyandita, the Astpralapa, the Prapancha, the Nalika, the Vakkeli, the Adhibala, the Chhala, the Vyahara, the Mrdava, the Trigata and the Ganda. Dhananjaya and Visvanatha, however, mention them in the following order; The Udghtyaka, the Avalagita, the Prapancha, the Trigata, the Chhala, the Vakkeli, the Adhibala, the Ganda, the Avasyandita, the Nalika, the Asatpralapa, the Vyahara and the Mrdava. The Udghatyaka may be in the form of a series of either the statement of words having hidden meanings or questions and answers. Bharata defines it as that in which the Padas coming without context are eagerly taken hold of and joined with other Padas by characters in the drama. The Avalagita is that where other action because of simultaneous occurrence is accomplished as in *Uttararamacharita* where Sita deciding to go to the forest for pleasure is sent into exile. This is one kind; the other is that which marks a turn of event in progress. Bharata considers only the first kind. Visvanatha considers them in connection with the Prastavana. The Prapancha is a mutual compliment, untrue and exciting laughter. Visvanatha defines it as
the dialogue which is based on false knowledge and excites laughter as the dialogue between the Vidusaka and the Cheti in the Pravesaka of the second act of *Vikramorvasiya* where she works out the secret of the king's love from the Vidusaka. The Trigata is that which admits of various meanings due to similarity of sounds; it is to be used by the trio of actors in the Purvaranga. Bharata says that in the Trigata the words are exalted and distributed among the three characters in the representation. They are mixed with the Hasya rasa. The Chhala is deception through seemingly loving but in reality harsh words as in the twenty sixth stanza of the fifth act of *Venisamhara* wherein Bhima enquires about Duryodhana. Visvanatha notes the view of some writers who say that the Chhalita is the statement causing deception, laughter and anger uttered by someone with an end in view. The Vakkeli is either the repartee or a series of questions and answers. The first is illustrated in the twenty sixth stanza uttered by Vasanti in the Third act of *Uttararamacharita*; the second is illustrated in the first act of *Ratnavali* in the dialogue of the Vidusaka with Madanika and Chutalatika in connection with the Charchari. Visvanatha gives it as consisting of a single reply to many questions. The Adhibala is the dialogue where one vies with the other through envy as in the fifth act of *Venisamhara* in the violent discussion of Bhima and Duryodhana. The Ganda is an object suddenly mentioned. It is connected with what is in hand as in the first act of *Uttararamacharita* when just after the intolerableness at the separating of Sita expressed by Rama in the thirty eighth stanza, the appearance of Durmukha to bring about the separation of Sita is announced by
the Pratihari to Rama; and as just after the utterance of Duryodhana expressing that his thigh is sufficient to seat his wife on it in the twenty second stanza of the second act of *Venisamhara*, the Kanchuki suddenly pronounces the words, ‘Bhagnam, Bhagnam’, which give just the opposite sense as they predict the impending breaking of the thigh and the consequent insufficiency to provide a seat for his wife. Bharata defines it as consisting in discussion or bondage brought about suddenly with fear or calumny or through the use of many words. The Avasyandita is the re-interpretation of a sentimental statement made in another sense. Bharata defines it as the attribution of some sense arisen out of good and evil and creating a new sense due to the ingenuity of intellect. The Nalika is the enigmatic statement full of jokes and with sense concealed as in the dialogue between the spy and the pupil preceding the statement of Chanakya who comes to understand the concealed sense of the words of the spy just following the nineteenth stanza in the first act of *Mudraraksasa*. The Asatpralapa is a series of unconnected and incoherent talks as the random statements of Vikrama in the fourth act of *Vikramorvasiya*. Visvanatha gives one more sense which means the good counsel rejected by the fool as in the fifth act of *Venisamhara* when Duryodhana turns a deaf ear to Gandhari’s wise advice. Bharata notes both these definitions. The Vyahara is the remark exciting laughter and desire made with some other object in view as in the second act of *Malavikagnimitra* where the Vidusaka’s words make all the people including Malavika laugh, thus giving an opportunity to the king to gaze longer at her charms. Bharata defines it as consisting of conversation.
which allows the hero, who is present, to have a look without apprehension
that is, at the object of his love without being detected and reprimanded by his
consort. The Mrdava is the turning of evil into good and vice versa. The
illustration of evils turning into merits is to be seen in the fifth stanza of the
second act of Abhijnanasakuntalam where the so-called evils of hunting are
extolled as virtues. These thirteen constitute the parts of the Amukha or the
Prastavana; the Sutradhara, therefore, can select any of them befitting his
purpose and introduce the subject-matter or the character. The vrttis thus
present the Vibhavas in action. They also show how different objects are
presented on the stage and how the representation is made dramatically; they
thus involve various kinds of the Abhinaya also.

Rasa is the guiding factor in determining the subject-matter forming the
plot. The subject-matter, however, may have such incidents as are
indispensable and at the same time devoid of rasa (Nirasa). These incidents
have to be given place in the plot, therefore they are indicated through the
Viskambhaka or the Pravesaka or the Chulika or the Ankasya or the
Ankavatara as seen in the dramatic pieces. These means are not supposed to
be included in the body of the plot which is enjoined to be overflowing with
rasa. But then the body of the plot even though overflowing with rasa may
have such a wide canvas as to try the patience of the spectator, and thus, tell
upon his pleasure. This wide canvas, therefore, is reduced to a short one by
such means as keep the interest alive. These means consist mainly of
narrations as in the fourth act of Venisamhara where Duryodhana and
Sundaraka enter into a series of questions and answers forming the narration of the battle. Such instances are also to be found in the Rama dramas as in the sixth act of *Anarghraghava* where the two Vidhyadharas, Ratnachuda and Hemangada seated in an aerial car, narrate the battle between Ravana and Rama and their troops or as in the seventh act of *Prasannaraghava* where the Vidyadhara and his mate narrate the battle between Rama and Ravana. Such means serve to reduce the plot to a tolerable limit. This purpose is sometimes served by those means also which are employed for indication, that is, the Viskambhaka, the Pravesaka as in the Suddha Viskambhaka to the fifth act of *Mahaviracharita* where Sampati and Jatayu engage themselves in narrating Rama’s doings in the forest and destruction of Khara, Dusana or as in the Pravesaka to the third act of *Venisamhara* in which the Raksasa narrates in a few sentences the destruction of so many Ksattrias as may cover a long space if depicted in detail. It becomes clear, therefore, that all these means were to shorten the wide canvas to a tolerable limit in the light of the principal sentiment. The division of the plot into the Sarvasravya, the Niyatasravya and the Asravya in suitability with the stage requirements is without any doubt to help the maturing of rasa as the stage aims at that function. The Akasabhasita (speech in the air) is a device which is the backbone in the Bhana type of drama. Without it the whole fabric falls and consequently no rasa, either the Vira or the Srngara, can be suggested.

Bodily movements have been considered the most important component of the actor’s art. Five long chapters of *Natyasastra* are devoted to a
comprehensive survey of bodily movements. They are said to be of three kinds: those of the limbs, those of the face, and those of the entire body. *Natyasastra* identifies the major limbs as the head, hand, breasts, sides, waist, and feet. The minor limbs are those of the face—the eyes, eyebrows, nose, lower lip, and chin. Thirteen head positions are itemized and thirty-six glances, each categorized according to the major sentiments and emotions. Movements of the eyes, eyelids, and eyebrows are categorized and identified according to the emotions they convey. The nose, cheeks, lower lip, chin, mouth, and neck are all discussed according to their ability to communicate emotional meaning. In addition to makeup, *Natyasastra* identifies facial colour as important aspect of expressing emotion. In another chapter precise bodily movements are prescribed to correspond to emotional states. Positions of the breast, side, stomach, waist, thigh, shank, and feet are categorized and discussed at length. Different eye, head, face, and hand movements are designated for each of the five senses. Provisions are also made for the actors to show three broad categories of reactions to the object of a situation—favourable, unfavourable or indifferent. Other conventional patterns of movement are discussed with reference to the walking around, traversing from one locale to another. The stage directions of extant texts provide numerous examples that suggest that acting was highly conventional and yet had a firm basis in reality.

Under properties, Bharata describes mountains, vehicles, chariots, shields, armour, and banners. Realistic objects such as swords, spears, bows
and arrows, and the like are considered inappropriate for stage use. Properties resembling these objects were to be fashioned of lightweight material and painted to look like the actual object. Great care was required in the construction of Indra’s banner pole, which was used as part of preliminary rituals.

Among accessories, *Natyaśastra* classifies mountains, temples, caves, idols of deities, elephants, horses, aerial vehicles, and houses. It is possible that these objects are used to symbolize an actual place and thereby establish the identity of a certain part of the stage. The items are to be fashioned in cane frame and covered with cloth. This suggests two possible methods of construction. One possibility is that the object can be constructed of bamboo and wrapped with cloth, producing the outline of the object. The second possibility is that cloth can be stretched over a bamboo frame and then painted to resemble the object. The text also makes reference to the construction of masks.

*Natyasastra* specifies garlands, ornaments, and costumes as items of decoration for an actor. Specific instructions are given for the decoration of men and women according to the region of the country to which they belong, their caste, station in life, and the occasion of their appearance on the stage. Headgear, earrings, necklaces, bangles for the arms, wrists, and ankles, and finger and toe rings are also mentioned. From the tops of their heads to the tips of their toes the actors of the Sanskrit theatre were to be profusely and brilliantly ornamented and costumed. Heavy objects such as gold or precious
stones are deemed inappropriate because they might easily tire the actor due to their excessive weight. Instead Natyasastra advises that they be constructed of light wood and glazed with shellac to resemble the real object.

The sage Bharata in defining the aim of a hero says that he should strive for some worthy or noble object in life and its fulfillment should be the play’s purpose. Sanskrit aestheticians will never permit failure of the hero’s endeavours to be represented before us. Idealism as painted by Sanskrit writers will not permit of any defeat for the hero on the stage. Even fate’s severest strokes will have to be cancelled by supernatural powers and efficacy of penance. The ideal chosen as the motive of the play should be such that people beholding it should return with their faith strengthened in the good resulting from high endeavours and their senses soothed by the happiness crowning human efforts. According to our ancients, incentive to action and an optimistic attitude in life receive assurance in a greater degree by the representation of evil getting destroyed and sorrows that had erstwhile seemed unbearable dissolving into nothing.

The tragic element as such has never been tabooed in the Sanskrit play, and we have many dramas in Sanskrit in which tragedy seems almost to engulf the important characters but, with the wave of the magic wand of the poet, it recedes as the mist before the rising sun. To bring happy ending the Sanskrit poets freely use devises like supernatural elements. The main difference between the dramas in Sanskrit and the plays in other languages, as far as the Supernatural element is concerned, lies in that the supernatural element is
introduced to bring tragic element in the dramas of other languages while in Sanskrit dramas it is introduced to bring a happier ending. This does not mean that tragic element is not created by it in Sanskrit dramas. It certainly brings in tragic element but the key to remove it is also included in the same. For example, the curse of the sage Durvasas brings tragic element in the fifth act of \textit{Abhijnanasakuntalam}. But the same sage requested by Priyamvada and Anasuya, the friends of Sakuntala, says that if the ring is shown to the king it would mitigate the power of the curse and the king can remember Sakuntala. Thus supernatural element introduces the tragic element as well as the key to remove it. In \textit{Nagananda} also the appearance of Gauri on the stage is introduced to restore the life of the hero and thus to avoid the tragic ending. Death is not allowed in Sanskrit dramas as they must have a happy ending. Bhavabhatti’s \textit{Uttararamacharita} presents dramatic epitome of the history of Rama. The end of the original story is tragic, where Sita is taken to the nether world by the goddess Earth, and Rama soon finishes his earthly career. But conforming to the canons of Sanskrit dramaturgy which prohibit a tragic end the poet changes the original and makes the play end with the happy meeting of Rama, Sita, and their sons, after a period of long, sorrowful separation. The Sanskrit play ends with the customary Benediction (\textit{Bharatavakya}):

\begin{quote}
May the king exert himself for the good of his subjects: may the utterance of those (poets), eminent for knowledge, be honoured; and may thy self-existent Siva, with his energy diffused in all directions, cancel my rebirth!\textsuperscript{10}
\end{quote}
The closing stanza, *Bharatavakya*, in a drama, containing an expression of good wishes on the part of the actors, is put in the mouth of some person entitled to give a blessing. It is so called because it is spoken by the chief actor, as a member of the dramatic party, and not in his dramatic character, all acting being over. It may have been possibly so called in honour of the sage Bharata, who is commonly regarded as the founder of the sciences of music and dramaturgy.

There are various rules and regulations to be observed by a dramatist in writing a drama. But a careful poet follows these rules and regulations in such a way as to develop the intended sentiment, without literal adherence to them. These constitute the wings of the dramatic art; and one cannot soar high by cutting away the wings. Any kind of liberty in any sphere by abolishing all laws and rules would result in anarchy and destruction. That is why the genius of Indian culture is always in favour of harmonizing liberty with the laws.
REFERENCES


