

Sanskrit dramaturgy in the Veṅṣamhāra

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Introduction

In Sanskrit Literature, Kāvya is the generic name comprising all forms of poetical compositions in Saṁskṛta. Two species of Kāvya are recognized: audio-visual (dṛśya) and aural (śravya). Of the audio-visual again there are two classes: drama or Nāṭya, and representation by gestures with a musical background or Natya. Drama is the reproduction of certain situations so as to induce in the spectators a sense of identification with the hero and other characters by the way the actors render them. Thus drama is literary piece written for representation on the stage, say, it is largely for a theatre; and the theatre is a place where people meet to hear the dialogue and to see the action of the play or representation by actors. Bhārata defines representation as that of an actor by means of which he re-creates the sentiments (rasa) inherent in the original situation forming the theme of the drama under enactment. Such sentiments are so re-created that a spectator of taste could only resonate with them. Representation is possible in four ways: physical, verbal, decorative and emotional. The Nāṭya is also technically known as rūpa or a show because it is a scene. Accordingly it is called a rūpaka, for it contains the assumption of parts by characters. There are ten kinds of Rūpakas which are known as Nāṭaka, Prakaraṇa, Bhāṇa, Vyāyoga, Samavakāra, Dima, Ihāmṛga, Utsrtānka, Vīthī and Prahasana. Of these types Nāṭaka and Prakaraṇa are popular among playwright. A special reference to their constitution is, therefore, necessary.

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Life and literary works of Bhaṭṭanārāyaṇa

It is pertinent that Bhaṭṭanārāyaṇa was more a scholastic poet than a spontaneous one. Because of the richness of his vocabulary appropriacy in word application and correct technicalities Bhaṭṭanārāyaṇa attracted the attention of later rhetoricians. Vāmaṇa, the author of Kāvyaśāstra Sūtravṛtti exemplified from Bhaṭṭanārāyaṇa's usages. Scholars place Vāmaṇa in between 750 A. D. to 800 A. D. It is evident from this fact that Bhaṭṭanārāyaṇa attained certain degree of popularity by 750 A. D. It may also be mentioned that Bhāmaha, the author of Kāvyaśāstra, a predecessor of Vāmaṇa and Daṇḍī, the author of Kāvyaadarśa, another predecessor of Vāmaṇa as rhetoricians are placed chronologically in the first half and second half of the seventh century respectively. Both Bāmaha and Daṇḍī did not quote from Bhaṭṭanārāyaṇa's work, that also signify that the scholasticity and the treatise of Bhaṭṭanārāyaṇa were not much known to the said rhetoricians and hence it can safely be said that Bhaṭṭanārāyaṇa might be a contemporary of Daṇḍī, who flourished in the second half of the seventh century and Daṇḍī could not make it to refer Bhaṭṭanārāyaṇa because of geographical distance and unavailability of the text beforehand. It is something striking that name of the later A. D. rhetoricians ranging from Ānandavardhana to Viśvanātha Kavirāja skipped to quote from Veṅṣamhāra of Bhaṭṭanārāyaṇa. Ānandavardhana the author of Dhvaṅyāloka flourished in between 840 A. D. to 870 A. D. Quoted several verses from Bhaṭṭanārāyaṇa's work. Other rhetoricians like Dhanañjaya , the author of Daśarūpaka who flourished in and around 950 A. D. and Bhojarāja, the author of śārasvatī Kanthābharaṇa who flourished in between 1005-1054 A. D. also referred and quoted verses from Bhaṭṭanārāyaṇa 's Veṅṣamhāra as examples of rhetoric interpretations of their respective works. Kṣemendra, the author of Aucityavicāracarṇā and Kavikaṅthābharaṇa, who flourished in between 1025- 1075 also referred to Bhaṭṭanārāyaṇa. Mammaṭa, the author of Kāvyaśāstra flourished in between 1050 A. D. to 1100 A. D. also exemplified from Veṅṣamhāra Kṣīrosvamī, the happy commentator of Amarakoṣa also quoted Bhaṭṭanārāyaṇa . All these above mentioned references make it clear that Bhaṭṭanārāyaṇa's brilliance of composition was very striking and all major rhetoricians greatly valued that when a rhetorician of Daṇḍī's magnitude did not quote Bhaṭṭanārāyaṇa, one intends to say that Daṇḍī was either contemporary who did not know much about the author or was an anterior to him and thus the epoch of Bhaṭṭanārāyaṇa stands to be second half of seventh century A. D.

Purpose of the study:

The drama has always been critically appreciated by literary technicians or rhetoricians. The dramatist has chosen the most crucial portion of Mahābhārata, The Kurukṣetra was along with its precursors and successive events. As it is known to all that Kurukṣetra war was being fought in between kiths and kins all the closest of relations were messed in those eventualities. When relations suffer or fail women happen to be worsely affected. These very things are very well-executed in the drama and that appeal to an inquisitive reader. Again, the drama also has delineated very compatible relations of two pairs of spouse, one that is of Bhīmasena and Draupadī and the other pair is of Duryodhana and Bhānumatī. It may again be mentioned that Bhaṭṭanārāyaṇa's Veṅṣamhāra is the only Sanskrit work where the character of Bhānumatī is portrayed with so much of attention and care. Even the concern of Bhīmasena to Draupadī is though a theme of Mahābhārata is very well-portrayed in the drama. In this drama the female characters exhibit a commendable effort to smoothen the war-torn hearts of dear ones, be it Gandhari, Draupadī or Subhadrā. The drama is also appealing on the ground that the author has been very successful in creating pathos in the fourth Act and brilliant heroic sentiments in the earlier Acts. The technicalities, sociological aspects, character delineations and deviations from the original story make the drama an interesting subject of style. The paucity of substantial research works on this work also makes it a major point of attraction. Hence the present study is being carried out on Veṅṣamhāra.

Major Research Work

Dramaturgy in Veṅṣamhāra of Bhaṭṭanārāyaṇa

Such as, Arthaprakṛitis, Vṛitti, Rasa, Vṛtta, Arthopakṣhepakas, Hero and Herione, Patākāsthānaka, Language and Saṅdhi.

ARTHA-PRAKṚITIS: Collateral to the five stages of action, Bharata lays down similarly five elements of plot known as the Artha-Prakṛitis which form the very substrata of the dramatic story. They differ from the Kāryāvasthās inasmuch as they represent

subjectively what is displayed by the latter objectively. These elements are the germ (bīja), the drop (bindu), the episode (Patākā), the incident (prakārī) and the denouement (kārya).

1. Germ (bīja) is defined as the cause of denouement which is manifested at outset in very small form, but gradually expands in manifold ways as the action proceeds. This is the first element which corresponds to the first stage of action. This is, therefore, called the very seed of the dramatic theme. For example, Duṣhyanta's attraction at the first sight of Śakuntalā, or the enthusiasm of Yudhiṣṭhira ignited by Bhīma's wrath in the Veṅṣaṁhāra or Cānakya's zeal to win Rākṣhasa for Candragupta, his protégé in the Mudrārākṣhasa may be cited as the illustration of the germ in a dramatic plot. Bīja is, therefore, the source of action which is always placed minutely at the outset and which develops at regular intervals and culminates into the fruition of action.

2. Bindu which is defined by Bharata as „the cause of resuming the main purpose of play. When it gets interrupted.“ The third element of the plot is the Patākā, and the fourth one is the Prakārī which are discussed under the heading of the subsidiary plot.

3. The Patākā and the Prakārī are considered to be eternal (nitya) or necessary limbs of the dramatic action and they are advised to be inserted as far as possible (yathā yogam). Authors like Śiṅga Bhupāla and Viśvanātha insists on the use of these elements in a drama unless it becomes almost impracticable to have them. Yet there are off-quoted expression found in different glosses which declare that the elements of the Patākā and Prakārī are of optional use.

4- The fifth element of the plot is the **denouement (kārya)** which depicts the cause or the motif of the play. It is the Kārya of which the attainment is desired, for which all efforts are directed and the achievement of which closes the action. The objects of achievement which constitute the denouement of a play are the three object of human existence; and the Kārya is said to be simple if it deals with one of them (śuddha) or mixed (mīśra) if it is associated with one or more objects. The mode of behaviour of the principal character is called his bearing (Vṛtti) and varies with the nature of sentiment that has prepossessed his mind for the time being.

Objectives of the Proposed study

Veṅṣaṁhāra is the great dramatic creation of Bhaṭṭanārāyaṇa, the plot of which is taken from the Sabhāparvan of the great epic Mahābhārata. The author left no stone unturned to make the drama a charming as well as fullfledged one. Bhaṭṭanārāyaṇa showed his great skill in the application of law of Sanskrit dramaturgy as laid down by the great dramatists like Bharata, Viśvanatha and others. The drama Veṅṣaṁhāra belongs to the class of Rūpaka which is known as Nāṭaka. It covers the use of compound words, Alamkāras and other important poetic elements.. It is a great problem in respect of almost all the Sanskrit poets regarding their personal history. Bhaṭṭanārāyaṇa is also a dramatist, who has no distinct communication in this regard. Nothing is found about himself except the title Kavimrgarāja in the prelude of the drama Veṅṣaṁhāra. Though, there are no sufficient references in the concerned text but some references available in other sources, one comes to know that Bhaṭṭanārāyaṇa was of Śāndilya family. He originally belong to Kānyakubja or Kanouj as narrated in “Kṣīṭisāvamaśāvalicarita” of Bengal where it is clearly mentioned that Bhaṭṭanārāyaṇa was one of the five Brāhmins brought to Bengal with special request of king Ādisura. It is also believed that he is the predecessor of the illustrious Tagore family of Calcutta. He is known to be the leader of Sāraśvata settlers and thus he became the founder of Gauḍa Sāraśvata Brāhmanism in the province.

Study conducted on Veṅṣaṁhāra is as follows –

Nāṭaka is the depiction of some event or events in the life of a distinguished prince of saintly character (Prakhyāta Rājarṣi). The person chosen as the hero of a Nāṭaka should be either Dhīra-lalita, Dhīrodhātta or Dhīrośānta. Bharata directs that a Nāṭaka should end with the achievement of such objects as pertaining to piety (dharma) sensual enjoyments (kāma) or wealth (artha) by the hero. The fourth object of life, namely liberation is included in the generic terms of piety or righteousness. Viśvanātha also admits the several vibūtis such as piety (dharma), wealth (artha), pleasure (kama) and absolution (mokṣa). A Nāṭaka or Drama should contain either heroic (vīra) or erotic (Śringāra) of course, there would be other subordinate sentiments as well, which are to be manifested occasionally. Bharata states that a Nāṭaka is full of activities and displays divers sentiments and feelings. It consists of five sandhis. The second type of Rūpaka is Prakaraṇa where the poet plans the entire plot of the play and creates out of his imagination its hero and other characters a well. The originality of the plot is the main feature of a Prakaraṇa which alone distinguishes it from the Nāṭaka group. The hero of a Prakaraṇa is generally Dhīra-śānta or Dhīrodātta character. The Prakaraṇa deals with an account of a Brāhmaṇa, a minister or a Vaiśya. The hero of this type of shows (Rūpaka) would generally be of Dhīra-śānta or Dhīrodātta character. The heroine may be a married lady i.e. wife of the hero, or may be a courtesan. But such a blending of hero types of heroines in a Prakaraṇa finds less importance with Bharata. Prakaraṇa, on the other hand is divided into three types, namely, Simple (Suddha), Artificial (Dhūrta), and Mixed (Mīśra) accordingly to the types of the heroine it contains. Bhāṇa or a monologue is a one-act play. Wherein the hero speaks for himself as well as for other characters who are imaginary and supposed to speak in absentia. The plot of the play is purely a creation of the poet's own imagination. The body of the play measures to a single act only, and as such, it has only the opening (Mukha) and the Conclusion juncture (Nirvāhana) Sandhi. By virtue of predominance of the Bhāraṭī Vṛtti, various sub-divisions of humour (Prahasan) find place in a monologue. In other particulars it borrows the pattern from the Nāṭaka. Vyāyoga or a Military Spectacle is a type of shows wherein several characters disagree with one another.

A Vyāyoga deals with a particular topic and its chief characters are also Well-known (Khyāta). The body of the play is shorn of two junctures, the development and Pause, and is made up of only three junctures, the opening, the Progression and the Conclusion. The hero of the play is invariably Dhīrodātta nature mostly having in a sober way or the Sāttvatī Vṛtti. Bharata, however, directs that a hero of a Vyāyoga should not be a divine figure, not a king not a sage.

Samavakāra is a dramatic representation in which there is fusion of several types of actions, characters, and motifs. It is a peculiar in its composite elements and differs from an average show in several respects. The hero of Samavakāra could be one from among gods and demons. Viśvanātha, on the other hand, observes that they should be gods and men. It has only four junctures, namely, the opening, the Expansion, the Pause and the conclusion; it has the absence of Catastrophe or the Vimarśa Sandhi. Duration of action displayed in the first act is expected to take the longest time i.e. six muhūrtas. And the entire action will endure nine muhūrtas or eighteen nāḍikās. The sentiment of the play should be erotic.

Bharata holds up that it always contains three types of horror, three types of passion and three types of deception. The metres employed in a Samavakāra should be mostly irregular, generally consisting of six or seven syllables in a foot.

Ḍīma has only four acts and four junctures omitting the Pause (garbhasandhi). It has sixteen principal characters, one more vehement than the other. They are mostly Gods, Yakṣas, Rākṣasa, Piśācas, and other infernal beings (Pretas). There are no introductory scenes like the Viṣkambhaka or the Praveśaka, and the duration extends to a period of four days spread over four acts of the play. The plot of a Ḍīma should included be well-known (Khyāta).

Īhāmṛga is a one-act play or a play in four acts. The hero is a vehement (Uddhata) characters whether a divine or a human being. The plot of the play is of a mixed kind. It is necessary to bring the leaders of the episode (Patākā Nāyaka) on the stage. They could be mortal or divine, but ever-ready to rise to the occasion and help the hero. According to Viśvanātha the member of such auxiliaries should be ten, making a total of twelve characters in all.

Utsrṣṭaṅka depicts a well-known story. It contains pathetic sentiment (Karuṇa-Rasa); and there is a total absence of strife and affrays. It has profuse lament actions of bewailing women and speeches full of remorse and sorrow, but the end is never tragic.

Vīthī is a one-act play with a fictitious plot. Although the rulling sentiment is erotic, other suitable sentiments could nevertheless be introduced. It contains only two junctures, the opening and the conclusion. It contains a regular Induction (Prastāvanā) and gets introduced with an abrupt dialogue (Udghātyaka). The characters are only a few, preferably one or two, who would manage the conversation on the stage. According to Kohala it is supposed to have all sorts of characters, both high and low. The title, „Vīthī“ itself signifies that it is like a avenue open for all kinds of shows and could profitably be used in all the junctures.

The 10th type of Rūpaka i.e. Prahāsana is a farce with comic characters. It contains all the ten sub-division of Vīthī. It is presented in costumes suited for comic scenes like the motley dress; and the language is also light so as to tickle to the audience to laughter. The Prahasana is of two kinds: regular (Śuddha) and irregular (Saṅkrīṇa). Śīnga Bhūpāla details the different elements of a Prahāsana, which are ten in number and could be generally employed in all types of shows. In regard to the particulars, the junctures and the modes of behaviour, it follows the pattern of Bhāṇa. These are the ten principal varieties of shows to which may be added a Mahānāṭaka, a play of Nāṭaka pattern with ten or more acts like the Bālarāmāyṇa or the Hanuman Nāṭaka there are also a few minor Varieties called upa-rūpakas.

Bharata, the father of Nāṭyaśāstra lays down five elements of plot known as the Artha-Prakṛtis which form the very substrata of the dramatic story.

According to the Sāhitya-darpaṇa the demeanour of the heroine or the counter-hero, if equally conspicuous, may as well be considered under the heading of the Vṛttis. In this paper the Kaiśikī, Sāttvatī, Āravatī and Bhāratī Vṛttis are discussed. Kaiśikī is that mode of conduct which is Gay and which is associated with delightful vivacity and full of charming expressions of love by means of songs, dance and coquetry. According to Abhinava Guptapāda it is the most charming Vṛtti. It has four sub-divisions, namely, (i) Pleasantry (Narma) (ii) Bloom of pleasantry (Narma-sphūrja), (iii) Overture of Pleasantry (Narma-sphoṭa) and (iv) Covert Pleasantry (Narma-garbha). Sāttvatī is that mode of bearing, which is characterized with noble qualities and righteousness and is free from grief.

According to Abhinava Bhāratī, it essentially pertains to the mental action (mano-vyāpāra) expressed by means of verbal expressions. In the opinion of Bharata it belongs to Vīra, Raudra, and Adbhūta rasas. It has also four sub-divisions namely, (i) Discourse (Sanllāpaka), (ii) Challenge (Utthāpaka), (iii) Disintegration (Saṅghātya) and (iv) Change of action (Parivartaka). Ārabhaṭī is that mode of conduct which is full of fierce fights, varied struggle and outrageous deeds. The horrific bearing is generally conspicuous in the form of bodily activities and Abhinava Guptapada specifically calls it to consist in physical movements (Kāya-Vyāpāra). It has also four sub-divisions which are (i) Compression (Sankṣiptika), (ii) Reconitre (Sampheta), (iii) Tumult (Avapta) and (iv) Production of matter (Vastutthapana). Bhāratī Vṛtti essentially differs from the previous ones; for they deal with the procedural aspect of hero's activities whereas it deals mainly with declamation and takes into account only the mode of speech. It is called Bhāratī or the eloquent bearing after the actors who are in generic sense called Bharatas. It has four sub-divisions: Prarocanā, Vīthī, Prahāsana and Āmukha. Here all of the four Vṛttis are discussed differently. It reveals that the drama Veṅṣamhāra contains some of the Rasas like, Vīra Rasa, Śṛṅgāra Rasa, Bhayānaka Rasa, etc. and so on.

Relevance of the proposed study for Society

Nāṭya is the representation of everyday life which is full of diverse activities prompted by different desires, longings and yearnings of a human being. The ordinary state of human nature is compared of passion which makes a man long for the attainment of the desired object with a consequent success or failure. This usual mental state of being depends upon the three fundamental elements of Nature (prakṛiti) noted by psychologists as Sāttva, rajas and tamas. They are seldom found to be operating in their pure individual form. Generally, it is an admixture on any two or even at times of all three that functions the entire machinery of human mind. These three elements in their admixed state generally behave in a compromising manner with the effect that one usually remains dominant at a particular moment and the other or others remain subservient to it. As a result of their operation, a large number of mental states are formed which become visible in the actions of mind, speech and body of human being.

Rasa contains Sāttvika Bhāvas. It is the combination of some elements, namely, (1) Perspiration (Sveda), (2) Stupefaction (Stambha), (3) Tremour (Kampa), (4) Tears (Aśru), (5) Horripilation (Romānca), (6) change of Voice (Svara-beda), (7) Swoon (Pralaya), (8) Pallor (Vaivarnya). The Sthāyī Bhāvas also have some elements like, (i) Prema, (ii) Sneha, (iii) Mana, (iv) Praṇaya, (v) Rāga etc. The other type of Bhāva is Vyābhicārī-bhāvas or transitory states, for they are susceptible to any major feeling or emotion of longer duration. It appears that Rasa Carana has a special role in the drama. The very connotation of the term Rasa is that which can be relished. Effect of the relish of the Rasa, metaphorically called flavour, is very wonderful. It creates an ecstatic joy in the heart of the enjoyer and leaves upon him an impression of wonder (camatkāra), which is the source of uncommon delight (lakottara-ānanda). It is compared to the bliss enjoyed by a yogin when he is in unison with self. The relish of Rasa creates a concentrated state of mental harmony (sattvodreka) unadulterated with any other element of human nature; and for this reason, irrespective of the nature and substratum of a particular type of rasa which is relished; there is an outcome of joy to a sensible person

(sahrdaya). That is why even Karuṇa-rasa or Bibhatsa-rasa with grief and disgust as their basic features produce a state of jubilation in the 200 mind of the enjoyer, and elevate him to the realm of total bliss. It is so possible for the simple reason that an enjoyer in course of his cognition (bhāvanā) of a rasa feels that his individual existence in this world which is subjected to diverse disabilities by virtue of his birth, caste, status, wealth and other circumstances sinks, and he is full sympathy with the sentiment which is an expression of Self. It reveals that there is the presence of Rasa –Vyākṛti in the Veṅṣaṁhāra. As stated above Bhāva and Rasa are the objects of suggestion and not of denotation. They should not be directly expressed by manifested through such words and sense (and accents when read) as being out the suggestion. The expression in such cases becomes the vehicle of suggestion, for the expression is the means and the suggestion is the end. All the same, wonder (camatkāra) is, in fact, common to both inasmuch as even the expression can be embellished in a variety of ways by the article of the poet, and possess a charm which may be of its own kind. In a piece of composition, therefore, there may be a charm (camatkṛti) in expression (vācya) as well as in suggestion (vyāngya). No doubt the type of wonder would differ and there may be a keen struggle between the two, where both remain present. In such a case the wonder may vary in degree; and relative appreciation will abide by the rule of quantum meruit. For instance, when a feeling or an emotion is suggested, there is wonder in it as such; and suppose the mode of expression there, is also creative of wonder, then there is duality of wonder which presents a threefold possibility: (i) wonder in suggestion surpassing in merits the wonder in expression, (ii) the latter subduing the former, and (iii) both of them ranking pari passu. It may be noted in this connection that the Vyābhīcāribhāva may, in this way, belong to both the types; and according to its prominence, it may either be a subordinated suggestion or a dominant one. Similarly, an emotion (sthāyin) may also be a sub-ordinate or a dominant suggestion. In its sub-ordinate capacity, it may have two forms: one, where it is secondary to the wonder in expression (vācya-camatkāra) like any other feeling; and the second, where it may be sub-ordinate to any other feeling suggested there.

In the latter case, an emotion may subserve a feeling even though it may dominate over the charm of expression. In both these alternatives, where the emotion manifests itself as sub-ordinate either to the charm of expression or the charm of suggestive feeling, the emotion remains only as emotion, a sthāyin but does not ripen into that mellow form of a charm known as rasa, which is the transcendent characteristic of poetry. It is, therefore, to be clearly understood that the manifestation of rasa is always a dhvani, for it always excels all charms presented by denotation or suggestion of another feeling. Rasa knows subordinate to none, but in its own group may permit one of its own kinds to lead the trend of the composition and behave as its best ally and foster its development in a play to its summum magnum.

It appears that Śṅgāra or Adya-Rasa, prevails in the drama Veṅṣaṁhāra. The emotion of amor (rati) develops into the erotic sentiment, Śṅgāra or Adya-rasa. The indirect causes (ālabana) of this sentiment are a man and a woman, who love each other in pursuit of conjugal pleasures. It is promoted by various exciting factors which may be broadly classified into two categories: one, internal which pertains to ālabana, and the other, external which refers to the outside world. The age of a damsel attracts only at particular stages. They are: (i) Adolescence (Vayas-saṁdhi) is the age, growing from childhood to youth – say, the age between fourteen to eighteen years. (ii) Fresh youth (nava-yauvana) which ranges from eighteen to twenty two years is an age marked with slight development of breast, lovely smile, sprightly looks and modest influence of Love. (iii) Blooming youth (Vyākṛta-yauvana) is conspicuous with prominent breast, linear waist, and gay appearance and dolphin looks. (iv) Full youth (Pūrṇa-yauvana) is characterized by fascinating bright limbs, slim waist, corpulent hips, amplitude of breasts and tapering thighs. Age has much to do with attraction more in a woman than in a man so far as personal charms are concerned. The second physical charm of a damsel is her personal lineaments, and consists in her natural grace adorning the body without the use of any ornament or decoration. Lāvanya or loveliness is that glaze on the skin which glisters like the luster of a pearl. Saundarya or beauty consists in the proper growth of every limb and its joints, and symmetrical constitution of the body which at once attracts even at a casual sight. Abhirūpatā or comeliness is that quality of every limb which attains a hall-mark of beauty. It equals or surpasses the accepted standards of comparison, e. g. the set of teeth like a rosary of crystals, face like petals of rose, hair like a string of bees and so on. Mādhurya or sweetness is an inextollable charm mainly consisting of uniformity and ever-fresh attraction. Mārdava or delicacy is incapacity to bear a contact with anything calling for hardness. It is again of three degrees, high delicacy, the middling delicacy and the standard delicacy. High delicacy may be illustrated by reference to the night and found the flowers unfaded in the morning, but her body scarred with callus here and there. The middling delicacy may be seen in a body rubbed red by a flirting contact with a fringe of silk muslin worn by her. Face assuming a copper colour, fatigued, and perspiring even in contact with early sunbeams, and panting after a few hasty steps on a level ground is the norm of a female delicacy.

It appears that neither Vipralambha nor Sambhoga is present in Veṅṣaṁhāra. Śṅga, in accordance with the situation of love, is two-fold: Love-in-separation or Vipralambha-Śṅga; and the other, love-in-union or Sambhoga-Śṅga. Vipralambha is that sentiment of love which subsists between the loving couple when there are not united either physically or emotionally. Sambhoga on the other hand, is a love-in-union. It should be expressly understood that union is a state of mental agreement. The co-existence or even the juxta-position of the two lovers cannot warrant the situation of love-in-union. Even if they live together there is no love-in-union or experience of the Sambhoga-Śṅgāra in case either of them suffers from perverseness of attitude.

Sambhoga-Śṅgāra is a very delicate situation, and it prevails only when the couples are in their amorous pursuits. In the amatory demesne, it is the Vipralambha that has a longer course to run, and is to be met with in two stages of the erotic career. Firstly, it prevails in the nature of want of union before love is, in fact, accomplished; and secondly, it is in the nature of disunion after love is once accomplished. The latter one is more due to circumstances which do not permit a close contact between the couple, but this stage only tends to heighten the affection and lends charm to the long-awaited union. The well-known maxim does every inch bear truth when Bharata says, “Without disunion, love does not ripen and become delicious, just as the cloth does not bear a faster colour unless it is once tinged.”

The Vipralambha Śṅgāra which is due to love in its unaccomplished stage is called Pūrva-rāga or love-in-longing. It may conveniently be called Love-in-courtship or the wooing love. It is defined as the love awakened in the hearts of the yearning couple

and lasts upto the stage of consummation. It is aroused by various means: the first is the very first sight of the object of interest. The visual contact may be personal or real.

The Praudha type of Pūrva-rāga prevails easily among the adult lovers whose leanings are fairly developed so that the moment it sprouts, it becomes effective and arrests the yearning heart. It starts with a strong passion (lālasā), resulting in eagerness (autsukya) and impatience (capalatā) and heavy breaths. The next tupe of Pūrva-rāga is the the balanced one (sāmañjasa), which is mostly experienced by the adolescent lovers whose sense of amor is not boisterous, and develops in a steady way. The balanced type of Pūrva-rāga is said to progress in the ten stages. Separation is equally possible even after love is accomplished and union is one affected. The activities of life and tendencies of human nature are so varied in fact, that they cannot help presenting a plurality of reasons for causing subsequent separation.

The most ordinary reason which may place a couple at distance is journey. Either of the pair may be required to leave the spot and go elsewhere on purposes of emergency. Residence at a distant place may again be voluntary or involuntary. Voluntary sojourn is the one wherein a spouse is away to a short or long distance on some business. During this state almost all the Vyābhīcāri except joy, pride, intoxication and bashfulness may prevail in the minds of the separated couple. In fine, Vipralambha is of three types: one due to Āyoga, or pre-union separation, and the other two are the forms of Viprayaga or post-union separation, resulting from distant situation or perverseness. Yet Viśvanātaḥ has a one more type, namely, Karuṇa-Vipralambha which is pathetic love-inseparation, and contemplates of a situation where the lovers are separated – may be before union or after it – and one of them knows or believes that his partner has passed away from this world but has been given an assurance by some supernatural power that he will soon be re-united with the lost partner. That is why, grief reigns there as a stationary emotion to give rise to Pathetic sentiment (karuṇa), yet it is temporary because revival is to take place.

Since the tragic end is conventionally averted, the state of Vipralambha cannot prolong to an unreasonable length, and is to be got over at length. The means and course of ending of Vipralambha are bound to vary according as its origin differs. For the Vipralambha due to āyoga in the Pūrva-rāga ends in the physical union or the consummation of marriage. Vipralambha due to Pravāsa ends no sooner than the lover or the beloved returns home from the sojourn. If it is in the nature of śāpa, then it will end only with the period of śāpa. Generally such malediction is provided with some means of redemption which may become possible only after lapse of some time or by fulfillment of some condition prescribed in the behalf or by fulfillment of some condition prescribed in that behalf. In fact, it is more or less automatic that sapaja Vipralambha comes to an end. But mana is the one delicate type of circumstance in Vipralambha, and the expedients for securing relief from it require a clever and sagacious use before they can bring in success. The natural mana cannot dwell for long, for deep-rooted affection can hardly permit such a mental attitude to prevail beyond a certain length of time. Love untouched by Vipralambha in any shape whatsoever, and in course, of which the spouse enjoys complete harmony of mind, is the substratum of the sambhoga-sṛṅgāra. With the variety of amorous sports and sensual pleasures that the couple can invent for enjoying the mutual company, sambhoga Śṛṅgāra can be of countless designs and presents no scope for generalization and classification.

Yet for the reason that every enjoyment can present a distinction in the shape of degrees, and more so, in case of union which follows some kind of separation or the other, and is sure to vary in form and extent. Grief (Śoka) arising from the loss of a kindred, or huge wealth, or from some insurmountable difficulty assumes the form of the Pathetic sentiment, Karuṇa Rasa when manifested by means of its Vibhāvas, Anubhāvas and the Sañcārī-bhāvas. 206 The substrata (the ālambhan vibhāvas) of the pathetic sentiment are the deceased kinsman, the lost object or the worst calamity on the one hand, and the sufferer on the other. It is aroused by some reference to the lost person's merits, some talks about him, the sight of the articles of his use, a visit to his residence, the occasion where his presence is missed, the days of anniversary, offering libations to him, and similar commemorating scenes. These are some of the facts which serve as the excitants (uddīpanā) of the pathos. The squalor of the sufferer, his shedding or tears, shouting, dullness and choking of throat are the consequences (anubhāvas). Disgust, swoon, sadness, anxiety, uneasiness, moroseness and stupor are the ancillary feelings that prevail in the Karuṇa-rasa. Paleness, shiver, change of voice and stupefaction are the self-existent states that become visible on the person of the aggrieved. The emotion of wrath (krodha) assumes the form of Raudra rasa when suggested by its relative factors which are as follows: (i) The ālambana of the Raudra-rasa is the person who has done the wrong. (ii) His offensive deed, arrogant appearance, insolent behaviour awaken the sentiment and act as the exciting (uddīpanā) agents. (iii) Reddened eyes, smattering teeth, heated talk, handling of weapons, offering a duel fight are the ensuant features. (iv) Anger (amarsha), agitation (kṣhobha), acrimony (capalatā) are the auxiliary feeling which promote the sentiment. (v) Change of voice, perspiration are the Sāttvika-bhāvas.

The predominant emotion of zeal or utsaha develops into Vīra-rasa when manifested by means of the suggestive factors in a dramatic composition. The ancients have observed that such a zeal appears running in four channels of human mind and thus presents four patterns when viewed objectively. Their suite of suggestive factors also varies accordingly. They are - (i) Munificent heroism (Dāna-vīra), (ii) Sympathetic Heroism (Dayā-vīra), (iii) Bellicose Heroism (Yuddha-vīra) and (iv) Righteous Heroism (Dharma-vīra). Humorousness develops into a comic sentiment (Hāsyā). The object of ridicule is ālambana of this sentiment. The untoward movements, the unbridled speech and the absurd activities promote laughter. Smile, tickled appearance, exhibition of teeth and similar features are the ensuants. Contempt and disturbance (udvega) are the auxiliary feelings. According to Bharata, Hāsyā-rasa is of two kinds: Subjective (ātmaṣṭha) or Objective (paraṣṭhā). When one laughs himself, it belongs to the former type; and when one makes another laugh it is of the latter type. He further observes that generally the Comic sentiment is found among the low characters and among women at large. Yet a humorous character may be a high personage at times, a middling or a base person.

The mode of expressing humour is, therefore, bound to differ in nature. For this reason, humour is said to be capable of being expressed in six ways: Smile and gentle laugh (smīta and hasīta) are the two ways in which humour is expressed by the upper class of characters. Laugh and loud laugh (vihasīta and upahasīta) are the two ways in which the middling characters express their humour. Peals of laughter and cachinnation (apahasīta and atīhasīta) are the two modes in which the mirth of the low chareacters is said to

burst out. A predominating state of fear when suggested in a piece of composition develops into the Terrific sentiment (Bhayānaka). The object which frightens is the ālambana, e.g. horrific place, the appearance of wild beasts, the shrieks of jackals and foxes, the howling of owls and the miserable plight of one's own relations. Loneliness of the spot, want of company, unarmed condition, narration of horrific incidents and the roaring noise often excite the sentiment. Trembling, shrieking, pallid looks, bloodless appearance, shouting for help and scared face are the after-effects of fear. Stupefaction, choking of voice, horripilation, and quiver are the Sātvika-bhāvas. Suspicion, swoon, agitation, inconstancy, uneasiness, epilepsy and even apprehension of the loss of life are the auxiliary feelings that promote the terrific sentiment.

Disgust transforms into the Loathsome sentiment (Bibhatsya) when brought out by means of the suggestive factors. The ugly object or the horrid scene is the ālambana. It is generally aroused by filthy descriptions, obscene sights and talks. Squalor of body, turning of face, conspiring at the sight, making wry faces are the anubhāvas. Agitation, capilepsy (apasmāra), retching sensation, disease and apprehension of death are some of the feelings that remain auxiliary to the emotion of disgust. The mental state of surprise develops into Marvellous sentiment (Adbhuta). The wonderful object or an unexpected incident or performance of the impossible, like the feats of jugglers becomes the ālambana of the marvelous sentiment. The circumstances surrounding such an object or incident excite the feeling. The unwinking gaze, broadening of eyes, use of interjections, twisting of fingers are some of the expressions that ensue from the rise of the adbhuta-rasa. Stupor, perplexity, dumb-foundedness, and flurry are the auxiliary feelings that support the sentiment. It is generally followed by such self-existent states as stupefaction, flow of tears, horripilation and choked voice. "These are eight sentiments which are said to prevail in a dramatic composition," says, Bharata.

In addition to the eight rasas the later canonists propound that Quietistic (Śānta) is also the ninth sentiment which develops from Nirveda or Sāma, the tranquility of mind, which forms the permanent attitude (sthāyī bhava) according to them. The universe realized as unsubstantial becomes the ālambana.

As the very constitution of this Universe bears the stamp of pleasure and pain blended together, any cosmic relation causing a physical or mental contact with a mundane phenomenon is sure to yield sometimes joy and at others course misery. An unadulterated happiness is, in ordinary course of human life, an alien feature in a mortal society unless some psychological or mystic device is there to raise a human being above the infirmities of flesh and blood. Technically a Vṛtta may be composed of monosyllabic or bisyllabic quarters, still Bharata has not recognized a Vṛtti with less than a hexa-syllabic quarter. The playwrights and the classical poets too have not patronized meters of shorter pattern than the octo-syllabic ones, though their genius could have conveniently permitted them to do so. For this reason the shorter Vṛttas are not dealt with here.

A variety of Vṛttas is formed on account of the combination of four quarters, which may be either all uniform or may be dissimilar. On this ground, Vṛttas become capable of a major classification, and are accordingly divided into three categories: 1. Regular meters (Sama-vṛttas) are those which contain all the four quarters of equal measure both in respect of number of syllables and the order of their succession. 2. Semi-regular meters (Ardha-sama Vṛttas) are those which are partially uniform inasmuch as they contain quarters of two types which may differ from one another both in the number of syllables and their order of succession as well. 3. The third category is of the Viśama or irregular Vṛttas, where no quarter agrees with the other, or one of the quarters, at least, is dissimilar to the other three quarters. It is a variety which admits of all sorts of irregularity. So far as the dramatic literature is concerned, the Sama-Vṛttas are more popular as compared to the Ardha-sama ones of which only a few specimens have found favour with the playwrights. The stanzas of the Viśama class present an extreme rarity. Among the Sama-vṛttas then, the first point of distinction is by virtue of the numerical strength of the stanzaic line. From this point of view Bharata has recorded the following generic names to the different classes of Vṛttas.

ARTHOPAKSHEPAKAS: From the point of view of portrayal, the plot of a drama is again of three kinds, viz., the Indicative (Śūcya), the Audible (Śravya), and the Narrative or Visible (unmeya or dṛśya). All that is preliminary or subsidiary or lengthy or uninteresting or incapable of portrayal but needed for connecting the different episodes of a drama belongs to the Indicative class of events. There are certain recognized modes for indicating such matters relating to the plot. They are five in number and are called the Intermediary scenes or Arthopakshepakas in as much as they set forth the subject (artha) of the play. (i) Explanatory Scene (Viśkambha or Viśkambhaka): It presents before the audience those portions of the story which link the events that have already taken place and those that are yet to happen. Its purpose is to make a long a short of past events and acquaint the spectators with them so that they can easily pick up the yarn of the story and connect the events that are to follow. Such a scene may be monologue or a conversation between two or more characters. (ii) Introductory Scene (Praveśaka):

The second mode of indication is the use of an Introductory Scene. Its function is almost the same as that of the Viśkambhaka, but it is presented by inferior characters in language which is not elevated (udatta). It serves the purpose of explaining matters omitted between two Acts. It is intended never to be used in the first Act, for its definition clearly prescribes that it is always to be put in between two Acts. In a Praveśaka, Bharata says, all characters should use the Prakṛta language, but Śāradātanaya and Śāgaranandin following Mātrgupta permit the use of Sankrit also in case the Praveśaka is conducted by such characters as the ascetics, brāhmanas, sages, kañcukins and rakes (vita). According to Bharata, the Praveśaka has a five-fold purpose to serve: (i) It is meant for indication of time including the season or the part of the day in which the action is taking place; (ii) The inner purpose of some particular move is also explained by means of the Praveśaka; (iii) A part of bewilderment (sambhrama) due to plurality of action or the implicit nature of some momentous acts could be brought out through a Praveśaka; (iv) Sometimes a major endeavour or the attainment of some expedients likely to help endeavour or the attainment of some expedients likely to help the consummation of the principal motif is indicated by a Praveśaka; (v) It may also be used for introducing the nucleus of the events of the succeeding act.

Sāgarānandin observes that a Praveśaka could also be employed for the purpose of intimating long journeys and sketching the happenings in course of such journeys. In fact, it is an effective device for condensing events ranging over a long duration of time. It is employed mostly in such cases where even at the end of an Act the argument could not be completely set forth because of multiplicity of motives and actions. The hero and heroine are prominent in the drama Veṅṣāmhāra. Yudhiṣṭhira is the hero and Draupadī is the Heroine are the main focus in the drama. The essential qualifications of a hero are enumerated by Abhinava, Kālidāsa

as generosity, grandeur, high birth, prudence, comeliness, valour and piety. These different qualities make him a perfect a man. He is adventurous and yet God-fearing. He is eminently regardful of his duty to himself, to his peoples, and to his religion. Without this much of personal equipment none is demed worthy of being a leading character of a play for want of imitable virtues in him. To these qualities, Siṅga Bhūpāla adds a few more characteristics, as cleaverness in conversation, sense of gratefulness, statesmanship, self-confidence, brilliance, love of art and amiability of disposition. Profundity of character, sympathetic temperament, sense of emulation and purity are a few features which are added by Śrī Kṛṣṇa Kavi to the other accepted features of a hero in general. Vāgbhaṭṭa, of course, has got the longest list of qualities necessary for a hero, that comprises as many as twenty-eight covetable accomplishments; but all that is required of a principal character is summed up by Viśvanātha in his text, “Munificent, cleaver, high born, handsome, youthful, enthusiastic, prompt, devoted by people, powerful and tactful is the nature of a hero.” To be possessed of the Śāstric vision is one of the essential merits of a hero according to Dhanañjaya. Gunachandra is still brief in defining a hero who is possessed of the prominent virtues, neither vicious nor befallen in calamities.

The hero or the principal character is classified into four types; namely, dhīrodāta, dhīra-lalita, dhīroddhata, and dhīraprasānta. Though the naïve tendencies of each of these types depend mainly upon the heredity, social environment and professional career as discussed above, still for purposes of dramatic delineation, it is their mode of acquittal, their actual frame of mind, line of thought and action that determines their types according as they disclose, on the whole, the Udāta, the Lalita, the Uddhata or the Prasānta character. All the same, it becomes an essential qualification of a hero that he should be at all events dhīra, i.e. full of fortitude and courage, and should be possessed of the nerve to bear the brunt and withstand all the undulations of the billows that toss him up and down in the tidal waters of human life. A hero is deemed to be Udāta or of gallant character if he evinces a spirit of tolerance (kṣhamā), gravity of outlook (ati-gambhiratā), absence of boastfulness (avikattahānah).

The next important character is the heroine (Nāyikā) who is the very life-breath of an amatory play. It is the portrayal of this character that may be called the touchstone of the playwright’s skill of acquittal which is the vouch for the ultimate success of the dramatic art. The heroine, as in other respects too, surpasses the hero in diversity of her characteristics as well as her qualities, both personal and natural. The types of the heroine may be, in the first place, considered from the point of view of nature of her association with the hero. She may be associated with him as his legally wedded wife, in which case she is the Śviya Nāyikā or the married consort. The heroine may not be the married consort and yet may have fallen in love with him. In such a case she is called Parakīyā as distinguished from the one who belongs to the hero. The third type of association may be of a courtesan, a dancing girl or a common harlot arresting the heart of a lascivious hero. Such a courtesan is called a commoner or a Sādhāraṇa-śrī.

So the heroine is primarily of three types whose natural characteristics are as follows: 1. The Married consort (Śviya = Ātmiya): She is a caste lady devoted to the domestic duties, modest in behaviour and straightforward in her dealings. She is a partner both in times of weal and of woe like Sītā of Rāmacandra. 2. The Unwedded (Parakīyā): She may be a virgin or a mistress. The former is a bashful furl, blooming in youth and is without the wedlock. The latter one is an immodest adulteress seeking an association while in sojourn or in out-doors frivolities, being prompted or pressed by her libidinous tendencies. Dhanañjaya holds the view that such a character should not form the substratum of the principal sentiment and be not ordinarily introduced in a play as the chief character except in case of the Farce (prahasana). 3. Commoner (Sādhārnī): She is common girl allowing free admittance to the one and all. She is always fully developed and is a self-controlled figure. She is stern in attitude a stiff in behaviours. Her love is mostly a pecuniary gamble. She is remarkable for her inconstancy and does not abhor the vicious, nor woo the meritorious. She has got a group of lick-pennis around her, rakes, fools, thieves and eunuchs who fleece her habitués who are, when robbed of all their possessions in due course, driven out the house through the agency of the grannie or the old beldam who is her marker in the art of love-making.

Among the commoners also, some-times extremely devoted to one lover and showers genuine affection upon him. It may be noted here that the dramatic literature has only the latter type of hetaerae who may be socially or professionally called courtesans; but virtually they are as sweet and chaste as any other type of the heroine could be expected. Of this class Urvaśī or Vasantasenā stand as instances. Although from the view-point of the nature of their association with the hero, the heroins are thus of three types; yet, in fact, it is their behaviour that forms the crucial test for purpose of classification. Their stage of love, its development or depth is the factor to determine their type. Accordingly, each one of the above-mentioned may be of three kinds: the shy, the free, and the bold. They are defined as follows: 1. Youthful (Mugdha), 2 Adolescent (Madhya) and 3 Mature (Prāgalbha). A Patāka-sthānaka is an indication of a matter other than what is contemplated by the mention of something which, though extraneous, tends to oblige the motif of the play. the Patākā-sthānakas are, in all, four in number which is in keeping with the Bharata’s dictum of the subject. No specific names are given to them, but they are distinguished inter se by the use of the ordinal numerals prefixed to them.

According to Bharata and his followers they are verily defined as below: 1. The first (prathama) Patākā-sthānaka consists of an abrupt revelation of facts which in the acquisition of a desired object. The abruptness is the source of wonder in this case, and it amuses the visitors on account of the unexpected turn that the events take in course of the dramatic action. 2. It becomes a second (dviṭiyā) type of Patākā-sthānaka where a statement is full of suggestion on account of its text being capable of giving out more than one sense. 3. The third Patākā-sthānaka presents itself at a spot where a deuplicate sense brought forth by means of a play on words suggests an idea which falls in suit with the subject-matter in discourse. This is more appreciable when it consists of an equivocal catechism, as is presented in the Chamberlian’s dialogue with Duryodhana in the second Act of the Veṅṅīsamhāra or in the dialogue of Cānakya and Siddhārthaka in the Mudrārākṣasa. 4. The fourth (caturtha) patākā-sthānaka becomes available where there is some statement full of pun which is directly related to the subject-matter of the play and brings in suggestively the motive of the action. A suitable illustration is found in the Ratnāvalī, where by common adjectives capable of yielding dual sense, reference is made to the acquisition of yielding dual sense, reference is made to the acquisition of Ratnāvalī who is put together with Vāsavadatta’s her co-wife.

According to the oriental theory of Sanskrit drama, our play contains all the five Sandhis. The Mukha Sandhi and Pratimukha Sandhi cover Acts I and II respectively. Act III, IV constitute the Garbha Sandhi. Act V and a portion of the Act VI form the

Vimarṣa Sandhi ; while the Nirvāhaṇa Saṅdhi is to be found in the last act after the appearance of the blood-smearing Bhīma sena on the stage. A Sandhi is the combination of different phases of the main action with its subsidiaries. Thus is said to mark the component divisions of the dramatic action. With regard to the constitution of these Sandhis there are two schools of opinion one holding that the formation of dramatic Junctures depends upon the combination of the different stages of action (avasthā) with the respective Sources of the plot Prakṛti; the other demarcating them in view of the different phases of the dramatic germ sprouting from its initial appearance to its fruition at the end.

According to the first school there are five Sandhis in a drama which respectively copulate each stage of action to its corresponding substratum of the plot. Thus where the germ (bīja) is associated with the commencement of action, it presents the first Juncture known as opening or Mukha-sandhi, which may on the analogy of the Greek Drama, be termed conveniently as the Protasis of the play. In course of Mukha-sandhi the main theme is introduced, the seed of the action is shown. After the commencement of the action, it is usual that the main subject is digressed by the under-current of events which intervenes the course of development of the principal action. For such reason, there starts the stage of Endeavour which is gradually associated with Bindu or the sudden drop of such events as resume the main theme. Thus the meeting point of the stage of Endeavour with the element of Drop starts the Pratimukha Sandhi or the Expansion of the dramatic action. The third stage of action, namely, the hope of getting the objects is often associated with the episode which helps in removing impediments that stand in the way of the principal character. In this way the conjunction of Prāptiyāsā with Patākā the third Juncture known as the Development of action, the Garbha-sandhi or Catastasis in a drama. The prospect of success is further put a premium to by the actions of certain minor helpers whose efforts of shorter duration known as incidents ensure they certainly of success. Thus the stage of Niyatāpati blended with the element of Prakārī brings in the Juncture of Vimarṣa-sandhi or the Pause, which may be termed as the Epitasis in a drama.

The surety of success thus anticipated, results in the fruition of the objects, and the phalāgama combines with the denouement (kārya) of the play towards its end. It presents the fifth juncture called the Nirvāhana or Upasamhāra Sandhi, the Consummation or the Apodosis in a drama.

The view that the Junctures are meant for catenating the five stages of action with corresponding five elements of plot is held prominently by Dhanañjaya, Siṅga Bhūpāla and Śāradātanaya, who seems to base their opinion more on the strength of the Nāṭyaveda than that of Bharata's Nāṭyaśāstra. Their theory, which may be distinctively called as the Coambulation theory of junctures, can be clearly stated in the following form:

Serial stage of No Action:	Element of Plot:	Juncture No.
Ārambha	+ Bīja (Germ)	= Mukha-saṅdhi
Prayatna	+ Bindu (Drop)	= Pratimukha-saṅdhi
Prāptiyāsā	+ Patākā (Episode)	= Garbha-saṅdhi
Niyatāpati	+ Prakārī (Incident)	= Vimarṣa-saṅdhi
Phalāgama	+ Kārya (De-nouement)	= Nirvāhaṇa-saṅdhi

Bhaṭṭanārāyaṇa, a dramatist of great repute showed his great skill in applying the technicalities of drāmāturgy as laid down by Bharata, Ānandavardhana, Viśvanātha and others. In the drama Veṅṣasamhāra the author has made some innovations. In spite of which, the drama occupies a place of pride in the Sanskrit literature.

Conclusion

The study of the Upanishadic texts, the visit to the penance-groves, meeting with sages and seers excite the sentiment. Disinterest in the sensual pleasures (trṣṇānakshya), indifference to friends and foes alike, meditation and steadfastness and Unmāda are the ancillary feelings. The Śānta-rasa causes horripilation, perspiration, cool tears and change of voice which are its Sātvika-bhāvas. It appears from the drama that there is a great inter-relationship of Rasas in the play Veṅṣasamhāra. Incidentally, it is necessary to discuss very briefly the relationship of the different phases of Rasas, for an analytical study of the nature of these sentiments evinces that some of them present light moods, whereas others cause a serious attitude of mind. For instance, the comic and the erotic sentiments give rise to gay and jolly attitude, but the furious and the heroic do not do so. Then again, the pathetic and the quietistic do not admit of light-heartedness at all. The state of consternation and wonder cannot but cause a person to be beside himself. Thus it becomes evident that the various types of sentiments essentially differ from one another in respect of their nature, composition and after-effects.

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