

THE *BHĀVA* PROCESS:
AN APPROACH TO UNDERSTANDING THE PROCESS OF
CHARACTERIZATION IN THE *NĀṬYAŚĀSTRA*

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ABSTRACT

This dissertation analyzes and applies the characterization process found in the *Nāṭyaśāstra* to introduce and promote accessibility to Sanskrit play production, or theatre performance connected with the terminology and characterization concepts in the *Nāṭyaśāstra*. The aim of this work is to provide an accessible guide for theatre practitioners unfamiliar or unacquainted with this genre of theatre. This study first lays out a context and theoretical foundation of *rasa* and *bhāva*, specifying their roles as theatrical elements and systemizing their procedural objectives in a production. This analysis presents *Rasa* Theory to practitioners or theatre scholars not accustomed with Sanskrit poetics, or philosophy.

Then the “*Bhāva* Process” of characterization, developed from chapters 6 and 7 of the *Nāṭyaśāstra*, is correlated with terms and concepts from the Stanislavski System in order to relate the *Natyasastra* terminology to Western acting terms and concepts. Based on those concepts and prescriptions, two application models, the “Generic Temperament Chart” and an “Individualized Temperament Chart,” provide specific attributes, traits, and action choices the performer employs in developing characterization. These models are put into practice using examples primarily from the classical Sanskrit play, *Śākuntala*.

The findings reveal similarities of the “*Bhāva* Process” to contemporary Western characterization approaches. The findings also show the usefulness of the Temperament Charts in deciphering the codification found in the *Nāṭyaśāstra* and reveal that the creation of an archetypal character has more flexibility than the restrictiveness suggested in the *Nāṭyaśāstra*. The dissertation prompts a re-thinking of using this ancient process, moving forward to application and production.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	i
ABSTRACT.....	ii
LIST OF TABLES.....	vii
CHAPTER 1: INTRODUCTION.....	1
Purpose of Study.....	1
Background.....	2
Definition of Keywords.....	7
Justification.....	14
Limitations.....	16
Literature Review.....	19
Methodology.....	24
CHAPTER 2: <i>RASA</i> THE SEED AND THE FRUIT.....	32
<i>Nāṭya-Rasa</i>	32
The Nature of <i>Rasa</i> , <i>Rasa</i> as Objective.....	33
History of <i>Rasa</i>	38
Abhinavagupta’s Legacy.....	44
The Location of <i>Rasa</i>	47
Bhaṭṭa Lollaṭa – Putting the Spotlight on the <i>Sthāyibhāva</i>	49
Śrī Śaṅkuka – Logical Inference of the Character’s Mood.....	50
Bhaṭṭa Nāyaka – A Three-Function Theory.....	51
Dhanañjaya and the <i>Daśarūpaka</i>	53
Abhinavagupta’s Critical Reconstruction.....	54
The <i>Rasa</i> 10 – <i>Nāṭyarasa</i> Requirements.....	57

The <i>Rasa</i> Directive	57
The <i>Rasa</i> 10	58
Bharata’s <i>Bhāvas</i>	61
Causative <i>Bhāva</i> – “ <i>bhāvayanti iti bhāvāḥ</i> ”	61
A Theoretical and Poetical Coda	63
CHAPTER 3: BHĀVA PROCESS.....	64
Purpose of the Chapter.....	64
Revisiting the <i>Bhāva</i> Components: An Overview	65
The <i>Bhāva</i> Process Components.....	70
The <i>Vibhāva</i>	70
The <i>Anubhāva</i>	79
The <i>Sāttvikabhāva</i>	86
The <i>Vyabhicāribhāva</i>	91
The <i>Sthāyibhāva</i>	106
CHAPTER 4: BUILDING THE TEMPERAMENT CHART.....	120
Previous Work and Launching Points: Mehta and Rao	120
Starting the Biographical Information: Gender and Social Class.....	121
Hero and Heroine Types Associated with Gender and Social Classes	123
Designating an Order	126
Occupational Type	127
Primary Temperament – The Primary <i>Sthāyibhāva</i>	128
Subdivision, Specifications or Bases	128
Secondary Temperaments (Any Secondary <i>Sthāyibhāvas</i>)	129
Summary: First step, a completed simple biography.....	130
The Leading Atmosphere of the Scene (<i>Vibhāva</i>).....	131
Action Choices.....	132
Grouping and Classification List for the <i>Anubhāvas</i>	134

The Emotives – Psychophysical Reactions (<i>Sāttvika</i>)	137
Fleeting Action Clusters - <i>Vyabhicāribhāva</i>	138
Full Palette of Actions	140
Cognitive Analysis and Active Analysis	141
Stylization and Conventions	143
CHAPTER 5: IN THEATRE APPLICATION.....	146
The IT Chart Build.....	146
Kālidāsa.....	146
Cognitive Analysis, Table-Read Crossover	152
The Play: <i>The Recognition of Śakuntalā</i>	153
Synopsis of <i>Abhijñānaśākuntalā</i>	153
<i>Nāṭaka</i> - A Heroic Romance Drama.....	155
Other Dramaturgical Characteristics.....	156
Character Types	158
<i>Nāyaka</i> – the Hero	158
Building the Individualized Temperament Chart for Duṣyanta.....	160
Introducing King Duṣyanta.....	160
Duṣyanta – Social and Occupational Class.....	161
<i>Vibhāva</i> of Duṣyanta.....	165
Duṣyanta’s <i>Anubhāvas</i> - The Full Palette of Actions	166
Duṣyanta’s IT Chart in Paragraph.....	166
Duṣyanta’s IT Chart.....	168
Navigating the IT Chart	173
Towards Application.....	176
In Application with Duṣyanta	178
Desire	178
Champion.....	183

Sorrow.....	186
CHAPTER 6: CONCLUSION	189
APPENDICES	198
APPENDIX A: Several Translation Comparisons of <i>Nāṭyaśāstra</i> 6:31.....	199
APPENDIX B: Comparisons of Translated Terms	200
APPENDIX C: Types of Characters – <i>Nāṭyaśāstra</i> Chapter 34.....	201
APPENDIX D: Full Action Choice List – <i>Anubhāvas</i> by Location.....	203
APPENDIX E: <i>Anubhāvas</i> Chronologically from Ghosh’s Translation	206
APPENDIX F: Duṣyanta’s Full Action Choices	209
APPENDIX G: <i>Śakuntalā: Act 3, Scene 1 Full Workup</i>	212
APPENDIX H: A Palette for <i>Śakuntalā</i>	215
APPENDIX I: The <i>Bhāva</i> Process Components	216
APPENDIX J: Nora in <i>A Doll’s House</i>	217
A <i>Cursory</i> Modern Western Implementation	217
BIBLIOGRAPHY.....	221

LIST OF TABLES

Table 1. <i>Bhāvas</i> and Corresponding <i>Rasas</i>	11
Table 2. The <i>Bhāva</i> Process.....	12
Table 3. <i>Bhāvas</i> to <i>Rasas</i>	69
Table 4. The <i>Bhāva</i> Process Theatricalized.....	70
Table 5. <i>Vibhāva</i> Various Translations.....	70
Table 6. <i>Anubhāva</i> Various Translations.....	81
Table 7. <i>Sāttvika</i> Various Translations	88
Table 8. Other Translations of <i>Vyabhicāribhāva</i>	94
Table 9. Verbal Root of <i>Viṣāda</i>	100
Table 10. All Thirty-Three <i>Vyabhicāribhāvas</i> and their Linguistic Construction.....	101
Table 11. Other Translations of <i>Sthāyibhāva</i>	108
Table 12. Four Male Hero Types.....	124
Table 13. Four Female Heroine Types	125
Table 14. Simple Biographical Information	130
Table 15. Action Choices – <i>Anubhāvas</i> – Organized by Location.....	136
Table 16. Ghosh's <i>Sāttvikabhāva</i> Chart	138
Table 17. Non-Verbalized and Verbalized <i>Vyabhicāribhāvas</i>	139
Table 18. Generic Temperament Chart.....	141
Table 19. Duṣyanta's Basic Biographical and Scenic Information	168
Table 20. Duṣyanta's Action Choices	169
Table 21. Duṣyanta's Emotives – Psychophysical Actions	170
Table 22. Duṣyanta's Verbal Cluster Reactions and Feeling States.....	171
Table 23. Duṣyanta's Priority Venn-(Euler)-Spider diagram as the Palette of Actions	172

CHAPTER 1: INTRODUCTION

Purpose of Study

The purpose of this study is to provide an accessible guide for theatre practitioners approaching Sanskrit play production or exploring theatre performance connected with the *Nāṭyaśāstra*'s terminology and characterization. To achieve this aim, this study includes an exploration and analysis of how to begin such work and details the techniques and prescriptions involved in its realization. A primary objective is to encourage and give confidence to contemporary directors, actors, and practitioners in visualizing an application of this system, specifically, as it involves staging Sanskrit plays.

To begin, a theoretical foundation of *rasa* is provided in order to specify its role as a theatrical element and objective, and situate its place in the theatre production process. To introduce the larger concept of the evolution of *Rasa* Theory that developed after Bharata's *Nāṭyaśāstra*, a brief discussion of the commentary of Abhinavagupta, a 10th century theorist, and how its information shaped the continuing development and interpretation of *rasa* is included. This analysis is aimed at presenting *Rasa* Theory scholarship to practitioners or theatre scholars who are unfamiliar with a *rasa* approach that does not focus on Sanskrit poetics or philosophy.

Next, I will examine the “*Bhāva* Process,” as developed in chapters 6 and 7 of the *Nāṭyaśāstra*, correlating terms and concepts with the Stanislavski System in order to relate the

Natyasastra terminology to Western¹ acting terms (playable actions, obstacles), and point out others traits that may not correspondingly align (emotives, physicalization, *mudras*). Using this understanding, I will outline an application model based on the reevaluated concepts and definitions of the *bhāva* components and create a “Generic Temperament Chart” and a more specific “Individualized Temperament Chart” (IT Chart) targeted at characterization. I will then use examples from the classical Sanskrit play, *The Recognition of Śakuntalā*, as a practical example of implementation. The dissertation culminates in providing suggestions for future research and possible applications. I hope to bridge a gap in the understanding between this area of Asian theatre practice and those practitioners unfamiliar or unacquainted with this genre of theatre. Practitioners with knowledge in Asian theatre, specifically from South and Southeast Asian, might find aspects of this study more or less a review but will hopefully discover parallels not previously considered. That said, the primary audience of this study is theatre practitioners with little or no Asian theatre background.

Background

The *Nāṭyaśāstra* provides meticulous examinations of the process and technical requirements of theatre production, focusing on topics such as: theatre’s aim or intention, playhouse size and characteristics, playwriting guidelines, costuming, archetype casting, diction, pre-show rituals and ceremonies, music instruction, and so forth. Contemporary directors, actors,

¹W. J. Johnson, “Playing Around with *Śakuntalā*: Translating Sanskrit Drama for Performance” in *Asian Literature and Translation* Vol. 1, No. 2, note 10, 3. “The terms ‘West’ and ‘Western’ are used in this article to signify the geographical and historical contexts in which the political and material cultures of Western Europe have been, or have come to be, dominant. In the theatrical context, the terms refer to tradition that, at least in theory, traces its origins back to classical Greece.”

and practitioners not familiar with the *Nāṭyaśāstra* tradition can feel overwhelmed by the vast content it contains. Augment this with terms and ideas both archaic and foreign, and the accessibility seems distant or even unachievable. Even the writer of the *Nāṭyaśāstra*, Bharata, acknowledged the enormity of this field and work when he said,

It is altogether impossible to plumb the depths of drama. Why? Because the theoretical knowledges are numerous and the practical skills incalculable. The depths of even one ocean of knowledge cannot be plumbed accurately, let alone all the others.²

To attempt productions today, so distant in time and space from India in the first millennium, inspiration and influence can be taken from modern classical Indian theatre forms, but no living model exists that follows the tenets and prescriptions exactly. When “faced with the formidable task of arriving at a production style which has unique Indian characteristics, but which is understandable to audiences unfamiliar with the Indian milieu,” contemporary production teams might feel the weight of the *Nāṭyaśāstra*’s instruction.³ The scope of this dissertation is to narrow this down and try to provide a bridge to the characterization process found in the *Nāṭyaśāstra* without compromising (or with the least amount of compromising) the original system’s intent and aims.

The *Nāṭyaśāstra* is an ancient Indian manual on theatre production that provides detailed information on the process of creating a complete theatrical experience through its philosophies and its dramaturgical information. The simplest translation of the term is theatre (*nāṭya*) manual

² Pollock, *Rasa Reader*, *Nāṭyaśāstra* chapter 6 verse 5-7, 50. See also Ghosh, 100, 6: 5-7. “I am not able by any means to exhaust all the topics about drama; for knowledge, and arts and crafts connected with it are respectively manifold and endless in number. And as it is not possible to treat exhaustively (lit. to go to the end of) even one of these subjects which are [vast] like an ocean, there cannot be any question of mastering them all.”

³ Farley Richmond, “Suggestions for Directors of Sanskrit Plays” in Rachel Van M Baumer and James R. Brandon, *Sanskrit Drama in Performance* (Delhi: Motilal Banarsidass Publishers, 1993), 74.

(śāstra).⁴ While the date of its inception is still under debate, most scholars agree that its core ideas were written, or more properly compiled, between 200 B.C. and 200 A.D.⁵ The author accredited to the work is the sage Bharata. Since its origin, the *Nāṭyaśāstra*'s influence has been used consistently to shape the performing arts, whether to continue a tradition or to invent new genres. In short, the *Nāṭyaśāstra* is the primer for the theatrical arts in India for the last 2000 years.

The first chapter in the *Nāṭyaśāstra* describes the origin and the genesis of theatre itself and suggests that all people should be able to access theatre, regardless of caste, education or taste.⁶ In other words, the *Nāṭyaśāstra*'s creation and aim was to provide guidelines and principles for theatre practitioners to employ in order to produce “entertaining diversions accessible to all.”⁷ The *Nāṭyaśāstra* not only provides tools to increase accessibility among the theatre audience, but as a śāstra, a methodical instructional text, it also provides procedures for the theatre practitioners. Over the centuries, the concepts and procedures have been reshaped or redirected because more than just theatre practitioners utilized the *Nāṭyaśāstra* as a philosophical foundation. While the *Nāṭyaśāstra* has influenced all fine art in India continually and consecutively for the last 2,000 years, in that time, the application of its concepts has

⁴ The name translates to Theatre Manual, or “A Manual (treatise) on Theatre Production.” *Nāṭya* denoting dramatic (theatrical) representation, or staged theatre. The term *nāṭya* has the same sense and usage as the modern interpretation of the word theatre. And *śāstra* means a systematic or methodical text of instruction. The Sanskrit verbal root *śās* means “to teach, instruct” (*Apte*), and *śāstra* (*M-W*) is defined as, “any instrument of teaching, any manual or compendium of rules, any book or treatise (esp.) any religious or scientific treatise.” The Practical Sanskrit-English Dictionary, by Vaman Shivaram Apte s.v. “śās” (hereafter cited in text as Apte); A Sanskrit-English Dictionary, by Monier Monier-Williams, et al., s.v. “sastra” (hereafter cited in text as M-W).

⁵ James R. Brandon and Martin Banham, *The Cambridge Guide to Asian Theatre* (Cambridgeshire: Cambridge University Press, 2009), 65.

⁶ “For the benefit of all the castes.” Pramod Kalé, *The Theatric Universe: A Study of the Natyasastra* (Bombay: Popular Prakashan, 1974), 177.

⁷ Adya Rangacharya, *Introduction to Bharata's Nāṭyaśāstra*, (New Delhi: Munshiram Manoharlal, 1998), 5.

occasionally drifted away from its originally intended environment, the stage. Comprehensively, the *Nāṭyaśāstra* was written for advanced and experienced theatre practitioners.⁸ More specifically, its intended recipient is the emerging *sūtradhāra*, translated as “director of the play, the director of the troupe and also stage manager.”⁹ The *Nāṭyaśāstra*’s author writes to and for a group of trained individuals who have worked their way up through the ranks of theatre to a level of respect and mastery, thereby gaining a deep understanding of the artform.

Why are the intended recipients and classification important points of focus? The *Nāṭyaśāstra* introduces an aesthetic philosophy within its directives called *rasa*,¹⁰ and for its stage application, only a *sūtradhāra* (stage director, manager) could fully understand and implement the comprehensive objectives of this theatrical philosophy. The *Nāṭyaśāstra* lists eight *rasas*:¹¹ erotic, comic, pathetic, heroic, furious, fearful, grotesque and wonderous.¹² In brief, *rasa* is the culminating emotional response a production generates within the audience. Therefore, *rasa* comes at the end of a production and belongs to the audience. In the *Nāṭyaśāstra*, *rasa* is likened to relishing a diverse and scrumptious meal. After the individual dishes are served, the ingredients blend in the mouth, and the appetite is satiated, an emotional result is experienced. This is comparable to the *rasa* experience, and as the *Nāṭyaśāstra* explains,

⁸ Rama Nath Sharma states, “A *śāstra* is exclusively for advanced practitioners regardless of its topic.” (Sanskrit Scholar and retired Professor) in discussion with the author, March 2009.

⁹ N.P. Unni and Bharata, *Nāṭyaśāstra: text with introduction, English Translation and Indices in Four Volumes* (Delhi: NAG Publishers, 1998), 4:442. (hereafter cited in text as Unni).

¹⁰ Or *Rasa* Theory. This theory goes by many names including: *Rasa* Theory, *Rasa-Bhāva* Theory, *Rasa* System, *Rasa* Process, *Rasa-Bhāva* Process, *Rasaniṣpatti*, and just *rasa*.

¹¹ Some texts and translation say nine, but that number came later in its use (a literary/poetry influenced addition). Theatre realistically has eight, and the older commentaries and texts support this for staged aimed theatre.

¹² Robert E. Goodwin, *The Playworld of Sanskrit Drama* (Delhi: Motilal Banarsidass, 1998), 177. My interpretation of the *rasas* as nouns, to be discussed later, are: romance, mirth, sorrow, fury, valor, dread, disgust, and awe. See Table 1. *Bhāvas and Corresponding Rasas*

“There is no *nāṭya* (theatre) without *rasa*.”¹³ *Rasa* is the aspiration of this kind of theatre (*nāṭya*). The *Nāṭyaśāstra*'s aesthetic philosophy influences a majority of artistic thought and creation in India, and this larger context will be introduced and discussed in chapter two. However, for the purpose of this study, *rasa* is to be understood as a theatre objective, framed in practice, and brought back to its theatre roots.

In his chapter “Suggestions for Directors of Sanskrit Plays” from *Sanskrit Drama in Performance*,¹⁴ Farley Richmond offers recommendations to a production team who might be staging a Sanskrit play with a mostly western cast for a mostly western audience. He confines his scope “to an exploration of performance areas and acting techniques suitable for such productions,” but excludes areas such as preliminary rituals, aesthetic theory, history and uses of music,¹⁵ characteristic types, play construction, and “itemization of the qualifications of the ‘ideal’ spectator in ancient times.” Richmond instead concentrates “only on the major topics related to practical decisions most directors must make in anticipation of a contemporary production.”¹⁶ Unlike this study, he avoids discussing aesthetic theory, a choice common in theatre scholarship most likely since its development occurs after the core *Nāṭyaśāstra* was established. However, to focus on characterization, this aesthetic theory philosophy must be touched upon somewhere between theory and practice, but closer to practice.

To demonstrate the potential of this approach and its suitability for the application, the *Bhāva* Process is presented in an understandable and beneficial way that facilitates acting

¹³ Adya Rangacharya, *The Nāṭyaśāstra: English Translation with Critical Notes* (New Delhi: Munshiram Manoharlal, 1998), 54.

¹⁴ Richmond, *Suggestions*, 74.

¹⁵ In *Sanskrit Drama in Performance* there is larger discussion on the influence of music.

¹⁶ Richmond, *Suggestions*, 74.

characterization for non-Asian trained theatre practitioners aiming to explore Sanskrit dramas or the *Nāṭyaśāstra*. The following work is an attempt to provide a beginning point for such application, perhaps useful in tablework for directors, actors, or practitioners, or as a directing process or layer in rehearsal.

Definition of Keywords

This section establishes working definitions of keywords used in this dissertation in order to simplify explanations and assertions. This study uses the terms ‘West’ and ‘Western’ to “signify the geographical and historical contexts in which the political and material cultures of Western Europe have been, or have come to be, dominant.”¹⁷ This designation also includes North America and the immigration of those ideas and philosophies that generally originated in Western Europe. Furthermore, as it specifically relates to theatre, my use of the term “Western theatre practitioner” refers to the “tradition that, at least in theory, traces its origins back to classical Greece”¹⁸ and Aristotle’s *Poetics*, including familiarity with and influence of Stanislavski’s System and terminology.

In this section, I provide standard definitions of established Sanskrit terms as well as my interpretations as used in this dissertation. Chapter 2 will further provide context and theatrical specification of *rasa*, and chapter 3 will provide finer details and specifics of the *bhāvas*. The meaning of *rasa*, being the essence and intended objective of this system, is the first term to be examined and defined.

¹⁷ Johnson, *Playing Around with Śakuntalā*, 3.

¹⁸ Johnson, 3.

The *Nāṭyaśāstra* provides a verse in an attempt to explain *rasa*. This verse conveniently encapsulates most of the key terms needing clarification for the effective reading of this dissertation:

vibhāva anubhāva vyabhicāri saṃyogād rasanīṣpattiḥ (6:31)

Manomohan Ghosh provides the most commonly used English translation of this verse, “Now the Sentiment is produced (*rasa-nīṣpattiḥ*) from a combination (*saṃyoga*) of Determinants (*vibhāva*), Consequents (*anubhāva*) and Complementary Psychological States (*vyabhicāri-bhāva*).”¹⁹ Ghosh’s overall discussion of *rasa* includes many terms from psychology. However, expanding this for the realm of theatre, I interpret the verse with the following, “When the proper blending of appealing characters and atmosphere, internal feelings and fleeting reactions are externally conveyed, a latent emotional response is generated or evoked within the spectator.”²⁰ This interpretation positions the concept of *rasa* in a theatrical scope.

In short, this verse establishes a formula for *rasa*. It represents the fundamental core of *Rasa* Theory for both the dramatic and literary arts. Translations attempt to provide English equivalents to ancient Indian concepts, and most scholars agree that they all fall short in their clarity. The trend recently has been to retain the original Sanskrit words, *rasa* is *rasa*; *bhāva* is *bhāva*, but these equivalencies can create confusion when first trying to convey the concepts in a practical setting. The terminology itself becomes the barrier or obstacle.

¹⁹ Ghosh, *Nāṭyaśāstra*, 105. (hereafter cited in text as Ghosh).

²⁰ The author’s detailed definition with Sanskrit, “When the proper blending (*saṃyoga*) of appealing (appropriate) characters and atmosphere [*mise-en-scène*] (*vibhāva*), internal feelings (*anubhāva*) and fleeting reactions (*vyabhicāri*) are externally conveyed, a latent and definitive enthusiasm or vibe (*rasa*) is emotionally educed/evoked (*nīṣpatti*) (and left with) within the spectator.”

While this verse establishes a formula for *rasa*, multiple interpretations for *rasa* abound. Chapter 2 provides an account of the evolution of selected definitions and conclusions and lays out my basic definition as it applies to theatre. *Rasa* has been called the greatest and most original contribution of the artistic aesthetics to emerge from India in her long history.²¹ The word *rasa* directly translates as “taste, flavor, or relish,”²² but the concept of *rasa* has developed into a term in Aesthetic Philosophy. “Sentiment” has long been the single word translation choice for *rasa* and has been favored by scholars in most English language texts on *rasa*. Regrettably, this universal single word translation can be troublesome when exploring *rasa*.

The above interpretation of chapter 6, verse 31, also provides the essence of two other notable words in the verse, *saṃyoga* and *niṣpatti*. Bharata is vague about their meanings and never clearly analyzed them in the *Nāṭyaśāstra*, which has prompted multiple interpretations and opinions of their meaning even up to the present. Limiting the parameters of this verse to a strict theatrical sense aimed for Classical Sanskrit Dramas allows for the following translations to apply. Keeping the cooking metaphor in mind, *saṃyoga* in this study is “proper blending, union”²³ or as Monier-Williams and Apte use “conjunction.”²⁴

Plainly the second term, *niṣpatti* means “to bring forth.” Monier-Williams describes it as “being brought about or effected [*sic*]; completion; consummation,” and Apte adds “birth, ripeness, maturity, accomplishment.”²⁵ So, *saṃyoga* and *niṣpatti* used together mean “to bring

²¹ J. L. Masson and M. V. Patwardhan, *Aesthetic Rapture: the Rasādhyāya of the Nāṭyaśāstra; In Two Volumes* (Poona: Deccan College, 1970), 25.

²² Apte, s.v. “*rasa*.”

²³ My translation.

²⁴ M-W, s.v. “*saṃyoga*,” Apte, s.v. “*saṃyoga*.”

²⁵ M-W, s.v. “*niṣpatti*,” Apte, s.v. “*niṣpatti*.”

forth the proper blending.” This study uses *niṣpatti* in a way that suggests advocating and encouraging a process for completion. It is to *bhāva* that that methodology relies.

The Sanskrit word *bhāva* comes from the verbal root *bhū* meaning, “becoming or being.”²⁶ When scholars discuss *bhāva* as it is used in the *Nāṭyaśāstra*, it can generally have four principal meanings based on context. In its first context, *bhāva* can simply be used to express the word “emotion,” or an emotion. Secondly, across many texts, *bhāva* has been translated as “psychological or emotional states,”²⁷ “state of being,”²⁸ “moods,”²⁹ or “mode.”³⁰ Next, perhaps for brevity, *bhāva* is a shorthand way of referring to the eight *sthāyibhāvas* that correspond to the eight *rasas* which will be discussed in detail in chapter three.³¹ And lastly, and perhaps the most problematic, the term *bhāva* can encompass all of the prescribed emotional varieties, actions and reactions, (all of the prefixes: all *vibhāvas*, all *anubhāvas*, 8 *sāttvikabhāvas*, 33 *vyabhicāribhāvas*, and 8 *sthāyibhāvas*) that can be presented to create a *rasa*. It is these *bhāva*-classified elements added to the aim of achieving *rasa* in the audience which warrants a “*Bhāva* Process,” or perhaps a “*bhāvaniṣpatti*,” the bringing about of the temperament (*sthāyibhāva*) in a production.³²

²⁶ *M-W*, s.v. “*bhū*.”

²⁷ Ghosh, *Nāṭyaśāstra*.; Govind Keshav Bhat, *Bharata-Nāṭya-Maṅjarī: Bharata on the Theory and Practice of Drama* (Poona, India: Bhandarkar Oriental Research Institute, 1975).

²⁸ George C. O. Haas and Dhanañjaya, *The Daśarūpa: A Treatise on Hindu Dramaturgy* (Whitefish: Kessinger Publishing, 1912).

²⁹ Unni, *Nāṭyaśāstra*.

³⁰ P. Kalé, *Theatric Universe*. Kalé uses “mode.” cf. “Several Translation Comparisons of *Nāṭyaśāstra* 6:31” in appendix A.

³¹ Table 1. *Bhāvas* and Corresponding *Rasas*

³² The *sthāyibhāva* is the governing temperament of a character, or of a play.

Table 1. *Bhāvas* and Corresponding *Rasas*

	<i>bhāvas</i> *			<i>rasas</i>	
1	<i>rati</i>	to desire	→	<i>śṛṅgāra</i>	romance, (lust, longing)
2	<i>hāsa</i>	to jest, (laugh)	→	<i>hāsya</i>	mirth, (merriment)
3	<i>śoka</i>	to sorrow	→	<i>karuṇa</i>	sorrow
4	<i>krodha</i>	to rage, (anger)	→	<i>raudra</i>	fury, (rage)
5	<i>utsāha</i>	to champion, (crusade)	→	<i>vīra</i>	valor, (heroism, virility)
6	<i>bhaya</i>	to dread, (fear)	→	<i>bhayānaka</i>	dread, (fear, terror)
7	<i>jugupsā</i>	to disgust, (abhor)	→	<i>bībhatsa</i>	disgust, (revulsion)
8	<i>vismaya</i>	to awe, (wonder)	→	<i>adbhuta</i>	awe, (wonderment)

*The *bhāvas* here are the *sthāyibhāva* detailed later. This study provides a classification of the term as a verb or noun, respectively. This is discussed in depth in chapter three. The terms in parenthesis are merely here for extra clarity.

Ghosh’s translation of the beginning of chapter 7 states, “*Bhāva* is an ‘instrument’ of causation.”³³ This statement is true in both its function and linguistic classification. The causative nature of the function of *bhāva* points to a process, specifically, cause and effect. It is the causative³⁴ interpretation of the verb that denotes “cause to become (*bhāvayanti*)” (bring about, produce, is made into, educe). English has few causative verbs (e.g., let, make, have, get, and help), and they are classified as such because they cause something to occur. The term *bhāva*

³³ Ghosh, *Nāṭyasāstra*, 119.

³⁴ Robert P. Goldman and Sally J. Sutherland Goldman, *Devavāṇīpraveśikā: An Introduction to the Sanskrit Language* (Delhi: Motilal Banarsidass, 2011), 314. Goldman explains that “the causative verbal form indicates that its grammatical subject causes someone or something to carry out or undergo the action or state expressed by the underlying verbal root.” Hence, *bhāvayanti* means “cause to become.”

is then used to designate the act of causing, generating, or creating an emotion or an emotional state. Rangacharya clearly supports this when he defines *bhāva* as “cause to be created.”³⁵

Table 2. The *Bhāva* Process

<i>vibhāva</i> +	<i>anubhāva</i> +	<i>vyabhicāribhāva</i> =	<i>sthāyibhāva</i> →	<i>rasa</i>
Emotional Causes	Emotional Effects	Transitioning Emotions	Governing Emotion	Aesthetic Emotion
Character & Atmosphere	Internal Feeling	Fleeting Reactions	Temperament	<i>rasa</i>

In *The Bhāva Process* table above, I have used common term translations from the domain of the aesthetics, and then I provide more theatrical terms to be advanced in chapter three.³⁶ Throughout this study, I will use the label ‘*Bhāva* Process’ to indicate the interpretations, interrelationship, and application of each of the components as discussed in the *Nāṭyaśāstra* and their trajectory to *rasa*. Furthermore, I have chosen to use the designation ‘*Bhāva* Process’ because the term “process” is familiar to Western theatre language thus making it more relatable for Western theatre practitioners.

The *Nāṭyaśāstra* stresses that the *abhinayas* must be employed to accomplish its theatrical aims. The term *abhinaya* is produced from the prefix *abhi-* meaning “to, towards, in the direction of,” and the verbal root *nī* meaning “carry, lead, convey.”³⁷ Most Sanskrit dictionaries first define the term *abhinaya* as “acting, gesturing, or that dealing with action,” but Apte explains that *abhinaya* can be any “dramatic representation, exhibition on the stage.”³⁸ They are categorized into four main areas of technique and skills. This term is used mostly in

³⁵ Rangacharya, *Nāṭyaśāstra*, 64.

³⁶ Table 4. The *Bhāva* Process Theatricalized.

³⁷ Apte, s.v. “*abhi-*,” “*nī*.”

³⁸ Apte, s.v. “*abhinaya*.”

English translations as “acting” or “gesturing,” and yet this simplification can cause confusion in its broader application meaning. By moving away from the strictly gesturing meaning, Apte’s definition clarifies how the *abhinaya* can be any theatrical technique or skill, acting or stagecraft, that assists in guiding the audience to *rasa*.

This study interprets the *abhinayas* most in alignment with Pramod Kalé’s translation of them as Theatrical Conveyances³⁹ or the Vehicles of Conveyance,⁴⁰ meaning those elements of dramatic representation which convey information to the audience. Kalé defines the term to include the use and application of all *abhinayas* needed to represent both stage-actions and stagecrafts (design elements). It is significant to note that the *Nāṭyaśāstra*’s idea of acting suggests leading or carrying the audience towards something.

In this study, *abhinaya* is defined as “practical staged acting techniques or skills.”⁴¹ In *Theatre of Memory*, Barbara Stoler Miller categorizes the four *abhinayas* as “acting through”, such as acting through the body, acting through speech, acting through accessories (costumes and such) and acting through heightened signs of emotions.⁴² This study interprets these four areas correspondingly with working theatre terms as movement, voice, stagecraft/design, and psychophysical responses (or emotives).⁴³

³⁹ P. Kalé, *Theatric Universe*, 117.

⁴⁰ P Kalé, 37, 83

⁴¹ My translation. The four are: *āṅgika*, *vācika*, *āhārya*, and *sāttvika*.

⁴² Barbara Stoler Miller, *Theater of Memory: The Plays of Kālidāsa*. New York: Columbia University Press, 1987), 18.

⁴³ Psychophysical is a term Stanislavski uses. The terms psychophysical responses and Emotives come from the Sanskrit *sāttvika* which will be discussed in detail in chapter three. Johnson calls them “‘natural’ or emotive” representations. W. J. Johnson and Kālidāsa, *The Recognition of Śakuntalā: A Play in Seven Acts* (Oxford: Oxford University Press, 2008), xxv.

Justification

There is an academic need to isolate and distinguish theatre *rasa* (*nāṭyārāsa*), with its practical stage objectives, from the other interpretations and implications. In a general introduction of the *Nāṭyaśāstra* in Western theatre studies, a common direction is to avoid the discussion of the aesthetic development of *Rasa* Theory which occurs after the core *Nāṭyaśāstra* was established. Therefore, generally, practitioners or theatre studies may be unfamiliar or unacquainted with *rasa*'s poetics and philosophy evolution and focus.

One of the greatest strengths of the theory in the *Nāṭyaśāstra* lies in its ability to apply to multiple artistic forms. This is understandable as theatre innately contains numerous artistic forms within itself. Literary pursuits, musical ideals, painting, general aesthetic rules, movement and dance are all contained and practiced within theatre. This inclusive characteristic of theatre has allowed the *Nāṭyaśāstra* to provide foundational principles and directives for each of these different art forms independently. Yet herein lies one of the complications of its practical application. As a side effect of this inclusive characteristic, many post-*Nāṭyaśāstra* alterations, integrations, dictates, and expectations have mingled within its base production objectives. Clearly distinguishing theatre *rasa* helps untangle any non-theatrical implications. In addition, this separation will embolden the *Nāṭyaśāstra*'s objectives as a working manual for stage production.

When exploring the phenomenon of *rasa*, the *Nāṭyaśāstra* is a logistical place to begin because it is the oldest document that deals with *rasa* as an achievable aim. This in no way means that the larger concept of *rasa* is exclusive to theatre, or even that it prehistorically originated with theatre. However, the conceptual drifts and developments all spring from the

theatrical blueprint found in the *Nāṭyaśāstra*. Bringing *rasa* back to the stage simplifies the functionality of its practice-based objectives.

When compared to Western theatrical traditions, the *Nāṭyaśāstra* does not contain radically alien ideas. However, the use of its principles as a practicable theory of production has rarely been employed and has been generally neglected in the West. Even most Theatre History textbooks only briefly mention the *Nāṭyaśāstra* and seldomly go on to discuss any relatable or usable tools that could be drawn from the manual. Sanskrit plays and playwrights are sometimes briefly referenced, but again until very recently, accessibility to these works has been far from being encouraged. Many contemporary writers have made cursory steps towards this gap, but largely center on the historical or theoretical discussions over stage implementation and practice. One of the objectives of this dissertation is to realize theory through practice.

Physicalized *bhāvas* play a vital role in realizing the practical theatre aims. They are the components created by and provided by the performers that help bring forth *rasa* in the audience. The available English scholarship lacks critical focus and investigation on the methodology and application of its *bhāva* concepts in practice. Some Western exploratory attempts at revitalizing practical application of a *rasa* process misapply, overlook, or even undervalue the crucial involvement of the *bhāvas*.⁴⁴ In the *Nāṭyaśāstra*, the act of generating an emotional state is through four basic *bhāva* components or variables: *vibhāva*, *anubhāva*, *vyabhicāribhāva* and *sthāyibhāva*. Each term marks a specific ingredient practitioners must produce to entice one of the *rasas* within the audience.

⁴⁴ Such as with John Russell Brown and the Rasaboxes discussed below.

A practical application of the *bhāvas* is lacking in contemporary theatre studies in the West. Sparse research has been conducted on a *bhāva* “method” or system of characterization in application. A closer examination of the character creation approach developed from the principles in the *Nāṭyaśāstra* reveals comparable concepts to Western characterization methodologies, thus suggesting a validity of this resource to Western theatre practitioners. This dissertation tests the characterization process found in the *Nāṭyaśāstra*.

Limitations

This study is limited to looking at the topic of the *Nāṭyaśāstra* as a guide for theatrical staging based on an analysis of its history and interpreting its instruction as a set of practical directions. This framing more selectively concentrates on the few chapters that present the characterization implementation aspects. In doing so, much of commentary and research from philosophical, sociological, or metaphysical realms of scholarship is not included. Although helpful in understanding the larger application of *rasa*, these discussions do not entirely promote the value of the *Nāṭyaśāstra* as a practical means of stage production to Western theatre practitioners and studies.

The specifics of rehearsal, the practical application of the method of the performing team, and even what the acting was like in its own time is speculative, at best evolved or adapted, or gone from history. For the last thousand years, the *bhāva* aspects of the *Nāṭyaśāstra* have been debated and analyzed mostly in relation to their literary and aesthetic applications. The lack of available research material on practical characterization and methodology application, taken specifically and solely from the *Nāṭyaśāstra*, prompted this study.

For the practitioners familiar with Asian theatre, especially those that stem from South Asian roots, the omission of the description and handling of the many codified gestures, gaits, dance steps, etc. has been intentional. For conventions and stylization details, I take a position similarly to Pramod Kalé that “many of the communicatory devices, especially the gestures, the postures and the movements of dance are found to be preserved in extant dance forms in South India.”⁴⁵ This dissertation agrees that those components are well preserved and well documented (such as Bharatanāṭyam-Dance, Kūṭiyāṭṭam-Theatre, etc.), and furthermore, far from my expertise. The approach in this work is examining the process rather than style and aesthetics. This is similar to how the *Nāṭyaśāstra* handles this information. Chapter 6 and 7 in the *Nāṭyaśāstra* discuss aims, motivation, and acting choices. After this is established, the next six chapters then provide encouraged convention and style possibilities for the head, hands, limbs, whole body, dance movements, and gaits. Following this, the other *abhinayas* of voice and language, or as Ghosh states “Verbal Representation and Prosody,” spoken delivery suggestions, and the external supplementary elements (*āhārya*: costumes, make-up, sets, and props) are also stylistically detailed in the *Nāṭyaśāstra*.

If replication and reproduction of original Sanskrit-era performance, styles and conventions is the production aim, the contemporary dance-drama genres will provide superior resource for these systemized elements. This is one of the suggestions provided by Farley Richmond in “Suggestions for Directors of Sanskrit Plays” from *Sanskrit Drama in Performance*. From this study, “a general picture does emerge – not enough for a reconstruction

⁴⁵ Pramod Kalé, “The Nāṭyaśāstra of Bharata: A Selective Critical Exposition for the Western Theatre Scholar,” (PhD diss., University of Wisconsin, 1967), 239.

of the stage or a revival of ‘*Śākuntalam*’ in the true manner of the ancients, as performed first in the court of King Vikrama – but still useful enough to give a broad idea of the factors involved.”⁴⁶ Specifically, this study reviews and analyzes the process of characterization, using the *Bhāva* Process as a primer, to provide accessibility to practitioners unfamiliar with this genre.

Ideally, the positive outcomes and applications of this study would manifest after testing the implementation across several rehearsals and stage productions. To complete this dissertation, this study must depend on a theoretical analysis of the course of actions a performing team follows through the treatment of a Sanskrit play to illustrate the implementation of the method and the application of the Temperament Chart.

The chief limitation of this study is the lack of feedback data from theatre practitioners implementing the Individualized Temperament Chart (or IT Chart) in practice. This external assessment would have been helpful in appraising the effectiveness of the tool. Rather, a theoretical analysis through the treatment of a Sanskrit play demonstrates how the process and the chart can function, but not whether the application is compelling, beneficial, or successful from a study sample. Within this limitation, the involvement and creation of translations choices and theatrical terms are selected without external collaboration. Greater data input in the decision making would result in more effective terminology and clarity in concept receptivity. Such rehearsal nuances cannot be replicated by a lone scholar.

Another limitation needing consideration is the extent of Sanskrit comprehensiveness. As a theatre practitioner first, I am proficient in Sanskrit, but I do not consider myself in anyway a Sanskrit expert. My lack of broader fluency resulted in a slower translation process, all which

⁴⁶ P. Kalé, *Theatric Universe*, 171-2.

may have some impact on the subtle interpretation of translated terms. I consulted extensively with Sanskrit scholars; however, it is important to establish some compromise in this area perhaps erring towards theatre practicality or modern theatre familiarity. This study stays true to the *Nāṭyaśāstra* in its overall assumptions, however more in-depth Sanskrit feedback data, as well as responses and criticism from actors, would benefit the future of this study's objectives and aims.

Literature Review

Dr. Pramod Kalé's book, *The Theatric Universe: A Study of the Nāṭyaśāstra*, as well as his dissertation, explores each portion of the *Nāṭyaśāstra* and discusses its relativity to stage production specifically intended for the Western scholar, but what makes his book especially helpful, in contrast to other general introductions to the *Nāṭyaśāstra*, is that Kalé forgoes the theoretical discussions and focuses primarily on its practical content. However, Kalé ends where the application and implementation of the theories would begin, a fact which he acknowledges in his works.

Dr. Manomohan Ghosh's edition of the *Nāṭyaśāstra* with English translations (1950, 1961) provides the standard translation for academic context in the West. In his edition, he aimed to create a complete and "literal as far as possible" English translation of the *Nāṭyaśāstra*.⁴⁷ Although this "literal" translation is helpful, an equal value lies in his introduction and commentary notes. Much of his translation and commentary is couched in performance theory

⁴⁷ Ghosh, xxiv.

and theoretical *rasa* theory and contains perplexing terminology sometimes with broad psychological notions. Also, Ghosh's background is not in practical theatre, and while his content is helpful, in some places it seems obviously not written with theatre practitioners in mind. P. Kalé summarizes that this can lead to "often inadequate and misleading" conclusions as it deals with staging and characterization.⁴⁸

One of the difficulties when pursuing practical application is that the bulk of the information on the *Nāṭyaśāstra* is also classified as Sanskrit literary criticism, or under the topic of poetics. Sushil Kumar De is a principal authority on Sanskrit Poetics and a wealth of information is contained in his book *History of Sanskrit Poetics*. Similarly, the authoritative work *A History of Sanskrit Literature* by Arthur Berriedale Keith provides solid background and historical information. Both are frequently quoted and referenced in this field. Although their use is vital for historical perspective, a careful balance must be exercised as these works are intended specifically for Sanskrit literature and poetics with *rasa* theory discussed in its larger context rather than *bhāva* and staged application. Another book by Keith, *The Sanskrit Drama in its Origin, Development Theory and Practice*, does angle more towards` theatre, but more in the history of playwriting and the dramatic theory. For a quantified example, Keith only devotes twenty of the book's 400 pages to practice, and even in these pages, the information is more historically descriptive than practically applicable.

English commentary and translations of the primary commentary on the *Nāṭyaśāstra*, the *Abhinavabhāratī*, are useful analyses exploring the intent of the *rasa* after having been redefined

⁴⁸ P. Kalé, *Theatric Universe*, note 10, 11.

by Abhinavagupta in the 10th century. Two of the most notable resources are *The Aesthetic Experience According to Abhinavagupta* by R. Gnoli, and *Aesthetic Rapture: The Rasādhyāya of the Nāṭyaśāstra* by Masson and Patwardhan. Regrettably, only fragments exist of Abhinavagupta’s chapter 7 commentary so neither translation contains the *bhāva* commentary from the *Nāṭyaśāstra*, and so a greater discussion on understanding the *bhāva* process is absent.

The most recent publication on the history of *rasa* is *A Rasa Reader* by Sheldon Pollock. This book chronologically lays out the theory and philosophies of *rasa* providing helpful up-to-date translations from numerous sources producing a variable roadmap of the evolution of *rasa*. His new translations and categorizations are refreshing and helpful, and mainly focus on chronicling theoretical *rasa* through a “historical reconstruction” of the “aesthetic experience.”⁴⁹

Monograph on Bharata’s Nāṭyaśāstra by P. S. R. Appa Rao provides a condensed introduction and overview of the *Nāṭyaśāstra*. Its primary emphasis deals with the *rasa* experience and may be more beneficial to a playwright. Even so, Rao’s appendices offer a welcomed and special visual connection to the *Nāṭyaśāstra*. It is one of the only books to attempt to provide illustrative examples of some recommendations in the *Nāṭyaśāstra*. Furthermore, Rao’s appendix B contains a comprehensive inventory chart for the properties of the *rasas*. Rao helpfully organizes each feature in a streamlined and direct manner. Although presented as integral and important, his presentation of the *bhāvas* are categorical and descriptive rather than tools for acting. The aim of the book is to detail, from his own title, the “dramatology” of the *rasa* experience supporting its poetic theories.

⁴⁹ Pollock, *Rasa Reader*, xi.

Tarla Mehta's *Sanskrit Play Production in Ancient India* also contains helpful charts with an abundance of performance theory information. Her book is much more comprehensive than Rao's overview, and aligns more with the production and performing areas of theatre. This quality makes her book more helpful for the practitioner, but her results are more explanatory than prescriptive. Mehta does frame her information about the *Nāṭyaśāstra* as a practical theatre production manual with many theatrical examples, but her dramaturgical comprehensiveness is somewhat overwhelming. The sheer amount of information overshadows her description on application making that specific topic not easily accessible. Mehta's practical stage expertise begs for a more refined and specific focus of characterization and stage or rehearsal application.

Western theatre professor, director, and a leading Shakespearean editor John Russell Brown used concepts from the *Nāṭyaśāstra* in a modern Western stage setting. His article, "Shakespeare, the *Nāṭyaśāstra*, and Discovering *Rasa* for Performance," discusses the techniques he developed by drawing "analogies between the assumptions about theatricality found in the classic Sanskrit treatise on acting, the *Nāṭyaśāstra*, and those of the Elizabethan theatre."⁵⁰ Brown proposes an inherent commonality between Shakespearean and Asian theatre, and uses *Rasa* Theory to provide a gateway to Asian style and principles. He then tests this idea with Western actors to see how the *Nāṭyaśāstra* influences Western practical theatre today.

Brown acknowledges that his experimentation is based on the *Nāṭyaśāstra*, but not a rigid extraction. His hybrid method is "Asian in genus, while being European in species."⁵¹ He does not aim to extract techniques from the *Nāṭyaśāstra* verbatim. The main problematic issue in his

⁵⁰ John Russell Brown, "Shakespeare, the *Natyasastra*, and Discovering *Rasa* for Performance," *New Theatre Quarterly* 21, no. 1 (2005): 3.

⁵¹ Brown, 5.

paper and work is Brown's use and definition of *rasa*. His initial definition of *rasa* falls into the previously offered meanings,⁵² yet later in the paper, Brown veers from this established definition when he reflects on the actor's process.

In our lives all speech, whatever its intended purpose or meaning, derives from the speaker's state of being and the sensations that lie beneath conscious thought – that is, from what the *Nāṭyaśāstra* calls *rasa*.⁵³

Brown suggests that we live in a *rasa* that is a “state of being” that lies “beneath conscious thought,” however for a characterization process, he seems to be describing *bhāva*, or perhaps more specifically *sthāyibhāva*.⁵⁴ For his hybrid method, Brown uses *rasa* as an instrumental keyword that distantly references both *rasa* or *bhāva* interchangeably. Although from the outset he intended to freely adapt techniques from the *Nāṭyaśāstra*, his endeavor successfully suggested a cursory attempt at developing a *bhāva* method of acting, even if he mistakenly used the term *rasa*. The results of his experimentation produced a visceral atmosphere and heightened emotion awareness in rehearsals, but how successful the gateway was into the principles and style of Asian theatre was inconclusive.

Another example of contemporary Western application of these idea into theatrical method or practice is Richard Schechner and his colleagues at East Coast Artists. They devised an exercise and training program called Rasaboxes,⁵⁵ and Schechner discusses its creation and

⁵² Brown initially defines *rasa* as, “a ‘thing capable of being tasted’ and, in theatrical contexts, as ‘sentiment,’ ‘flavour,’ ‘aesthetic emotion,’ or ‘pleasure.’” Brown, 5.

⁵³ Brown, 7.

⁵⁴ “A play or performance cannot have a *rasa* when what is meant is the emotion of the play (*bhāva*)” ... “neither can the actor experience *rasa*.” Also “‘The *Rasa* does not lie in the actor’, writes Abhinavagupta, ‘When we say that “*rasa* are perceived” (we are using language loosely) ... for *rasa* is the process of perception (*pratīyamāna eva hi rasah*) itself.” From Rachel Van M Baumer and James R. Brandon, *Sanskrit Drama in Performance* (Delhi: Motilal Banarsidass Publishers, 1993), 211, 214. (see also Masson and Patwardhan, *Śantarasa*).

⁵⁵ “Rasaboxes,” Rasaboxes.org, accessed November 2018, <http://rasaboxes.org/>.

use in his paper ‘Rasaesthetics.’⁵⁶ The Rasaboxes concept perhaps is more innovative in its original customization than Brown’s, and therefore the technical instruction and methodology from the *Nāṭyaśāstra* was handled more liberally. In its design, Rasaboxes adopted the classification names of the eight *rasas*,⁵⁷ and a participant assumes the overall sense of emotional connection and awareness of these *rasas*. However, the relationship to the process laid out in the *Nāṭyaśāstra* ends there.⁵⁸ Similar to Brown, the Rasaboxes training program transposed or substituted the *rasa* and *bhāva* term as well.

In a review of Schechner’s paper, David Mason says, and I agree, that “there is no reason to question here whether the ‘rasaboxes’ exercise is a worthwhile training tool. We might, however, question the theory’s necessary association with *rasa*, especially because of stark disparities between Schechner’s interpretation of *rasa* and classical and contemporary interpretations of the term, both Indian and Western.”⁵⁹ This associated terminology raises the question: how far away can interpretation go and still assume a connection with the *Nāṭyaśāstra*? For this study, the desire is to develop a more exact method, actually based on the *Bhāva* Process of characterization set in the *Nāṭyaśāstra*.

Methodology

This study begins its approach to the topic through a historical lens with an inductive study of the context and theoretical foundation of *rasa* and *bhāva*, and then moves to a deductive

⁵⁶ Richard Schechner, “Rasaesthetics,” *The Drama Review* 45, no. 3, Fall 2001): 27-50.

⁵⁷ The ninth *rasa śanta* is added as well to provide the center square in the three-by-three exercise box.

⁵⁸ The “relationship is not readily apparent.” David Mason, “*Rasa*, ‘Rasaesthetics’ and Dramatic Theory as Performance Packaging,” *Theatre Research International* 31 (2006): 71.

⁵⁹ Mason, 70.

application of the proposal. Like any examination of the *Nāṭyaśāstra* and its dealings with *rasa* and *bhāva*, this study considers the two significant pillars, Bharata and Abhinavagupta. The first is writer and sage Bharata, or Bharatamuni, author of the *Nāṭyaśāstra*, to whom the divine “theatre knowledge” (*nāṭyaveda*) was entrusted by Brahmā. The second pillar is the 10th century Kashmiri philosopher and poet, Abhinavagupta. The study notes an aesthetical evolution from the practical application of the *Nāṭyaśāstra* with Bharata, to a new clarified philosophical redefining with Abhinavagupta. Relying heavily on Bharata gives validity to placing this system firmly in a theatre arena free from any non-relevant or impractical directives. This focus might seem reductive to the larger field of Sanskrit studies; however such specific and narrow emphasis keeps the focus on the practical aspects of acting methodology.

Using our lens to focus on Bharata primarily, we can capitalize on our understanding of theatre practice to clarify terms, ideas, and objectives because we speak the same language as Bharata, the language of the stage. However, the study must also depend upon the literary and philosophical work of Abhinavagupta. We are bound to the succession of understandings between ourselves and his ancient text, which means understanding cannot but pass through the Kashmiri literary theory, too, even if superficially. However, an established and focused understanding of the objectives in Bharata’s *rasa* process can help us recognize and avoid the non-theatre directives.

This study will provide a systematic theatre interpretation for employing the instructions and prescriptions in the *Nāṭyaśāstra*. Chapter 2 introduces and gives considerable attention to differentiating selected opinions relating to *rasa* and providing a brief overview of these ideas. In addition, it defines *nāṭyarasa* (theatre *rasa*) as a theatrical aim occurring in the audience, and the prime theatrical goal of the *Nāṭyaśāstra* (its super-objective). As mentioned above, this chapter

also references the evolution and interpretation of *rasa* in Aesthetic Philosophy. *Rasa* is then examined conceptually, exclusively within the context of theatre, in order to identify its requirements and production aims. This study provides a comprehensive definition, called “The *Rasa* 10,” that aims to establish the theatrical requirements needed to evoke *nāṭyārāsa*.

Chapter 3 examines the context and viability of a *Bhāva* Process of characterization. First, each *bhāva* terms (or component) and its objectives are singled out theatrically. These terms are taken from two verses *Nāṭyaśāstra* 6:31 and *Daśarūpaka* 4:1. Then, the application of each term is procedurally analyzed for its individual meaning, implementation, and importance in characterization through the lens of a modern Western theatre practitioner. Additionally, these concepts will also be supported by theatre-centered examples and compared to similar terms found in a general Western model of characterization, the Stanislavski System.

For a general model of Western acting methodology, I have chosen Stanislavski’s System to serve as the connecting point between the *Nāṭyaśāstra* and West because his System provides the foundation for most modern Western actor training methodologies.⁶⁰ “To this day, theatre professionals tend to position themselves in relationship to him,”⁶¹ whether that relationship involves using his system, adapting or evolving his system, actively or reactionarily rejecting it, or at the very least having a general awareness of it. Stanislavski was attempting to create a systematic approach to a new style of acting “that would achieve the highest level of ensemble playing in productions, clarify the dramatic action, and emphasize the inner truth and life of a

⁶⁰ In two articles on the Backstage website 9 out of 13 and in the second article 5 out of 8 Acting Techniques were linked to Stanislavski. – Alex Ates, “13 Acting Techniques + What They Mean,” Backstage, last modified April 5, <https://www.backstage.com/magazine/article/acting-techniques-mean-1534/>. KC Wright, “8 Acting Techniques (and the Stars Who Swear by Them),” Backstage, last modified April 4, 2018, <https://www.backstage.com/magazine/article/acting-techniques-stars-swear-11321/>.

⁶¹ Carnicke, 9.

character rather than call attention to the virtuosity of the performer.”⁶² This study uses similarities between the two to help practitioners unfamiliar with the *Nāṭyaśāstra* be able to envision its methods with an eye towards application. In doing so, the study does not seek to align the performance outcomes and styles but offers ways to visualize and handle similar elements in the characterization process. Furthermore, this study does not position one method over the other, rather only aims to establish a methodological connecting point between the two using general, well-known terms and concepts.

In translating the *Nāṭyaśāstra*'s characterization process into aspects recognizable to Western theatre practice, the shared point of commonality is acting, or the verb 'to act.' Even across the vastly dissimilar theatre styles and genres, acting is the constant. At the very roots of the Western tradition, the term 'drama' comes from the Greek *dran*, meaning "to do."⁶³ This doing or acting then serves as a through-line in this study and is vital to its conclusions. Therefore, an important aspect of this work is to present a characterization method which leads up to action. To demonstrate this, I utilize the "Actioning"⁶⁴ technique to align Sanskrit terms with an actable verb. Action, in alignment with the character's personality, communicates the emotional disposition of the character as prescribed by the *Nāṭyaśāstra*. So, emphasis is placed on characterization rather than the style and aesthetics so directly associated with the

⁶² Oscar G. Brockett, Robert J. Ball, John Fleming, and Andrew Carlson, *The Essential Theatre*. 10th ed., 2008, 158. In contrast to the unrealistic, larger-than-life presentational acting that came before. He was trying to discover a way to move away from the "big, broad gestures" and "resented recycled theatrical gags and pandering populism." Ates, "The Definitive Guide."

⁶³ See "drama" from the Greek *dran* ("to do")." Carnicke, 211.

⁶⁴ Marina Caldarone, Terry Johnson, and Maggie Lloyd-Williams, *Actions: The Actors' Thesaurus* (London : Nick Hern Books, 2011).

Nāṭyaśāstra.⁶⁵ Additional evidence, with respect to Richard E. Kramer's⁶⁶ article, draws connections between the Stanislavski System and the *Nāṭyaśāstra*, and goes some way towards enhancing and expanding that comparison.

Another reason this study uses the Stanislavski System as its Western theatre touchpoint is that, as his method developed over time, it grew closer to resemble, in base concept not final performance style or appearance, the method presented in the *Nāṭyaśāstra*. Although he acknowledges that this was a constantly developing objective,⁶⁷ the shortcomings in Stanislavski's System received immediate criticism. The main two criticisms were that the system was "overly analytical," and it was "ineffective for acting in nonrealistic dramas."⁶⁸ However, these initial criticisms focused primarily on what became labeled his Early Rehearsals, and perhaps from them and his own self-critical developments, his Late Rehearsals aimed more to address some of these concerns.

Stanislavski's Early Rehearsals were needed to break the mold of theatre acting at the time and focus on truth and realism. This was a step in Russian acting's modern development. Then, his Late Rehearsals "emphasized the 'Method of Physical Action,' through which he sought to simplify portions of his earlier analytic and psychological efforts by focusing on physical action."⁶⁹ In his later rehearsals he gave greater "attention to hybridizing his System

⁶⁵ When asked about his method and style Stanislavski stated, "The System is not an artistic trend, not a style. It is like vocal training." Carnicke, 226.

⁶⁶ Richard E. Kramer, "*Nāṭyaśāstra* and Stanislavski: Points of Contact," *Theatre Studies*, Vol. 36, (1991): 46-52.

⁶⁷ Stanislavski's theories changed incessantly. "His theories were neither scientific nor rooted in qualitative or quantitative data, his notions were flexible and fragile." Ates, "The Definitive Guide."

⁶⁸ Brockett, 158.

⁶⁹ Brockett, 158.

with the conventions of opera.”⁷⁰ Unfortunately, only the information in Early Rehearsals was what his first students brought to actors and students outside of Russia.⁷¹

It seems logical that the Late Rehearsals naturally and organically evolved from the Early ones.⁷² His later work shows a trend to moving towards something more closely in alignment with the *Nāṭyaśāstra*.⁷³ “Stanislavski is all about the actor getting in touch with his feelings. He thinks the source of a character resides in the actor’s personality.”⁷⁴ This is a short jump to the idea of a character’s temperament guiding the actor’s decisions, emotions depictions, and acting choices.

Using a practical methodology, chapters 4 and 5 of this dissertation contextualize the formation of Temperament Charts using the *Bhāva* Process, and demonstrate the practicality of the refined Individualized Temperament Chart (IT Chart) by applying it to a character in Sanskrit Drama. The aim is to show how to create an IT Chart for a specific character in a play. This specialized chart provides specific attributes, traits, and most importantly, action choices a performer can employ when developing characterization for an archetypal character in a Sanskrit play. For clarity, it is important to establish the way this study interprets the term “practical theatre.” This study takes on the definition of “practical” as, “relating to practice or action, as

⁷⁰ Ates, “The Definitive Guide.”

⁷¹ “But before he could communicate his change of heart, his students had already set out for the United States and were teaching his early theories to eager, curious actors.” A curriculum, 31 years outdated. Ates, “The Definitive Guide.”

⁷² “Some argue that Late Stanislavski is a logical evolution from Early Stanislavski, it’s not difficult to interpret it as Stanislavski patently rejecting his own early teachings.” Ates, “The Definitive Guide.”

⁷³ “Stanislavsky’s study of avant-garde and Eastern arts... [was] more than passing interest.” Carnicke, 8.

⁷⁴ Quoting Robert E. Cohen author of “Acting One,” written in 1984. The “book is even more popular as a teaching tool than the celebrated ‘An Actor Prepares (by Stanislavski).’” Jan Herman, “UCI Professor Has Own Lines on Acting.” Los Angeles Times, June 4, 1994, http://articles.latimes.com/1994-06-04/news/mn-232_1_acting-books. See also “Seed of role.” *zerno obraza* in Carnicke, 224.

opposed to speculation or theory. Frequently, designating that area of a particular subject or discipline in which ideas or theories are tested or applied in practice; application.”⁷⁵ This study agrees with Kapila Vatsyayan when she describes the *Nāṭyaśāstra* as a “prescriptive text of practice” as opposed to a “theory” of practice.⁷⁶ She states, “The English word ‘theory’ ... implies knowledge or pure science as such without reference to applicability,” but with the *Nāṭyaśāstra* we have a “working hypothesis.” One that is not fixed, but fluid and constantly moving implying a flexibility essential for stage application and enactment.⁷⁷

For this reason, this study favors the practitioner, Bharata, over the theorist. This study includes a practical analysis of the application of the *Bhāva* Process to contribute to needed scholarship regarding *Nāṭyaśāstra* characterization in rehearsal and on stage and to test the effectiveness of the process. The practical approach is outlined in chapter 4 and tested in chapter 5 to validate it as a viable approach to theatre practice with examples from Classical Sanskrit Drama, focusing particularly on Kālidāsa’s *The Recognition of Śakuntalā* (*Abhijñānaśākuntala*). This methodology is employed to further make applications accessible and more approachable to Western Theatre practitioners. Testing the *Bhāva* Process expands the scholarship of *bhāva*; without this examination, it remains in the descriptive or theoretical realm. Treating the process as an actual experiment, or a recipe to be followed, allows for concrete conclusions regarding the outcomes.

My findings show the usefulness of the Temperament Charts in deciphering the elaborate codification found in the *Nāṭyaśāstra*, and also reveal that the creation of an archetypal character

⁷⁵ *Oxford English Dictionary Online*, s.v. “practical,” accessed September 5, 2017, <http://www.oed.com>.

⁷⁶ Vatsyayan, *Bharata, the Nāṭyaśāstra*, 42.

⁷⁷ Vatsyayan, 42.

in Sanskrit Drama has more flexibility than the restrictiveness suggested in, or assumed by, the *Nāṭyaśāstra*. The dissertation encourages using this ancient process with proper foundational understanding. And then moving forward, it recommends the *Bhāva* Process of characterization as a modern methodology with aims to supplement theatrical exploration, and even possibly to aid in examining the enigmatic *rasa* through theatrical production. I hope to bridge a gap in the understanding between Western theatre practitioners and this area of Asian theatre practice.

CHAPTER 2: RASA THE SEED AND THE FRUIT.

Nāṭya-Rasa

The primary aims of this chapter are to introduce the larger concepts, or aesthetic developments, of *rasa* that developed after Bharata's *Nāṭyaśāstra*. This analysis is intended for practitioners or Western theatre studies unacquainted with Sanskrit poetics and philosophy but focused more on practical theatre. This theoretical foundation helps in differentiating theatre *rasa* (*nāṭyarasa*) from any non-theatrical directives or expectations, and position it within a theatre production process. For the greater Sanskrit studies, differentiating theatre *rasa* from other interpretations of the term might seem reductive, but by doing so it emphasizes its theatre application purposes as compared to the term's other meanings, requirements, and objectives. This study's focus of *rasa* as *nāṭyarasa* helps support the view that the *Nāṭyaśāstra* can be considered a practical manual for stage production, and an effective guide for characterization.

To understand the context for my study, the first part of this chapter explores a drift of *rasa* away from its practical theatre roots towards its 10th century "critical reconstruction"¹ as a category of philosophical aesthetics, and understands *rasa* as a unified theory encompassing poetry, drama, and other arts.² The key debate was around the "location of *rasa*," and tracing this question allows us to trace both its historical roots and its reception-history.³ The location where *rasa* originates and dwells clearly marks its evolution. Once distinguished, theatre *rasa*

¹ Pollock, *Rasa Reader*, 189.

² It is worth noting that objectively drama came to be seen as a type of poetry (*kāvya*), such that dramaturgy was more or less eventually incorporated into Sanskrit literary theory (*alankāra*).

³ See Pollock's work on approaching *rasa* this way.

(*nāṭyārāsa*) is examined theoretically using only parameters from the *Nāṭyaśāstra* to establish its specified stage requirements and production aims. After the requirements are stipulated, the chapter offers a comprehensive definition, called “The Rasa 10,” that aims to convey an ideal theatrical definition and strategy for theatre practitioners. The final part of this chapter establishes the value of the ‘*Bhāva* Process’ approach, through clearly and specifically defining its prescriptive requirements for the stage.

The Nature of *Rasa*, *Rasa* as Objective

When beginning to define *rasa*, as indicated in chapter 1, the word most literally translates to “taste, flavor, or relish.” The initial terms are related to food consumption and correspond with the “good meal” example from the *Nāṭyaśāstra*. Today, “sentiment” is the most-used, single-word translation of choice. The *Nāṭyaśāstra* remains the oldest source on the concept of *rasa* and relying on or preferring its information serves a specific dramaturgical tool for the present study. To get closer to the nature of the specifically dramatic *rasa* (*nāṭyārāsa*) of Bharata, this study therefore presents but only scratches the surface of its evolved and broader meanings.

*An International Dictionary of Theatre Language*⁴ presented the term *rasa* first as a fully developed conceptual and theoretical tool. In addition to taste and flavor, here *rasa* is beautifully simplified as a “residual essence.” The dictionary then comes around to theatrical practicality, describing *rasa*’s nature as “the joyful consciousness which a spectator experiences while

⁴ *An International Dictionary of Theatre Language*, by Joel Trapido et al., s.v. “*rasa*.” (hereafter cited in text as Trapido).

witnessing a dramatic performance.”⁵ Moreover, while *rasa* is spontaneous in its occurrence, the mechanisms for securing it have been systematically prescribed in the *Nāṭyaśāstra*, and elaborated in later works. Those mechanisms are not spontaneous, but rather prescriptive and selective.

Speaking to this point, chapter six, verse 31 of the *Nāṭyaśāstra* states, “*na hi rasād ṛte kaścīd arthaḥ pravartate*,” “Indeed, nothing meaningfully results without coming from *rasa*.”⁶ *Rasa*’s function must be strategically planned, developmentally executed, and consequently experienced. Meaning, the intended *rasa* must be selected and planned from the beginning (writing process), executed in the middle process through *bhāvas* (the performance), and experienced in complete fruition post-show⁷ within the audience (*rasa*). Like the title of this chapter, this is the ‘seed to fruit’⁸ analogy with the “growing” aspect of the process (developmentally executed) included. In colloquial language, *rasa* in theatre is the “definitive vibe” the spectator receives, and then possesses, at the end of a well-planned and well-executed performance. The term “dominant” is frequently used to describe this characteristic of the *rasa* experience (e.g., the dominant *rasa*). I favor the term “definitive” purposely to engage the ultimate ‘defining’ or stipulating aspect of the concept.

⁵ Trapido.

⁶ *Nāṭyaśāstra* chapter 6 prose after verse 31; my translation. Also: “Nothing attempting to evoke a meaningful sensation can result without originating from *rasa*.”

⁷ During a performance, the audience will feel various contributing *rasas*, but they can be fleeting and temporary and not the concluding “residual essence” of the play. Going back to Bharata’s food example, he describes *rasa* as compared to the fruition of a whole meal experience. If an audience leaves mid-show, for example act six in *Śakuntalā*, they might have a sorrowful “residual essence” and not the intended romantic one.

⁸ Ghosh, 6:38. “Just as a tree grows from a seed, and flowers and fruits from a tree, to the **rasas** are the source (lit. root) of all the **bhāva components**, and likewise the **sthāyibhāva** exists [as the source of all the **rasas**].” Bold words indicate the replacement of the original text with the Sanskrit terms.

Returning to the relatable food example to help his readers, Bharata correlating the coming forth of *rasa* with “the experience of savoring a good meal, excellently cooked and served, with contrasting complementary tastes abounding. The playwright provides the basic menu which the performers translate into an appropriate presentation.”⁹ From this feast, an overall mixture and experience of tasting the flavors results in a lingering assessment of the meal. This metaphor aptly describes *rasa* because it conveys a proper blending of elements and the visceral manifestation of this integration. In terms of the *Nāṭyaśāstra*, *rasa* creation is more of a recipe with blended and cooked ingredients rather than separate parts of a sequential process. Furthermore, supporting the idea of a recipe, all the ingredients are needed, but the order in which they are added and the portion sizes, are left to the creativity and flexibility of the practitioner, or chef.

As mentioned in chapter 1, for a more expansive understanding of *rasa* as an aesthetic (and even transcendental) experience, we must turn to Abhinavagupta’s commentary on the *Nāṭyaśāstra*, the *Abhinavabhāratī*, which provides the theoretical history and evolution of the term. The essence and nature of *rasa* became the focus of Sanskrit literary theorists for many centuries both before and after Abhinavagupta, and the quantity and complexity of the discussion on *rasa* thus becomes overwhelming.¹⁰ Abhinavagupta provides a brilliant ancestry of the importance of *rasa*, and how it was utilized, defined, and categorized in poetics. It should be noted that *rasa* is not specifically dramatic for Abhinavagupta, and he offers the idea that *rasa* on

⁹ James Brandon and Martin Banham, *The Cambridge Guide to Asian Theatre* (Cambridge: Cambridge Univ. Press, 1999), 69.

¹⁰ Refer to Pollock’s *Rasa Reader*, which maps for the first time in English something approaching the full scope of the discussions and debates.

stage and *rasa* in the text are equivalent phenomena unified in one theory.¹¹ Apart from its changing literary function, his commentary delves into its philosophical-religious context and understanding. It is evident that by the 10th century, *rasa* was largely a matter of philosophical aesthetics. As a result, the notion of *rasa* extended into spiritual, abstract, and even metaphysical realms. The *rasa-bhāva* concepts still so important to many South Asian theatre and dance forms were heavily influenced by this evolving understanding and interpretation. *Rasa* the concept has survived in some sense in living performance in South Asia and Southeast Asia, but still largely unheard of in most of the Western theatre training and practices.

As for a clear English term for *rasa*, Goodwin mentions that “it is not either advisable or possible to translate key terms in a rigidly consistent manner. There are no exact English equivalents.”¹² The present author mostly agrees but nevertheless asserts that a one-word working term, whether in English or the original Sanskrit, can be helpful in the shorthand communication of ideas to the participants in a rehearsal setting, as long as it is mutually understood and validated by the *Nāṭyaśāstra*’s interpretation. Once this is established, it is easy enough to use *rasa* for *rasa*.

The journey to grasp the totality of both the historical and theoretical *rasa* is daunting. This feat can appear discouraging for the theatre practitioner outside of South and Southeast Asia fields.¹³ Viewing *rasa* somewhat pared down and through the lens of its original source can provide some clarity for the practitioner. Most importantly, such modern reexamination must

¹¹ The literary text is called “poetry to be heard” or *śravyakāvya*, as opposed to “poetry to be looked at” *drśyakāvya* which denotes theatre. *Apte*, s.v. “*kāvya*,” - poetics, poetry, a poetical composition.

¹² Goodwin, *Playworld*, note 24, xxi.

¹³ *Rasa* the concept has survived in some sense in living performance in South Asia and Southeast Asia, but still largely unheard of in most of the Western theatre training and practices.

encourage a shared understanding of its aims across a united theatre production team, which means that it must be the target and aim of each of the different areas of creation in a production team collectively. The practical *Nāṭyaśāstra* recognizes *rasa* as three things,¹⁴ and it is from these definitions that this study draws its conception of *rasa*:

1. *Rasa* is what the audience as an individual and as a group expects to experience and takes away from a performance. Hence, it belongs to the audience.
2. *Rasa* is the beginning point and the end point of the entertainment's creation-to-performance experience.¹⁵ The seed and the fruit.
3. *Rasa* is the cumulative result of a successfully delivered production.¹⁶

Therefore *rasa*, more specifically theatre *rasa* (*nāṭyārāsa*), is the concluding objective (the goal and aspiration) of theatre in ancient Indian theatre and Sanskrit Drama. Keeping it in the practical stage realm, it is most important to remember that the audience becomes the proprietor of *rasa*. *Rasa* in the *Nāṭyaśāstra* occurs in a receptive spectator. *Rasa* is not for the audience; it is *within* the audience member. *Rasa* encompasses the “process of perception” from beginning to end, the seed to the fruit, of a theatre production.¹⁷ The realization of the definitive *rasa* is the audiences' conscious acknowledgement of a conclusive completion. The individual must be excited, touched, or aroused by the performance. It is an inherent sensual reaction that

¹⁴ “*Rasa*, pertains to the work itself, to the performance of a drama, and to the audience's awareness.” Pollock, *Rasa Reader*, 212.

¹⁵ “Thus, in the *Nāṭyasamgraha*, the journey of *Nāṭya* starts from *Rasa* and ends in *Rasa*, the sequence of the employment of its various elements varying according to the requirements of the poet, the actor or the spectator.” Radhavallabh Tripathi, “*Nāṭyaśāstra* and India Theatre,” in *Living Traditions of Nāṭyaśāstra*, ed. C. Rajendran (Delhi: New Bharatiya Book Corporation, 2002), 4.

¹⁶ *Abhinaya* means ‘carried to,’ so success would be indicated by a successful delivery.

¹⁷ J. L. Masson and M. V. Patwardhan. *Śāntarāsa and Abhinavagupta's Philosophy of Aesthetics*. (Poona: Bhandarkar Oriental Research Institute, 1985), 73.

releases a “universal latent sentiment”¹⁸ or “residual essence”¹⁹ that blooms during the observation of a performance and lingers within the audience afterward.

History of *Rasa*

Noted scholar S. K. De has asserted that *rasa* as a theory, or “doctrine,” has evolved into a poetic-aesthetic principle that freed it from the more practical stage application found at its roots.²⁰ The aesthetic concept *rasa* has traversed a long and convoluted path from its earliest ascribed use by Bharata in the *Nāṭyaśāstra*. Opinions and commentaries on its nature, its usefulness, where it originates or resides, how to implement and achieve its objectives, and the details about its cross-disciplinary influence and adaptability abound. *Rasa* has influenced and been adapted to changing philosophies, views on religion, and unsurprisingly, the evolving popular entertainment trends of the last two thousand years. However, the *Nāṭyaśāstra* unfortunately mentions it only briefly. When Bharata introduces *rasa*, he does so with an assumption of its clarity and use. His presumption of this knowledge could indicate that his contemporaries were familiar with the term and concept. De has noted “at the outset that *Rasa* does not appear to be Bharata's principal theme, and that it is discussed only in connection with his exposition of dramatic representation with which he is principally concerned.”²¹

The *Nāṭyaśāstra* describes how Bharata taught his 100 sons how to create theatre, playwriting, acting, and all stagecrafts. Moreover, in the first chapter of the *Nāṭyaśāstra*, he

¹⁸ Hari Ram Mishra, *The Theory of Rasa in Sanskrit Drama with a Comparative Study of General Dramatic Literature* (Bhopal: Vindhyachal Prakashan, 1964), 235.

¹⁹ Trapido et al., s.v. “*rasa*.”

²⁰ Sushil Kumar De, *History of Sanskrit Poetics: In Two Volumes* (Calcutta: Firma K.L. Mukhopadhyay, 1960), 2:17.

²¹ De, 2:17.

produced and ‘workshopped’ the first performances after receiving the dramatic knowledge (*nāṭyaveda*) from Brahmā. Such evidence strongly suggests Bharata was a practitioner, thus thinking about drama in a fundamentally practice-oriented and pragmatic way. This designation, Bharata the practitioner, lends further credence to his concept of *rasa* being understood as *nāṭyarasa*, or rather, *rasa* with a practical theatrical aim.

De states, “there is an interesting passage in the *Kāvyamīmāṃsā*” in which Rājaśekhara designates Bharata as the authority on *rūpaka*, play-making, and then identifies Nandikeśvara as an expert in *rasa* theory.²² Regrettably, “no work of Nandikeśvara on *rasa* has yet been discovered,”²³ therefore, Rājaśekhara’s assertion regarding Nandikeśvara’s approach to *rasa* is not wholly confirmed. From this assertion though, can we conclude that Nandikeśvara was a theorist and Bharata a practitioner? Was Bharata an authority on bringing the script to the stage? Could it be argued that Bharata was an expert in an applied process of evoking *rasa* in the spectators with the use of the varied *bhāvas*? With this frame of reference, and to support the stage application emphasis, this study conceptualizes the opinion of Bharata as a practitioner. In the view of this author, Bharata’s expertise was in *rūpaka*, in play-making or theatrical performance, and it was his paramount focus and driving impetus throughout the *Nāṭyaśāstra*.²⁴ Later theorists evolved *rasa*, aiding in its incorporation into the other arts, principally *kāvya* (poetry), and the concept of *nāṭyarasa*, as established by Bharata, broadened from its objective aims and practical origins.

²² De, 1:1.

²³ De, 1:2.

²⁴ De, 2:19.

Not much is known about Bharata other than the lore found in the *Nāṭyaśāstra* and credits of his work throughout the centuries. Theatre existed prior to Bharata, other *śāstras* (guidebooks) on *nāṭya* (theatre) had been alluded to, and early playwrights such as Bhāsa and Aśvaghōṣa, perhaps followed different guidelines and aims, but Bharata wrote down this knowledge systematically; as a result, a properly institutionalized theatre was born. The *Nāṭyaśāstra* presents one of the earliest codifications of theatre practice in the world with the advantage that it was likely compiled by a theatre practitioner – not a theorist, scholar, or philosopher. This can be viewed in contrast with some Western theatrical roots found in the *Poetics* by the philosopher Aristotle. The *Poetics* came from the results of Aristotle’s “own investigations into theatre history.”²⁵ Aristotle was not a theatre practitioner and his information is “in essence, secondary evidence when it comes to the birth of Greek theatre, an event which occurred two centuries before his day.”²⁶ As this study progresses, Bharata as a practitioner becomes synonymous with the *Nāṭyaśāstra* and its theatre objectives. Where other *śāstras* have been either absorbed, forgotten, or lost, this compilation survived and influenced all performing arts in India for the last 2000 years.

From what we can tell, Bharata took any notion of a *rasa* that came before him and reimagined or re-conceptualized it into his own concept with practical achievable objectives. He assigned it to theatre production and therefore “stands as the first authority in this science as it is from him apparently that all later schools and theories sprang.”²⁷ In his *Nāṭyaśāstra*, *rasa* seems

²⁵ Mark Damen, “Classical Drama and Society: Writing and the Stage in the Graeco-Roman World,” Utah State University, accessed September, 2018, <https://www.usu.edu/markdamen/ClasDram/chapters/021origins.htm>.

²⁶ Damen, “Classical Drama and Society.”

²⁷ Mishra, *Theory of Rasa*, 199.

the objective, but the work's main concern was not looking at how the effect worked in an individual, but how to make the effect through theatre performance and with actors. Describing this systemized effect, Paulose suggests, "the *Nāṭyaśāstra* of Bharata thus gave a grammar to the theatre."²⁸ The next chapter will examine that grammar and decipher how the formula works in this process.

When reading the *Nāṭyaśāstra*, it must be remembered that Bharata exclusively uses rhetorical-poetic terms only "in their application to the drama."²⁹ The word *kāvya* recurs throughout the *Nāṭyaśāstra*, and the term's ambiguity leads to translations that mean anything from poem, to play, to poetics, to composition, to literature, to drama. In the *History of Sanskrit Poetics*, De acknowledges the numerous times the term *kāvya* is used throughout the *Nāṭyaśāstra*, but goes on to say that a reader "must bear in mind that [Bharata's] conception of poetry is dramatic."³⁰ De also classifies the information from Bharata as *nāṭakāśraya*, which means it depends on, dwells, or rests within the limits of theatre (the stage).³¹ Bharata's intention in the *Nāṭyaśāstra* is an application of his teaching leading toward the production of staged theatre. "*Rasa* does not appear to be Bharata's principal theme," and Bharata only briefly discusses it because of its overall bearing on his "exposition of dramatic representation."³² To support this, as will be discussed more in chapter 3, the two chapters that discuss the central theory of the *Nāṭyaśāstra* have little to say about *rasa* the experience, and mostly detail the process to create a production that results in *rasa*.

²⁸ Paulose, 34-37. Similar to Pāṇini who did the same with actual Sanskrit grammar.

²⁹ De, *Sanskrit Poetics*, note 5, 2:3.

³⁰ De *Sanskrit Poetics*, 2:3.

³¹ De *Sanskrit Poetics*, 2:3.

³² De, *Sanskrit Poetics*, 2:17.

Historically after the 7th century, *rasa* became more influenced by the growing demand of “playwright” or “poet subjectivity” brought about by the popularity of the increasing use of *kāvya* (poetry) in playwriting. Poet-playwrights were expected to favor ornamented, embellished descriptions over playable, dramatic actions when producing emotional content. Shekhar states, “Instead of producing a drama full of actions, the dramatist produced literary masterpieces within the framework of dramatic traditions.”³³ As *rasa* theory “matured” into a reconstruction theory,³⁴ the dominance of *kāvya-nāṭya-rasa* (poetic theatre *rasa*) advanced to the point where there was an expectation and acceptance of “poet subjectivity” in creating a scene or exhibiting emotion.

The trend of *nāṭyarasa* transitioning from a stageable performance genre to a genre more central to poetic and literary attributes becomes apparent when analyzing the style of Sanskrit plays starting from the earliest to latest. Comparing Bhāsa’s *Karṇabhāram* with Kālidāsa’s *Abhijñānaśākuntala* and with the *Venīsaṃhāra* by Bhaṭṭa Nārāyaṇa (or *Bālarāmāyaṇa* by Rājasekhara) reveals this chronological shift. Apparently, Bhāsa’s plays were written contemporaneously with Bharata’s *Nāṭyaśāstra* and reflect a direct, economical aim in the completion of a sentimental dramatic experience in the spectator by means of the acting. Kālidāsa, on the other hand, who wrote in the middle of the golden age of Sanskrit Drama a few hundred years later, offered more equilibrium between the dominant playable action and the growing popularity of heightened poetry in plays.

³³ Shekhar, 137.

³⁴ Pollock, *Rasa Reader*, 189.

With later 8th century playwright Bhaṭṭa Nārāyaṇa, or even more so *Bālarāmāyaṇa*³⁵ by Rājaśekhara from the 10th century, plays move more towards literary or poetic significance and became less about practical staging or forwarding action. Shekhar characterizes this change as a “malaise” with “symptoms of decadence,” and notes that Sanskrit Drama first had its aims as *rasa* related productions, which eventually became “identical aims for both drama and *kāvya*.”³⁶ Shekhar comments that the post-Kālidāsan dramas,

Can be better read and enjoyed as poems rather than dramatic pieces worthy of being staged, though each one of these writers is a great poet. There is more of poetry in these dramas and some of them read better as *kāvyas* with prose portions serving as connecting links and adding to the general information only. Their exuberance for high sounding words in lengthy meters, soliloquies and descriptions of uncommon length, indifference to the development of characters, disregard of the unities of time and space, and contempt for the realities of life, all contributed to hastening the end of Sanskrit Drama.³⁷

Clearly, Shekhar views this trend in a negative light, suggesting that plays of this time were grandiloquent poetic versions of earlier theatrical productions. Although these pieces were defined as “plays,” vital theatrical aspects were lessened to such an extent that their stage application bore little resemblance to earlier staged plays. Rather than producing action-driven dialogue, scenes, and productions, playwrights began to create “literary masterpieces” categorized as plays,³⁸ marking an end of the era of Bharata’s *rasa*. From then on, theatre as an independent entity became married to poetics and literature. *Rasa* was beginning to develop into a unified theory encompassing poetry, drama, and other arts. Improvements in *rasa* were happening all the time, and these new developments were seen as innovative and remarkable.

³⁵ Based on the *Rāmāyaṇa* and perhaps the longest Sanskrit play ever written.

³⁶ Shekhar, *Sanskrit Drama*, 136.

³⁷ Shekhar, 171. See also De, *History of Sanskrit Literature*, 445.

³⁸ Shekhar, 137.

It was shortly after this³⁹ that Abhinavagupta critically reconstructed *rasa*.⁴⁰ By the time of Abhinavagupta, Sanskrit Drama as prescribed by the *Nāṭyaśāstra* had been on the decline for almost two centuries. Regional theatre, such as Kūṭiyāṭṭam in Kerala, southwestern India, was taking its place and adjusting both the *Nāṭyaśāstra*'s stage prescriptive requirements and processes to develop its own flavor of *rasa*.⁴¹ Kūṭiyāṭṭam's creation and development in the 10th century also illustrates a theatre transition away from following the exact guidelines of the *Nāṭyaśāstra*.

Abhinavagupta's Legacy

Abhinavagupta is the source primarily used to procure information about early discussions on *rasa* in relation to the *Nāṭyaśāstra*. Abhinavagupta was a 10th century Kashmiri literary critic, poet, aesthetician, philosopher and dramaturge, who helped usher in a literary and religious renaissance in India.⁴² Abhinavagupta was esteemed for being gifted with the "ability to clarify the meaning of ancient texts" finding the important core ideas, and recording the meaning and intent of text which he had access to that no longer exist.⁴³ His *Abhinavabhāratī*⁴⁴ is the only surviving comprehensive commentary on the *Nāṭyaśāstra*. Its insight into the development and

³⁹ Bhaṭṭa Nārāyaṇa 8th century, Ānandavardhana 9th, Abhinavagupta 10th-11th.

⁴⁰ Pollock, *Rasa Reader*, 189.

⁴¹ Shekhar, *Sanskrit Drama*.

⁴² "A climate of religious renaissance was ushered in and many stalwarts [...] and not the least Abhinavagupta contributed himself in making the Sanskrit literary tradition richer and all the more diverse." K. N. Dhar, "Abhinavagupta - the Philosopher," *Kashmiri Overseas Association*, accessed 7 Sep. 2017, <http://www.koausa.org/Glimpses/abhinava.html>.

⁴³ "Guru Abhinavagupta Five Short Biographies," *The New Yoga*, accessed 7 Sep. 2017, http://www.thenewyoga.org/guru_abhinavagupta.htm.

⁴⁴ The traditional name of the commentary of Abhinavagupta is the *Nāṭyavedavivṛti* (theatre knowledge explanation, commentary). The popular title (*Abhinavabhāratī*) refers to the name of the commentator.

realization of the theories in the *Nāṭyaśāstra* provides a profound understanding of those theories. Abhinavagupta provides us with the definitive chronology of opinions, ideological changes, and commentary debates on *rasa* from Bharata's *Nāṭyaśāstra* to his own time in the 10th century. In short, Abhinavagupta provides a sort of practical and philosophical pedigree of *rasa*.

In his writings, Abhinavagupta merged the theory of *rasa* with *dhvani* theory, a theory of poetry (*kāvya*), building upon the revolutionary work of the 9th century theorist Ānandavardhana. *Dhvani* is poetic 'suggestion.'⁴⁵ Its concepts lie in the suggestive nature of things, saying something without saying it, or meaning as more than the sum of meanings of what is given in the art. *Dhvani* is in contrast to direct or blatant delivery of meaning within art. It explores what art does to the recipient, and how it does it. Abhinavagupta, and Ānandavardhana before him, submit that the supreme mode of evoking *rasa* was via this category of suggestion, where what is suggested are the various *bhāvas*, first enumerated by Bharata. For the *dhvani* theory, suggestion is the most direct route to the innate emotions. Tapping into this innate plane linked these concepts with religious ideology.⁴⁶ Abhinavagupta's conclusions drew the perception of *rasa* far from its original theatre-centered objective, to a more general goal, applicable and accessible to all artists. Linking the concept with religious ideology was perhaps the definitive step-away from the specific production and practice-centered theory of Bharata, although ironically it is Abhinavagupta who allows us to locate *rasa* definitively in the audience. Through

⁴⁵ Apte and M-W, s.v. "*dhvani*" - implied meaning, hinted at, allusion, suggested.

⁴⁶ This eventually leads to the ultimate self (*ātman*) and the absolute spirit (*brahman*) with which it stands in a relationship of identity in Vedānta philosophy. *Rasa* as a spiritual experience, hinted at in Ānandavardhana, was probably first fleshed out in the work of Bhaṭṭa Nāyaka, a theorist chronologically in between Ānandavardhana and Abhinavagupta whose influence on the latter was definitive.

Abhinavagupta, *rasa* now tapped into a higher source, definitively ‘otherworldly’ (*alaukika*), giving it an air of transcendence in theory. From Abhinavagupta’s time onward, *rasa* was readily included and pursued by the literary arts, philosophy, visual arts such as painting and sculpture, and in the fundamentals of music as it gained an almost universal utilization in Indian arts and culture.

We learn from Abhinavagupta’s commentary that earlier theory of *kāvya* (poetics) had been indecisive about the status of *rasa*, and its place as a vital concern in all poetry. Ultimately, Indian Poetics absorbed the concept entirely in the wake of the Kashmiri paradigm shift centering on Abhinavagupta.⁴⁷ For *kāvya* proper, Ānandavardhana set and Abhinavagupta locked *rasa* in as an achievable device for all “verbal poetry and poetics.”⁴⁸ Although it most likely occurred before his time, Abhinavagupta’s place in the history of *rasa* can be seen as the end marker for Bharata’s *nāṭyarasa* as detailed in the *Nāṭyaśāstra*. The requirement of the practical, physicalized *abhinayas*, and tangible, visual requirements of stage productions – those things seen, built, and enacted; not just conveyed within the text – became less essential as a requirement for this newly defined aesthetic philosophy *rasa* which covered a greater artistic area. Sanskrit Drama began its demise, but theatre continued and naturally adopted the evolving philosophy, literary classifications, and newer concepts of *rasa* as seen in playwrights more

⁴⁷ This is based on Abhinavagupta’s own writing tracing the histories and opinions of *rasa* in his *Abhinavabhāratī*.

⁴⁸ Goodwin, *Playworld*, 181.

contemporary to Abhinavagupta (post-Kālidāsan). Abhinavagupta originated this new ideology and redefined the term *rasa* through his work and onwards.⁴⁹

The Location of *Rasa*

This study postulates an easy way to envision and itemize the literary interpretations and orientations of *rasa* theory's evolution. This device categorically, and mostly chronologically, organizes each interpretation of *rasa* based on the idea of its suggested “place” or “location.”⁵⁰ The *rasa*-location that relates specifically to practical theatre is within the audience or spectators.⁵¹ Given that I have elected to work with *nāṭyarasa*, the stage-aimed production side of *rasa*, this study prioritizes and advocates for this point of view: *rasa* in the audience, which culminates within the audience at the end of a performance.

Some other views of its location were in the actor and character (Lollaṭa), in the artwork's representation or mimesis, i.e. in what it was able to represent (Śaṅkuka), as well as in the power of the text itself (Bhaṭṭa Nāyaka). To make the comprehensive *rasa* examination clear, I have simplified the classification of the location, most post-Bharata, to five places:

1. In the audience (sometimes called the viewer/reader)
2. In/from the depicted character's emotion
3. In the text (a figure of speech)
4. In suggestion (*dhvani*)
5. In (pulled from) the Absolute with which is linked and tied to everything.

⁴⁹ Abhinavagupta had no problem with Bharata's practical concepts for drama, but they are no longer as privileged for *rasa per se*. For him, *kāvya* and *nāṭya* are one of a kind as far as *rasa* is concerned. This is one fact this study is trying to delimit to come to renewed views on the process and application of the *Nāṭyaśāstra*.

⁵⁰ “One of the most important and fertile yet intractable questions for the entire subsequent aesthetic tradition is what Bharata thought *rasa* is – or in the terms that would later be used, where it resides and who experiences it.” Pollock, *Rasa Reader*, 9.

⁵¹ Also called the “viewer/reader” by Pollock, *Rasa Reader*.

The first *rasa* location that relates specifically to practical theatre is within the audience or spectators.⁵² The second, somewhat of a stretch to fit into the perspective of location, is *rasa* “in the text.” This has its basis in the affect of intensification of wording, literary style, and presentation of the text. Thirdly, *rasa* comes from, or is in, the original depicted character’s emotion. The fourth location can be described as “in suggestion.” The source of this designation stems from a semantic, or textual-based, theory of suggestiveness: *dhvani*. And finally fifth, a more abstract and universal place: in transcendence. Abhinavagupta supports the audience location, but also puts forward a location of *rasa* pulled from the Absolute, the Ultimate Reality, that is linked to and part of everything in the universe; a universal transcendence.

Sheldon Pollock, a present-day *rasa* authority, provides a similar classification in his book *A Rasa Reader*. Basically pulled from his content list, Pollock’s list offers four delineations of the location of *rasa* as defined prior to Abhinavagupta’s ‘Revolution’ of the term in the 10th century. He begins with a basis of *rasa* theory in drama and then classifies *Rasa* as...:⁵³

1. “A Figure of Speech”
2. “The Character’s Emotion”
3. “*Rasa* Cannot Be Expressed or Implied, Only ‘Manifested’” (*dhvani*)
4. “From *Rasa* in the Text to *Rasa* in the Reader” (which can mean viewer or reader)

Taking everything into account, while these and many other theorists are concerned with the “phenomenology of aesthetic experience” that is the *rasa* experience, I am not so much focused on the aesthetic experience, as its causes, but more so on assembling the components, and

⁵² Also called the “viewer/reader” by Pollock, *Rasa Reader*.

⁵³ He also provided the counter-argument for each, so technically number one should read, “*Rasa* as... a figure of speech *and* not as a figure of speech.” For this list and for simplicity, I elected to shorten them.

presenting them clearly to modern Western theatre practitioners. The aesthetic experience produced may be very different from what premodern South Asian theorists were discussing, but whether it happens and why it does is not for this study.⁵⁴

Bhaṭṭa Lollaṭa – Putting the Spotlight on the *Sthāyibhāva*

In the early 9th century, one of the earliest commentators of the *Nāṭyaśāstra* was Bhaṭṭa Lollaṭa. He was unhappy with the vague and indefinite descriptions of several key terms provided by Bharata in the *Nāṭyaśāstra*. In reaction, Lollaṭa advocated interest and support for the importance of the *sthāyibhāva* (governing temperament) and reexamined the meaning of the ambiguous *niṣpatti* (“to bring forth”). In doing so, he helped instigate the discussion on the location of *rasa* and “initiated the enquiry as to who really experiences *rasa*.”⁵⁵ Although his conclusions were criticized by his contemporaries (Śaṅkuka) and Abhinavagupta, Lollaṭa can be credited for putting the spotlight on the *sthāyibhāva* and beginning a revisit of the *rasa* theory from the *Nāṭyaśāstra*. He proposed that *rasa* was “nothing more than an intensified and heightened *sthāyibhāva* as a result of the combined effects of the play, the players and various theatrical devices.”⁵⁶ Lollaṭa also determined that *rasa* dwells in “the character and the character alone; it is decidedly not that of the spectator,” and “in the actor only figuratively.”⁵⁷ Lollaṭa’s view somewhat contradicts Bharata in that he claims *rasa*’s location resides in both the character

⁵⁴ See Bhaṭṭa Nāyaka’s work below for answers on why the “phenomenology of aesthetic experience” happens.

⁵⁵ Gupt, *Dramatic Concepts*, 264.

⁵⁶ “Unit 2: Theories of *Rasa*,” Indira Gandhi National Open University, accessed December 26, 2018, <http://egyankosh.ac.in/bitstream/123456789/35509/1/Unit-2.pdf>, 2.

⁵⁷ Pollock, *Rasa Reader*, 75.

and the actor.⁵⁸ Later, Abhinavagupta would conclude that *rasa* is not in the actor or characters, and that such sentiment would be labeled *bhāva*.

Lastly, Lollaṭa reframed the idea of the term *niṣpatti* with his new focus on the *sthāyibhāva*. Within this frame of reference, the “realization of *rasa*” (*rasa-niṣpatti*) transformed into the “production of *rasa*” (*rasa-utpatti*).⁵⁹ The *utpatti* idea, the intensification of the *sthāyibhāva* to produce *rasa*, is similar to the idea of the *niṣpatti* meaning “bring about” or “birth” as used throughout this dissertation, but strongly encourages a production perspective. Lollaṭa’s views are significant to this study specifically in how he singles out the *sthāyibhāva* as the vital ingredient in creating a *rasa* experience.

Śrī Śaṅkuka – Logical Inference of the Character’s Mood

A critic and contemporary of Lollaṭa was Śrī Śaṅkuka. In reaction to the ideas of Lollaṭa, Śaṅkuka “constantly talks of spectators and speaks of *rasa* from the point of view and savoring of spectators.”⁶⁰ He can be credited with bringing back “the primacy of *bhāva* in relation to *rasa*.”⁶¹ For Śaṅkuka, the realization of *rasa* (*rasa-niṣpatti*) was a “process of logical inference” only in the spectators, and also only through the formula of the *bhāvas* presented by skilled actors.⁶² Mishra explains, “The original character’s mood is inferred by the spectators.”⁶³ The spectators do not identify or equate the actor as the character, “but simply sees the [original

⁵⁸ Raniero Gnoli and Abhinavagupta, *The Aesthetic Experience According to Abhinavagupta* (Varanasi: Chowkhamba Sanskrit Series Office, 1968), xviii.

⁵⁹ Unit 2: Theories of *Rasa*, 2.

⁶⁰ Unit 2: Theories of *Rasa*, 5.

⁶¹ Unit 2: Theories of *Rasa*, 2.

⁶² Unit 2: Theories of *Rasa*, 2.

⁶³ Mishra, 221.

character] so long as the play lasts or the painting is visible.”⁶⁴ Śaṅkuka “finally raised the status of the [consumer or audience member] to be more proactive so as to be able to infer the *rasa* from the presented *sthāyibhāvas* and enjoy it too.”⁶⁵ Supporting Śaṅkuka’s view, Mishra points out that “Bharata never meant that *rasa* was generated in the original character, otherwise he would have defined the emotion [*bhāva*] first then *rasa*.”⁶⁶ This is not the order presented in the *Nāṭyaśāstra*. *Rasa* comes first.

Bhaṭṭa Nāyaka – A Three-Function Theory

A pivotal Kashmiri theorist, Bhaṭṭa Nāyaka, dated possibly to the start of the 10th century, contested his predecessor Ānandavardhana’s concept of *rasa* being intrinsically tied to suggested meaning (*dhvani*). Ānandavardhana’s work constituted a kind of scientific revolution and set the terms of the conversation for centuries to come. Bhaṭṭa Nāyaka was the first after many centuries to shift the concept definitely back to the reader/viewer and adapted “*rasa* to a general poetic theory” or operation.⁶⁷ Pollock labels this “From *Rasa* in the Text to *Rasa* in the Reader.” Bhaṭṭa Nāyaka’s contribution was nonetheless intrinsically experiential, and his version of the *rasa* experience in turn set the stage for Abhinavagupta’s audience-centric theory. Bhaṭṭa Nāyaka viewed *rasa* as arising from a sequence of the three philosophical ideas, or a three-function

⁶⁴ Pollock, 79.

⁶⁵ “Śrī Śaṅkuka offered an improved version of *rasa* theory with a view to bring back the *rasa* to where it belonged, redeemed *rasa* to become a unique experience meant to be savored by the spectators, reinstated the significance of the performing skills of the actors and finally raised the status of the aesthete [consumer or audience member] to be more proactive so as to be able to infer the *rasa* from the presented *sthāyibhāvas* and enjoy it too.” Unit 2: Theories of *Rasa*, 2.

⁶⁶ Mishra, 219-20.

⁶⁷ Goodwin, *Playworld*, 181.

theory:⁶⁸ the means (*abhidhā*), the emotional method (*bhāvakatva*), and the enjoyed experience (*bhogīkṛttva*).⁶⁹

In this three-function theory, consumers of the art make the emotional experience real to themselves by recognizing and generalizing the presented emotions solely through the persuasiveness of the words.⁷⁰ This act of commonization⁷¹ or “generally” connecting with the emotion “essentially rids the spectator from the consciousness of their individuality and universalizes the experiences of the character in the play or in spoken poetry.”⁷² This puts the location of *rasa* back in the reader/viewer, but as clearly seen, coming from the words, a text-based or writing aesthetic objective.

Abhinavagupta saw value with Nāyaka’s new poetic terms and aesthetic principles, but did not support these views and conclusions fully.⁷³ However, the three-function process finally began answering “any questions which were raised” by Nāyaka’s predecessors in regards to the internal phenomenon of experiencing *rasa*.⁷⁴ Additionally, it also provided the supplementary answers to the brief treatment of *rasa* by Bharata in the *Nāṭyaśāstra*. For the theorist exploring the “experiential aspect of *Rasa*,” Nāyaka is the first source. His work opens the way for *rasa* to

⁶⁸ These terms come from Mīmāṃsā.

⁶⁹“*Bhāvakatva* is consistently defined as the literary process whereby the emotional states represented in the literary work are made into something in which the reader or spectator can fully participate.” Sheldon Pollock, “What was Bhaṭṭa Nāyaka saying? The Hermeneutic Transformation of Indian Aesthetics” *Epic and Argument in Sanskrit Literary History: Essays in Honor of Robert P. Goldman*, ed. Sheldon Pollock (Delhi: Manohar, 2010): 154.

⁷⁰ Here is my sentence with the Sanskrit terms attached: In this three-function theory, consumers of the art make the emotional experience real to themselves (*bhāvanā* and *bhogīkṛttva*) by recognizing and generalizing (commonization - *sādhāraṇīkaraṇa*) the presented emotions (*bhāvakatva*) solely through the persuasiveness of the words/work (*abhidhā*).”

⁷¹ Pollock, 152.

⁷² Sydney Murdoch, “Rasa Theory,” Mahavidya: Scholarly Resources for the Study of Hinduism, accessed January 26, 2018, <http://www.mahavidya.ca/2017/12/26/4110>. This article is referencing: K.S. Arjunwadkar, “The Rasa Theory and The Darsanas,” *Annals of the Bhandarkar Oriental Research Institute* 65, no.1 (1984): 81-100.

⁷³ Abhinavagupta supported *dhvani*, and Nāyaka was writing to discredit Ānandavardhana’s *rasdhvani* ideas.

⁷⁴ Unit 2: Theories of *Rasa*, 7.

align with future developments. The formulaic framing systematically aided in the interpretation and elevation of *rasa* towards its transcendent meaning, later solidified by Abhinavagupta.

Dhanañjaya and the *Daśarūpaka*

In the 10th century, Dhanañjaya provided an “abridgement” piece of the *Nāṭyaśāstra* called *The Daśarūpaka*, or *The Ten Forms of Plays*, with later commentary written by the poet Dhanika. Both writers supported a process for the realization of *rasa* as the proof of success and were opposed to the *dhvani* idea of suggestion. They submitted that the generation of *rasa* is more “cause and effect” and not the “suggestor and the suggested,” as maintained by the *Dhvani* school.⁷⁵

What is most valuable about the *Daśarūpaka* and the aim that Dhanañjaya set out to achieve is his restatement of:

The principles of dramaturgy in more concise and systematic form. He not only professes great reverence for the rules of Bharata, but actually adheres for the most part to the terminology and definitions attributed to the venerated sage.⁷⁶

Dhanañjaya made the *Daśarūpaka* “extremely condensed and avoids all formulaic padding” found throughout the *Nāṭyaśāstra*.⁷⁷ By abridging the ‘padding,’ the *Daśarūpaka* became simpler to use and easier to read than the *Nāṭyaśāstra*, but not as comprehensive. *Daśarūpaka* translator George C. O. Haas points this plausibility out by warning, “in many cases, brevity is attained at the expense of clearness.”⁷⁸

⁷⁵ Mishra, *Theory of Rasa*, 212.

⁷⁶ George C. O. Haas and Dhanañjaya, *The Daśarūpa: A Treatise on Hindu Dramaturgy* (Whitefish: Kessinger Publishing, 1912), xxvii.

⁷⁷ Haas, *Daśarūpa*, xxvii.

⁷⁸ Haas, xxix.

In the end, Dhanañjaya supports the idea that the location of *rasa* is in the audience. Pollock translates this verse from the *Daśarūpaka*, “*Rasa* belongs to the spectator experiencing the *rasa*, and to him alone, because he is alive and present. It does not belong to the character.”⁷⁹ This aligns with the first rule of the practical *nāṭyarasa*.

Abhinavagupta’s Critical Reconstruction

Abhinavagupta “changed the rules of the game” by combining “aesthetics and metaphysics” or linguistics with the psychological.⁸⁰ It would be naïve to say that Abhinavagupta’s only aim in his Ānandavardhana commentary was to defend, merge, and perhaps mend the ideas of *rasa* with suggestiveness (*dhvani*). Abhinavagupta accomplished so much more. He gathered all *rasa* theories and concepts from the previous 800 years and consolidated them conclusively in what Pollock called a “purified” or “mature theory.”⁸¹ He analyzed and assessed each of the theories he presented in the *Abhinavabhāratī* in order to develop his own philosophy of *rasa*, a “critical reconstruction” of the definition and theory of *rasa*.⁸² By the time Abhinavagupta provided his two commentaries⁸³ in the 10th century, *poetic-kāvya*, as opposed to *nāṭya-kāvya*, was the predominant poetic art form. De and Keith point out that, at the outset, *nāṭya* and *kāvya* were seen as two different entities.⁸⁴ During this

⁷⁹ Pollock, *Rasa Reader*, 156.

⁸⁰ Pollock, 188-9.

⁸¹ Pollock, 189.

⁸² Pollock, 189.

⁸³ One for Ānandavardhana’s *Dhvanyāloka* and one on the *Nāṭyaśāstra*.

⁸⁴ See De, *Sanskrit Poetics*; Mishra, *Theory of Rasa*; and Arthur Berriedale Keith, *The Sanskrit Drama In Its Origin, Development, Theory and Practice* (London: Oxford University Press, 1970).

development, *nāṭya* (theatre) as an independent entity was placed under the umbrella of *kāvya* (poetics) and was “accordingly considered to be a species of the *kāvya*.”⁸⁵

To the theatrical world, Abhinavagupta’s work can be seen as both a blessing and a curse. Abhinavagupta did not argue against Bharata’s practical application as they applied to theatre, but for him and for scholars afterwards, those theatrical concepts were no longer a prerequisite for the newly defined *rasa*. Phillip Zarrilli explains,

The reason we can’t use Abhinavagupta’s [conclusions] is that it takes us farther from a staged application. Further from practical theatre. But...he is the only source we have of others who do support practical theatre and staged applications that put *Rasa* as an achievable aim or objective of theatre (arts).⁸⁶

Naturally, a reliance is placed on Abhinavagupta’s work because it is the only extant ancient commentary on the *Nāṭyaśāstra*. When looking for theorists’ discussions that support practical theatre and staged applications, researchers must take into account Abhinavagupta’s commentary. He sees a need, as did Nāyaka, for “actualization, commonizing, and manifestation”⁸⁷ to occur in the audience, and thus supports the location of *rasa* in the audience. To simplify, Abhinavagupta developed a concept from Bharata, taking “most of the new ideas of Bhaṭṭanāyaka [*sic*], but trimmed them here and there so that they may fit into the terminology

⁸⁵ From Abhinavagupta forward, in the discipline of Poetics, drama is “accordingly considered to be a species of the *kāvya*.” De, *Sanskrit Poetics*, 2:1.

⁸⁶ Phillip B. Zarrilli and Peter Hulton, *Psychophysical Acting: An Intercultural Approach After Stanislavski* (London: Routledge, 2009), DVD-Rom.

⁸⁷ Again, *sādhāraṇīkṛta* or *sādhāraṇīkaraṇa*. Terms from Bhaṭṭa Nāyaka. “Drama is some subject matter that every viewer ‘actualizes’ as his own by the process of ‘commonization,’ and thereupon relishes.” Pollock, *Rasa Reader*, 190.

and the general view of Ānandavardhana”⁸⁸ and created his own substantial definition and philosophy of *rasa*.

This study subscribes to S.S. Barlingay’s approach that “Abhinavagupta’s theory of Aesthetic consciousness may correctly depict the aesthetic experience,” but there is good reason to believe “that by *Rasa*, Bharata [may have] meant an entirely different thing which is, in fact, an essential element in his whole theory of dramatic art or *Nāṭya*.”⁸⁹ This study is looking at how to create, or generate, the theatrical event that produces or allows for the *rasa* aesthetic experience. On the shoulders of all the commenters before him, Abhinavagupta finally explained ‘why’ the effect in drama (*rasa*) works in people, but just not ‘how’ to generate it in rehearsals.

One limitation of this study is the unfortunate loss of Abhinavagupta’s commentary on chapter 7 of the *Nāṭyaśāstra*, the chapter that discusses *bhāva*.⁹⁰ With it we might have seen how he dealt with the generators more fully. For this reason, this study’s aim is to extrapolate from the limited information we have, Bharata’s chapters, and transform this direction into theatrical praxis. Bharata intrinsically does this in his organization of the *Nāṭyaśāstra* by presenting a chapter on *rasa* first (theory), and then following up with the *bhāva* chapter (praxis).

Unfortunately, we have no commentary, or director/actor logs, on how the methodology was implemented, or how to use it. Abhinavagupta says, “The actor, I say, is the means of the tasting, and hence he is called by the name of ‘vessel.’ The taste of wine, indeed, does not stay in the

⁸⁸ Daniel Henry Holmes Ingalls, *The Dhvanyāloka of Ānandavardhana with the Locana of Abhinavagupta* (Cambridge, Mass: Harvard University Press, 1990), 37.

⁸⁹ S. S. Barlingay, “What did Bharata mean by *Rasa*?” *Indian Philosophical Quarterly* Vol. 8, no. 4, (July 1981): 433-456.

⁹⁰ J. L. Masson and M. V. Patwardhan, *Śāntarasa and Abhinavagupta's Philosophy of Aesthetics* (Poona: Bhandarkar Oriental Research Institute, 1985), note 2, 120. “All of the seventh chapter of the *Abhinavabhāratī* but the very beginning has been lost, which is a great misfortune, since Abhinava refers to it frequently. It must have been a large and important section of the A. Bh.” (also Pollock, *Rasa Reader*, 210.)

vessel, which is only a means necessary to the tasting of it. The actor then is necessary and useful only in the beginning.”⁹¹ It is the aim of this study to try to fill in the blanks by looking at chapter 7, its processes, methods, and prescriptions for the vessel, through the lens of a practitioner aiming to stage the results, and generate the necessary and useful “beginning” part of the creation of *rasa* in the spectator.

The *Rasa* 10 – *Nāṭyarasa* Requirements

The *Rasa* Directive

Now that the general areas and interpretations of the theories of *rasa* from post-Bharata to Abhinavagupta have been touched upon, a closer look at the prescription and practical directive rather than theoretical-philosophical one must be examined. Due to the brief information provided by Bharata in chapter 6 about *rasa* and to define a working directive of the *rasa* within the recipient, I have created a checklist by collecting the necessary elements stipulated in chapter 6, aiming not to truncate the stipulated components, but to provide the full requirements for the prescription of *nāṭyarasa* from the *Nāṭyaśāstra*. This discussion is essential to this study’s argument because it establishes *rasa* as having definitive intentions and requirements. I have titled this list “The *Rasa* 10,” and its aim is to keep *rasa* requirements categorized to provide a foundation for successful delivery by stage productions.

⁹¹ Gnoli, *Aesthetic Experience*, xxxvi.

The *Rasa* 10

By taking into account two selected verses on *rasa*, one from the *Nāṭyaśāstra* as discussed in the definitions of keywords section of chapter one,⁹² and one below from the *Daśarūpaka*, a straightforward prescription for practical theatre emerges. The *Daśarūpaka*'s verse of prescription based on the *Nāṭyaśāstra*'s 6:31 states:

Sentiment (*rasa*) results when a Permanent State (*sthāyibhāva*) produces a pleasurable sensation through [the operation of] the Determinants, the Consequents, the Involuntary States, and the Transitory States [i.e., *vibhāvas*, *anubhāvas*, *sāttvikabhāvas* and *vyabhicāribhāvas*].⁹³

This secondary observation also supports the claim that a process is inherent, whether intentional or not. Even the syntax choices in the *Daśarūpaka*'s verse indicate a procedural scheme, “Sentiment (*rasa*) results ...through...” The use of the word “through”⁹⁴ denotes a pathway or doorway that one uses to arrive at a destination. Notably, Dhanañjaya's use of the phrase construction “results through”⁹⁵ clarifies the term *niṣpatti* as a bringing forth. Moreover, the *Daśarūpaka* verse uses the term *sthāyibhāva*, which is not included in the original *Nāṭyaśāstra*'s verse. Using this term places an equal importance on the *sthāyibhāvas* as it does on the resulting *rasa*, showing that the *Nāṭyaśāstra* requires not only a process but a practical staging application step in order to bring about *rasa* in the audience. The *sthāyibhāva* requirement in application is a significant and vital step as it links and “belongs to both the character and to the spectator.”⁹⁶

⁹² *Nāṭyaśāstra* 6:31: “*Rasa* is the cumulative result of stimulus (external objects), involuntary reaction (universal physical reaction), and voluntary reaction (particular individual reaction).” Rangacharya, *Nāṭyaśāstra*.

⁹³ Haas, *Daśarūpa*, 4:1.

⁹⁴ In Sanskrit, this is in the “instrumental” and translated as ‘through.’

⁹⁵ Also translated as “is made into” (*ānīyamānaḥ svādyatvam*).

⁹⁶ Masson, *Aesthetic Rapture*, 23.

The *Daśarūpaka* verse integrated with the original *Nāṭyaśāstra* verse reveals most of the requirements and the directive for *rasa*, the remainder are found in chapter 6.

Based on these two sources, this study specifies ten essential ingredients needed to produce *nāṭya-rasa*. They are:

1. Proper harmonious blending
2. The *vibhāva*, *anubhāva*, *sāttvikabhāva*, *vyabhicāribhāva* and any secondary *sthāyibhāva*
3. Presentation of skillful and trained acting
4. Utilization of four *abhinayas* (vocal, bodily, costume [stagecrafts], and *sattva* [emotives])
5. Structured *Nāṭyaśāstra*⁹⁷ dramaturgy (playwriting rules)
6. A singular governing temperament (*pradhāna-sthāyibhāva*)
7. Pervading (*bhāvayanti*)⁹⁸ of the spectator
8. Triggering of a similar latent sentiment (*rasa*) with the governing *sthāyibhāva*
9. A receptive spectator (especially a *sahrdaya*: an informed good-hearted appreciator)⁹⁹
10. A definitive, singular, and relishable aesthetic pleasure (*rasa*): a “residual essence.”

The ten components can also be formed into a summation as in,

When the proper harmonious blending of appealing characters and atmosphere, internal feelings, and fleeting reactions are depicted by skilled actors utilizing practical acting techniques, and within the framework of the *Nāṭyaśāstra*'s dramaturgy, the governing temperament of the play is aroused from the latent emotions within the spectator who relishes the specific aesthetic pleasure: a definitive, singular, and “residual essence,” or *vibe*.

In concert, each item on the list can only come about in staged theatre: *drśyakāvya* (poetry to be seen). As established through the discussion of the use of the concept of *rasa* by other domains, *rasa* may occur in response to other art forms and other instigators, but the type of results aimed for with these parameters are achieved through a staged theatrical production.

⁹⁷ Such as the five areas of plot areas and the junctions found in chapter 21 of the *Nāṭyaśāstra*

⁹⁸ Pervades – meaning spread through and be perceived in every part of; permeates, fills, suffuses, imbues, penetrates. Also, ‘being realized’ in the spectator.

⁹⁹ “*Sahrdaya* literally means ‘of the same or similar heart,’ i.e. of the same heart as that of the artist.” K. Subrahmanian, “A Note on the Concept of a ‘Critic’ in Sanskrit Poetics,” *The British Journal of Aesthetics*, Vol. 18, no. 4, (1978): 368-369.

Theatre *rasa* is generated by implementing each element listed in “The *Rasa* 10.” One could argue that “The *Rasa* 10” is incomplete because music, musical instruments, songs, and playhouse, are absent. Music plays a sizeable and important role in this genre of theatre especially when evoking emotion, and the *Nāṭyaśāstra* clearly states the need for its presence in Sanskrit plays. This study, however, views these items as component parts of dialogue, atmosphere, and *āhārya-abhinaya* (stagecrafts and design) thus classified under the *abhinayas* and dramaturgical requirements.¹⁰⁰ In short, “The *Rasa* 10,” for this study, is the list of requirements needed to bring forth *rasa* as defined in the *Nāṭyaśāstra*.

As can be seen in the list, for *rasa* to occur and succeed, a receptive spectator (*sahrdaya*) must be part of the formula. In *Sanskrit Drama in Performance*, Eliot Deutsch qualifies the obligation and contribution an audience member must be willing to make for *rasa*. He states that the audience of a *rasa* experience is “not simply a passive *spectator of* but is an active *participant in* the work. ... The realization of *rasa* thus makes rather extraordinary demands on the experiencer as well as on the artist.”¹⁰¹ This type of theatre does not involve an inactive witnessing of the performance but indicates a required involvement of the audience members. Along these same lines, famed theatre practitioner Stephen Sondheim affirms the final constituent of a production, the final part needed, “the final collaborator” is the audience.¹⁰² If such process must have a conclusion, and a concluding point of location, then the audience is

¹⁰⁰ They are obviously absent from the two verses as well.

¹⁰¹ Eliot Deutsch, “Reflections on Some Aspects of the Theory of *Rasa*” in *Sanskrit Drama in Performance*, ed. Baumer, 210.

¹⁰² Stephen Sondheim, *Broadway, the American Musical* (Hollywood, CA: Paramount Home Entertainment, 2004), PBS Broadway DVD, disc one.

where *rasa* resides. *Rasa* is not presented or performed for the audience; it is aroused and evoked within the audience to bring a savorable and relishable pleasure.

Bharata's *Bhāvas*

Causative *Bhāva* – “*bhāvayanti iti bhāvāḥ*”

At the beginning of chapter 7 in the *Nāṭyaśāstra*, *bhāvas* are presented first as entities in relation to *rasas*. The *Nāṭyaśāstra* provides the basis for understanding the function of *bhāva* in the opening verse of chapter 7: “*Bhāvas* are so called, because through Words, Gestures and Representation of the *Sattva* they *bhāvayanti* (infuse) the meaning of the play into the spectators.”¹⁰³ G. K. Bhat simplifies this verse to *bhāvas* “are so called because they bring about, make, the *rasas*,” (*bhāvayanti iti bhāvāḥ*) that which is “principally sought to be conveyed.”¹⁰⁴ While understanding the role and function of *bhāvas* in relation to bringing about *rasa* (*rasaniṣpatti*) is helpful, it does not provide a clear definition of the term.

Perhaps, Bharata writes in a manner that takes into account the audience's familiarity with their own contemporary rhetoric, and he used this rhetoric to introduce a new vocabulary. The idea of creating a new vocabulary runs rampant throughout Sanskrit intellectual tradition to the point where Pollock calls it “a preoccupation, often maligned as obsession.”¹⁰⁵

¹⁰³ Ghosh, 119.

¹⁰⁴ Bhat, *Bharata-Nāṭya-Mañjarī*, 95. This use of *rasa* from Bhat's note page 95 meaning that which is “principally sought” is also supported by Unni, 185.

¹⁰⁵ Pollock, *Rasa Reader*, xiv. “The Sanskrit intellectual tradition throughout its history displays a preoccupation, often maligned as obsession, with both taxonomic comprehensiveness and descriptive precision, and the two tendencies worked together to expand the terminological domain relentlessly in every discipline.”

Bearing in mind Bharata's penchant for inaugurating new terms, a more effective way to understand the verse above is with the translation, "The designation of the term (or word) 'bhāva' is chosen because its process evokes the achievement of *rasas* through practical staged acting techniques and skills."¹⁰⁶ From this verse rendering, a clear definition of *bhāva* is still not provided, but rather the explanation and function of Bharata's new designation of the term *bhāva* in its relationship to the bringing about of *rasa* is given. Ghosh's translation affirms *bhāva* as "an 'instrument' of causation."¹⁰⁷ The linguistic function and purpose of a causative, as mentioned previously, supports the idea of a process of cause and effect.

In brief, Bharata asserts that when these requirements are fulfilled, the chances of a spectator achieving *rasa* are increased. He then moves away from defining the objective of *bhāva* for the practitioner and prescribes the appropriate practical components for producing *rasa* through these *bhāvas*. Bharata moving towards a "prescription" of components, applied to a formulaic course of action, correlates with the term "process" as used in modern practical stage application. He prescribes the process by laying out the four basic variables of *bhāva*, with each component vital to arousing *rasa* in the audience.

As we move toward this *Bhāva* Process from the formula established by the *Nāṭyaśāstra*, a common confusion sometimes occurs with the terms *rasa* and *bhāva*. Bharata seems to use *rasa* and *bhāva* interchangeably, leading to confusion if taken out of context, but a rationale exists behind the mix-up. *Rasa* is the source and result of his whole system, and therefore, its influence presides in every step and aspect of the production. In discussing the common *rasa-*

¹⁰⁶ *Nāṭyaśāstra* chapter seven; my translation.

¹⁰⁷ Ghosh, 119.

bhāva mix-up, Baumer quotes V. Raghavan on this problem, “*rasa* is often loosely and incorrectly used in referring to a play or performance (‘the *rasa* of a play’) when what is meant is the emotion of the play (*bhāva*); a play cannot ‘have a *rasa*.’”¹⁰⁸

Here, when the phrase “emotion of the play” is used, it is referencing the *sthāyibhāva* or “temperament of the play.” In order to maintain clarity and prevent the *rasa-bhāva* mix-up, I avoid using terms or phrases such as *Rasa* Theory, or *Rasa* System, when specifically dealing with the methodology to create a *sthāyibhāva*. I have chosen the term “*Bhāva* Process” in this study to keep this a *bhāva*-centered endeavor. The *Bhāva* Process’ purpose is to identify and apply the prescribed components which aim to ultimately create *rasa* within the audience.

A Theoretical and Poetical Coda

A break from the theoretical and poetical into the theatrical and practical must occur, both in the study’s aim and citations. The examples from chapter 3 onward will reflect the aspects of *rasa* pulled from books that are theatre-centric first, and poetic-centric second. Even still, throughout both fields of study on *rasa* (poetic and theatre) a consensus continues that the most exemplary platform to arouse *rasa* “intuitively and concretely” is drama.¹⁰⁹ For the staged theatre productions appeal to sight (actions, costume and makeup, and psychological expression), and hearing (dialogue, music, songs, etc.), and aimed for evocation with the location being the audience. Theatre “more easily and forcibly than by any other form of art” arouses *rasa*.¹¹⁰

¹⁰⁸ Baumer, *Sanskrit Drama in Performance*, 211.

¹⁰⁹ Gnoli, *Aesthetic Experience*, xiv.

¹¹⁰ Gnoli, xiv.

CHAPTER 3: BHĀVA PROCESS

Purpose of the Chapter

This chapter defines the components of the *Bhāva* Process and showcases the application of each of these components through the lens of a modern theatre practitioner using contemporary terminology and theatre-centric notions. This discussion will clarify the *Nāṭyaśāstra* characterization model for the purpose of creating greater accessibility and comprehension for the Western practitioner. To achieve these aims, the chapter will include an analysis of each component of the *Bhāva* Process and establish how this study approaches each component. Additionally, each variable in the formula will be compared to similar terms and concepts from the Stanislavski System to offer modern and familiar references.

As mentioned in the Methodology section of chapter 1, for a general Western model and foundation for comparison, this study uses the system developed by Stanislavski. Stanislavski's seminal impact on terminology, concepts, and procedures in "Western theatre practice" are common enough to provide a touchpoint between the many different modern practices. This study does not favor the Stanislavski System over the *Nāṭyaśāstra*, or vice versa, but rather utilizes the commonly known system and terminology to provide connecting points, commonalities, and references of theatrical concepts.

Furthermore, to help keep this in the practical theatre domain, I note the different areas of a production team and divide them into three identifiable areas of responsibilities: 1) the Playwriting Team 2) the Performing Team, and 3) the Design Team. The Playwriting Team addresses dramaturgical information and script writing. The Performing Team includes the actors

and the director who handles staging, character choices, rehearsals, and presentation. The Design Team deals with the design and build of the stagecrafts: costumes, props, sets etc.

Finally, the chapter will follow up with the idea of *rasas* as nouns and will put forth the corresponding concept of *bhāvas* as verbs. This study will propose that “actioning” the *Bhāva* Process remains in accord with the *Nāṭyaśāstra* and will help Western performers more comfortably identify with the system. It will also assist in adopting an active method, as opposed to a static or theoretic approach, to the *Nāṭyaśāstra*’s characterization realization process. This chapter will conclude affirming the value and vital importance of the *sthāyibhāva* and present it as the heart of the *Nāṭyaśāstra* characterization system.

To transition to the practical theatrical aspects of *rasa* and the process within the *Nāṭyaśāstra*, a transposition of terms is necessary. From this point on, the term *rasa* specifies *nāṭyarasa*; meaning, *rasa* that can only be created by staged theatre performances for an audience. Any other interpretations of *rasa* (e.g., literary-*rasa* (*kāvya-rasa*), etc.), if needed, will be so indicated. For this reason, I also will be using recognizable theatrical words to express theatrical terms. Where poet becomes playwright, poem becomes play or script, line can mean verse, character means actor’s characterization, and “viewer/reader” becomes the audience.

Revisiting the *Bhāva* Components: An Overview

With the proper blending of “factors, reactions, and transitory emotions” (Pollock) “the birth of *Rasa* takes place” (Gnoli).¹ To revisit, and for specificity, I present an amalgamation or

¹“*Rasa* arises from the conjunction of factors, reactions, and transitory emotions.” Pollock, *Rasa Reader*, 50. “Out of the union of the Determinants, the Consequents and the Transitory Mental States, the birth of *Rasa* takes place.” Gnoli, *Aesthetic Experience*, xv.

merging of Pollock and Gnoli’s translation of Bharata’s formula as set in *Nāṭyaśāstra*.² Gnoli uses the term “birth” to suggest a specific date and time of an event, or a singular moment of completion. The birthing process may take all night, but the birth itself is a singular moment. After this verse, Gnoli continues with the following question: “How are we to understand this word ‘birth?’”³ This question prompts a practical exploration of the conception, the incubation, and the delivery of *rasa*.

Additionally, the *Daśarūpa* provides a small addendum to this verse worth considering: “When, by means of the factors, the physical reactions and *psychophysical* responses, and the transitory emotions, *a stable emotion* is brought to the state of being savored, it is said to become *rasa*.”⁴ Dhanañjaya, using Bharata’s own vocabulary, adds to the formula the words *sāttvikabhāvas* and *sthāyibhāva*. Collectively, these two verses provide the five terms, or variables, that when assembled create the formula for the *Bhāva* Process (see Table 4). When the variables are blended (*saṃyogād*) the “birth” (*niṣpatti*) and awareness of a clear definitive *rasa* occurs in the audience. The *sthāyibhāva* is a most significant inclusion because the “stable emotion” (*sthāyibhāva*), or governing temperament, is the principal objective that Bharata’s *Bhāva* Process depends upon to “birth” or evoke *rasa*. The next section provides a quick overview of terms in their proper order before giving the more complete analysis.

² *Nāṭyaśāstra* 6:31, see also chapter one.

³ Gnoli, xv.

⁴ From Pollock translation of *Daśarūpa*, 4.1. Emphasis added. Pollock, *Rasa Reader*, 157.

Components Overview

Goodwin suggests that regardless of “the value of the etymological explanations,” *vibhāva*, *anubhāva*, *sāttvikabhāva* and etc..., “were obviously chosen because they incorporate the essential” root ‘-bhāva,’ indicating the inherent “emotional” aspect.⁵ This is a clever and Familia-like heredity conceived by Bharata to unite the words together, and as a result, the importance of emotion is literarily written into each step of the process.

The first term in the *Bhāva* Process is *vibhāva*, indicating the appropriate characters and atmosphere, a ‘setting.’ Some scholars use the word ‘determinant, ‘stimulus’ or ‘factor’⁶ which convey the “development”⁷ of the external situation. In a later (post-Bharata) classification, *vibhāvas* are separated into two varieties: fundamental (*ālambana*), referring to the characters involved in the scene, and the circumstantial (*uddīpana*) interpreted as the atmospheric time and place, or setting of the scene.

The *vibhāva* is followed by *anubhāva*, which specifies a ‘following or accompanying’ physical response to the stimuli in the scene. According to the *Nāṭyaśāstra*, *anubhāvas* fall into one of two categories: either simple physical reactions like a nod of the head, or a smile, or they can be psychophysical, or emotive responses (*sāttvikabhāva*), such as blushing, sweating or getting goosebumps (horripilation). Simply, they are internal feelings or reactions externally displayed.⁸

⁵ Goodwin, *Playworld*, 179.

⁶ Ghosh; Unni; Bhat, *Bharata-Nāṭya-Mañjarī*; and Rangacharya, *Nāṭyaśāstra*.

⁷ Apte, s.v. “*vibhava*.”

⁸ Later in this paper, we will show how the *abhinayas* form *anubhāvas*, or “exterior manifestations or consequences (*anubhāva* which is *vācika*, *āngika* or *sāttvika*)” through physicalization. Anil Ranjan Biswas, *Critique of Poetics* (New Delhi: Atlantic Publishers & Distributors, 2005), 17, 45.

Bharata next prescribes *vyabhicāribhāva*, a fleeting emotional reactional state or condition. The word denotes ‘wandering through various paths to the emotion,’⁹ and consequently, the term ‘transitory’ is often attached to this component. The *vyabhicāribhāvas* can present emotional moments in characters that are either in harmony, or not in harmony with their nature or overall temperament.¹⁰ This mechanism provides definition and depth to the character’s root nature and motives allowing greater precision in presenting the overall *sthāyibhāva*. They are sometimes called “complementary transitory emotions,”¹¹ and include joy, anxiety, envy, fear, dreaming, anger, etc. *Anubhāvas* and *vyabhicāribhāvas* are similar in that they both represent or depict staged feelings and reactions. However, *vyabhicāribhāva* depictions are usually made up of several actions linked together to convey the internal emotional response.

The final factor in the formula before *rasa* is the *sthāyibhāva*, the governing temperament. After listing the eight *rasa* experiences possible to the spectator, the *Nāṭyaśāstra* lists eight corresponding *sthāyibhāva* (basic emotions) that can be enacted (see Table 3). Supported with the application of all other *bhāvas*, the *sthāyibhāva* is the comprehensive result or aim of performing. The term can apply to two areas: first, the acting and characterization area of the production, and secondly the overall disposition of the play. In its first use, characterization, the *sthāyibhāva* is directly linked to the targeted *rasa* and provides a directional “guidance above all to actors.”¹² In regard to this, Masson asserts, “*sthāyibhāva* is a state of mind

⁹ My translation.

¹⁰ *Vyabhicāribhāva* are “liable to change and not inherent to the character’s personality.” Masson, *Aesthetic Rapture*, 23.

¹¹ This is a composite from the other translators of the *Nāṭyaśāstra*, for a larger list of comparisons like this see appendix A and B.

¹² Pollock, *Rasa Reader*, 49

which dominates all other emotions.”¹³ Its fulfilment then become the practical objective or aim for the performer. My translation for *sthāyibhāva*, to be used as a working objective for practitioners, is “temperament.” For this study, achieving or attaining the predetermined, definitive temperament of the character, which is perceived in the audience, marks the personal success of the Performing Team. In its second area, this emotional disposition can describe the overall nature of the play, and therefore becomes the aim of the Playwriting Team as well. This study will touch upon this aspect, but more fully develop the *sthāyibhāva* in its characterization objectives.

Table 3. *Bhāvas to Rasas*

<i>bhāvas</i> *				<i>rasas</i>	
1	<i>rati</i>	to desire (v)	→	<i>śṛṅgāra</i>	(n) romance, (lust, longing)
2	<i>hāsa</i>	to jest (v), (laugh)	→	<i>hāsya</i>	(n) mirth, (merriment)
3	<i>śoka</i>	to sorrow (v)	→	<i>karuṇa</i>	(n) sorrow
4	<i>krodha</i>	to rage (v), (anger)	→	<i>raudra</i>	(n) fury, (rage)
5	<i>utsāha</i>	to champion (v)	→	<i>vīra</i>	(n) valor, (heroism, virility)
6	<i>bhaya</i>	to dread (v), (fear)	→	<i>bhayānaka</i>	(n) dread, (fear, terror)
7	<i>jugupsā</i>	to disgust (v), (abhor)	→	<i>bībhatsa</i>	(n) disgust, (revulsion)
8	<i>vismaya</i>	to awe (v), (wonder)	→	<i>adbhuta</i>	(n) awe, (wonderment)

*The (v) and (n) represent the classification of the term as a verb or noun, respectively. This table supports the action, or effect, of the term over the literal translation. For example, *rati* simply means pleasure or love, and “to desire” would be the motivation to do so. The second term in parenthesis is merely here for extra clarity. For the nouns, this is the state or overwhelming sense that rests in the audience. For example, “After the performance, I felt an overwhelming sense of romance (noun).” This sense or state is the produced *rasa*.

¹³ Masson, *Aesthetic Rapture*, 23.

Table 4. The *Bhāva* Process Theatricalized

<i>vibhāva</i> +	<i>anubhāva</i> +	<i>vyabhicāribhāva</i> =	<i>sthāyibhāva</i> →	<i>rasa</i>
Emotional Causes	Emotional Effects	Transitioning Emotions	Governing Emotion	<i>rasa</i>
Character & Atmosphere	Internal Feeling	Fleeting Reactions	Temperament	<i>rasa</i>
The stimulus (in two parts); “ <i>Mise en scène.</i> ”	External (physical) manifestation of internal feeling. (Almost involuntary.)	External manifestation of internal emotional conditions, predicaments, or states. (Not necessarily but can be voluntary for a character.)	Overall Temperament (Which consistently dominates or governs the character and the piece; disposition.)	<i>rasa</i>

In summary, *rasa* is the pleasurable journey and result of a well-planned and well-executed show. The aspiration of the Performing Teams then is to satisfy, complete, and offer the *sthāyibhāva* to the audience in order to evoke the *rasa*. The aim is bringing about the *sthāyibhāva*, or *sthāyibhāvaniṣpatti*, through the *Bhāva* Process.

The *Bhāva* Process Components

The *Vibhāva*

Table 5. *Vibhāva* Various Translations

Author of English translation	Ghosh 1950-60; Unni 1998	Kale 1 1967; Kale 2 1974	Bhat 1975	Rangacharya 1996	Pollock 2016	This Study
<i>vibhāva</i> ¹⁴	Determinants	Situational Cues; Indicators	Stimulus (Determinants)	Stimulus (external objects)	Factors	(appropriate) characters & atmosphere; (scene or setting)

¹⁴ Apte, s.v. “*vibhāva.*” “Any condition which produces or develops a particular state of body or mind.”

Envisioning a typical theatre production creation process, even if using a preexisting script, participants would first start by establishing a proposed *rasa* they intend to target. This idea correlates to the quote at the beginning of this chapter 1 that *rasa* is both the seed (the targeted objective) and the fruit (the result of the evocation in the audience).¹⁵ After this unified pre-selecting occurs, the *vibhāva* is the first variable in the formula introduced by Bharata to be considered. The *vibhāva* is the appropriate characters within the environmental settings of a play. *Vibhāvas* are the introductory building blocks used to construct a scene on the stage. The traditional translation choices for *vibhāva* are numerous and read together might muddle the understanding of this concept.¹⁶ In his English translation, Ghosh’s use of the term “determinant” for *vibhāva* may not immediately be recognizable to those with a background in stage performance. The term is scarcely used in theatre education, practice, or method, and found more in philosophy, psychology, and mathematics.

Some modern scholars have begun to reassess some of the peculiar translations found in noted works from the past.¹⁷ More recently, the term “factor” has been introduced¹⁸ and even the non-specific “causes” within the domain of the aesthetic, but through a perspective of the theatre production company neither indicate the intended theatre design function of the *vibhāva*.¹⁹ For playwriting, the idea of a factor begs the question, “What factors are needed to create the scene?” The answer to this question is a literary pursuit and must be addressed and provided by the

¹⁵ Ghosh, 6:38. “Just as a tree grows from a seed, and flowers and fruits from a tree, to the *rasas* are the source (lit. root) of all the ***bhāva* components**, and likewise the ***sthāyibhāva*** exists [as the source of all the *rasas*].” Bold words indicate the replacement of the original text with the Sanskrit terms.

¹⁶ See Table 5. *Vibhāva Various Translations* above.

¹⁷ P. Kalé, Rangacharya, Goodwin and others.

¹⁸ Pollock, *Rasa Reader*, 327.

¹⁹ Goodwin, *Playworld*, 177.

playwright. Whereas, if we look at this from the whole production team prospective, the written descriptive *vibhāvas* are only the starting point. The elements stipulated in the dialogue and by the *Nāṭyaśāstra* must be built or created in reality with tangible elements such as set pieces and dressings or conveyed through actions (perhaps pantomiming or hand signs) and language. The *vibhāva* then, for a production, would also include costuming for required characters in those appropriate settings.

While factoring appropriate²⁰ characters into a devised environmental setting provides a stimulus and helps determine the emotional feel of the scene for the audience, the working understanding of this component must be more straightforward and instantly recognizable in a stage and rehearsal situation. So, looking at this concept and component through the lens of a practitioner, and placing this into a rehearsal setting, this study defines *vibhāva* as the appropriate characters in the setting's environment or atmosphere where the action of the scene takes place.

Ālambana and Uddīpana

The *Daśarūpaka* separates the *vibhāva* into two requirements: fundamental (*ālambana*), meaning the characters involved in the piece, and the circumstantial (*uddīpana*), interpreted as the atmospheric time and place.²¹ These two subdivisions were “traditionally handed down” from Dhanañjaya, but not set apart by Bharata in the *Nāṭyaśāstra*,²² as this was already implicit

²⁰ Appropriate again meaning that which is stipulated for the selected *rasa* in the *Nāṭyaśāstra*.

²¹ Literally, they translate as *ālambana*: reason, cause; the person(s) on which the arising of the *rasa* depends; *uddīpana*: inflaming, exciting; any provoking or attendant circumstance which gives poignancy to a feeling or passion which excites or feeds a *rasa* (Apte).

²² De, *Sanskrit Poetics*, note 29, 2:273-274.

in the *Nāṭyaśāstra*.²³ The classification of the *vibhāva* into two elements supports the translation of character and atmosphere. For an example of refining the *vibhāva* to this aim, Tarla Mehta’s description of the *vibhāva* for the *rasa* “love” (*śṛṅgāra*), and the *rasa* “sorrow” (*karuṇa*), or as she has labeled it, the *rasa* “produced by *vibhāva*,” offers some clarity.²⁴ In her chart she has listed two *vibhāvas* with their division as such:

śṛṅgāra (love)

1. *Ālambana* (character):
 - a. Youths, ‘highborn and brightly attired’
2. *Uddīpana* (time and place, atmosphere):
 - a. Favorable seasons, garlands, ornaments, beloved’s company, music, poetry, garden, painting.

karuṇa (sorrow)

3. *Ālambana* (character):
 - a. Persons afflicted under a curse, separated from dear one, facing misfortune, weak, sick, mentally unhappy, poor person.
2. *Uddīpana* (time and place, atmosphere):
 - a. Death, destruction, and unpleasantness to loved ones, loss of wealth, captivity, accidents, destruction of established order

Although *ālambana* and *uddīpana* have their place in the theatrical world and context, the specific recommended ingredients to build each of these elements, as seen in Mehta’s list, will vary based on the predetermined *rasa* aim. These specific atmospheric elements are prescribed in detail in the *Nāṭyaśāstra* and are required for the completion of this process. The terms “character” and “atmosphere” and “setting” are helpful because they are more commonly used in the theatre domain.

²³ Goodwin, *Playworld*, 179.

²⁴ Tarla Mehta, *Sanskrit Play Production in Ancient India*, (Delhi: Motilal Banarsidass, 1999), 77-81.

Stanislavski's "Given Circumstances."

The *vibhāva* and its subdivision contains similarities to Stanislavski's concept of "Given Circumstances." In his book, *An Actor Prepares*, Stanislavski states that the idea of the Given Circumstances include,

The story of the play, its facts, events, epoch, time and place of action, conditions of life, the actors' and director's interpretation, the *mise-en-scène*, the production, the sets, the costumes, properties, lighting and sound effects – all the circumstances that are given to an actor to take into account as he creates his role."²⁵

The *Nāṭyaśāstra* adds to Stanislavski's concept by including archetypal characters to that *mise-en-scène*. Stanislavski's Given Circumstance provide the foundation for acting, and for his concept of the "Magic If." The Magic If will be discussed in more detail in the *anubhāva* section below, but in short, the Magic If poses questions to prompt action or activity in the scene. After the Given Circumstances are established, the Magic If "acts as a lever to lift us out of the world of actuality into the realm of imagination."²⁶

In his paper, *Nāṭyaśāstra and Stanislavski: Points of Contact*, Richard E. Kramer draws similarities to the teachings of Stanislavski and the *Nāṭyaśāstra*. He correlates *vibhāva* with the Given Circumstances as well; however, he does not indicate the *vibhāva*'s addition of characters.²⁷ Stanislavski's interpretation is more of an assignment to the actor to creatively imagine the external conditions, which affects the actor's reactions and emotions in the coming

²⁵ "Given circumstances include the plot of the play, the epoch, the time and place of the action, the conditions of life, the director's and the actor's interpretation, the setting, the properties, lighting, sound effects – all that an actor encounters while he creates a role." Konstantin Stanislavski and Elizabeth Hapgood, *An Actor Prepares* (London: Methuen Drama, 1996), 51. (See also: Sonia Moore, *The Stanislavski System: The Professional Training of an Actor, Digested from the Teachings of Konstantin S. Stanislavski* (Harmondsworth, Middlesex, England: Penguin Books, 1984), 26.

²⁶ Stanislavski, *An Actor Prepares*, 46.

²⁷ Kramer also does not provide examples from plays to illuminate this correlation. Kramer, *Nāṭyaśāstra and Stanislavski*, 51.

scene. The *Nāṭyaśāstra* adds to the requirement the people in the scene in order to fulfill the whole *vibhāva*.

Examples from a modern western play and one from a Sanskrit play can unmistakably clarify and spotlight the concept of *vibhāva*. The first example is from Shakespeare's *A Midsummer Night's Dream*.²⁸

ACT 2 SCENE I. A wood near Athens.

Enter, from opposite sides, a FAIRY, and PUCK

PUCK. How now, spirit! whither wander you?

FAIRY. Over hill, over dale,

Thorough bush, thorough brier,

Over park, over pale,

Thorough flood, thorough fire,

I do wander everywhere,

Swifter than the moon's sphere;

And I serve the fairy queen,

To dew her orbs upon the green.

The cowslips tall her pensioners be:

In their gold coats spots you see;

Those be rubies, fairy favors,

In those freckles live their savors:

I must go seek some dewdrops here

And hang a pearl in every cowslip's ear.

Farewell, thou lob of spirits; I'll be gone:

Our queen and all our elves come here anon.

The stage directions provide a clear location, "A wood near Athens," although this is for the benefit of the practitioners and not directly communicated to the audience. In this verse, Shakespeare uses dialogue to create atmosphere, or the setting, of the scene. The Given Circumstances including the characters in this scene are: the two magical characters and a clear description and visceral overview of the surrounding area. A sense of spring and morning dew on

²⁸ William Shakespeare, *A Midsummer Night's Dream* (Cambridge: MIT, 1993) act 2, scene 1. Accessed April 6, 2018. <http://shakespeare.mit.edu/midsummer/midsummer.2.1.html>.

many varieties of flowers comes across. And although a Shakespearean play was written to be performed during the daytime, through suspension of disbelief the audience understands the intended atmosphere from words such as “moon,” “dew” and “dewdrops.” Clearly, this technique of providing atmosphere, setting, and character through language and stagecrafts (costuming, set, etc...) is a convention used in many different genres of theatre.

For a Sanskrit play, *Ratnāvalī*²⁹ written by Harṣa around the 7th century provides the example.

ACT I: THE FESTIVAL OF LOVE

Madana’s (God of Love) festival

The curtain rises, showing the KING seated with the JESTER, VASANTAKA, colorfully dressed, at his side.

KING, *happily*. What more could a king ask? The empire’s enemies under control, an honest minister in charge, the subjects all happy, and then my wife, the springtime, you...

JESTER. Ah, the festive spirit! *He looks out*. Dancing in the streets, women and song, the drums, the red powder, the water sprinklers, the songs like firecrackers!

KING, *also looking out*. This is the peak of the festival. What a sight! The scented red powder, the glowing jewels, the asoka flowers drenching the dancers in gold: it’s like a second dawn breaking over the city. And on the veranda there, a river of vermilion churned by the blossoming fountains into a scarlet mud.

JESTER. The ludicrous water syringes aimed at the pretty girls!

KING. Brilliant! Like snakes squirting sweet venom.

JESTER. Here comes Madanika, very lovelorn, her feet full of the dance. And with her I think is Chutalatika.

MADANIKA and CHUTALATIKA, attendants to the queen, enter singing.

MADANIKA. Blow, south wind, blow us mango scent, flower scent,
In all hearts blow liveliness,

²⁹ P. Lal, *Great Sanskrit Plays: In Modern Translation* (New York: New Directions, 1964), 345-6.

Waiting means pain and the girls are languishing
For love and a lover's caress,
Spring comes to melt our hearts, bringing beauty,
Bringing loveliness...

Here again, the stage directions provide a clear point of reference to the festival of the “God of Love,” but as before, these lines are for the practitioners only. In the spoken lines, Harṣa uses dialogue to create atmosphere, or setting, of the scene, but also includes atmosphere of emotion, both of the characters and for the spectators. The Given Circumstances (plus the characters) in this scene are: four colorfully dressed characters including a King, or as Mehta states someone ‘highborn and brightly attired,’ and in addition to this, the dialogue tells of “favorable seasons, garlands, ornaments, beloved’s company, music, poetry, gardens” and such all listed in the *Nāṭyaśāstra*. Harṣa could almost be accused of following a checklist to create the *vibhāva* of the scene.

Production Team

As already touched upon, the concept of *vibhāva* will affect the members and teams of practitioners differently in a theatre production based on their individual responsibilities, skills, and specializations. As established, the production team is divided into three teams: playwriting, performing, and design.

Playwriting Team

In Sanskrit Dramas, the playwright is responsible for the majority of the *vibhāva* conception. Once the target *rasa* is selected and the narrative established, the Sanskrit dramatist consults the *Nāṭyaśāstra* for allowances and prescriptions and then assembles the scenes, characters, and dialogue based on these requirements. In this way, he is most responsible for conceiving the *vibhāva*. However, the final written script at the beginning of the rehearsal

process is not the finished product, but rather a starting point for staging. Two famous Western directors point out this observation as well. The great Russian director Meyerhold declared, “Words in the theatre are only a design on the canvas of motion,” and in response to that comment, Clurman echoed “Writing is not the theatre’s last word!”³⁰ The role of the literary aspect of stage production is to transform what is given in the *Nāṭyaśāstra* into actable and tangible objectives. The Playwriting Team’s main area of participation is devising, in written form, the *vibhāva*.

Performing Team

At this point in the *Bhāva* Process, the Performing Team’s responsibility is to maintain the prescriptions from the *Nāṭyaśāstra* and the integrity of the playwright’s choices. For example, the actor does not go beyond the confines of the archetypal character, or the Given Circumstances, as constructed by the playwright.

Design Team

Looking at the etymological origins of *vibhāva*, an argument against using words such as “determinant” and “stimulus” to define *vibhāva* in a theatrical setting becomes an issue. The *vibhāva* is within its own category when placed next to the other *bhāvas* components. The prefix “vi-” provides the sense of that which is apart, separate, or away from. The *anubhāva*, which shall be addressed next, uses three of the four *abhinayas*, or practical staged techniques and skills, to convey communication. The fourth *abhinaya* stands apart (“vi-”) from the other in its nature. The fourth *abhinaya* is *āhārya* and includes the design elements and stagecrafts.

Therefore, the *vibhāva* is obviously an important aspect for a Design Team as it is in their area of

³⁰ Harold Clurman, *On Directing* (New York: Fireside, 1972), 84.

expertise, and it is their responsibility to transform the *vibhāva* from the page to the physical stage.

Like the Performing Team, designers execute archetypal design elements, similar to the prescribed character archetypes. For instance, when conveying an amorous desire temperament (*rati*), like the one present in *Ratnāvalī* above, the Design Team must follow the prescriptions for the setting, costumes and decor.³¹ For *rati* (desire), the *Nāṭyaśāstra* directs such features to be set in favorable seasons like Spring, accompanied with “flower garlands, jewelry, a boon companion, music, engagement with poetry, pastimes like strolling in a garden.”³² While composition interpretations of each visual implications can vary, for example, a garden design, or jewelry and costume preferences, the *Nāṭyaśāstra* insists that these design elements shall not compromise the governing temperament (*sthāyibhāva*) being generated. According to Bharata (and the god Brahma if you take into account theatre’s divine origin expounded in the *Nāṭyaśāstra*), the prescribed variables in this formula are the most effective and efficient way to generate *rasa* through setting and design.

The *Anubhāva*

Once the *vibhāva* sets the scene and characters, the *anubhāva* provides the activity or action of the scene. This action leads to an exchange of emotion through communication and conveyance from the stage. The physicalization of the *anubhāva* marks the beginning of the

³¹ Music could also be included in the Design Team and within the fourth *abhinaya āhārya* if you consider music as an external accessory or a type of auditory design. The term *āhārya* means “decorative, ornamentation, artifice, external accessory.”

³² Pollock, *Rasa Reader*, 54.

playwright's move into an ancillary position and the Performing Team now assumes the primary responsibility of achieving the play's aims.

The *Nāṭyaśāstra* classifies *anubhāvas* as either simple physical reactions, or specialized psychophysical, or emotive,³³ responses executed by the actor. For the prefix “*anu-*,” Apte's dictionary provides ‘after’ and ‘in consequence of,’ as relating to any emotional prompting from scenic influences or others. They are called *anubhāvas* because, for the character, they are an ‘after’-emotion reaction to what happens, executed by the actor. In *The Play World of Sanskrit Drama*, Goodwin suggests the term ‘effects’ for *anubhāvas* because they are the effects from the ‘causes’ (his term for *vibhāvas*).³⁴ However, for the Performing Team, *vibhāvas* are only the opening ‘causes.’³⁵ After they are established, the *anubhāvas* then act as both the cause and the effect for responses in acting. For example, the first character emotionally reacts to the atmosphere and surroundings prompting an external manifestation of their internal feelings. This, in response, provokes the second character to have their own emotional reactions to the atmosphere and surroundings as well as with any new factor introduced by the first actor/character. For actors, this cyclical responsiveness is the mechanism for character development, narrative progression, and emotional conveyance. *Anubhāvas*, therefore, are essentially the character's manifestations of internal feelings, or rather in practice, the actor exhibiting the manifestations of the character's internal feelings in after-emotion reactions.³⁶

³³ *sāttvikabhāva*

³⁴ Goodwin, *Playworld*, 177.

³⁵ As we have compared to Stanislavski's Given Circumstances.

³⁶ *Anubhāvas*, “exterior manifestations of the emotion.” Biswas, *Critique of Poetics*, 17, 46.

Table 6. *Anubhāva* Various Translations

	Ghosh 1950-60;	Unni 1998; De	Kale 1967; 1974	Bhat 1975	Rangacharya 1996	Pollock 2016	This Study
<i>anubhāva</i>	Consequents	Ensuaunts	Responsive Expressions; Sensors	Consequents (physical cause)	Involuntary Reaction (universal physical)	Reaction (Physical)	internal feelings manifested through actions & reactions

“Consequents” Terminology

Like *vibhāva*, the concept of *anubhāva* has numerous and somewhat esoteric translations that might be uncommon to theatre practitioners.³⁷ For *anubhāva*, translations such as “consequent” by Haas, Keith, Ghosh, or “ensuaunts,” by S. K. De and Unni, are unconventional in the theatre field, and have been found to derived from 19th century “pre-Darwinian” psychology.³⁸ In addition, a form of consequent, “consequence,” is commonly used in modern theatre, but denotes the result of a character’s *choice* within a plot, and not specifically the action/reaction emotional implication of *anubhāva*. A more relatable definition in a rehearsal setting for an actor depicting a character would be “internal feelings manifested as actions or reactions.”

Comparison to Stanislavski

A comparison again can be made with the Stanislavski System. Bear in mind that in this comparison, the ideas presented in the *Nāṭyaśāstra* are directed to the theatre practitioner in a

³⁷ See Table 6. *Anubhāva* Various Translations

³⁸ P. Kalé, *Theatric Universe*, 79.

generic sense of the term. Whereas in Stanislavski’s System, the ideas are intended more directly for the actor. As a result, each concept has its own flavor, but ultimately, as seen in this comparison, aims towards similar acting objectives. For instance, *anubhāva* and Stanislavski’s “action (*deistvie*)”³⁹ can be explored synonymously. Stanislavski’s “action” should not to be confused with his term “task.”⁴⁰ In contrast, task fulfills the demands given by the “circumstances of the play’s through-action,” and handles the “problem” intended to be resolved.⁴¹ “Action” in the Stanislavski system is

Expressed as an active verb (i.e. to beg for forgiveness, to take revenge, to coddle, to challenge, etc.). Actions are psychophysical in that they are simultaneously “mental”/“inner” and “physical”/“outer”. The series of actions discovered through analysis of the role creates “a score of actions,” which guides the actor through his or her performance.⁴²

The “score of actions” the actor confronts throughout the play must be planned for, executed by the actor, and help resolve the “tasks” of the character.⁴³ These acting choices, conceptualized as active verbs in Stanislavski’s system,⁴⁴ are comparable to the *anubhāvas* in the *Nāṭyaśāstra*. Stanislavski “emphasizes that theatre communicates by means of action,”⁴⁵ and like the purpose and the reactive nature of the *anubhāvas*, the *Nāṭyaśāstra* agrees, an actor must

³⁹ In Russian: *deistvie* действие. Sharon Carnicke, *Stanislavsky in Focus: An Acting Master for the Twenty-first Century* (London: Routledge, 2009), second ed., 211 (hereafter cited in text as *Carnicke*).

⁴⁰ In Russian: *zadacha* задача; “task” or “problem.” Carnicke, 226. Or, with the recognizable and somewhat controversial translation of the by now cliched theatre word, “objective.” From Hapgood translation in Stanislavski, *An Actor Prepares*.

⁴¹ Carnicke, 226. “The Russian word may be translated in two ways: (1) Stanislavsky speaks of fulfilling the “task” demanded by the given circumstances of the play’s through-action. (2) He also writes that the actor resolves the “problem” posed by the circumstances via action.” He explains these tasks as a sort of an “arithmetic problem,” in which the actor following the character’s path must actively deal with and then solve any external circumstances during the play.

⁴² Carnicke, 211.

⁴³ Carnicke, 211.

⁴⁴ “In advocating this verb for his System, Stanislavski invokes the etymology of “drama” from the Greek *dran* (“to do”).” Carnicke, 211.

⁴⁵ Carnicke, 211.

communicate to the audience through action. “Stanislavski places action at the heart of his System; he believes that action distinguishes drama from all other arts.”⁴⁶ The *Nāṭyaśāstra* supports this idea, but elevates emotion as superior to action. Branches of Stanislavski can be generalized as focusing on emotion (Strasberg) or focusing on action (Meisner). I’ve chosen Stanislavski because he talks in the language of actions, but communicates truth of emotion. Both areas, the emotion and the action, comes from his work.

In developing characterization, Stanislavski indicates that emotion follows action. For example, the actor generates an action that relates to the character’s subconscious emotion. Examining the process in reality, our bodies experience an emotion first, and then almost instantaneously (sometimes involuntarily) express it.⁴⁷ For acting, it is the other way around. The action must be performed to then communicate the inner emotion. On the stage, the actor’s body expresses an action to communicate the character’s subconscious emotional reaction: action imparting emotion, or *anubhāva*.

To convey the emotional reactions of the character, corresponding actions are determined in rehearsals. When an appropriate correspondence between action and reaction is made, the actor “achieve[s] psychophysical involvement.”⁴⁸ Here is a clear indication of a cognitive analysis, or “Affective Cognition,” type of rehearsal during which the emotion/action decisions are carefully selected for efficacy and propriety in a specific moment of the performance.⁴⁹ The concept of making acting decisions based on cognitive analysis also supports the listed

⁴⁶ Carnicke, 211-12.

⁴⁷ Moore, *Stanislavski System*, 19; Also on page 18: “Sechenov said that our bodies express what we are thinking and experiencing before we are aware of it.”

⁴⁸ Moore, 19.

⁴⁹ Carnicke, 213.

prescriptions in the *Nāṭyaśāstra* to keep reactions tethered to the character's true disposition or temperament.

When Kramer discusses the *anubhāva* in comparison to Stanislavski, he equates it with behavior, but on this subject, Masson states that Bharata himself sometimes just calls *anubhāvas* “actions.”⁵⁰ French Indologist Sylvain Lévi provides a fuller theatrical understanding of the *anubhāva*'s function by saying they are “the exterior effects which manifest the passion or dispositions of the characters.”⁵¹ I decided to aim it directly at the actor and recognize the *anubhāva* as emotionally driven internal feelings manifested through actions and reactions, or in short, as do Bharata and Stanislavski, simplify them as acting “actions.”

For example in *Macbeth*, when the character Macbeth chooses to kill Duncan (task), consequences in the plot follow. However, the individual steps or progression of the psychophysical development to how Macbeth, the character, arrives at this decision (struggling with self, deviousness, regret, fury, ambition) are communicated by the actor with various *anubhāvas*, or the emotional reactions to changing circumstances of the narrative. It is the combined total of his actions that reveal the character temperament to the audience.⁵²

Anubhāvas Escaped Itemization

Not many translations or analyses provide detailed or categorized lists of the *anubhāvas*, unlike all of the other specifically numbered and categorized *bhāva* components (*sāttvikas*,

⁵⁰ Masson, *Aesthetic Rapture*, 23.

⁵¹ Sylvain Lévi, *The Theatre of India*, trans. Narayan Mukherji (Calcutta: Writers Workshop, 1978), 73.

⁵² “All of the homework and the rehearsal work for the exploration of the play [...] must have their consequence in actions or nothing has been of value. The sum total of the actions (what you do from moment to moment) reveals your character.” Uta Hagen, *Respect for Acting* (Hoboken, N.J.: Wiley, 2013), 185.

vyabhicāris and *sthāyibhāvas*). Goodwin notes that “given the Indian penchant for theoretical itemization,” the *anubhāvas* “escaped canonical itemization because of their great variability in context.”⁵³ P. Kalé adds to this that these actions “are well known amongst people. Because they follow the natural disposition of the world and its beings, there is no need to give their characteristics.”⁵⁴ In his text, Bharata provides several examples of *anubhāva* actions classified by the *rasa* they support, such as, for desire, “skillful play of the eyes, movements of the eyebrows, and sidelong glances.”⁵⁵ He also ends several descriptions in the verses with the phrase “and similar other things,” or “and the like,” further indicating that *anubhāvas* are variable and not locked to a fixed number, obvious in daily life, and instinctively understood by everyone.⁵⁶

However, for the benefit of exploration or instruction, this study finds value in such a list, and will produce one using the classifications from the *Nāṭyaśāstra*. Itemizing the *anubhāvas* provides a beginning actor unfamiliar with the *Nāṭyaśāstra* system a starting point for creating a character through emotionally defined action and helps in visualizing the objectives of acting. The itemized *anubhāvas* list designed for this study is organized using three of the *abhinayas*: voice, body part, and “mind.” A prefabricated list as such provides trustworthy and dependable action/reaction recommendations, and from these approved acting choices, it helps ensure success when applying the *Nāṭyaśāstra* characterization formula. Moreover, an overview of allowable prescribed acting choices can act as a reference palette of actions to aid actors in

⁵³ Goodwin, *Playworld*, 178-9

⁵⁴ P. Kalé, *Theatric Universe*, 87.

⁵⁵ Pollock, *Rasa Reader*, 52.

⁵⁶ Ghosh, 109, 110, 113, 114, etc.

discovering similar and harmonious possibilities. Lastly, this itemized *anubhāvas* list also facilitates a more concise and user-friendly resource for the Temperament Charts discussed in the next chapter.

The *Sāttvikabhāva*

The *sāttvikabhāvas* are a specialized subsection of *anubhāva* that deals with psychophysical, or emotive reactions. They are eight distinctive responses, designated by the *Nāṭyaśāstra*, where the body involuntarily acts as a result of stimulus to the mind. The *sāttvikabhāvas* are:

1. immobilized “stunned” (*stambha*)⁵⁷
2. hair-raising (goose bumps) (*romāñca*)
3. trembling (*vepathu*)
4. crying or weeping (*asra*)
5. sweating or perspiring (*sveda*)
6. voice breaking or faltering (*svarabhāṅga*)
7. color changing, pale or blushing (*vaivarṇya*)
8. fainting or swooning (*pralaya*)

In real life, these are spontaneous and unavoidable, and usually provide very specific and clear information to what they communicate. The *Nāṭyaśāstra* suggests that these specific eight reactions are considered innate or inborn in everyone. Since in real life there is no truthful way to filter or feign these responses, some analyses classify the *sāttvika* as the true inner spirit expressing emotion. Because of this, the *sāttvika* is seen as the highest form of emotional expression for it involuntarily overtakes the rational mind. When executed by the actor, these actions translate as a superior form of conveyance of the character’s deepest emotion. Thus, to

⁵⁷ This is a hard one to translate. Here are some other versions: stunned, dazed, rigidity, frozen, stupefying.

recreate in acting, even the most skilled and trained actors, Eastern or Western, would find some of them close to impossible to reliably produce.

Another notable feature is the overlap between this *bhāva* component with the *abhinaya*⁵⁸ similarly entitled *sāttvika abhinaya*. Bharata does not attempt to go into any detail to “distinguish between *sāttvika bhāvas* and *sāttvika abhinaya*.”⁵⁹ In *Rasa Structure of the Meghadūta*, Ambardekar discusses the difference of opinion about the *sāttvikabhāvas*’ place.⁶⁰ Some theorists, including Abhinavagupta, feel that they must be separated out from the other *anubhāvas* because they are mental in nature, but Bharata leans differently in the *Nāṭyaśāstra*. Because they are physical, he includes them under *anubhāvas*.⁶¹ The *bhāva-abhinaya* overlap then is a merging between mental expressions and physical ones. Whatever their status or categorization, *sāttvikabhāvas*, in performance, are calculated displays that must be formulated based on the scene requirements and then implemented (acted) by the actor. Kramer goes as far as to assert that *sāttvika* is the heart of the *rasa-bhāva* process.⁶² A view I will discuss in the *sthāyibhāva* section below. However, Kramer suggests that the conveyance of the *sāttvika* is the pinnacle of any actor’s skill, and it is for this reason that scholars and Bharata revere its place in the process.⁶³

⁵⁸ As a reminder, the predominant translation of *abhinaya* is “acting,” but it also encompasses any “practical staged acting techniques or stagecraft skills” represented by voice, movement, stagecraft and *sāttvika*.

⁵⁹ P. Kalé, *Theatric Universe*, 136, and the *Nāṭyaśāstra* 7:95-106.

⁶⁰ R. R. Ambardekar, *Rasa Structure of the Meghadūta* (Bombay: Adreesh Prakashan, 1979), 27.

⁶¹ Ambardekar, *Meghadūta*, 27. Ambardekar even goes on to propose that “(s)omeone must have inserted the *sāttvikabhāvas* afterwards.” Meaning a later addition to the *Nāṭyaśāstra* after Bharata’s original.

⁶² As previously stated, I advocate *sthāyibhāva* as the heart of the *rasa-bhāva* process. Rick Kramer, “‘Rasa-Bhāva’ & The Audience,” Rick On Theater, accessed November 2018, <http://rickontheater.blogspot.com/2010/01/rasa-bhava-audience.html>.

⁶³ Kramer, *rickontheater.blogspot*.

Table 7. *Sāttvika* Various Translations

	Hass 1912	Unni 1998	Kale 1967; 1974	De 1960	Rangacharya 1996	Pollock 2016	This Study
<i>sāttvika</i>	Involuntary States	Involuntary evidences of internal feeling	Spirited Modes	Involuntary action of sympathetic realization	Genuine quality of the mind	Psycho-physical Responses (sensitivities)	Psycho-physical, Emotive

The description, meaning, and translations of *sāttvika* often produces confusion. Some of the translations are “Spirited Mode,”⁶⁴ “sensitivities,”⁶⁵ “involuntary action of sympathetic realization,”⁶⁶ and “responsive emotional reaction.”⁶⁷ One reasons for this confusion may be the greater and spiritual interpretations of the concept, and the intention is to encapsulate the psychological phenomenon itself, not actor application. Once the element of acting, the staged representation of emotions, is introduced, the meaning and concept of the *sāttvikabhāvas* become more accessible. They are simply a specialized form of the *anubhāva*, difficult to produce, and psychophysical in their nature. These emotives are a perfect crossover between emotionally driven acting communicated with action.

Stanislavski’s “Magic ‘If” and “Sense of Truth”

Kramer agrees that “English provides an inadequate translation” for the “the eight *sattvas* [*sic*], or ‘spirited’ modes.”⁶⁸ He goes on to conclude that the term may best be understood by linking it to Stanislavski’s “Magic ‘If” and “sense of truth.” Stanislavski’s concept asks the

⁶⁴ P. Kalé and Kramer.

⁶⁵ Pollock and others (Levi, Keith, De).

⁶⁶ S. K. De

⁶⁷ P. S. R. Appa Rao, *A Monograph on Bharata’s Naatya Saastra: Indian Dramatology* (Hyderabad: Naatya Maala Publication, 1967).

⁶⁸ Kramer, *Nāṭyaśāstra and Stanislavski*, 57.

actor to convince himself that the circumstances are real to the character, even though, as an actor, he knows that they are not.⁶⁹ This connection and comparison marginally links *sāttva* with the Magic If concept but does not clarify the Sanskrit term or indicate how they are basic psychophysical reactions.

The Magic If has the actor asking: “‘What would I do if I found myself in this circumstance?’ The answer should be an active verb (“the action” for the scene).”⁷⁰ Admittedly, the *sāttvikabhāva* crying or sweating might be two possibilities, but for the Magic If any action or *anubhāva* would do. What then would make these psychophysical responses the superior choice? To this, we can turn to another more apt Stanislavskian term: Psychotechnique.

This concept of Stanislavski suggests that the “mind and body are inseparable, and that emotions cannot be experienced without physical sensation.”⁷¹ Stanislavski furthers this idea by extending that connection “into the spiritual realm” making the “actor aware of the mind-body-spirit continuum of experience.”⁷² Here the rendering of the interpretation “spirited” by some translations becomes clearer. In the previous translations of the Sanskrit term, spirited suggests an enactment of the involuntary essence of pure, unfeigned emotional called *sāttvika*, or as Stanislavski would label it “Psychotechnique.” Moore states that

Instead of forcing an emotion before going on stage, the actor fulfills a simple, concrete, purposeful physical action which stirs the psychological side of the psychophysical act, thus achieving psycho-physical involvement.⁷³

⁶⁹ Konstantin Stanislavsky, *Stanislavsky on the Art of the Stage*, trans. and ed. David Magarshack (Boston: Faber and Faber, 1980), 23.; Stanislavski, *An Actor Prepares*, 48.

⁷⁰ Carnicke, 221.

⁷¹ Carnicke, 222-3.

⁷² Carnicke, 222-3.

⁷³ Moore, *Stanislavski System*, 19.

Whereas, with Stanislavski it is the actor which experiences the role, or embodies it, on a higher level, the *Nāṭyaśāstra* aims to have this heighten emotional embodiment intensifying first in the actor, then repeated in the audience. For this purpose, Bharata provided a clear list of eight specific emotive responses that, when enacted and received by the audience, tremendously assist the goal of bring about the *nāṭyarasa*.

The Umbrella of Actions

In the *Nāṭyaśāstra*, specifically in the verse 6:31, the term *sāttvika* is not in the original formula. Bharata includes the *sāttvika* under the umbrella of *anubhāva*. For the performer, all components or variables in the 6:31 formula can be interpreted as actions simply classified and categorized to point out the unique trait or quality of each. By examining the other *bhāva*-related terms as a whole, and again through the eyes of the Performing Team, an interesting phenomenon of inclusion emerges for all the terms. In his pedagogy, it is understandable that Bharata separately itemized the tools based on their uniqueness, and then instructed when or how to implement them. When viewed as actor actions, however, the strict categorized segregation appears to be less crucial. The sum total of the actions are eventually all available to the actor during characterization. Furthermore, with that special phrase “and similar other things,”⁷⁴ this action-based philosophy begins to feel more inclusive than exclusive, more flexible than rigid. In general in the text, the *Nāṭyaśāstra* is not adamant in the strict differentiation between the *anubhāvas*, the *sāttvikabhāvas* and the *vyabhicāribhāvas*. All of these action-based components fit under the umbrella of actions.

⁷⁴ Ghosh’s translation.

When approaching this as an actor, or with a director in a rehearsal setting, and contemplating from which classification to choose from, these components constitute one category: playable actions. The idea of an after-emotion reaction, that is the *anubhāva*, can then be applied to the multiple and reoccurring cause and effect interactions that happen in a scene between character/actor's action choices. The subtle differences of the specified components must be prioritized as directed by Bharata, but for simplicity in developing the Temperament Charts, it seems more practicable to understand that they are all actor action choices. By drawing this conclusion, I feel validated to including *sāttvikabhāva*, the *vyabhicāribhāva*, and other actor action choices as variations of after-emotional reactions, and label them as a palette of actions.

The *Vyabhicāribhāva*

Like the *anubhāva*, the *vyabhicāribhāva* is a reaction that communicates emotions. Bharata has provided a specific list of 33 *vyabhicāribhāvas*, or “complementary transitory emotions.”⁷⁵ However, three features set them apart from the *anubhāva*, and the discussion of these differences will assist in illustrating the function of the *vyabhicāribhāva*. First, a boon for the actor, the *vyabhicāris* allow a divergence or wandering from the core archetypal disposition. However, this deviation, whether in dissonance or harmony with their temperament, should still fall within the acceptable spectrum of the character's disposition (*sthāyibhāva*). Secondly, the *vyabhicāris* allow the character/actor to suppress, control, or dictate their own external emotional reaction, even to the point of being misleading or disingenuous. This provides a sense of voluntary responsiveness in coping with emotional stimuli. Finally, the method of its

⁷⁵ See Table 7. Other Translations of *Vyabhicāribhāva*

construction, or fabrication, sets the *vyabhicāris* apart from the *anubhāvas*. Whereas the *anubhāva* is a singular action or reaction, the *vyabhicāribhāva* are usually made up of small clusters of actions which expose, or reveal, the character's present emotional status.

Dissonance or Enhanced Harmony

Bharata has provided an exciting tool of flexibility for an actor bound to the confines of an archetypal character. The *vyabhicāribhāva*⁷⁶ can communicate momentary emotional reactions that illustrate emotional states lying along the fringes of an allowed temperament. In contrast, the *anubhāva* actions are more reflexive and generally stay truer to the core nature of the character. By allowing such flexibility, whether in dissonance or harmony with the temperament, the emotional wandering through various outlying paths provides texture and depth to the character. The *vyabhicāris* “accompany the primary feelings,” but “are liable to change and... not inherent to the character's personality.”⁷⁷ On one hand, this enhanced emotional feature of the *vyabhicāribhāva* allows a divergence from the core archetypal personality, pushing the limits of the core temperament. However, strangely in contrast, they can also provide an exaggerated extreme or heightened state of harmony in depicting the character's frame of mind. For example, an overwhelmingly potent expression of love unapologetically displayed at the beginning of a relationship, or the unrestrained combative vigor manifested in a hero's call to arms. This hyper-specific or uninhibited display of the character's emotional state

⁷⁶ Also called *saṃcāribhāva* or *sañcāribhāva*, the meaning is mostly the same “moving to and fro.”

⁷⁷ Masson, *Aesthetic Rapture*, 23.

tests the boundaries of their archetype, and as a result can provide complexity to the character in fleeting moments of the narrative.

In the introduction to his translation of the play *Śakuntalā*, Moreshwar Ramchandra Kale⁷⁸ calls the *vyabhicāribhāvas* the “accessories,” indicating that they “are not strictly confined to any *rasa*, but appearing and disappearing like waves in the ocean, they serve as feeders to the prevailing sentiment and strengthen it in different ways.”⁷⁹ Two things can be noted on his use of ‘prevailing sentiment.’ To start, when experiencing a Sanskrit play, the traditional audience, whether conscious of it or not, tries to home in on the prevailing sentiment (*rasa*) using each aspect of the information presented by the performance to make this determination. They then, hopefully from the sum total of all like occurrences, become conclusively aware of this final presiding or prevailing sentiment, the *rasa*. Another thing to note is the enticing rise and fall of the many “pseudo-*rasas*” during a performance, which engages the enjoyment of the spectators on their journey to discerning the dominant *rasa*. One type of the “pseudo” enticement recommended by the *Nāṭyaśāstra* is from the 33 states listed as *vyabhicāribhāva*. The *vyabhicāris* are dynamic creative tools used by the actor to reveal many obscured attributes of the archetype character. With this attribute, they are an enticing way of revealing a deeper understandings of the character’s inner nature to the audience.

⁷⁸ Or M. R. Kale not to be confused with Pramod Kalé (or P. Kalé). M. R. Kale, *The Abhijnanasakuntalam of Kalidasa* (Delhi: Motilal Banarsidass, 2010), 6.

⁷⁹ S. K. De agrees with him. De, *Sanskrit Poetic*, 2:20

Table 8. Other Translations of *Vyabhicāribhāva*

	S. K. De: M.R. Kale	Ghosh	Kale 1; Kale 2	Bhat	Rangacharya	Goodwin, Unni, Pollock	This Study
<i>vyabhicāri</i>	Accessories	Complementary Psychological State	Secondary Dynamic Modalities; Inconstant Modes	Transient Emotional States	Voluntary Reaction (particular individual)	Transitory: States (G), Moods(U), Emotions (P)	fleeting actions and reactions of an emotion in small clusters of defining actions

Voluntary Responsiveness

A second way the transmission of the *vyabhicāris* differs from that of the *anubhāvas* lies in the possibility of a character's conscious choice with their expression. Regarding this, Rangacharya's apt delineation of the two terms, *anubhāva* and *vyabhicāri*, especially serves the actor. He uses the *vyabhicāribhāva nidrā* (sleep) to differentiate the meaning behind the actor portraying the character's choice based on voluntary or involuntary response, stating,

We may understand, broadly, that *anubhāva* means a spontaneous, involuntary reaction of the body, and *vyabhicāri bhāva* means a bodily reaction which we deliberately show. Closing the eyes when one feels sleepy is natural; it is *anubhāva*. If one deliberately closes one's eyes and pretends to sleep, it is *vyabhicāribhāva*.⁸⁰

In other words, the actor can deliberately convey the character's involuntary drift into sleep, or convey the character deliberately pretending to sleep. These activities express two different intentions. In Rangacharya's example, and in the eyes of the actor, the subtlety of the display offers two different intentions even though the action is identical. The actor must decide which one the character is experiencing, truth or masquerade. In the first instance, the character

⁸⁰ Rangacharya, *Nāṭyaśāstra*, Appendix II: "Thoughts on the Theory of *Rasa*," 361.

naturally becomes tired and goes to sleep. Their eyes begin to grow heavy and then close, almost unconsciously. In contrast, the same character can purposefully feign sleepiness and sleep for whatever reason. However, with the second choice, the character must take conscious actions which include thoughts of “my eyes are now getting heavy, fight them closing, blink quickly once, twice and a third time, relax the body, close the eyes and lie dormant.” This given process is more convoluted in contrast to naturally becoming sleepy and involuntarily closing the eyes to sleep. This contrived type of emotional manifestation, through the *vyabhicāribhāva*, can provide extra unspoken information to the audience. In rehearsals, either option must be planned or scripted, and then portrayed. The staged *anubhāva* is a type of reaction whose motivation is unplanned. In contrast, when presenting this aspect of the *vyabhicāribhāva*, some type of cognitive awareness can occur.

In his translation of the *Nāṭyaśāstra*, Rangacharya provides this version of the 6:31 stanza, “*Rasa* is the cumulative result of stimulus, involuntary reaction and voluntary reaction.”⁸¹ This might seem simplified or contrary to the more profound renderings of this verse discussed in this study, but for the Performing Team, such simplification helps delineate the two methods of execution. Should the action seem spontaneous, and reflexive (*anubhāva*), or should it have some thought or strategy behind it (*vyabhicāribhāva*)? For the stage, *anubhāvas* can be deemed “involuntary” actions or reactions presented by the actor to communicate a character’s internal feelings. Whereas, the *vyabhicāribhāvas* can act as a cursory “voluntary” actions or reactions that contain pre-thought, strategy, or premeditation, even if the displayed reaction appears

⁸¹ Rangacharya. *Nāṭyaśāstra*, 55. “*Rasa* is the cumulative result of *vibhāva* (stimulus), *anubhāva* (involuntary reaction) and *vyabhicāri bhāva* (voluntary reaction).”

instantaneous. This “voluntary” aspect is not a fundamental rule for all *vyabhicāris*, and does not work for every given term, but it does illuminate one of its playable acting functions.

Assembling a Verbal Cluster

For the third *vyabhicāribhāva* trait, the 33 terms and translations are typically translated into noun conditions or stative adjectives denoting past completion rather than action or activity: fright, pride, bewilderment, alarm.⁸² As a result, these nouns are the destination of the action, a state conveyed to the spectator, but not easily performable as actions for an actor. “Stanislavski warns: ‘You should not try to express the meaning of your [character’s] objectives in terms of a noun. ... The objective [for actors] must always be a verb.’”⁸³ In contrast, intoxication or exhaustion are good examples due to cause and effect. The audience easily comprehends these two states, but for the actor, a character cannot typically become instantly intoxicated or exhausted, unless in pretense. There are many forward-pointing choices, actions, and steps that are needed to reach those conditions. In the same manner as the *anubhāvas*, framing the *vyabhicāris* into actable terms, or rather active verbs, so encouraged by Stanislavski, is vital. This process does not take away their final reactive emotional state, but helps provide the activity, or cluster of actions, needed to achieve and communicate the character’s state for the actor. For instance, what actions are taken on our way to getting worried? How do we present action whose results definitively communicate worry to the audience? Actions must be present in acting communication.

⁸² Goodwin, Ghosh, Unni, etc.

⁸³ “Stanislavski warns: ‘You should not try to express the meaning of your objectives in terms of a noun. ... The objective must always be a verb.’” Marina Calderone, Terry Johnson, and Maggie Lloyd-Williams, *Actions: The Actors’ Thesaurus* (London : Nick Hern Books, 2011), xv.

There is a theory in the Sanskrit tradition of linguistic analysis (*vyākaraṇa*) that provides help in contemplating a physical and workable staging application of the *Nāṭyaśāstra* methodology. A 7th century etymology and semantic Sanskrit tradition⁸⁴ states firmly and emphatically that every Sanskrit noun, in some sense, originated from some type of verbal root or verbal source: ‘nouns originate from verbs.’⁸⁵ This idea provided a means to relate the two systems: a verbing or actioning method using the *vyabhicāribhāva*’s Sanskrit verb roots as an etymological base.

It would be wonderfully fortuitous if this concept worked in perfect correlation as it suggests, but in reality, the verbal root premise is most likely a kind of a convenient invention. Although the adaptation works well with the premise of connecting action to emotional states, it must be admitted that the idea that all Sanskrit words stem from a clear and specific verbal root, strictly speaking, is not really true.⁸⁶ Therefore, some items on the charts used in this dissertation will either have to be left blank, be linguistically adjusted, or viewed with some creative liberties.⁸⁷ However, for a resourceful or practical approach in characterization, where fact or truth can be conveniently refocused for creativity, applying this hypothesis can act as both a catalyst, and a commonality link between the *Nāṭyaśāstra* and action-based methodologies. For

⁸⁴ The oldest tradition of the *Nirukta*, which is implicitly accepted by most Pāṇinians, is a treatise on etymology, philology and semantics written by Yāska an early Sanskrit grammarian in the 7th century B.C. Yāska preceded the famous grammarian Pāṇini who lived in the 5-6th century B.C..

⁸⁵ *Nirukta*, 1.12: *nāmāny ākhyātajāni*. Yāska, and Lakshman Sarup, *The Nighaṇṭu and the Nirukta of Śrī Yāskācārya*. (Delhi: Motilal Banarsidass, 2015).

⁸⁶ This concept originates from the view that all of life is part of an ongoing process thus all ‘things’ are also part of a process of creation, existence, and dissolution. Thus, in a sense the nature of everything is action, not stillness. Consequently, all nouns/things have their source in movement and action.

⁸⁷ When selecting or “translating” some Sanskrit verbal roots, I have often converted verbs with stative/intransitive meaning to transitive or active in a way that is more creative than linguistically precise or correct (e.g. √ *tras* #32 means ‘to be frightened’ and not ‘to affright, to fear.’). At another place, technically there is a verb *asūyati* corresponding to *asūyā* #4, but former is a denominative derived from latter and not the other way around.

this purpose, some accommodation, adjustments, and customization have been applied to keep this experiment moving forward. This is not a perfectly aligned system, but it allows relatable accessibility based on a mutually understood concept: acting and action.

One modern acting technique or tool used in the West today as a useful “early rehearsal processes,” is called “actioning” or “psychophysical actioning.”⁸⁸ It is highly effective principally as it relates to ‘table work’ or ‘table rehearsals.’ In these rehearsals, the director and actors, usually around a table, discuss their impressions and feelings about the characters and the logistics of the play. It is not strictly a Stanislavski technique found detailed in his writings, but the core of ‘psychophysical action-based’ acting stems from his system. In this technique, the actor finds transitive (active) verbs to help in formulating acting choices and motivations, instead of using adjectives or nouns, or even states of beings, to describe those choices.⁸⁹ When learning about and developing a character, this strategy places the actor in a state of activity, instead of an analytical mental state.

To customize this verbing or actioning idea for the *Nāṭyaśāstra*, I identified the verbal roots underlying the Sanskrit terms for most of the 33 *vyabhicāribhāvas* (see Table 10). This allowed the source’s verbal root to act as a seed in producing variant active verbs in harmony with the original term. This convenience helped serve the through-line in this study of action in alignment with the character’s personality to communicate the emotional disposition of the character. The aim was to provide a correlation recognizable to modern-day theater practitioners. When interpreting Stanislavski’s term ‘action’ Carnicke says,

⁸⁸ Nick Moseley, *Actioning and How to Do It* (London: Nick Hern Books, 2016), vii.

⁸⁹ Moseley, *Actioning*, vii.

In practice: An action, whether “impelling” or “counter,” propels the actor through the scene and is expressed through an active, doable verb that has both psychological and physical dimensions. To choose a verb for a scene, determine: (1) where in the play a new action begins; (2) what problem (an adjective or adverb) the character faces at that moment; (3) what the character might do (a strong verb) to solve that problem.⁹⁰

Stanislavski’s starting point and acting aim is to overcome an obstacle or problem with actions.

For him, an action propels the scene and plot. However, for the *Nāṭyaśāstra*, emotion is the starting point and drives the scene. Although different, both models could be said to move forward and convey their intent through action. One could argue that Stanislavski’s true starting point is emotion, but his System’s tone is about reaction and action whereas the tone and word choices of the *Nāṭyaśāstra* are saturated with emotional targets, aims, and goals. *Bhāva* alone can mean “emotion,” and *-bhāva* is literally a component of each element in the vocabulary of the *Nāṭyaśāstra*’s process.

For the *vyabhicāribhāvas* provided in the list below, the adverb “emotionally” then could by default be considered before each term to keep them more in the “emotional” sphere of the *Nāṭyaśāstra*, such as: emotionally dejected, emotionally world-weary, emotionally weak, emotionally doubting, emotionally bewildered. By doing this, the emotional actability or do-ability work together.

In contrast to the *Nāṭyaśāstra*, Stanislavski is not trying to interpret emotion with verbs. He sees action as “what the actor does to solve the problem or fulfill the task,”⁹¹ He sees it as active desires and acquired choices, and not emotional conditions portrayed through action. Stanislavski looks at it from the perspective of the actor and asks: What can be done to cause

⁹⁰ Carnicke, 211-12.

⁹¹ Carnicke, 212.

action? The *Nāṭyaśāstra*, on the other hand, advocates directly bringing about an emotional condition (state), and asks: What can be done to evoke an emotional response? The end targets seem different, but the process, being tied to acting, has similar functions. The actors and director, the Performing Team, create a score of actions and reactions in terms of doable verbs to create moving theatre.

Table 9. Verbal Root of *Viṣāda*

#	<i>Vyabhicāribhāva</i> (Goodwin p.178)	Pre-verb/ <i>Upasarga</i>	Verbal Root √	Verb translation and/or interpretation
19	<i>viṣāda</i> (dejection)	<i>vi-</i>	√ <i>sad</i>	“to despair, to deject, or to sink.” “to deject, to evade, to renounce, to tolerate”

As an example, the *vyabhicāribhāva viṣāda*, or dejection,⁹² is made from the Sanskrit prefix “*vi-*” added to the verbal root √*sad*, and defined as “to despair, to become dejected, or to sink.” To score a piece in agreement with the *Nāṭyaśāstra*, the emotional states or conditions (*vyabhicāris*) must be analyzed in terms of the underlying Sanskrit verbal root to find the action cluster. Once the verbal root is selected, it is put through the mechanism of ‘actioning,’ which then defines and provides ‘verb’ acting choices for the actor. Several active verbs, or verb clusters, can then be considered, selected, and applied for the specified emotional state or condition. The actor would use the verbal root’s meaning to choose and enact a selection of active verbs such as: to become dejected, to evade, to renounce, to tolerate, etc. An example below for *viṣāda* or “dejected” from the Sanskrit play *The Recognition of Śakuntalā* demonstrates how this process is actualized.

⁹² Goodwin, *Playworld*, 178. See Table 8. *Verbal Root of Viṣāda*

Table 10. All Thirty-Three Vyabhicāribhāvas and their Linguistic Construction

#	Verbal Root Used to Create Cluster*	Action State Verbs	Pre-verb†	Verbal Root √	Additional Helpful Terms and/or Verb Translation or Interpretation
1	<i>nirveda</i> (world-weariness)	to despair	<i>nir-</i>	√ <i>vid</i>	“despond, to become disgusted”
2	<i>glāni</i> (weakness)	to weaken		√ <i>glai</i>	“become exhausted, fatigued, drained”
3	<i>śaṅkā</i> (apprehension)	to suspect, to worry		√ <i>śaṅk</i>	“doubt, anxious, mistrust”
4	<i>asūyā</i> (envy)	to envy		√ <i>īrṣy</i>	“to grumble, murmur, begrudge”
5	<i>mada</i> (intoxication)	to inebriate		√ <i>mad</i>	“drunk, to become intoxicated/excited”
6	<i>śrama</i> (fatigue)	to fatigue		√ <i>śram</i>	“weary, tire, to become fatigued”
7	<i>ālasya</i> (torpor)	to laze	<i>ā-</i>	√ <i>las</i>	“to be lazy, loaf, lounge, idle”
8	<i>dainya</i> (misery)	to sadden		√ <i>dī</i>	“perish, waste away, to become diminished”
9	<i>cintā</i> (worry)	to worry		√ <i>cint</i>	“anxiety, worry”
10	<i>moha</i> (bewilderment)	to befuddle		√ <i>muḥ</i>	“bewilder, confound, perplex”
11	<i>smṛti</i> (remembrance)	to remember		√ <i>smṛ</i>	“recollect”
12	<i>dhṛti</i> (contentment)	to hold up, to support		√ <i>dhṛ</i>	“content, to hold up, to preserve, to be maintained”
13	<i>vrīḍā</i> (embarrassment)	to feel shame		√ <i>vrīḍ</i>	“to be ashamed, to feel mortified”
14	<i>capalātā</i> (fickleness)	to tremble, to waver		√ <i>kamp</i>	“flit, flutter”(skittishness, inconstancy)
15	<i>harṣa</i> (joy)	to rejoice, to delight		√ <i>hrṣ</i>	“become delighted/excited”
16	<i>āvega</i> (alarm)	to alarm, to fear, to distress	<i>ā-</i>	√ <i>vij</i>	“dismay, agitate, tremble”
17	<i>jadatā</i> (stupor)	to stiffen		√ <i>jada</i>	“stun, stupor, immobilize, stupefied, to be cold, to freeze”
18	<i>garva</i> (pride)	to take pride		√ <i>garv</i>	“lionize” “extol”
19	<i>viṣāda</i> (dejection)	to become dejected	<i>vi-</i>	√ <i>sad</i>	“despair, sink, to feel deject”
20	<i>autsukya</i> (longing)	to long	<i>a-</i>	<i>utsuka</i>	“long”
21	<i>nidrā</i> (sleepiness(ing))	to sleep		√ <i>nidrā</i>	“sleep, sleepiness, sleeping”
22	<i>apasmāra</i> (derangement)	to forget, to become deluded	<i>apa-</i>	√ <i>smṛ</i>	“to derange”
23	<i>supta</i> (dreaming)	to dream		√ <i>svap</i>	“dream/sleep”
24	<i>vibodha</i> (wakefulness)	to be awake	<i>vi-</i>	√ <i>budh</i>	“realize, enlighten, revive”
25	<i>amarṣa</i> (indignation)	to endure, to oppose, to resist	<i>a-</i>	√ <i>mṛṣ</i>	“prevent, avenge, retaliate”
26	<i>avahittah</i> (dissimulation)	“to conceal, to feign”			“dissemble, feign, fake”
27	<i>ugratā</i> (cruelty)	“to savage”			“to rage, to attack, criticize”
28	<i>mati</i> (intelligence)	to think, to consider, to contemplate		√ <i>man</i>	“think, deliberate, to learn”
29	<i>vyādhi</i> (sickness)	to sicken, to be infected		√ <i>vyadh</i>	“to pierce, to nauseate, to ail, to be wounded”
30	<i>unmāda</i> (frenzy)	to go mad, to crack up	<i>un-</i>	√ <i>mad</i>	“flip, madden, snap”
31	<i>maraṇa</i> (dying)	to die		√ <i>mṛ</i>	
32	<i>trāsa</i> (fright)	to affright, to fear		√ <i>tras</i>	“to be frightened, scare, to be afraid, to be startled”
33	<i>vitarka</i> (deliberation)	to deliberate	<i>vi-</i>	√ <i>tark</i>	“ponder, consider, contemplate”

*Vyabhicāribhāva from Goodwin, *Playworld*, 178. † Pre-verb or *Upasarga*.

An Example from Śakuntalā

At the beginning of act 2 in *Śakuntalā*, the lovestruck King Duṣyanta has been talked out of continuing his exciting hunting expedition by his confidant (and the jester of the play) Mādhavya. Mādhavya says, “You’re neglecting affairs of state to live the life of a woodman in a hole like this.”¹ Acknowledging the truth of this observation, the King begins a brief emotional journey towards the *vyabhicāribhāva viṣāda*, that of a “dejected or low-spirited” condition. This emotional destination contrasts with his kingly virility and opposes his current exuberance for the hunt. A dozen lines later, he eventually confesses, “Mādhavya’s sermon against hunting has dampened my enthusiasm for the chase.” By the time the King makes this statement, the actor should have previously presented actions to convey this momentary “dejected or low-spirited” predicament. The playable choices derived from the root verb “*√sad*” suggest actions such as sinking, sitting down, falling, or flailing. These are a cluster of active verbs that the actor may employ and portray along the way to developing the emotionally dejected *vyabhicāribhāva viṣāda*. In short, the verbal root summons doable actions for the actor to choose from in order to provide the audience a growing awareness of the momentary developing emotional state or predicament. Once this awareness is reached, the designated *vyabhicāribhāva* appears. This is how the *vyabhicāribhāva* works, in a small cluster of defining actions. It is the sum of these actions that separates this idea from the *anubhāva* where only a singular action is needed. For

¹ W. J. Johnson and Kālidāsa, *The Recognition of Śakuntalā: A Play in Seven Acts; Śakuntalā in the Mahābhārata* (Oxford: Oxford University Press, 2001), 22.

the actors, Bharata's *vyabhicāribhāva* list provides emotional destinations, varied action choices to help focus communication, and specificity in actable emotional conditions for the character.

What is truly great about this concept for characterization is the practicality and flexibility it provides. P. Kalé says,

In spite of the strict classification, divisions and subdivisions which mark these schemes and their apparent academism, finally the actor had the sanction to use his own skill and modify the rules with reference to his own experience and the time, the place and the milieu.²

Bharata's list of the 33 *vyabhicāribhāvas* give the actors the freedom to act, and not to be so bogged down with minute prescriptions. They encourage the actor to personalize their characterization in the fleeting emotional moments on stage. This flexibility and freedom to create is a welcomed factor in a practical working manual for theatrical performance.

Into the West – Stanislavski, Kramer, and Hagen

As with all the *Nāṭyaśāstra* components and aims, emotion must always be prioritized over the other elements in the production. This is fundamentally the productions aim: producing emotion in the audience by emotional stage elements. Even though one aim of this study is to provide a bridge of accessibility between the *Nāṭyaśāstra* and processes more familiar to Western practitioners, caution must be taken to not accidentally disregard or displace given aspects. A need to first understand the source material's aims, in this case the *Nāṭyaśāstra*, is indispensable to bridging these approaches. Simply overlaying Western concepts on top of the *Nāṭyaśāstra* method might be problematic. Substituting the emotional, temperament, or

² P. Kalé, *Theatric Universe*, 89.

sentiment aspects from the *Nāṭyaśāstra* with concepts such as problem, action, or obstacle from Stanislavski's system can open the door to a range of setbacks and difficulties.

Other concepts from Kramer and Stanislavski do provide additional insight into the *vyabhicāribhāva*, but must be critically approached. In his paper, Kramer offers a comparison equating Uta Hagen's expression 'Conditioning Forces' with the *vyabhicāribhāva*.³ Using the translation 'Inconstant Mode,' Kramer suggests that the *vyabhicāribhāva* are a possible parallel to Hagen's 'conditioning forces' of a scene, "the changeable conditions that affect a character's behavior, such as intoxication or exhaustion."⁴ A resemblance can be drawn to the *vyabhicāri*, but Hagen's 'conditioning forces' are not necessarily emotionally connected to the character. She defines them as "three or more sensory influences" externally playing at the same time.⁵ Although they affect the scene and characters, these forces are rarely the most important element in the play at that moment, contrasting to the *Nāṭyaśāstra*'s insistence on a continual emotional objective. Hagen says, "I call these 'conditioning forces' because the scene is rarely about the hurry, the darkness, the cold, etc., but the action is conditioned by them."⁶ For Sanskrit Drama, the scene is about the emotion. Hagen's conditional forces are far broader and can include any external and internal influences such as atmospheric, circumstantial, and medicinal influences, as well as emotional.⁷ Both conditional forces and *vyabhicāris* are similarly communicated through playable action clusters, but the key difference is specificity. Any external sensory input or stimulus can be classified as a conditional force, however only those internal and emotional are

³ Kramer, *Nāṭyaśāstra and Stanislavski*, 56-7.

⁴ Kramer, 56-7

⁵ Hagen, *Respect for Acting*, 89.

⁶ Hagen, 130.

⁷ Examples from Hagen, 89, 129. "heat, cold, physical pains, hurry, dark, quiet, etc." "headache and a backache."

classified *vyabhicāri*. In short, while Hagen does require the presence of more than three forces, they are not implicitly required to be emotional.

Conditional forces can cause emotion, but from the *Nāṭyaśāstra* perspective might be more similar to the external atmospheric influence defined as the *vibhāva*. Hagen's conditional forces are more of a crossover between the *vibhāva* (setting and atmosphere) and the *vyabhicāribhāva*. And while conditional forces cause voluntary reactions that produce oppositional attributes from the character, they are still only “changeable conditions that affect a character's behavior,”⁸ not a cluster of descriptive actions and reactions that join together to depict an emotional state.

Stanislavski's System does contain similar ideas to some functions of the *vyabhicāris*, especially in regard to the traits of the oppositional reactions and actions. When a “clash of action... produces dramatic conflict” in a scene contrary to the overall spirit of the play or scene, Stanislavski uses the term “Counteraction.”⁹ Furthermore, certain conscious or unconscious “Adaptations,”¹⁰ or adjustments, might need to be made by a character when they realize their message is not being received as intended. The character might consciously adjust his or her tactic. Other times, the character might automatically, and unconsciously, adapt to the stimuli.¹¹ The actor must be aware of these two notions and their purposes. Both concepts reflect the ideas of the *vyabhicāribhāva* functions. Stanislavski labeled these kind of moments “Reversal Points,” and explained them as “a term in Active Analysis that describes those places in the play where a

⁸ Kramer, *Nāṭyaśāstra and Stanislavski*, 56.

⁹ Carnicke, 216.

¹⁰ Carnicke, 213.

¹¹ Carnicke, 213.

character changes the direction of his or her action as a result of conflict.”¹² These three concepts – Reversal Points, Counteractions, and Adaptations – are in the same vein as the divergence or wandering feature of the *vyabhicāri*, but they act more as a subordinate attribute for Stanislavski. They are not an integral part in the overall formula as the *vyabhicāribhāvas* are in the *Nāṭyaśāstra*. Placed in Sanskrit Drama’s emotional venue, these terms could be reimagined as Counter-Emotions, meaning a clash of emotional intentions, Emotional-Adaptations, as when an emotional message is not received, and conceivably *Bhāva*-Reversal Points.

The *Sthāyibhāva*

It is interesting to reflect on how thorough and exhaustive *rasa* theory has been analyzed and re-analyzed, both in ancient and modern times. Yet most of the writing provided by Bharata in the two chapters that discuss its central theory is *not about rasa*.¹³ Bharata puts forward that *rasa* is the supreme endgame of this type of theatre but he does not probe, dissect, or clearly define the *rasa* in its more abstract sense. In the *Nāṭyaśāstra*, *rasa* as the seed and the fruit is ever present in design, but ultimately a cumulative result. One explanation for Bharata’s superficial handling of *rasa* can be accounted for when answering the following questions: Who was this *śāstra* written for, and who are the targeted beneficiaries of this knowledge? In its pages, the first people to receive this instruction, this advanced theatre production manual, were Bharata’s 100 sons or disciples. This important fact illuminates a practicality quality of the *Nāṭyaśāstra*. The *Nāṭyaśāstra*’s principal theme explores how to do, and not necessarily why it

¹² Carnicke, 224.

¹³ “*Rasa* does not appear to be Bharata’s principal theme, and that it is discussed only in connection with his exposition of dramatic representation.” De, *Sanskrit Poetics*, 2:17.

works. It is theatre practice, not performance study.¹⁴ The *Nāṭyaśāstra*'s explanation of *rasa* is outweighed by the detailed information on the *bhāva* components and process. This focus brings us to the final, and most consequential *bhāva* - the *sthāyibhāva*.

If the *rasa* is the goal of the production, then the *sthāyibhāva* is an equivalent goal for the performer. The *sthāyibhāva*, or governing temperament, is the defining aspiration for the performer, and the production team. It is the core of this study, and in my opinion the very heart of the *rasa-bhāva* theory.

The *sthāyibhāva* of the character is the most crucial aim of the Performing Team, and the crux of this system. The term *sthāyibhāva* comes from *sthāyi-* meaning 'standing, residing or permanent' and *-bhāva*. It is the cumulative result and aim of performing, which reveals the nature or disposition of the character, and in doing so evokes *rasa* in the audience. To make this a working objective for actors, I use the term "temperament," for *sthāyibhāva*, as the objective in creating a stable archetypal character. As with the previous terms, there are many translations attempting to convey its meaning (see Table 11).

The *sthāyibhāva* "dominates all other emotions," no matter the emotional wandering or paths the character must take.¹⁵ The emotional and moral limitations of the characters are defined by their governing temperament, their nature, and disposition, their *sthāyibhāva*. The use of the term "temperament" supplies the idea of the innate disposition of the main character, or also when applied to playwriting, can suggest the overall attitude of the play. The *sthāyibhāva*

¹⁴ Bhaṭṭa Nāyaka and Abhinavagupta addressed these concerns.

¹⁵ Masson, *Aesthetic Rapture*, 23.

pervades its state through the actor and ascends the other emotional states, or other “*bhāva*” components, to tie or link the performers to the audience.

Table 11. Other Translations of *Sthāyibhāva*

	Ghosh 1950-60	Kale 1967; 1974	Bhat 1975	Rangacharya 1996	Unni 1998	Pollock 2016	This Study
<i>sthāyibhāva</i>	Durable Psychological States	Primary and Static Modalities; Constant Modes	Permanent Moods	Suggested Mood	Permanent Moods	Stable Emotion	Temperament*
*Overall Temperament which consistently dominates all emotions; disposition of a character align with play.							

The creation and defining execution of the *sthāyibhāva* is the linchpin of success for the Performing Team for two primary reasons. First, the *sthāyibhāva* actively connects the poetry, the performance, and the audience together providing stability in aligning the playwriting aspect, the play’s *sthāyibhāva*, with the performing aspect, with the experience of the audience. Second, at closer inspection, it is evident that the bulk of the *Nāṭyaśāstra* instructions and prescriptions pertain more so to creating *sthāyibhāva*, rather than creating the *rasa*. The *sthāyibhāva* viewed in this manner therefore places great responsibility on the Performing Team.

As mentioned, the theorists Bhaṭṭa Lollaṭa and Śrī Śaṅkuka both highlighted the importance of the *sthāyibhāva*. Lollaṭa concluded that *rasa* only emerges when the combination of the other *bhāva* components are present **with** the *sthāyibhāva*.¹⁶ Bharat Gupt’s analysis of Lollaṭa asserts “that *sthāyī bhāvas* are based upon deep rooted desire (emotions) or instincts that

¹⁶ Gupt, *Dramatic Concepts*, 293-4.

are ever present in the human heart as” familiar and unconscious impressions (*vāsanā*).¹⁷ Along the same lines, Pollock translates the term as the “dominant predisposition,”¹⁸ and this study supports and advances both ideas. Lollaṭa goes as far as to say that if the *sthāyibhāva* does not combine with the other components, *rasa* cannot occur. Not combined, “it remains *sthāyī*” and *rasa* is missing.¹⁹

Aligning

One way this system strengthens the connection between the audience, the playwright, and the performance is the harmonious unification of the targeted emotion (*rasa*). To accomplish this, an alignment must first occur between the main character’s governing temperament and the temperament of the play. Then, as character and play come together in congruence, the essence of the production reveals to the audience the targeted *rasa*. All aspects (components, elements, and parts) of the play must branch out from the aligned *sthāyibhāva* of the main character and the play. This desired correlation is sometimes mislabeled as the play’s *rasa*.²⁰ The concept of this alignment is found throughout the *Nāṭyaśāstra*, but one verse in particular describes it:

¹⁷ “Bhaṭṭa Lollaṭa uses the term *vāsanātmakatā*. Again, those that are manifested as superficial emotions or desires are categorized as *vyabhicāribhāvas*.” Gupt, 293-4.

¹⁸ Pollock, *Rasa Reader*, 76.

¹⁹ Gupt, 293-4.

²⁰ “A play cannot have a *rasa*” - the *rasa-bhāva* mix-up. Baumer, *Sanskrit Drama* 211.

Ghosh 7:124: In [the production of] plays the Dominant, the Sāttvika and the Transitory States which are supporters of the Sentiments and which are accomplished through many objects and ideals, should be assigned to **male characters**.

Unni 7:179: “Permanent moods, internal feelings and transitories possessing different thematic qualities should be arranged in poem in such a way that they appear **as flowers strewn all over** to raise them to the position of sentiments.”

What is intended in the two translations of this verse is a scattering of emotional markers and signals throughout the play with the greatest responsibility for a definitive communication from the main character. Ghosh’s translation suggests that *rasa*’s success resides in the main male characters. He bases this translation on the word *pum̐sānukīrṇāḥ*, which he provides in a footnote. This term can be broken down into two words: *pum̐sa* and *anukīrṇā*, which mean “a male” and “cast or strewn afterward.” Unni provides a different translation based upon his use of the word *puṣpāvakīrṇāḥ*, which he translates “as flowers strewn all over.” *Puṣpa* meaning “flower” and *avakīrṇā* as “cast or strewn down.” I support Ghosh’s interpretation, translation and word choice, but Unni’s translation is valid in that it provides a clearer ‘scattering and dispersal nature’ of this concept. Ghosh’s footnote indicates that the main character would most likely be male. If the term “male characters” in his translation is replaced with *main character* as in “should be assigned to **the main character**,” we see how the protagonist’s temperament in a play must align with the overall temperament of the play. The main character’s persistent temperament then becomes the beacon, or vanguard, for all other components in the play to align to in order to sustain the overall aim of educating²¹ the potential *rasa* in the audience.

²¹ Although the terms is unconventional, I advocate the use of ‘educate’ as it is clearer to the correct meaning in contrast to the terms evoke, generate, elicit, or produce. Especially because it includes a latent element in its meaning. “**Educe**: bring out or develop (something latent or potential): out of love obedience is to be educed.; infer something from data.” *The New Oxford American Dictionary* (Oxford: Oxford University Press, 2005), s.v. “educate.” Its use also delineates it from other senses of this word making its intended reference and meaning specific to *rasa*.

In the *Daśarūpaka*, Dhanañjaya describes this essential feature by using a grammar example,

Just as a verb – whether to be spoken or whether [merely] present in the mind, according to the matters under discussion – when combined with nouns relating to it (*kāraka*), is the **essence of a sentence**, so a Permanent State (*sthāyin bhāva*), [when combined] with the other [States, is the **essence of a play**].²²

In this bold statement, Dhanañjaya provides the key to success. The execution of *sthāyibhāva* of the main character and the alignment of all other aspects of this art form provides the harmony and enjoyable balance between the poetry, the performance, and the audience. In short, making the *sthāyibhāva* the essence of a *rasa*.

Stanislavski – “Seed” and Temperament

For Stanislavski, the most relevant and aligned term and concept to link with *sthāyibhāva* is the term “seed” (*zerno*).²³ In Russian, the term is used in connection to an image (*obraz*), but it is specifically used by Stanislavski for the word character or role. Carnicke states that this seed is “the envisioned personality of the character,”²⁴ but further describes it in a similar manner as the *sthāyibhāva* covering two areas: the temperament of the character and the temperament of the play. She states the seed is,

The core or kernel from which a character, performance, or play grows. Like the seed of a tree, which bears within it the idea of the future tree but does not yet look like a tree, the seed is a working hypothesis that begins to take shape and transform in rehearsals.²⁵

²² Hass, *Daśarūpaka*, 4: 46

²³ Carnicke, 224.

²⁴ 213.

²⁵ 224.

Stanislavski goes on to say that this seed signifies the “essential meaning of [the] work” and the very source “from which it springs.”²⁶ This idea of seed seems to come from Stanislavski’s interest and influence in yoga. However devised, this term relates back to *rasa* as being both the seed and the fruit, and for the actor that same process would reflect the *sthāyibhāva* objectives. For the actor, “the seed is the soul of the role.”²⁷ The Performing Team could conceive of temperament as the seed, the beginning germ, and fruit, the acting, for their characterization.

Rasa as Nouns - if an effect, must be a state

Rasa was previously compared to being both the seed and the fruit of an artistic endeavor. As the seed, this objective initially starts, in the mind and aspiration of the theatrical creators, as something to be generated when a supported *sthāyibhāva* positively manifests. If this is the case, *rasa* as the fruit enjoyed by the spectator could be expressed as states of being, or nouns of sentiment.

For the audience, a *rasa* should complete the following, “After the performance, I felt an overwhelming sense of...(noun)...” or “the state of...(noun).” For example, “After the performance, I felt an overwhelming sense of romance.” This sense or state is the produced *rasa*. The *rasa* of *śṛṅgāra*, or the *rasa* of “romance,” was generated by the play and by the main character’s reinforcement of the corresponding *sthāyibhāva rati* (temperament desire). Similarly,

²⁶ Konstantin Stanislavski, *My Life in Art* (London and New York: Routledge, 2008), 350.

²⁷ James Thomas, *A Director's Guide to Stanislavsky's Active Analysis: Including the Formative Essay on Active Analysis by Maria Knebel* (London: Bloomsbury Methuen Drama, 2016), 64-5.

for the *rasa* of *raudra*, or the *rasa* of fury, the play and the main character would harmoniously aim to produce the temperament of anger or rage (*krodha*).²⁸

For the actor, the *sthāyibhāva* should address, “My guiding temperament is to embody anger or rage,” expressed as a verb. Noticeably, the *sthāyibhāva* can be seen to express the sense of both a noun and a verb (rage and desire can be either a verb or a noun). There is a reason for this duality. It is both the temperamental state of the disposition (noun) of the character, and the temperamental driving action (verb) of the character. The verb form of the temperament provides the motivating characteristic that generates all other action. Because it contains both state and action in one, the *sthāyibhāva* links the art and the audience. For this reason, it must function in two roles in order to make this connection.

For the playwright, when first developing a theatrical piece, the practitioner (playwright) begins by saying, “I want the audience to leave with a sense of...(noun).” To achieve this aim, in writing, character development, and staged rehearsals, the playwright must consider, “To create the sense of (noun), the play, the scenes, this character, the whole must pervade (verb).” A more complete concept that covers all of the three previous examples, and one which simplifies it somewhat into one phrase, is to think about expressing *rasa* and *sthāyibhāvas* in the following grammatical construction: “subject plus an **active verb** plus an object brought about the sense of **noun** in me.” For example,

- Rāma **desires** Sītā; which brought about the sense of **romance** in me.
 - Vidūṣaka **fears** Demons (*rākṣasa*); which brought about a sense of **dread** in me.
- or

²⁸ Likewise, the *rasa* of *karuṇa*, or the *rasa* of sorrow, produced by the play and the main character’s reinforced temperament of sorrowing, lamenting.

- The play's overall *abhorring* of gore brought about a sense of *disgust* in me.
- The play's overall *longing desire* (between spouses) brought about a sense of *romance* in me.

Tripathi offers another way to think of it. He suggests: Drug companies make pills to treat the patient, but the intent is to provide the cure.²⁹ Theatre companies make an emotionally evocative show, but the intent is to provide *rasa*. If the effect is *rasa*, then that *rasa* must be expressed as a state of being, and not as an adjective descriptive word. *Rasas* are labeled as adjectives in most translations. Throughout his writing, Bharata moves away from qualifying a *rasa* compound (adjective-noun) descriptively (from *hāsyarasa*), to its one-word state (*hāsyā*) expressed as a noun.

Overall, *rasa* is the cumulative result. From an audience member's perspective, it is the enjoyable outcome of a quality piece of art. For everyone on the production team, it is the audience's realization of the intended impression. Defining *rasa* as a noun and attaching *bhāva* to verbs provides further support for the concept of an actionable prescription towards *rasa*. You must do something (a verb) in order to produce a result (a noun).

Not a Rasa Process, but a Bhāva Process

By viewing Bharata's discussion through the lens of a theatre practitioner, it is clear that he forwards practical objectives of stage production firmly set in the world of *bhāva*.³⁰ One way to look at the examples and prescriptions in chapter 6 and 7 of the *Nāṭyaśāstra* are in the context of specified directions aimed at the theatre practitioner. In the earliest verses in the chapter entitled *rasa adhyāta* (*rasa* chapter 6), the question of *bhāva* and its process is immediately

²⁹ Tripathi, 56.

³⁰ Remembering, *bhāva* comes from the verb root *bhū* meaning 'to become.'

brought up. This prompt inclusion of *bhāvas* so early on testifies to its overall importance and also helps establish it as significant content for the remainder of the chapter. Had Bharata furthered the commentary on the greater implication and philosophy of *rasa*, one could argue that his principal aim was to explore the concept of *rasa* in the *Nāṭyaśāstra*. However, he actively chooses otherwise, as is evidenced in the structure and content of the text. After presenting his food and meal example, Bharata quickly changes focus to explore the concepts and elements of *bhāvas*.³¹ He does not detail the singularity of *rasa* in the audience, but only describes it in terms of *bhāva*.

The Sanskrit technical and systemized style of writing suggests that Bharata predetermined an order, pattern, and practice for his work. From the moment he begins the discussion on the first *rasa*: *śṛṅgāra*,³² Bharata begins directing his instruction more to the examples of the *sthāyibhāva* for both the play and the main character.

Two translations of the same verse from the *Nāṭyaśāstra* show how the discussion on *rasa* is primarily highlighting the *sthāyibhāva*. The important focus is more apparent when written in Sanskrit. By way of illustration, in the sentence below, the word *rasa*, in Sanskrit or English, is never used. Instead, the actual state of being, the noun romance (*śṛṅgāra*), the type of *rasa* reference, is used by Bharata independently without the word *rasa* attached. The verse reads,

tatra śṛṅgāra nāma rati sthāyibhāva prabhavaḥ

³¹ Ghosh, Chapter 6, verses 17 through 23.

³² Ghosh after verse 45, basically the midway mark of this short chapter six.

- I. Unni: “The sentiment of *Śṛṅgāra* (the Erotic) has its origin from the permanent mood called *Rati* (love).”³³
- II. Ghosh: “The Erotic (*śṛṅgāra*) Sentiment proceeds from the Durable Psychological State of love (*rati*).”³⁴
- III. My translation: “Therefore (that) named “*śṛṅgāra*,” originates/proceeds (from) “*rati sthāyibhāva*.”

<i>tatra</i>	<i>śṛṅgāra</i>	<i>nāma</i>	<i>rati</i>	<i>sthāyibhāva</i>	<i>prabhavaḥ</i>
therefore	<i>śṛṅgāra</i>	(that) named	<i>rati</i>	<i>sthāyibhāva</i>	originates/proceeds (from)

In every sense of the translations, the weight of the sentence resides in the *sthāyibhāva*, and the perspective seems to move away from a philosophical discussion to the practicality of *sthāyibhāva*.

Bharata next moves on to describe and qualify each individual *rasa* through its *bhāvas*. Continuing his predetermined pattern of presentation, he follows the same outline for each *rasa*. First, Bharata names the corresponding *sthāyibhāva*. He uses the one-word name attached to *sthāyibhāva*, no *-rasa* used as in my example sentence, and then in the next sentence goes on to “how” to create the *sthāyibhāva*.³⁵ Bharata then provides the actable components (*anubhāvas*) assigned to that temperament as explanation. Additionally, Bharata includes “atmospheric” descriptions of places, time, or situation suitably compatible with the objective (the *vibhāvas*). Throughout this, he never details the individual *rasas*, meaning the experience or “feeling” of the

³³ Unni, 164.

³⁴ Ghosh, 108..

³⁵ It is interesting the word choices provided by the different translators for this “how”: generated, represented, originated, borne out, “characterized,” produced. All action creating terms.

rasa in the audience.³⁶ Therefore it suggests the context of this information is for the *practitioner*, not for the sages, the critics, nor the spectators.

Similar to chapter 6, in chapter 7 each *sthāyibhāva* is given an additional treatment, with more elaborated performance aims in mind. Bharata presents a clear methodology to describe the *sthāyibhāva*, starting in order with the *vibhāva* (echoing chapter 6), then moves to the *anubhāva*, and so forth. In the manuscript, he does not try to disguise the technical terms. He distinctly stipulates that these are the *vibhāvas* of the *sthāyibhāva*, and these are the *anubhāvas* in list-like form.³⁷

Mehta forwards the idea that *rasa* is removed from the practical execution of *bhāvas* and the *sthāyibhāva* by the theatre practitioner. She says *rasas* “are the experiences to be experienced by the experiencer. They can only be understood experientially, as they constitute a process of inner alchemy.”³⁸ In other words, *rasa* resides in the realm of the audience, and *bhāvas* resides in the realm of the practitioners.

Because the play and the character cannot have *rasa*, Mehta proposes that “the play-text, its plot and the hero had the capacity to evoke *rasa*, but in a latent form.”³⁹ *Rasa* is incomplete and unmanifested until the performance educes it in the audience.⁴⁰ If this is the case, why is there confusion and a *rasa-bhāva* mix-up? Goodwin offers a good explanation about “the status of *rasa* in relation to *sthāyibhāva*.”⁴¹ He finds one explanation in the metonymy of the words.⁴²

³⁶ See Unni, 171: “the pathetic.”; or Ghosh after verse 61; 62-63.

³⁷ It is up to the diligent reader to be able to differentiate whether he is describing the *vibhāva* or the *anubhāva*. His precision of term choices with provided examples is sporadically lax.

³⁸ Mehta, *Sanskrit Play Production*, 75.

³⁹ Mehta, 84-85.

⁴⁰ Mehta, 84-85.

⁴¹ Goodwin, *Playworld*, 179.

Because the same language is used to explain and describe *rasa* and *sthāyibhāva*,⁴³ a substitution, or interchangeability, developed with both cause (drug = *sthāyibhāva*) and result (cure = *rasa*). He goes on to say, “the *rasas* are treated like their material causes the *sthāyibhāvas*, even though their existence is outside of the play or text proper in the delectation of the hearer or spectator.”⁴⁴ The metonymy idea might also suggest why lesser attention was given to the *sthāyibhāva* as the core of the performance system. In summary, for performers, the individual’s goal is not *rasa*. *Rasa* is the completion of the performance and consequently acts as a fruit of the labor, but the performance should be able to successfully manifest, in a dress rehearsal stage of the production, the pre-audience goal of a successful *sthāyibhāva* of play and character. Therefore, temperament is the performance goal, and working within the realm of the governing temperament is the driving force of the *Nāṭyaśāstra* performance system.

The audience attends the production for an emotional and “contractual” satisfaction of communication. The contract agreement lies in the delivering of the *bhāvas*, closing with the completed *sthāyibhāva*. It is the *Bhāva-for-Rasa* Contract, and it proposes:

1. We, the production, promise to bring you all the elements, components and emotions needed to communicate a clear and satisfying *sthāyibhāva* at the culmination of the performance.
2. You, the audience, with an open mind and heart, promise to put aside reality and trustfully follow us as we lead you on an enjoyable emotionally driven journey resulting in a definitive *rasa*.

⁴² Metonymy is exchanging or using an attribute of something as a name or label for it. For example, “the crown” for the king or queen, or “a suit” for a businessman.

⁴³ Goodwin also include *vyabhicāribhāva*, 179.

⁴⁴ Goodwin, 180.

The emotional coupler is the *sthāyibhāva* belonging “to both the character and to the spectator,”⁴⁵ the noun and the verb (desire, sorrow, etc.). It could be compared to a handshake but should be envisioned more as a handoff from the performer carried to the audience. Masson goes on to explain,

Once the character experiences the *sthāyibhāva*, he has reached the height of emotion. But the spectator can go farther, and in a sense deeper. For when “love” [*rati*] is awakened in him, it is not like the love that the original character felt. The spectators do not fall in love with Sītā. This *sthāyibhāva rati* is transformed into an extra-worldly state, and this is what is called *rasa*.⁴⁶

The phenomenon of this type of communication comes by providing enough emotional and situational material in the production that the audience engages and internally amplifies the experience beyond the capability of the production and performers alone. Sonia Moore discusses a similar concept when referencing Stanislavski’s system, “Emotions are stirred in an actor in order to stir the spectator’s emotions in turn. [...] When an actor’s emotions do not flow, his influence on the spectator weakens.”⁴⁷ If the performance lacks the heightened emotional connection and invitation to the audience then there is no chance of birthing *rasa*.

⁴⁵ Masson, *Aesthetic Rapture*, 23.

⁴⁶ Masson, 23.

⁴⁷ Moore, *Stanislavski System*, 14.

CHAPTER 4: BUILDING THE TEMPERAMENT CHART

Previous Work and Launching Points: Mehta and Rao

The Generic Temperament Chart developed in this chapter addresses the prescriptions in the *Nāṭyaśāstra* that were aimed at the actors and practitioners of classical Sanskrit Dramas.

Prior to laying out the Individualized Temperament Chart (IT Chart) in chapter 5, it is important to first analyze similar charts developed by others, mainly, *A Monograph on Bharata's Naatya Saastra*¹ by P. S. R. Appa Rao, and Tarla Mehta's *Sanskrit Play Production in Ancient India*.²

Both classify and organize their information based on the individual *rasa* and not on *bhāva* character creation, the primary focus of this study. Although helpful as a starting point in creating this study's IT Chart for the actor, Rao and Mehta's charts differ from this study's approach in that they focus on illustrative results rather than an action-inspired approach.

Firstly, Rao and Mehta's charts include non-essential descriptive categories that do not aid character development. For example, Rao provides a comprehensive inventory of the properties of the *rasas* benefitting a playwright working within the dramaturgy of the *Nāṭyaśāstra*. While knowledge of the *rasa*'s designated "Color" or its "Presiding Deity" might have influenced the characterization for the first millennium Indian actor, this information might not be as relevant today. These concepts may be useful in the larger production of the play, but most likely, actors will not use them to guide their actions or characterization. For the modern actor, this information might even serve as a distraction rather than a refining guide. Even for the

¹ Rao, *Monograph*, Appendix B, 142.

² Mehta, *Sanskrit Play Production*, 77-81.

Sanskrit actor, this information may have affected him or her more abstractly rather than practically.

Secondly, Rao and Mehta use the previously discussed translations for their terminology. For instance, Rao employs terms such as “Determinants” and “Consequents” in his chart. Mehta, on the other hand, keeps the original Sanskrit terms, but prepends them with prepositional phrases such as “produced by (*vibhāva*)” and “in general represented by: *anubhāva, vyabhicāri, sāttvika,*” making the terms marginally more accessible to modern actors.³ My aim with the Generic Temperament Chart is to provide prompt simple clarity for communication between the actor and director, while simultaneously developing the characterization for a staged play.

Thirdly, some essential categories needed for developing a character based on the *Nāṭyaśāstra* are not included in Rao and Mehta’s charts. One area missing is biographical information. Suffice it to say, this omission is understandable. This is not the direction of Rao and Mehta’s charts, and most actors will naturally gather this biographical information from the play text itself. However, biographical information is essential for an actor to begin to create a role. Because this information is assumed to be specified in a play, it is not addressed in Rao or Mehta, but the *Nāṭyaśāstra* signals that this information is required in chapter 34.

Starting the Biographical Information: Gender and Social Class

Chapter 34 of the *Nāṭyaśāstra* provides detailed descriptions of character types and classifications. Beginning in the second verse, the characters are first separated according to

³ Mehta, *Sanskrit Play Production*, 77-81.

gender, a foundational ingredient for creating an archetypal character in the *Nāṭyaśāstra*.

Understandably, Rao and Mehta do not include this aspect in their frameworks, given their focus is classifying *rasa* and not detailed characterization. The comprehensive development of the gender of the character established in the *Nāṭyaśāstra*, however, suggests that this quality is critical to prescriptions of *bhāva*.

The *Nāṭyaśāstra* subdivides the two traditional genders, male and female, into three categories that Ghosh translates as ‘Types.’ Today, these types could be classified as social classes. They are, for both male and female, Superior, Middling, and Inferior social classes. The three class degrees are mentioned throughout the *Nāṭyaśāstra*, but not singled out in the aforementioned charts. Classification into Superior, Middling, and Inferior dictated the character’s allowances and prohibitions. When describing a Superior Female Character, for instance, the *Nāṭyaśāstra* states:

The superior type of female may be known as possessing the characteristics like gentle speech, absence of fickleness, nature of speaking with a smile, absence of harshness, obedience [*sic*] to the words of elders, sharpness, politeness, beauty, nobility, sweetness in words, good manners and tendency to give away gifts.⁴

And the Middling Female Character:

A female of the middling type some-what possesses the above-mentioned qualities though not of a high order. She will have some faults which are of a minor nature.”⁵

⁴ When describing a Superior Male Character, for example, the *Nāṭyaśāstra* states: “[A man] who has controlled his senses, is wise, skilled in various arts and crafts, honest, expert in enjoyment, brings consolation to the poor, is versed in different *Śāstras*, grave, liberal, patient and munificent, is to be known as a ‘superior’ (*uttama*) [male] character.” Ghosh, 34:3-4. (see also Unni, 34:9-10, 1062.)

⁵ Unni, 34:11, 1062. I acknowledge that the terminology relating to lower class’ “character flaws” is problematic. Unfortunately, this prejudice is written into the *Nāṭyaśāstra*. It should be stated here that the choice not to detail what the *Nāṭyaśāstra* labels as lower class has no bearing on my choice. Most of the *Nāṭyaśāstra*’s comprehensive descriptions and instruction is not focused on them.

While the descriptive information about a type of character is helpful, the ultimate goal is characterization, and the playable choices for the actor. In the end, this dissertation is not primarily concerned with who and what the characters are, but what they can and will do, or rather, the actions the character is allowed to perform in order to convey the emotional temperament to the audience. These two, gender and class type, are a starting point that dictates the acting choices in depicting the character in rehearsal or on stage. As obvious as they are, they must be included at the top of the Temperament Chart.

Hero and Heroine Types Associated with Gender and Social Classes

Further emphasizing the *Nāṭyaśāstra*'s treatment of character development, the hero and heroine types associated with gender and social classes are laid out, respectively. This section deals with the hero first, and then follows with the heroine, separating each type into four sub-types. The *Nāṭyaśāstra* also provides resources for minor characters.⁶ Chapter 34 goes on to specify biographical sketches for numerous character types and their connection to lead characters. However, for clarity, this study focuses on the lead male and lead female characters.

The four hero types are categorized by personality traits connected to male characters.⁷ Each term begins with *dhīrā*, meaning steadfast or self-controlled. To this a more specific distinction is attached, such as the steadfast vehement god, the amorous king or prince, the exalted or haughty minister, and lastly, the composed brahmin or merchant. As the male

⁶ See Appendix C for list of Types of Characters – *Nāṭyaśāstra* chapter 34.

⁷ See Table 12. *Four Male Hero Types*

characters are usually the lead character of the Sanskrit play, the theme of the play and the characteristic of the hero typically align.

Table 12. Four Male Hero Types

Four kinds of Heroes found <i>Nāṭyaśāstra</i> 36:17-21, 23-24; <i>Daśarūpaka</i> 2:2-5 [Superior and Middling]		
<i>dhīroddhota</i>	the self-controlled and vehement (G)* vehement in nature (Unni) firm and haughty (MW) “vehement” “impassioned” (RG)	Gods Paraśurāma (K) “The enemy of the hero is self-controlled and vehement, but also avaricious, stubborn, criminal and vicious; such are Rāvaṇa and Duryodhana as contrasted with Rāma and Yudhiṣṭhira.”†
<i>dhīralalita</i>	the self-controlled and light-hearted (G) brave and light-hearted (U) gay and firm (MW) amorous (RG)	Kings Udayana from Ratnāvalī (K) Duṣyanta (see below as well)‡
<i>dhīrodātta</i>	the self-controlled and exalted (G) high-spirited but firm (MW) exalted (RG)	Duṣyanta (M. R. Kale) Jīmūtavāhana from <i>Nāgānanada</i> (K) Ministers: Yaugandharāyaṇa “A character of great strength and nobility, firm of purpose, but free from vanity, forbearing, and without egotism.” (K)
<i>dhīraprasānta</i>	the self-controlled and calm (G & U) firm and mild (MW) serene (RG)	Brahmins and Merchants Cārudatta (K)

*G is Ghosh, U is Unni, MW is Monier Monier-Williams, *Indian Wisdom: or, Examples of the Religious, Philosophical, and Ethical Doctrines of the Hindus*, (Delhi: Indian Reprint Pub. Co, 1974), and RG is Goodwin, *Playworld*. K is Arthur Berriedale Keith, *The Sanskrit Drama in its Origin, Development Theory and Practice*, (Delhi: Motilal Banarsidass Publishers, 1998). † Keith, 305-7. ‡ “Commentators differ on the classification (*dhīralalita* vs. *dhīrodātta* [“steadfast-and-exalted”]) of Duṣyanta, hero of the *Śakuntalā*.” Robert E. Goodwin, “Aesthetic and Erotic Enhancement in the *Śakuntalā*,” *Ada Orientalia* XLIII, no. 1, (1989), 109.

The *Nāṭyaśāstra* then describes the four heroine types in a corresponding manner. The four female heroine classifications are: a goddess (celestial one)⁸, a queen, a woman of high family (lady of nobility), and a courtesan (crafts-woman):

These according to their characteristics, are of various kinds, such as self-controlled (*dhīrā*), light-hearted (*lalitā*), exalted (*udāttā*) and modest (*nibhṛtā*). [Unni uses: courage, simplicity, exaltedness and modesty]. Goddesses and king's women possess all these qualities. Women of high family, are exalted and modest, while a courtesan and a crafts-woman may be exalted and light-hearted.⁹

Actors portraying female characters have greater flexibility because they can present all, some, or only one of the qualities specified. This flexibility works to an advantage in a dramatic way for the actor by permitting dynamic combinations from the selections. For example, a goddess or queen character can portray the two characteristics of the courtesan, if the choice supports the narrative. Actors can also create novel combinations, such as self-controlled and modest. This choice preference, left to the actor, allows a greater range of characterization. In contrast, the male hero has greater constraints and must be more solidly fixed in his two core quality traits. The table below provides the allowable combinations within a heroine type (see Table 13).

Table 13. Four Female Heroine Types

	Self-controlled: <i>dhīrā</i>	Light-hearted: <i>lalitā</i>	Exalted: <i>udāttā</i>	Modest: <i>nibhṛtā</i>
Goddess	X	X	X	X
Queen	X	X	X	X
High Born			X	X
Courtesan (Crafts-Woman)		X		X

⁸ Primary terms from Ghosh, and secondary terms from Unni.

⁹ Ghosh, 34:27-8.

Despite these differences, both male and female type descriptions are detailed and establish emotional identities and inclinations for the characters. These adjectives can inspire an actor, but the descriptions are not performative acting guides. In other words, an actor would know that their hero character “is” serene, but this would not prescribe the allowable actions associated with “acting” serene. Moreover, given the prescriptive nature of the *Nāṭyaśāstra*, the actor might make an incorrect “instinctive” or “improvised” choice not authorized by the *Nāṭyaśāstra*; herein lies the one utility of this study’s refined IT Chart. In short, the Chart provides the allowed action choices as verbs.

Designating an Order

Before looking at the ways in which Rao and Mehta’s classifications and categories inform this study’s Temperament Chart, it is important to lay out the order of choices an actor or director must make when developing a character. The order is relevant because, theoretically, an actor and director would follow this progression step-by-step in developing the character in rehearsal and on the stage. The first information needed by any actor is the production’s *rasa*, the overarching emotional aim. When dealing with Western terminology, a practitioner could relate the *rasa* to what Clurman calls the spine of the play,¹⁰ or as Stanislavski calls it “Through-action.”¹¹ The specified governing objective, *rasa* or spine, functions as a delimiting guideline for choices, and allows the practitioner to be aware of any resistance to those parameters. Within a cohesive production, this spine should easily link to the character’s temperament, which then

¹⁰ Clurman, *On Directing*.

¹¹ “Through-action” (*Skvoznoe deistvie*). Stanislavski calls it “through line of action.” As well as “supertask” (*sverkhzadacha*): an overriding action that links together actions throughout the play.” Carnicke, 226. However, this again is an action. For the *Nāṭyaśāstra* this could be viewed as “through line of emotion,” or “emotional spine.”

aligns with the *rasa*, as a super objective, filtering down to influence scene objectives, and so on, beat by beat, to moments. If appropriately connected, then the character arc, or play arc, should be clear and specific, rather than a hodgepodge of just actions chosen from a list of verbs.

The *Nāṭyaśāstra* takes the idea of spine one step further by placing the *rasa* experience in the audience. The whole performance team would ask, “If the spine of Macbeth is “ambition leads to madness,” then the production’s aim would be “how do I make this manifest in the audience?” “What do I do to make the audience feel that specific emotion?” For the *Nāṭyaśāstra*, the aim is a more symbiotic emotional experience, and the Sanskrit plays are crafted with that in mind.

After the actor and director learn the play’s objective, they would then locate the character’s name to add to the Temperament Chart, followed by the corresponding gender and social class specification. Next, the most vital character disposition is identified: the primary governing temperament (*sthāyibhāva*), or the character’s spine or through-line. The chart subsequently provides the primary temperament, any secondary temperament of the character, and the relationship with their “occupational type” (hero/heroine).

Occupational Type

In aiding classification purposes, this study proposes the term “occupation” or “occupational type” at this stage of creating the Temperament Chart. When thinking about building a chart for characters other than a king or a queen, or other varieties mentioned above, I realized that a general term was needed to label such attributes on the Chart. Here, occupation not only means the character’s employment, but can include the essence of the character, as in how they “occupy” their time. The occupation includes what they are concerned with and what

directs their lives. Taken more fully, occupation includes the character's make up, what is woven inside them to encompass what they are and what occupies their existence. To such ends, a character might be described as "being born to be a king," or "destined to be a monk or artist or craftsman." This might be overstating the concept a bit, but these constructed entities rely on this classification.

Primary Temperament – The Primary *Sthāyibhāva*

Selecting the primary governing temperament corresponds with the data included at the beginning of both Rao and Mehta's charts. Furthermore, as discussed in chapter 3, in every Sanskrit drama, one of the main character's primary temperament will directly aligned with the play's intended *rasa*. The inclusion of this category on the chart must be noted here, but in essence, the entire chart defines and describes the governing temperament. In order to keep all aspects flowing in the proper order provided by Bharata for a rehearsal setting, the primary temperament must be included here. It is also more important to know, and internalize, this core decisive characteristic before learning the intricacies of the actions associated with the temperament.

Subdivision, Specifications or Bases

Additionally, some temperaments have subdivisions for specificity (Unni uses the term "bases"). For example, there are two subdivisions for the first temperament desire (*rati*): desire in union (*sambhoga*), and desire in separation (*vipralambha*). In referencing these divisions, Mehta includes the temperament sorrow (*śoka*) "arising out of: (a) Obstruction of lawful deeds, (b) Loss of wealth, and (c) Bereavement," and then for the temperament "champion" (*utsāha*)

she notes: “*yuddhavira*: (Valor (champion) in fight) and *dānavīra*: (Valor (champion) in philanthropy).”¹² These specifications help accentuate the deeper aspects of the character’s temperament, and should be included with the primary temperament when applicable.

Secondary Temperaments (Any Secondary *Sthāyibhāvas*)

The Temperament Chart includes the primary and any significant secondary temperaments of the character. Secondary temperaments serve an important role by creating dimension and depth to a character but should never overshadow the primary. They provide creative resources to help augment and enhance particular scenes and are supported and encouraged in the *Nāṭyaśāstra*. These secondary temperaments provide assets, or materials, for building the character that justify that character’s nature and actions. Finding the secondary temperament expedites the actor’s character development especially when faced with scenes where their actions or emotions are in less harmony with their primary temperament. The actor may need to borrow those allowable secondary characteristics and actions. Overall, this range provides the flexibility to choose between qualities of the primary and those of the secondary to carry out activity, but again it must be stressed that the secondary temperament cannot ever dominate the primary governing temperament.

With the occupational classification for the hero provided by the *Nāṭyaśāstra* (see Table 12), the secondary temperaments for a superior male character are determined. For example, the hero label “*dhīra*,” meaning self-control, is attached to one of the other traits such as “*lalita*,”

¹² Mehta, *Sanskrit Play Production*, 77.

meaning light-hearted (amorous). The secondary characteristics provide the actor informative and accessible acting choices. In this example and in priority order, the two temperaments are the governing “Champion” Temperament (*dhīra*) seconded with the “Desire” Temperament (*lalita*). The specificity in the occupational class of the hero type allows the actor to discover the secondary temperament.

Summary: First step, a completed simple biography

In summary, we have discussed the biographical information the Performing Team needs in order to develop the character. After identifying the intended *rasa* of the play, the completed simple character biography thus far includes:

Table 14. Simple Biographical Information

Play Title:	Target Rasa:
Name	1. Name of character
Gender	2. Male or Female
Social class	3. Superior, Middling, and Inferior
Occupational class	4. King, Queen, Brahmin, Goddess etc...
Primary governing temperament	5. Primary (including any specification or subdivision)
Secondary temperaments	6. Secondary

The consideration of these qualities nearly completes a full background workup of the character, and thereby establishes a basic framework for character development. Only one more area of detail, setting the atmosphere of the scene (*vibhāva*), must be included for this initial part of the build. Once the scene setting allowance is included, this portion of the Temperament Chart corresponds to and relates to the “Given Circumstances” suggested by Stanislavski. Both are an infrastructure used by an actor to determine which actions to perform in developing the

character. To move towards a complete build, an analysis of Rao and Mehta's charts will be used to discuss the element for setting the scene.¹³

The Leading Atmosphere of the Scene (*Vibhāva*)

As required by the *Nāṭyaśāstra*, the scene particulars that correspond to the atmosphere and setting of the play occupy the next line item or category. Rao and Mehta both include a category for specified time, place, and setting of a scene, however, this information is linked to *rasa* and not character development allowances. Mehta follows the helpful example provided in the *Daśarūpaka* and breaks down the *vibhāva* into the two parts: characters and setting.¹⁴ Rao stays closer to the *Nāṭyaśāstra* by not separating them into character and setting. By taking the primary temperament's allowances for setting of the scene and attaching any non-conflicting secondary temperament features, a complete background of the character, in a biographical and geographical sense, can now be determined. This sets the playing field for the character's actions, reactions, and choices.

For the remainder of this study, I will use three *sthāyibhāva* or temperaments as contrasting examples: desire (*rati*), sorrow (*śoka*) and champion (*utsāha*). These examples are used in this study's chapter 5 when applying the IT Chart to characters in *The Recognition of*

¹³ Rao formats the information very usefully, but due to my earlier concerns (arcane terms), the efficacy is not as successful as Mehta. However, his directness influenced my IT Chart. Mehta's formatting is problematic, but the information is much easier to glean. She has a cascading format that demonstrates the formulaic nature of the information. Again, Rao's chart seems geared for the literary artist, and Mehta seems favorable for the theatre practitioners. However, both lack the quick reference immediacy needed for the Performing Team in real rehearsals. This direct promptness is the target aim for my IT Chart.

¹⁴ *ālambana* and *uddīpana*

Śakuntalā. For the atmosphere and setting, the *Nāṭyaśāstra* provides the following prescriptions and allowances¹⁵ for these temperaments:

- Desire (*rati*)
 - “Favorable” season; decorating the body with garlands; anointing it (with colors and perfumes); ornaments; feasting; being in beautiful house, etc.
- Sorrow (*śoka*)
 - Separation from dear ones; loss of wealth; execution, imprisonment, exile, accidents and a combination of these other misfortunes.
- Champion (*utsāha*)
 - Interestingly, no specific descriptions are provided indicating that this temperament can reside in most any place. I include this here because this might also suggest that the secondary temperament choices are employed as in the case of the play *Śakuntalā*.

These examples show what constitutes the setting and atmosphere part of the *vibhāva* as prescribed by the *Nāṭyaśāstra*. Once they are included in the process of creating the Temperament Chart, the allowable background properties for the character are established. At this point in developing the Temperament Chart, the circumstantial framework is built, and the scene is ready for the specified action choices.

Action Choices

The creation of a character devised by *Nāṭyaśāstra* standards is an active and physically demanding undertaking. The *Nāṭyaśāstra* states that the verbal, physical, and psychophysical *abhinayas* (conveyance vehicles) are all required to create the experience. To communicate and manifest this experience to the audience, action is expected. For the modern reader, this is the

¹⁵ Most of this is from another helpful chart developed by Pramod Kalé, *Theatric Universe*, 92-93. “Favorable” comes from Mehta.

true “acting” part of the process, the kinetic emotional communication. The categories combine to create the collection of acting choices.

- *Anubhāva*: internal feelings actively manifested
- *Sāttvika*: psychophysical special reactions - Emotives
- *Vyabhicāri*: cluster reactions of fleeting emotional states

For the actor, the merging of these possible actions creates a unified palette of choices for characterization. The combination makes it easier to access the various choices prescribed by the *Nāṭyaśāstra* by laying out all acting possibilities before the actor. The merging of these elements might seem at odds when reflecting back to the discussion of the specialized categories in the last chapter. However, in an actor characterization process, the combination is beneficial. The unification provides a more immediate and user-friendly tool for the actor.

Lévi supports this concept when he describes the *anubhāva* as “exterior effects which manifest the passion or dispositions of the characters.” This definition could describe each of these three components. For simplicity, in referring to each, I employ a similarly integrated definition: “action choices that depict (represent) staged reactions and feelings.” This description covers all action possibilities presented to the actor. Nevertheless moving forward, each component will be treated, and examples provided, to continue following the prescriptions and possible order prepared by Bharata. After the individual treatment, the three will be identified together for the actor as “Action Choices” collected from the “Palette of Actions.”

Using the three example temperaments from above – desire, sorrow, and champion – the *anubhāvas* included in the next line item or category on the chart contains actions such as:

- Desire (*rati*)
 - Smiling face; sweet talk; play of the eyes and eyebrows; sidelong glances, etc.
- Sorrow (*śoka*)
 - Weeping; crying; face getting drained of color; the body becoming limp; sighing; losing memory; etc.

- Champion (*utsāha*)
 - Display of steadiness; courage; bravery, learning; sacrifice, etc.

Grouping and Classification List for the *Anubhāvas*

Chapter 3 discussed assembling a prefabricated *anubhāva* list¹⁶ of acting choices specifically presented in the *Nāṭyaśāstra*. These suggestions were then grouped and arranged by the area where they are manifested or enacted. This study has only briefly discussed the *abhinayas*, mainly because the *Nāṭyaśāstra*'s *Bhāva* Process encourages action choices and the *abhinayas* are naturally the physicalization of those choices. One is the action choice, and one is the realization or execution of the choice. The *abhinaya* literally “gives voice to the action choices.” Bharata organized the *abhinaya* into movement, voice, psychophysical (emotive) and stagecraft/design.¹⁷ P. Kalé points out that what the audience perceives as sensors and indicators of the character and the play must be transmitted by the actor through ‘Vehicles of Theatrical Conveyance.’¹⁸ These are the *abhinayas*. *Abhinaya* is accurately translated into English as “acting,” but the nature of the term incorporates a sense of the leading or carrying the audience towards something.

By specifying a “forward momentum” quality of acting, the concept provides insight into the overall procedure of the *Nāṭyaśāstra* system. It also confirms a reliance on a distinctive procedural-to-conclusion aim, or a process. The unfolding aspect of the *Nāṭyaśāstra*'s methodology corresponds with a statement by Sonja Moore's that “in other arts the audience sees

¹⁶ See chapter 3, “*Anubhāvas* Escaped Itemization”

¹⁷ *vācika*, *āṅgika*, *sāttvika* and *āhārya*

¹⁸ P. Kalé, *Theatric Universe*, 91. His translations of *vibhāva* and *anubhāva* are sensors and indicators.

the result of a creative process. In theater, the audience is present during that process.”¹⁹ This is true for most theatre experiences, and corresponds with the *Nāṭyaśāstra*'s ambition to serve or carry art to the audience. It also echoes the description of the *rasa* experience when Bharata compares it to enjoying a good meal. Only in theatre, the cooks and waitstaff (servers) are the theatre practitioners. P. Kalé's 'conveyance vehicle' analogy is good option when translating *abhinaya*. It keeps this performance element within the correct context of leading, carrying, or serving to the audience.

To support the actor in achieving this conveyance, I have organized my prefabricated Action Choices list into four areas. The first three are the conveying areas (*abhinayas*) vocal, body, and emotive. This only excludes the last *abhinaya*, the stagecraft/design (*āhārya*) element. The fourth area added to my list was a catch-all that covers some non-action based activities offered in the *Nāṭyaśāstra*. To allow for compatibility, like with the *vyabhicāribhāva* list, some creative license needed to apply. There are naturally crossovers between two elements (voice and body), and I have labeled these with the main action location first. Lastly, I separated the bodily movements into the parts that provide those movements (ex: eyes, hands, face, limbs). Not all of these actions apply to every character, and the *Nāṭyaśāstra* clearly permits and expects some flexibility. The evidence for allowing an actor's natural inclination to be used comes from the use of the phrases, “and the such,” “etc...,” or “and the like...” However, those specifically prescribed, for the corresponding temperament, should be considered the “primary colors” on the

¹⁹ Moore, *Stanislavski System*, 16.

palette of acting choices. The abbreviated “Action Choices – *Anubhāvas* – Organized by Location” table below provides examples from the complete list.²⁰

Table 15. Action Choices – *Anubhāvas* – Organized by Location.²¹

1=Vocal 2=Body 3=Emotive (Mind & Body) 4=Characteristics not actions			
1	vocal = hā, hā, hā, hā sounds	2, 3	mind = joyful shaking of limbs (<i>sāttvika</i> trembling)
1	vocal = incoherent talk (mumbles indistinctly)	2, 3	mind = palpitation of the heart (body)
1, 2	vocal = Gentle Laughter (<i>vihasita</i>)	3	mind = breaking of the voice (<i>sāttvika</i>)
1, 2	vocal = Vulgar Laughter (<i>apahasita</i>)	3	mind = change of color, face (<i>sāttvika</i>)
2	body = falling on the ground	3	mind = fainting (<i>sāttvika</i>)
2	body = mimicry of others’ actions	3	mind = goose bumps (horripilation) (<i>sāttvika</i>)
2	body = running away	3, 1	mind = loss of voice (<i>sāttvika</i>)
2	eyes = clever movement of eyes	4	aggressiveness
2	eyes = looking with fixed gaze	4	charity
2	eyes = slightly downcast eyes	4	courage
2	face = cheeks movement	4	insanity
2	face = closing of the nostrils	4	joy
2	face = licking the lips	4	pride
2	hands = fingers movement	4	sacrifice
2	hands = hands clasping each other	4	seeking safety
2	limbs = drooping limbs	4	steadiness
2	limbs = graceful movements of limbs; soft and delicate	4	valor

²⁰ See the full list in the appendix D.

²¹ Ghosh’s translations. See appendix E.

The Emotives – Psychophysical Reactions (*Sāttvika*)

Next, the Temperament Chart contains the allowable psychophysical or emotive reactions. Rao includes them with the other action choices, and Mehta separates them under their own category. For this study, and following the trend, emotive reactions (*sāttvika*) fit under the umbrella of the action choices (*anubhāva*).²² As much has been discussed about the meta-nature of the psychophysical, simply stated, they are a group of eight involuntary expressions that are “infallible signs of the emotion being present in the character.”²³ Not every character type can employ all eight of these specialized reactions, but with the allowable few, these acting tools convey, enhance, or heighten intimacy for the character. Examples for the selected temperaments are:

- Desire (*rati*)
 - Kalé: Trembling
 - Mehta: All 8 *sāttvikas*
- Sorrow (*śoka*)
 - Kalé: None Listed
 - Mehta: Change of color, paralysis, tremors, tears, etc.
- Champion (*utsāha*)
 - Kalé: Hair- raising, breaking of voice.
 - Mehta: Horripilation, perspiration, change in color.

To best display the cause and effect of the emotive expressions, a table created from Ghosh’s translations clearly displays the relationship and classification (see Table 16).

²² “*Sāttvika bhāvas* held as a subclass of *Anubhāva* by some and a distinct class by others (emotional acting) are slightly different in that they are involuntary expression and, therefore, infallible signs of the emotion being present in the character.” *Encyclopaedia of Indian Literature*, (1987), s.v. “*anubhāva*.”

²³ *Encyclopaedia of Indian Literature*, 201.

Table 16. Ghosh's Sāttvikabhāva Chart

Sāttvikabhāva Emotive	Result from, occurs due to	Representation on the stage by (<i>abhinaya</i>)
(1) Perspiration (<i>sveda</i>)	anger, fear, joy, shame, sorrow, toil, sickness, heat, exercise, fatigue, summer, and massage.	taking up a fan, wiping off sweat and looking for breeze
(2) Paralysis (<i>stambha</i>)	joy, fear, sickness, surprise, sadness, intoxication, and anger.	being inactive, motionless, dispirited like an inert object, senseless, and stiff-bodied
(3) Trembling (<i>vepathu</i>)	due to cold, fear, joy, anger, touch [of the beloved], and old age.	quivering, throbbing, and shivering
(4) Weeping (<i>asru</i>)	joy, indignation, smoke, collyrium, yawning, fear, sorrow, looking with a steadfast gaze, cold and sickness.	rubbing the eyes and shedding tears
(5) Change of Color (<i>vaivarṇya</i>)	cold, anger, fear, toil, sickness, fatigue, and heat	alteration of color of the face by putting pressure on the artery, and this is dependent on the limbs
(6) Horripilation (<i>romañca</i>)	touch, fear, cold joy, anger, and sickness.	repeated thrills, hairs standing on the end, and by touching the body
(7) Change of Voice (<i>svara-sāda</i>)	fear, joy, anger, fever, sickness, and intoxication.	broken and choking voice
(8) Fainting (<i>pralaya</i>)	too much toil, swoon, intoxication, sleep, injury, astonishment, and the like.	loss of consciousness by inaction, motionlessness, imperceptible breathing and (finally) by falling on the ground

Fleeting Action Clusters - *Vyabhicāribhāva*

The *vyabhicāribhāvas* are the next item on the Temperament Chart. I have presented them in two lists below to provide a comparison between the actioning rendered in the last chapter, and the traditional translations. The Non-Verbalized list was again taken from P. Kalé and Verbalized list my own action rendering, or actioning. This solution allows them to seamlessly join the other action choices on the palette. In keeping with the previous examples in this chapter, list one shows the terms taken from the *Nāṭyaśāstra* translations. List two presents a reorganized and adjusted version of the same list with the new verbal forms next to the prescribed terms.

Table 17. Non-Verbalized and Verbalized Vyabhicāribhāvas

Non-Verbalized Vyabhicāribhāvas	Verbalized Vyabhicāribhāvas
<ul style="list-style-type: none"> ● Desire (<i>rati</i>) <ul style="list-style-type: none"> ○ (A: in Union) Kalé: All except lethargy, disgust, and turbulence <ul style="list-style-type: none"> ■ Rao: indolence, ferocity, and repugnance ■ Ghosh: fear, indolence, cruelty, and disgust (<i>jugupsā</i>) ○ (B: in Separation) Distress, exhaustion, guilt, weariness, anxiety, longing, somnolency, sleep, awakening, disease, madness, paroxysm, heaviness, death, etc. ● Sorrow (<i>śoka</i>) <ul style="list-style-type: none"> ○ Distress, exhaustion, anxiety, longing, excitement, weariness, loss of consciousness, dejection, misery, disease, heaviness, madness, paroxysm, turbulence, lethargy, death, etc. ● Champion (<i>utsāha</i>) <ul style="list-style-type: none"> ○ Poise, learning, arrogance, excitement, vengeance, remembrance, awakening, etc. 	<ul style="list-style-type: none"> ● Desire (<i>rati</i>) <ul style="list-style-type: none"> ○ (A: in Union) All except: to laze (<i>ālasya</i>), to frighten (<i>trāsa</i>), to savage (<i>ugratā</i>) and to disgust (<i>jugusā</i>) ○ (B: in Separation) to despair (<i>nirveda</i>), to fatigue (<i>glāni</i>), to doubt (<i>śaṅkā</i>), to weary (<i>śrama</i>), to agonize (<i>cintā</i>), to long (<i>autsukya</i>), to drowse or sleep (<i>nidrā</i>), to awake or realize (<i>vibodha</i>), to debilitate (<i>vyādhi</i>), to crack up or to madden (<i>unmāda</i>), to derange (<i>apasmāra</i>), to stun (<i>jaḍatā</i>), to die (<i>maraṇa</i>), etc. ● Sorrow (<i>śoka</i>) <ul style="list-style-type: none"> ○ to despair (<i>nirveda</i>), to fatigue (<i>glāni</i>), to agonize (<i>cintā</i>), to long (<i>autsukya</i>), to excite (<i>āvega</i>), to weary (<i>śrama</i>), to bewilder or confound (<i>moha</i>), to deject (<i>viśāda</i>), to commiserate (<i>dainya</i>), to debilitate (<i>vyādhi</i>), to stun (<i>jaḍatā</i>), to crack up or to madden (<i>unmāda</i>), to derange (<i>apasmāra</i>), to savage (<i>ugratā</i>), to laze (<i>ālasya</i>), to die (<i>maraṇa</i>), etc. ● Champion (<i>utsāha</i>) <ul style="list-style-type: none"> ○ to content or satisfy (<i>dhṛti</i>), to deliberate, contemplate (<i>mati</i>), to lionize or extol (<i>garva</i>), to excite (<i>āvega</i>), to avenge or retaliate (<i>amarśa</i>), to recollect (<i>smṛti</i>), to awake or realize (<i>vibodha</i>), etc.

Full Palette of Actions

Lastly, a final addendum to complete the Temperament Chart is a category that includes any of the remaining temperaments that are allowed to a small degree, to be resisted, or to be avoided. The *Nāṭyaśāstra* suggests that all temperaments²⁴ should be available to the actor in at least a miniscule form. Even for ones that are specifically stated to be avoided, the actor can use this restriction to convey the character's conscious struggle to fight against these unnatural personality impulses if they arise. Therefore, all temperaments can be accessible to use for acting. The *Nāṭyaśāstra* provides this suggestion by giving antonyms for the *rasas* and the temperaments in its descriptions. For example, when describing "desire," the *Nāṭyaśāstra* states one must never access "disgust" (*jugupsā*). An antonym like this informs the actor that behavior of disgust is uncharacteristic to their disposition and must be avoided. Not all are to be avoided, and some of the remaining temperaments are compatible. The relationship, or link, they have to the primary and secondary temperaments is based on characterization allowances. With this inclusion, the full scope of Actions Choices are now complete and ready to be enacted. The Full Palette of Actions are:

1. Internal feelings actively manifested (*anubhāva*)
2. Emotives – Psychophysical specialty reactions (*sāttvika*)
3. Fleeting cluster reactions and feeling states (*vyabhicāri*)
4. Any remaining Temperaments Verbalized (*sthāyibhāva*)

²⁴ The word *rasa* is used. However, it is in this discussion where the *rasa/sthāyibhāva* mix-up, or term interchange, occurs most often in both the *Nāṭyaśāstra* text and in some analysis of the work.

From here, the information of the categories, and the order needed, combine to create the Generic Temperament Chart (see Table 18). The next step is to take the Generic Chart and provide the individual and specialized features relating to a specific character in a play. Here are the line items and categories for the Generic Temperament Chart in order:

Table 18. Generic Temperament Chart

<i>Play Title:</i>	Target Rasa:
Name	1. Name of character
Gender	2. Male or Female
Social class	3. Superior, Middling, and Inferior
Occupational class	4. King, Queen, Brahmin, Goddess etc...
Primary governing temperament	5. Primary (including any specification or subdivision)
Secondary temperaments	6. Secondary
Scenic settings and atmosphere	7. Scenic settings: Act 1: Act 2: Act 3: Etc...
Action Choices	8. Three types of Action Choices 1. Action Choices 2. Psychophysical (Emotives) 3. Verbal cluster reactions and feeling states
Full Palette of Actions	9. Completing the Full Palette of Actions Remaining Temperaments allowed to a degree (miniscule) Allowed: Resist: Avoid:

Cognitive Analysis and Active Analysis

The Individualized Temperament Chart embodies most of the allowances and prescriptions needed for character creation in a cognitive analysis. The sooner this information is internalized (or even memorized) and applied, the sooner an actor can move to the active part of

the process. The IT Chart helps to explore the flexible creative aspects of characterization, in a stage rehearsal, by assuring the guidelines established within the *Nāṭyaśāstra*.

Stanislavski's System also supports both a cognitive and an active characterization process.²⁵ His rehearsal methods can be divided into two stages: early and late. His early rehearsal entails a "cognitive analysis" translated by Carnicke as "affective cognition."²⁶ This incorporates both a table style rehearsal as well as an individual study procedure aimed at analyzing a play. Cognitive analysis "teaches actors to discuss each element in the play at length and to imagine as concretely as possible all the details of the characters' lives in order to build understanding and empathy."²⁷ For this study, this first step uses the IT Chart. Speculatively for a career actor, this cognitive analysis and inter-actor discussion would then be advanced, as Stanislavski encourages, into "Active Analysis."

"Active Analysis," in contrast, is "Stanislavski's late rehearsal method in which actors discover the underlying structures of actions and counteractions in a play before memorizing dialogue. Analysis is "active" because cast members examine the play 'on their feet.'"²⁸ This is the ultimate aim of the rehearsal process for the *Nāṭyaśāstra* system using the IT Chart. After the "allowances/prescriptions" are memorized or internalized for their character's temperament, the action activity part of creation for the actor begins. It is here, on your feet, in action rehearsals that the embodiment of the character truly presents itself.

²⁵ Cognitive in his early system, but in the end active in his later works.

²⁶ Carnicke, 213.

²⁷ Carnicke, 213.

²⁸ Carnicke, 212.

Stylization and Conventions

As mentioned in this study's Limitations in chapter 1, a look at how theatrical *conventions*²⁹ and *stylization*³⁰ contribute to a character's depiction in Sanskrit Drama is omitted. This was done largely to draw connections to character development methodologies through acting choices before implementation of a style. Admittedly, these important histrionic and theatrical elements in Sanskrit theatre produce memorable, sensational, and striking entertainment. However, an additional examination and discussion would detract from this study's main aim to present a characterization process which leads to action. This treatment's concentration focuses more on acting than style and aesthetics. Correspondingly when discussing this similar issue, Stanislavski pointed out that his, "*System is not an artistic trend, not a style. It is like vocal training.*"³¹ The hope is that this concentration will allow the primary objective to have more visibility and create a foundation more readily accessible to a Western practitioner.

In fact, the *Nāṭyaśāstra* also suggests that character building can be partitioned from the conventions and stylization. Chapters 6 and 7 (*rasa* and *bhāva*) in the *Nāṭyaśāstra* examine the purposes, intentions, and motivation of its philosophy.³² The data is presented in a very matter-

²⁹ A *convention* is a mutual agreed communication shortcut between the production team and the audience. Pantomime, masks, stylized communicative movement, asides, soliloquies, sound effects, and musical theatre characters bursting into song to express their deepest most feelings are all examples of conventions. "Certain techniques of dramaturgy or theatrical artifice which serve as substitutes for reality and which the reader or spectator is asked to accept as real." Jack Vaughn, *Drama A to Z: A Handbook*. New York: Frederick Ungar Publishing, 1980, s.v. "dramatic conventions."

³⁰ The term *stylization* is a theatre term which expresses a theory or practice that breaks away "from realistic depiction of everyday life by means of exaggeration, formalism, selectivity, abstraction, etc." Trapido, s.v. "stylization."

³¹ Carnicke, 226.

³² Chapter 6 and 7 present an aesthetical theory and the subsequent chapters provide the stylization recommendations. From what the actor takes away, or the Performing Team, this aesthetical theory must be

of-fact style with realistic, everyday examples such as tasting food, or actions such as providing a slight smile. After this has been established, Bharata then proposes recommendations for conventions and stylization helpful in achieving the objectives and purposes of the *Nāṭyaśāstra* (see chapters 8 through 13: hand gestures (*hāsta mudrās*), pantomime, symbolic make-up, etc.). Therefore, the *Nāṭyaśāstra* provides the method first, and then introduces the conventions to create the style, implying that characterization can be viewed separate from conventions and style.

Many modern acting training programs expect their method of training to apply to multiple styles and genres such as realism, non-realism, musical theatre, absurdism, and even melodrama. Their core methodology must be flexible enough to allow for various application, and the *Nāṭyaśāstra* also takes this into consideration. By portioning out conventions and stylization, the *Nāṭyaśāstra* recommends that both realistic and conventional stylization be employed.

At the end of chapter 14,³³ two terms define the spectrum from a realistic presentation to a stylized, or a ‘theatricalized’ one. These concepts are called *nāṭyadharmī* and *lokadharmī*, and typically denote stylized or conventional theatre and realistic theatre, respectively.³⁴ On a whole, a survey of Sanskrit Drama, and the “dramaturgical texts,” indicates that it was a highly conventional form of theatre.³⁵ Typically, “*lokadharmi* (realism) is often set in opposition to the

interpreted as a practical guide or application for both playwriting implementation and more importantly character building. This then naturally leads to ensuing chapters for directions on the depictive conventions.

³³ Unni, 14:73.

³⁴ M-W, s.v. “*lokadharmī*” - worldly matter,” as compared to “theatre matters.” Unni uses “theatrical styles” to define *dharmis*; therefore, realistic theatre styles and conventional theatre styles. Unni vol. 4, 165.

³⁵ “A survey of the plays and dramaturgical texts leads us to believe that the theatre was conventional.” Richmond, *Indian Theatre*, 33.

natyadharmi (stylized) mode of representation. These categories are better read in a relational rather than antithetical (mutually incompatible) context.”³⁶ Although the *Nāṭyaśāstra* specifically prefers and promotes a more stylized presentation, it is not unfamiliar to or in conflict with realistic theatre. In the next chapter, both concepts are discussed in practice by the playwright Kālidāsa in *Śakuntalā*.

This study focuses on the actor’s choice of action, or the motivation of action, that sets in motion the characterization process. The next chapter deals with the *Nāṭyaśāstra*’s method of characterization which leads to action choices, and lets go of conventions and stylizations for the time being. In doing so, the study maintains its shared point of commonality with Western theatre, ‘to act,’ transcending the dissimilar staged theatre styles, genres, conventions, cultures, and time.

³⁶ L. Rajagopalan and Rustom Bharucha, s.v. “*lokadharmi*,” *The Oxford Encyclopedia of Theatre and Performance*. Dennis Kennedy ed. Oxford: Oxford University Press, 2003.

CHAPTER 5: IN THEATRE APPLICATION

The IT Chart Build

In the last chapter, we developed guidelines to complete a Generic Temperament Chart that details the prescriptions and allowances of the performer. To move into the application using a Sanskrit play and characters, this study will build an Individualized Temperament Chart (IT Chart) and demonstrate its use. This chapter will begin by introducing the playwright Kālidāsa and then provide background information on the play *Śakuntalā*, or as it is known by its full title, *Abhijñānaśākuntala*. Next, the archetypal hero character type found in this variety of Sanskrit Drama is briefly discussed. The last two parts lay out building the IT Chart for the main character in the play, Duṣyanta, and the treatment of the script with detailed examples from several contrasting scenes or moments from the play.

Kālidāsa

Putting this theory into practice requires an exemplary play and playwright, and for this experiment, no better choice could be made than the playwright Kālidāsa and his play *Śakuntalā*.¹ A slight disagreement exists regarding the true identity of Kālidāsa. Historically, there are three possible people who could be the famed Kālidāsa of Sanskrit poetry and drama.

¹ There are six extant works in total, three plays and three poems. As for his theme, Kālidāsa has been called the “prince of *śṛṅgāra*.” Govind Keshav Bhat, *Appointment with Kālidāsa*, (Ahmedabad: L.D. Institute of Indology, 1982), 92. “On the whole, the *Nāṭyaśāstra* considers every *rasa* subservient to theme and *rasa* of romance (*śṛṅgāra*.)” Shekhar, *Sanskrit Drama*, 69.; “The chief *rasa* is *śṛṅgāra*.” Miller, *Theater of Memory*, 56. It then is no surprise that all three plays we have from Kālidāsa support this theme.

Most scholars favor the playwright Kālidāsa who lived in the “middle of the 4th and early 5th centuries A.D.,”² which puts him in a period known as the Golden Age of Gupta Literature.³ This time period is also considered the heart of the Golden Age of Sanskrit Drama, so it seems only fitting to designate that Kālidāsa as the one this study refers to as living and flourishing in this time period.

Kālidāsa typifies a seasoned playwright of the *Nāṭyaśāstra*. “Kālidāsa stands in an advantageous position. He has a fully grown up system of theory and practice of theatre, he has Bharata as his guide and philosopher.”⁴ In his time, the *Nāṭyaśāstra* was not new, but a well-utilized manual in its prime with no signs of decay or demise. With its guidance, Kālidāsa provides plays that are “the best specimens to exemplify [the] change brought about by Bharata,”⁵ and in summarizing his writing, Tripathi describes: “what Bharata has prescribed in theory, Kālidāsa has realized in practice.”⁶ This realization, the actability within his plays, is what creates beautifully stageable art, manifests his mastery of playwriting, and exemplifies his comprehension of the *Nāṭyaśāstra*.

Later in this chapter, scenes from *Śakuntalā* will be given rehearsal-like treatment to demonstrate the application of the methodology. The following section reviews some foundational aspects that prompt acting choices, showing first how Kālidāsa’s writing provides

² Walter Harding Maurer, “Kālidāsa.” In *Encyclopedia Americana*, Danbury: Grolier, 1997.

³ Johnson provides what we can say and do know about the almost mythical Kālidāsa. “He almost certainly lived in northern India, perhaps in the late fourth to the mid-fifth century CE, and possibly under the patronage of the powerful and brilliant Gupta dynasty.” Johnson, *Śakuntalā*, ix.

⁴ Radhavallabh Tripathi, “Bharata’s *Nāṭyaśāstra* and Theatric Universe of Kālidāsa.” *Bhāratīya Vidyā: A Quarterly Research Organ of the Bhavan on All Subjects Connected with Indian Culture* 52, nos. 1-4, (1992): 37.

⁵ Paulose, *Kūṭiyāṭṭam*, 37-39.

⁶ Tripathi, *Bharata’s Nāṭyaśāstra and Theatric Universe of Kālidāsa*, 41.

the balance between “theatre actability script writing” and poetry, and secondly how these action choices are provided in his plays.

An inherent characteristic of good writing for theatre is the always present understanding that text will be spoken as dialogue. Ideas written will be realized and produced with actions, in the flesh. Practitioners and performers will interpret and stage this art, ideally with an audience. This basic composition requires a balance and blending of two attributes: the dictates the playwright provides and suggestive or flexible potentialities. The flexible potentialities are those qualities in writing which allow the other playmakers (the Production Teams) the freedom to contribute their individual creativity to the collective as a whole.

Kālidāsa blends rigidly commanded “technical terminology” with an allowable unbounded or suggested direction within the system of the *Nāṭyaśāstra*.⁷ This blending steers his writing away from the more poetical-dramatic writing of later playwrights, into stageable-poetic writing with the practical theatrical interests up front.⁸ In keeping close to our action choices theme, there are three technical features of practical playwriting aptly provided by Kālidāsa.

They are:

1. suggested movement
2. scripted or written directed movement
3. allowed creative license

⁷ Tripathi, *Bharata's Nāṭyaśāstra and Theatric Universe of Kālidāsa*, 44.

⁸ Bhavabhūti comes to mind. “Bhavabhūti’s theatric acumen is marked by more of *vācika* (voice) and *sāttvika* (psychophysical-emotive) type of *abhinayas* (commentator Jagaddhara even announces Bhavabhūti as a poet of *vācika* (voice) *Rasa*), Kālidāsa creates a fusion of all the four types of *abhinaya* in his conception of dramatic sequences and situations.” Tripathi, 44-45.

The action choices in the script can be gleaned by the Performing Team from these three attributes.

The first feature, suggested movement, is movement anticipated by the playwright, but not specifically written or scripted into stage directions. The responsibility falls to the Production Teams to extract that information and produce it with actions. For an example of suggested movement, Tripathi points to the use of a specific hand gesture convention, or *hāsta mudrā*, needed at a particular point in a scene from *Śakuntalā*. The scene involves King Duṣyanta hiding in a beautiful garden, observing Śakuntalā who is being harassed by a bee.

KING (*ardently*).

As the bee about her flies,
Swiftly her bewitching eyes
 Turn to watch his flight.
She is practicing to-day
Coquetry and glances' play
 Not from love, but fright.

(*Jealously.*)

Eager bee, you lightly skim
O'er the eyelid's trembling rim
 Toward the cheek aquiver.
Gently buzzing round her cheek,
Whispering in her ear, you seek
 Secrets to deliver.

While her hands that way and this
Strike at you, you steal a kiss,
 Love's all, honey-maker.
I know nothing but her name,
Not her caste, nor whence she came –
 You, my rival, take her.⁹

⁹ Arthur W. Ryder and Kālidāsa, *Kalidasa: Translations of Shakuntala and Other Works* (London: J.M. Dent & Sons, 1914), 11.

For this moment, Kālidāsa has not included any technical stage direction, blocking or choreography. However, we know that he envisioned specific, *Nāṭyaśāstra* approved, hand gestures (*hāsta mudrās*), “supplemented” with “aligned gait or dance step, and movement of the limbs.”¹⁰ As playwrights often do, Kālidāsa indicates the action of the event through the soliloquy-type lines offered by King Duṣyanta who is observing the event. This is an example of how a playwright suggests action and movement choices without directly writing them. Examples like this one can be useful as a guide to enact what the playwright imagined, but by offering suggestive movement, the timing, tempo and unveiling of the action is placed within the creative control of the actors, dancers, and musicians.

With suggested movement, Kālidāsa shows a collaborative effort that allows the practitioners to imbue the proper movements into the scene. However, at other times, a playwright gives specific and precise textual directions. In the second feature, scripted movements or written stage direction, the playwright specifies precise movement, blocking, or choreography for an exact moment in the scene. For this, Tripathi points to the scene where the “maids in the VI Act of *Abhijñānaśākuntala* are required to adopt the *kāpota hāsta* for worshipping Kāmadeva,” the God of Love.¹¹ As a playwright, Kālidāsa does not shy away from issuing specific unambiguous commands, choreographic elements, or stage directions to satisfy crucial components needed in this genre of production.

¹⁰ Tripathi, *Bharata's Nāṭyaśāstra and Theatric Universe of Kālidāsa*, 44.

¹¹ Tripathi, *Bharata's Nāṭyaśāstra and Theatric Universe of Kālidāsa*, 47. *Kāpota* means pigeon, or bird.

Although his impressive aptitude had “more emphasis on idealistic representation” than on “naturalistic representation,”¹² Kālidāsa also provides a balanced blending of naturalistic moments as well.¹³ For this third feature, an allowed creative license, the playwright freely gives over the activity of these moments to the Performing Team. Not surprisingly, Kālidāsa’s literary gift excels in this way as well, as Paulose comments: “Kālidāsa’s poetry is full of live pictures. This is true of his dramas also. A talented actor can effectively visualize any part of his plays.”¹⁴ It is these unscripted moments where Kālidāsa trusts in the collaboration of the theatre production.

For example, at the beginning of act 6 in *Śakuntalā*, the playwright deliberately offers a moment of free-range moments. In this scene, a poor fisherman tells of the discovery of the King’s ring found in the belly of a fish and is then mistakenly beaten by two policemen who think he is a thief. This rather comical scene ends with the fisherman’s innocence confirmed and eventually he shares his recovery reward with the two policemen. Tripathi notes that, “there is no indication for the technical terminology in making the police man [*sic*] beat the fisherman.”¹⁵ This unconstrained ruckus is left to the creativity of the Performing Team. This unbridled freedom and flexibility might seem out of place when compared to the strictness of prescriptions in the *Nāṭyaśāstra*, but this creative flexibility is a welcomed trait for any practical theatre manual or methodology for individualization. This feature reveals Kālidāsa’s greater awareness of the collaborative nature of a theatre production.

¹² Tripathi, 45.

¹³ This blended naturalistic and stylized, or idealistic, representation are the *lokadharmī* and *nāṭyadharmī*, both encouraged by the *Nāṭyaśāstra*.

¹⁴ Paulose, *Kūṭiyāṭṭam*, 39.

¹⁵ Tripathi, *Bharata’s Nāṭyaśāstra and Theatric Universe of Kālidāsa*, 48.

Kālidāsa gains his legendary playwriting status not only from his fascinating mythical origin story of a Kālī devotee gifted with literary genius,¹⁶ but more importantly from his unique and serious relationship and commitment to creating stageable theatre. He presents plays in harmony with the requirements and recommendations found in the *Nāṭyaśāstra*. Some scholars have stated that Kālidāsa’s first two plays could even be considered a class on the *Nāṭyaśāstra* themselves.¹⁷ Yet in spite of this support, a counterargument offered by M. R. Kale takes the view that Kālidāsa possesses a more general spirit of the tenets.¹⁸ This idea of following the ‘general spirit’ of dictates should resonates with practical theatre staging. Most staged theatre in general needs some creative flexibilities or liberties. Consequently, hardened rules must sometimes be interpreted as generalities. Nevertheless, the generality mentioned by M. R. Kale is specific and helpful enough for this study’s experiment. In summary, one reason Kālidāsa remains at the top in the realm of Sanskrit Drama is because he never “revolted against the current traditional structure.”¹⁹

Cognitive Analysis, Table-Read Crossover

This study will now switch from academic analyses to a more practical demonstration of a staged production. The information presented here has the sense of a Performing Team at the beginning of a production during a table-read or rehearsal. In this type of rehearsal, one of the

¹⁶ Kālidāsa means ‘servant of Kālī.’ Kālī is a goddess and the wife of Śiva.

¹⁷ Paulose, *Kūṭiyāṭṭam*, 37-39.

¹⁸ In M. R. Kale’s *Abhijñānaśākuntalam*, he says: “*Śakuntalā* does not appear to have been written with the strictest attention to all canons of Sanskrit dramaturgy; only the main lines, *as laid down by Bharata* and other old writers, have been followed” (48). All canons here might include the later poetic-aimed canons, especially when Kale goes on to say, “Perhaps the rules had not reached that point of elaboration in Kālidāsa’s time which they did in the hand or later writers” (50). But then on page 75 he states, “Our play is not composed in strict accordance to Bharata’s *Nāṭyaśāstra*, yet in its broad outlines it follows the general principles of the *Nāṭyaśāstra*.”

¹⁹ Shekhar, *Sanskrit Drama*, 136.

first steps involves discussions providing pertinent historical and background information on the history, the play, and the characters before moving to active rehearsals “on your feet.”

The Play: *The Recognition of Śakuntalā*

Synopsis of *Abhijñānaśākuntala*

Abhijñānaśākuntala is a passionate tale of true love found, lovers separated by a curse, and finally, love miraculously reunited. King Duṣyanta, a righteous and heroic king whose son was prophesied to rule heaven and earth, discovers his true love while hunting in a sacred wood. Śakuntalā, born of a royal sage and a celestial nymph, has grown up humbly and close to nature in this peaceful setting with her adopted father, the sage Kaṇva. The King and Śakuntalā fall deeply in love and are married in an unassuming and simple manner. The King is then called back to his capital with Śakuntalā planning to join him shortly.

Śakuntalā, distracted with thoughts of love, neglects her hostess responsibilities, thereby offending a powerful and quick-tempered ascetic who curses her for the insult,

Because your heart, by loving fancies blinded,
Has scorned a guest in pious life grown old,
Your lover shall forget you though reminded,
Or think of you as of a story told.²⁰

He then mitigates his curse by providing a loophole “my curse shall cease at the sight of some ornament of recognition.”²¹ Fortunately, King Duṣyanta left an engraved ring for Śakuntalā as a keepsake.

²⁰ Ryder, *Śakuntalā*, act 4, 40.

At the palace, the King is back to monarchical business, unaware of Śakuntalā or his marriage. Soon, a pregnant Śakuntalā arrives before the King. However, under the forgetfulness of the curse, Duṣyanta does not recognize her and is wary of her marital “insinuations.” He defends the honor of his character regarding the slander brought by this unknown woman. Śakuntalā attempts to produce his ring for proof, and discovers that it was lost when bathing in the River Ganges. She is dismissed but unable to face the humiliation, prays to Mother Earth who opens up and takes her in. Soon after, the ring is found by a fisherman and returned to the king, who upon seeing it regains his memories of Śakuntalā. At this recollection, King Duṣyanta laments his misery and sorrows.

Duṣyanta’s suffering is interrupted when his companion, Mādhavya, is violently attacked by an invisible spirit who turns out to be a friend Mātali, the charioteer of the god Indra. Mātali explains that a “race of demons is not to be conquered” by Indra, but must be battled by Duṣyanta, the lunar dynasty King for “the moon dispels that nocturnal darkness which the sun (Indra) is not able to chase away.” Duṣyanta agrees but questions the reason for the rough treatment of Mādhavya.

Six years later, successfully returning home from fighting the demons, King Duṣyanta takes rests in a heavenly hermitage where he meets a peculiar boy who turns out to be his son. Śakuntalā and Duṣyanta are reunited and the confusion surrounding the curse is explained by the head of the hermitage, Mārīca. In his wisdom, Mārīca proclaims that Duṣyanta and Śakuntalā are pure, clean, and unblemished from the past misfortune, and then pronounces blessings on the couple and their future.

²¹ M. R. Kale, *Abhijñānaśākuntalam*, act 4,127.

The actual Sanskrit title of this play, *Abhijñānaśākuntala*, contains the meaning: “The Play About Śakuntalā Remembered Through the Ring of Recognition.”²² I will be referring to it as *Śakuntalā* following the one name “*Hamlet*” tradition of referring to a play.²³ The original tale was taken from the *Mahābhārata*, but “the story there is so unromantic and simple in its form that one would scarcely imagine that it could be made the basis of the dramatic incidents as woven in the drama.”²⁴ This proves that Kālidāsa’s literary genius greatly improved the original story. The play in the original Sanskrit has the “fluidity and beauty of the language ... probably unmatched in Sanskrit literature.”²⁵ To sum up, *Śakuntalā* is one of the great pieces of world literature heritage, perhaps less regarded or overlooked in popular Western theatre, but considered the best of Kālidāsa’s dramas.

***Nāṭaka* - A Heroic Romance Drama**

Called “the ‘Model’ of the Sanskrit Drama,”²⁶ *Śakuntalā* provides an ideal example of one of the ten forms of Sanskrit plays (*rūpakas*): the *nāṭaka*.²⁷ It can be used as a practical map for the *Bhāva* Process found in the *Nāṭyaśāstra*. According to the *Nāṭyaśāstra*, the *nāṭaka* should

²² Johnson, *Śakuntalā*, note 5, ix.

²³ Other rendered titles: “*The Recognition of Śakuntalā*,” Johnson and Vasudeva; “*Śakuntalā Recognized by the Token Ring*,” Maurer; “*Śakuntalā and the Ring of Recollection*,” Miller. Play Title Confusion: The actual Sanskrit title of this play, and its shortened versions, can be a bit off putting. Other writings also refer to it with two other shortened names. Either *Śakuntalā* (my preference) with the long “a” accent on the last vowel to denote the name of the heroine. Or, most confusingly, to indicate this is a play *about* the heroine (based on Sanskrit *vṛtti*), *Śākuntala* with the long “a” accent on the first vowel. It seems easier to refer to it as *Śakuntalā* (the first version, her name) to follow the one name “*Hamlet*” tradition of referring to a play. *Hamlet*’s full title is *The Tragedy of Hamlet, Prince of Denmark*.

²⁴ M. R. Kale, *Abhijñānaśākuntalam*, 43

²⁵ Maurer, *Encyclopedia Americana*.

²⁶ Miller, *Theater of Memory*, 43. Edwin Gerow’s subheading.

²⁷ *Nāṭaka* “a specific name for a particular kind of play, a ‘heroic romance’ with a royal hero.” Johnson, *Śakuntalā*, xv.

employ *śṛṅgāra* (romance) or *vīra* (valor) as its primary *rasa*, and even sometimes using as *karuṇa* (sorrow) as a secondary *rasa*. The hero should be a *dhīrodātta*, a fact that comes in very helpful for this exercise. The acts should “not be tiresomely long, should be full of *rasa*,”²⁸ manifesting “the struggle between *śṛṅgāra* and *vīra* (romance and valor).”²⁹

This is exactly what *Śakuntalā* provides: three clear *rasas*: romance, valor, and sorrow, with the final concluding aim of romance (*śṛṅgāra*). For the Performing Team, these *rasas* must be converted to their corresponding temperaments: desire, champion, and sorrow (see Table 3. *Bhāvas* to *Rasas* in chapter three). As a result of this conversion, and placing these temperaments in priority order, the first objective of *Śakuntalā* is “desire.” This is a love story after all. The second objective is nobility and duty, represented on stage with the “champion” temperament. And finally, like any good romance, the despondency and heartache brought upon by longing, separation, and mistakes made, yields the “sorrow” temperament. Sorrow obviously does play its part, especially with *Śakuntalā* as her secondary temperament, but the majority of the play deals with King Duṣyanta’s struggle between desire and duty or propriety.

Other Dramaturgical Characteristics

At this point, a general note on the context of Sanskrit Drama will help the actor access this form of theatre. Two additional observations need mentioning regarding dramaturgical traits of Kālidāsa’s dramas, and Sanskrit Drama in general. The first notable item is the absence of tragedy.³⁰ Wilson observes that “the Hindus in fact have no Tragedy” this is reflected in aspects

²⁸ M. R. Kale, *Abhijñānaśākuntalam*, 8.

²⁹ Miller, *Theater of Memory*, 14.

³⁰ M. R. Kale, *Abhijñānaśākuntalam*, 8.

that anything not in decorum, basically any bad news, injury or death, will take place offstage.³¹ Granted, the extant plays of Kālidāsa are all about love, but that noted, there is still little conflict or tragic dramatic moments. This is the case in this type of Sanskrit Drama, but especially heroic romances (*nāṭaka*) where heightened conflict or tragic events would disrupt the establishing flow of the romance *rasa*.

The second observations concerning dramaturgical traits, as M. R. Kale expresses specifically so for *Śakuntalā*, is everything serves the emotion. Miller states, “the story is more a vehicle than an integral part of the art.”³² Again and again, we are directed to keep the emotion aims above all and subject all other elements to that cause. Miller continues this idea by suggesting, “the hero is such because he superintends the play’s main action.”³³ Thus echoing the need to synchronize the temperament of the play with the temperament of the hero to reinforce the emotional flow.

In *Abhijñānaśākuntala*, Kālidāsa’s aim was to leave the audience with an overall sense of romance standing above the contrasting scenes of obligation and sorrow. On the whole, desire must pervade. The main characters’, Duṣyanta and Śakuntalā, emotional journey should bring about the sweet sense of romance at the end of the play for the audience. The genius of Kālidāsa is blending, balancing, and following of the tenants in the *Nāṭyaśāstra* without compromising good theatrical art. His plays excel in how a traditional story from the *Mahābhārata* can

³¹ H. H. Wilson, *Select Specimens of the Theatre of the Hindus*, Vol. 2 (Delhi: Asian Educational Services, 1984), xxvi.

³² Miller, *Theater of Memory*, 54.

³³ Miller, 50.

transform into romantic theatre by way of strict prescriptions from a theatre production manual, allow for individual creativeness, and in the end, produce *rasa* in the audience.

Character Types

This next section focuses on helping the actor to understand an archetypal character of Sanskrit Drama in order to most effectively use the IT Chart for characterization. The character's actions, especially dramatic elements, "are largely predictable,"³⁴ and it is this predictability that establishes the convenience of the IT Chart and its use. Instead, the dramatic struggle this Sanskrit character faces results from a battle between the primary and any other secondary or contrary temperaments. The struggle then is between the temperaments. To move the story and the action along, the playwright must interject some type of "confusion, curse, or a mistake that serves as the test of the character."³⁵ This testing reveals the efforts the character must make to stay within the confines of their core temperament.

***Nāyaka* – the Hero**

The *nāyaka* is the male lead actor, the lover or hero, in a poetic composition of a play.³⁶ As mentioned in the *sthāyibhāva* section in chapter 3, the male lead's main temperament should be in alignment with the overall temperament of the play. In Sanskrit, the "lead" character is referred to in the same terminology as *netṛ*, meaning "leader" or "guide," rendered from the root

³⁴ Miller, *Theater of Memory*, 47.

³⁵ Miller, 47.

³⁶ Apte, s.v. "*nāyaka*."

nī. It is also from this root where the term *abhinaya* is obtained. The character himself must be the guide leading or even carrying the audience toward the *rasa* through the temperament.

In discussing the romantic hero, Miller simplifies his function by noting that “in all plays, the Hero is drawn away from duty into the realm of emotion.”³⁷ The heroes in these types of Sanskrit plays are typically kings who are conflicted between duty and love. They must deal with ruling the kingdom both politically and militarily, the responsibilities to the family and religious obligations, but are also in that time of life where seeking out a spouse, a new love, or finding a love compromises their duties. The kings are portrayed with both military and judicial attributes but must also contain a softer side such as being “connoisseurs of natural beauty.”³⁸

From the four hero types mentioned in chapter 3, M. R. Kale suggests the archetypal character hero in *Śakuntalā* is *dhīrodātta*,³⁹ or “hero of sublime qualities,... who is magnanimous, patient, not given to boasting, self-possessed, of firm resolve, whose high spirit is concealed and who is true to his engagements.”⁴⁰ The *Nāṭyaśāstra* provides eight more “manly qualities” for this hero-type such as elegant, vivacious, gracious, profound, courageous, amorous, and noble (magnanimous).⁴¹ To further refine this noble hero, the *Nāṭyaśāstra* breaks the character down into four more areas with respect to his relationship with his lover interests.

³⁷ Miller, Theater of Memory, 37.

³⁸ Miller, 38.

³⁹ “A character of great strength and nobility, firm of purpose, but free from vanity, forbearing, and without egotism.” Keith, *Sanskrit Drama*, 306.

⁴⁰ M. R. Kale *Abhijñānaśākuntalam*, 55. Also, Duṣyanta could also be mistaken as a *dhīralalita*, light-hearted and amorous, but this is not his driving “temperament” or defining nature. See note below.

⁴¹ *Nāṭyaśāstra* 24:2-4. *śobhā* (elegant), *vilāsa* (vivacity, lively, jovial), *madhurya* (grace, sweet, tender), *gāmbhīrya* (deep, profound, impassivity), *dhairya* (courageous, fortitude, self-controlled), *tejas* (honorable, sharp, courageous), *lālitya* (amorous, light-hearted) and *audārya* (noble, magnanimous). M. R. Kale, 4-5.

Shekhar list these as: courteous (*dakṣiṇa*), deceitful (*śaṭha*), shameless (*dhr̥ṣṭa*) and a faithful lover (*anukūla*).⁴²

Lastly, as in *Śakuntalā*, it should be remembered that in ancient India the system of polygamy for kings was accepted and respectable.⁴³ However, within those recognized relationships, respect and a proper decorum was expected, and this characteristic translated into archetypal characteristics. Shekhar goes on to say that “only Rama stands out conspicuously as the only representative of monogamy, remaining faithful to Sita.”⁴⁴ So within the four types of *dhīrodātta*, or kings with “high-spirited but firm” disposition,⁴⁵ we can place the hero, Duṣyanta, as a faithful lover and a steadfast king.

Building the Individualized Temperament Chart for Duṣyanta

Introducing King Duṣyanta

Up to this point the preliminary character information relating to the play-type, the *rasas* to be explored and aimed for, and the character’s name are established for Duṣyanta. Here, in keeping this within the framework of a practical rehearsal setting, most prepared actors would come to a table-read knowing this information and already having read the play. Then, together, the director, the actors, and the other production team members would supplement this cursory read with additional foundational and concept information to promote more unified choices for

⁴² Shekhar, *Sanskrit Drama*, 69.

⁴³ Shekhar, 69.

⁴⁴ Shekhar, 69.

⁴⁵ Monier-Williams. *Indian Wisdom*, 467.

the production. For this reason, the next part covers some of the contextual characterization that the actor would use as they formulate their portrayal.

Duṣyanta – Social and Occupational Class

The hero Duṣyanta rules as king of Hastināpura, capital of the Kuru Kingdom in Northern India. “He appears to be young, between thirty and thirty-five, as is shown by his ardent longing for chase, which occupation requires youthful energy.”⁴⁶ Tradition and legend states, as does that play, that Duṣyanta, king of the Lunar Dynasty, becomes the father of Bharata a great king over heaven and earth who unites India under his rule. Being a heroic king in a romance play means that he is elegantly handsome, courageous, and noble in spirit and duty.⁴⁷ At first glance, even the innocently pious Śakuntalā is shaken by his powerful beauty: “But how can it have happened that, simply at the sight of this man, I am shaken with a passion so at odds with the religious life?”⁴⁸ Yet, despite his strikingly statuesque appearance, it is his “high principles of moral conduct,” and the honorability of his passions and actions which sets him apart as an ideal king.⁴⁹

In following the *dhīrodātta* hero-type, Duṣyanta is a shining example of a king who is steadfast in duty and high-spirited in personality. Owing to this play’s theme of romance, it might seem that Duṣyanta should be considered the amorous hero-type, a *dhīralalita*. This thought has been debated in the past, and Goodwin confirms the long-term debate by noting that

⁴⁶ M. R. Kale, *Abhijñānaśākuntalam*, 55.

⁴⁷ *Nāṭyaśāstra* 24:2-4.

⁴⁸ Johnson, *Śakuntalā*, act 1, 15.

⁴⁹ M. R. Kale, *Abhijñānaśākuntalam*, 55.

“commentators differ on the classification *dhīralalita* vs. *dhīrodātta* of Duṣyanta [*sic*], hero of the *Sakuntala*.”⁵⁰ However, the conclusive results indicate that Duṣyanta’s overall nature is not predominantly “inclined to pleasures.”⁵¹ An amorous king hero (*dhīralalita*) would allow others to fulfil his duties and achievements so he may pursue his romantic pursuits, his leading motivation. Whereas a dutiful king hero (*dhīrodātta*) possesses “a character of great strength and nobility, firm of purpose, but free from vanity, forbearing, and without egotism.”⁵² One pursues amorous pleasures at the expense of duty, and one, such as Duṣyanta, must manage between the two with duty ultimately superseding his high-spiritedness.

These noble requirements are manifested specifically in Duṣyanta in three characteristics of his personality. First, in his “high martial power”⁵³ and regal sense of duty. Second, despite his kingly status, his due respect for his elders. And third, his respect for protocol, custom and tradition. To illustrate the first, his high martial power and regal sense of duty, Kālidāsa opens the play with an exuberant Duṣyanta, in kingly fashion, atop a chariot in the forest bow-hunting deer. The story begins not with a lovelorn romantic yearning for companionship, but a dashing regal hero exhibiting strong manly characteristics. The literary device of introducing Duṣyanta as the dynamic hero first and as a lover second sets the tone and theme of the play. It is only after meeting Śakuntalā that he begins “neglecting affairs of state.”⁵⁴ But even within his passionate

⁵⁰ Robert E. Goodwin, “Paradise in a Prison Cell: the Yaugandharāyaṇa Plays of Bhāsa.” In *Journal of the Royal Asiatic Society*, Vol. 3, Issue 1 (April 1993): note 6, 54.

⁵¹ Goodwin, *Paradise in a Prison Cell*, 54.

⁵² Keith, *Sanskrit Drama*, 306.

⁵³ M. R. Kale, *Abhijñānaśākuntalam*, 56.

⁵⁴ Johnson, *Śakuntalā*, act 2, 22.

activities, Duṣyanta continues to maintain his regal visage and responsibilities by championing to protect and defend the hermits, and their ashram, from disruptive forest demons.⁵⁵

Additional displays of martial prowess occur when Indra's charioteer abducts and endangers the Vidūṣaka, Mādhavya. This aggressive provocation spurns the King into a warrior combative mode. Through it we learn of Duṣyanta great military skills and expertise, a desirable characteristic in a king, and we learn of the reason for the violence. Mātali's purpose in goading the King is to force him out of his sorrow (*śoka*) state into a more kingly state through provocation. Duṣyanta is emotionally invigorated out of his despair and incited both mentally and emotionally for battle with this new crusade.

However, Duṣyanta is not overpowered with military power and ambition. For in his second personality trait, he displays great respect for his elders. Even though, as a great king, he commands "universal respect, (he) feels unbounded reverence for the sages and his conduct is marked by a proper sense of what their austere lives deserve at the hands of worldly men."⁵⁶ At the beginning of act one, Duṣyanta removes any extravagant clothing, jewels, and insignia to make himself more unassuming and humble enough to enter the sanctified hermitage (ashram). By doing so, he intentionally, and for clever narrative purposes unintentionally, obscures the visible fact that he is the king. Later in act two, a royal messenger of his Mother arrives and reports of her need for the king's role in ending her ritual fast.⁵⁷ Duṣyanta again displays a

⁵⁵ Johnson, act 2, 28.

⁵⁶ M. R. Kale, *Abhijñānaśākuntalam*, 56.

⁵⁷ A fast "to safeguard the [royal] succession." Johnson, *Śakuntalā*, 30.

natural attribute of respectfulness. Instead of dismissing this request, Duṣyanta shows reverence to his mother by promptly responding.

The last personality trait conveys Duṣyanta's respect for propriety and decorum which he displayed not only outwardly, but inwardly, in his core, as well. This internal attribute reveals itself through his asides and soliloquies. Duṣyanta strives to maintain proper correctness in customs and traditions at all times. For example, when he first meets Śakuntalā, he becomes gravely concerned for the fate and source of his feelings towards her. In his tradition, the king as a ruling/warrior caste would be prohibited to pursue Śakuntalā if her parents were of the priestly caste. Thankfully, his fears are relieved when he discovers Śakuntalā's royal lineage.⁵⁸ His hesitation shows his determination to uphold what he considers proper etiquette in his customs and traditions. At a later time, while affected by the forgetful curse, Duṣyanta reprimands himself for merely gazing at another man's wife, even though it is Śakuntalā.⁵⁹ Again, mirroring his restraint during their first meeting, he curbs his impulsive and improper interest in her.⁶⁰

Shortly after their first meeting, Śakuntalā's two companions challenge the appropriateness of Duṣyanta's intentions by assessing the "type of love" the King has for Śakuntalā. In a conversation with Anasūyā and Priyaṃvadā, Duṣyanta avows honorable and sincere desires of matrimonial adoration towards Śakuntalā. Śakuntalā even asks about his, "longing to return to the women of the palace?" which the King reassures: "consider my heart,

⁵⁸ Śakuntalā's true lineage: her natural father, the royal sage Kauśika: i.e. Viśvāmitra (caste match allowed), and Menakā, a celestial nymph, her mother.

⁵⁹ Johnson, *Śakuntalā*, act 5, scene 2.

⁶⁰ This is an impulsive desire not for a young maiden, but here for a one very much pregnant lady.

that is devoted to none else.”⁶¹ The information here, provided by the playwright, allows the actor to envision and portray, and then the audience to discover and deduce that Duṣyanta is a king noble both outwardly and inwardly through his respectable nature. These are the broad personality traits of Duṣyanta that the dialogue, and the acting, should convey to the audience for their own assessment of Duṣyanta’s temperament. For the IT Chart, the gender, social class, and occupation can now be added.

***Vibhāva* of Duṣyanta**

There are three main atmospheric settings for scenes with Duṣyanta. The first setting throughout acts 1-3 is in a sacred forest near a holy hermitage described as an “earthly paradise.”⁶² In act 3, within this same forest, the atmosphere changes even though the location remains the same. Now the setting is painted as a delightful countryside perfect for two lovers to fall in love. In the next scene with Duṣyanta in act 5, the curse has been cast and the dominant romantic flavor has been dampened. Duṣyanta, in his second setting, conducts business in the court of his royal palace.⁶³ This very unromantic, yet appropriately fitting setting, supports the King’s current dutiful and champion temperament. After his recollection, Duṣyanta moves into an atmosphere of sorrow and lamentations, dressed as a penitent, in a garden within the palace. This location is reminiscent of the hermitage forest only in miniature or reduced.⁶⁴ In his final and third setting, the “king is returning on an airborne chariot from his campaign against the

⁶¹ M. R. Kale, *Abhijñānaśākuntalam*, 111.

⁶² Johnson, *Śakuntalā*, xii.

⁶³ “Judgment-seat.” Johnson, *Śakuntalā*, 58. Act 5 in a place called the fire sanctuary. Johnson, 59.

⁶⁴ Act 6. Johnson, *Śakuntalā*, 75-6, xii.

demons” and detours to visit an awe-inspiring “hermitage in a celestial paradise.”⁶⁵ It is here that the play ends and the final and concluding temperament manifests. These are the three principal locations for Duṣyanta in the play, each listed on his IT Chart. The scene, setting, and atmosphere are mostly described through dialogue. They fit in agreement to prescriptions and allowances for Duṣyanta’s primary and secondary temperaments.

Duṣyanta’s *Anubhāvas* - The Full Palette of Actions

In the IT Chart sequence, the Full Palette of Actions for Duṣyanta would be placed and discussed here. Chapter 4 provided the details of these actions from the *Nāṭyaśāstra* in connection with the three temperaments being discussed. I only note here where in the process they would be introduced and included on the IT Chart. However, in the next section, when working with the script, I will demonstrate a more purposeful treatment of their application. To restate, the Full Palette of Actions are:

1. Internal feelings actively manifested
2. Psychophysical special reactions - Emotives
3. Fleeting cluster reactions and feeling states
4. Remaining temperaments verbalized

Duṣyanta’s IT Chart in Paragraph

Duṣyanta is a superior male king with the primary temperament of desire mostly in union, but Kālidāsa has creatively provided an air of desire in separation as well for such a youthful king. Duṣyanta’s secondary temperament involves his duties as a king and expresses itself through both champion of fight and champion of welfare. In his separation, Duṣyanta

⁶⁵ Act 7. Johnson, *Śakuntalā*, xi, xiii.

experiences a third minor temperament of sorrow both in his forgetfulness,⁶⁶ and later lamenting over the curse and repudiation of Śakuntalā once the curse is lifted. His full palette includes the three previously mentioned temperaments, as well as a miniscule amount of *hāsa*, to laugh⁶⁷ and *vismaya*, to awe from the remaining temperaments.⁶⁸ Duśyanta should resist and even internally struggle to fight against emotions associated with *krodha*, to rage.⁶⁹ And he must adamantly avoid *bhaya*, to dread or fear, and *jugupsā*, to disgust, in order to not completely derail the primary temperament. Duśyanta is encouraged to express his internal feelings of desire with smiling words, sidelong pleasant glances, and sweet bodily postures, and the champion emotional reactions as well. In his desire temperament, he has access to all eight emotive reactions (psychophysical reactions). For the fleeting, cluster reactions and feeling states, 30 out of the total 33 permissible (see Table 22). The action progresses from the love-permeated world of Śakuntalā’s forest hermitage, through the duty-bound world of the royal court, and concludes in the celestial hermitage, where love and duty are unified in a complementary relationship.

⁶⁶ At the beginning of act five, the king feels a strange melancholy similar to a “separation from a loved one” although none exists.

⁶⁷ Found with his Vidūṣaka

⁶⁸ Found in act 7 at the Gold Mountain home of demigods and with Mārīca (mountain also called Kimpurushas).

⁶⁹ A state if felt is unrecognized in himself.

Duṣyanta's IT Chart

Table 19. Duṣyanta's Basic Biographical and Scenic Information

<i>Abhijñānaśākuntala</i>	Target Rasa(s): Romance (<i>śṛṅgāra</i>), Valor or Nobility (<i>vīra</i>), Sorrow (<i>karuṇa</i>)
Name	1. Duṣyanta
Gender	2. Male
Social class	3. Superior social class
Occupational class	4. King
Primary governing temperament (including any specification or subdivision)	5. Primary: Desire (green ■) (Subdivision both in union (■ green); and in separation (■ light green))
Secondary temperaments	6. Secondary: Champion (golden ■) (3rd Sorrow (grey ■); in separation)
Scenic settings and atmosphere	7. Scenic settings: Act 1: a hermitage in an earthly paradise Act 2: encamped in a miniature court set up in the middle of the country. Act 3: in the countryside Act 5: at Duṣyanta's palace court; Fire Sanctuary Act 6: accompanied by the Vidūṣaka, in a pleasure garden (the country in miniature) within the court. Act 7: a hermitage in a celestial paradise
Action Choices	8. Three types of Action Choices 4. Action Choices 5. Psychophysical (Emotives) 6. Verbal cluster reactions and feeling states (see list below)
Full Palette of Actions	9. Full Palette of Actions (added to Action Choices list) Remaining Temperaments allowed to a degree (miniscule) Allowed: • <i>hāsa</i> – to jest (white □) • <i>vismaya</i> - to awe (yellow ■) Resist: • <i>krodha</i> - to rage (unrecognized) (red ■) Must Avoid: • <i>bhaya</i> - to dread, fear (black ■) • <i>jugupsā</i> - to disgust (blue ■)

Table 20. *Duṣyanta's Action Choices*

Green (■) represents the temperament of Desire.

Gold (■) represents the temperament of Champion.

Grey (■) represents the temperament of Sorrow.

Action Choices			Primary & Secondary
0	0		and the like (etc...)
I desire	1	■	vocal = smiling words; a pleasing tone
I desire	1	■	vocal = sweetly (spoken) words
I desire	2	■	body = sidelong pleasant glances
I desire	2	■	body = sweet bodily postures
I desire	2	■	body = sweet graceful gait
I desire	2	■	eyes = clever movement of eyes
I desire	2	■	eyes = alluring composure of the eyes
I desire	2	■	face = delicate eyebrows movement
I desire	2	■	face = eyebrows twisted in bewilderment
I desire	2	■	limbs = soft, delicate, graceful movements of limbs
I desire, iv joy	2	■, □	face = smile (<i>hasita</i>)
II champion	1	■	vocal = censuring words in reprimanding tone
II champion	2	■	body = display of steadiness
II champion	4	■	movements conveying aggressiveness
II champion	4	■	actions showing alertness
II champion	4	■	truthful gestures of charity
II champion	4	■	courage and boldness in an undertaking
II champion	4	■	truthful acts of diplomacy
II champion	4	■	(manifesting internal/external) energy
II champion	4	■	(manifesting) firmness
II champion	4	■	(manifesting) generosity
II champion	4	■	(manifesting) heroism
II champion	4	■	(manifesting) influence
II champion	4	■	(manifesting) patience
II champion	4	■	(manifesting) pride
II champion	4	■	(manifesting) steadiness
II champion	4	■	(manifesting) valor
iii sorrow	2	■	body = heighten exerting the body
iii sorrow	2	■	body = falling on the ground
iii sorrow	2	■	breath = breathlessness
iii sorrow	2	■	breath = deep breathing
iii sorrow	2	■	limbs = drooping limbs
iii sorrow	3	■	mind = forgetfulness
iii sorrow, v awe	2, 3	■, ■	mind = sinking (<i>visanna</i>) body, almost fainting
iii sorrow, v awe	3	■, ■	voice = lamentation (wailing)
iii sorrow, vi rage	2	■, ■	body = striking the body (own or others)
iii sorrow, vii dread	2	■, ■	limbs = loosened limbs, or looseness of limbs
iii sorrow, vii dread	2, 3	■, ■	face = dryness of lips, and/or mouth, palate & throat

Table 21. Duṣyanta's Emotives – Psychophysical Actions

	Emotive <i>Sāttvikabhāva</i>	Representation on the stage by (<i>Abhinaya</i>)
■, ■, ■	(I) Perspiration (<i>sveda</i>)	to sweat to perspire
■	(II) Paralysis/ Immobility (<i>stambha</i>)	to stun to “stiffen or freeze”
■, ■	(III) Trembling (<i>vepathu</i>)	to tremble to quiver
■, ■	(IV) Weeping (<i>asru</i>)	to weep to cry
■, ■	(V) Change of Color (<i>vaivarṇya</i>)	to pale to blush
■, ■	(VI) Horripilation (<i>romaṅca</i>)	to goosebump goosebumping
■, ■	(VII) Change of Voice (<i>svara-sāda</i>)	to crack voice to break voice
■	(VIII) Fainting (<i>pralaya</i>)	to faint to lose consciousness

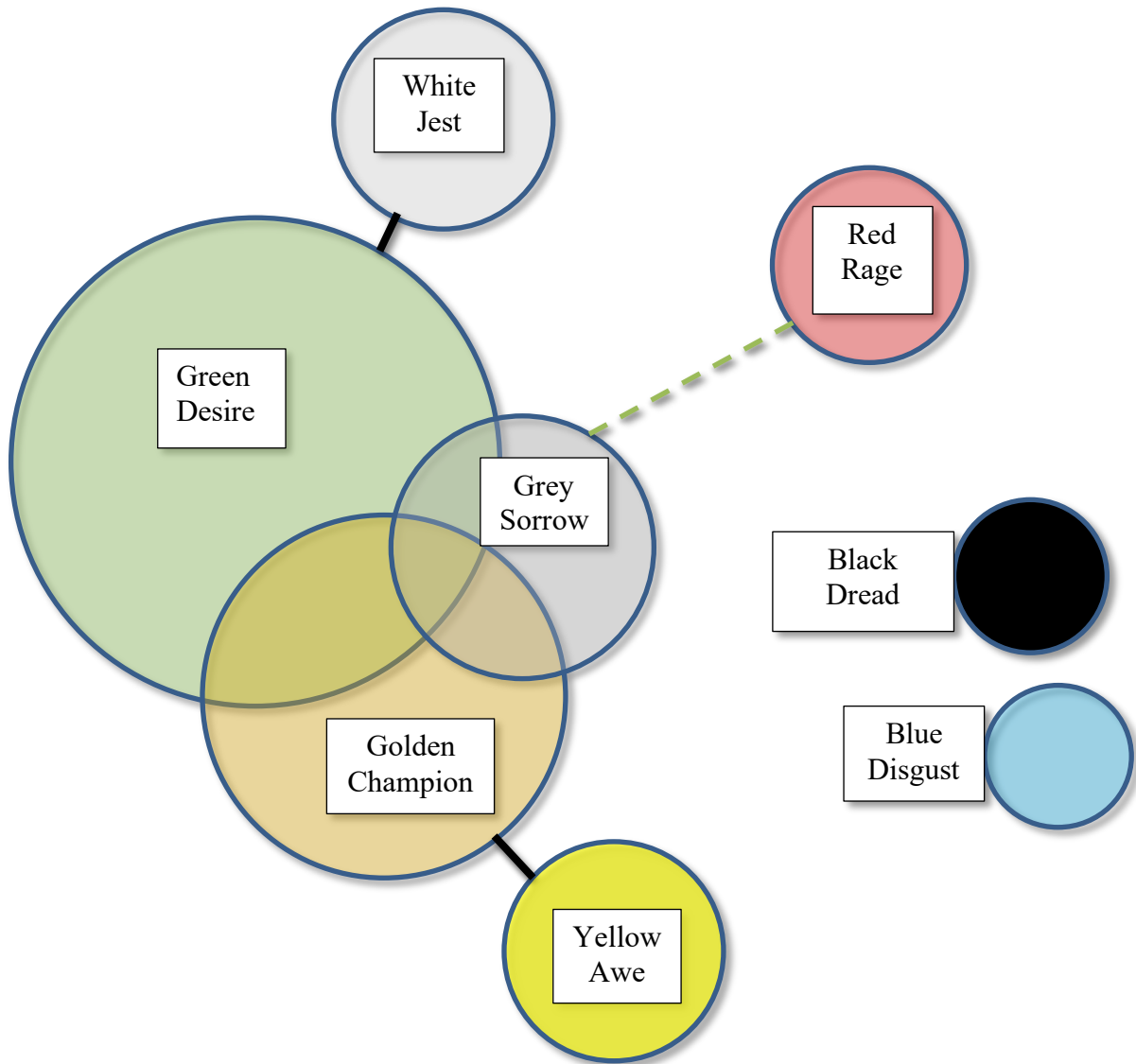
Table 22. Duṣyanta's Verbal Cluster Reactions and Feeling States

	#	Verbal Root Used to Create Cluster*	Action State Verbs	Pre-†	Verbal Root √	Additional Helpful Terms and/or Verb Translation or Interpretation
■ ■ ■	1	<i>nirveda</i> (world-weariness)	to despair	<i>nir-</i>	√ <i>vid</i>	“despond, to become disgusted”
■ ■ ■	2	<i>glāni</i> (weakness)	to weaken		√ <i>glai</i>	“exhaust, fatigue, drain”
■	3	<i>śankā</i> (apprehension)	to suspect, to worry		√ <i>śank</i>	“doubt, anxious, mistrust”
■	4	<i>asūyā</i> (envy)	“to envy”		√ <i>īrsy</i>	“to grumble, murmur, begrudge”
■	5	<i>mada</i> (intoxication)	to inebriate		√ <i>mad</i>	“drunk, to become intoxicated/excited”
■ ■ ■	6	<i>śrama</i> (fatigue)	to fatigue		√ <i>śram</i>	“weary, tire, to become fatigued”
xx ■	7	<i>ālasya</i> (torpor)	to laze	<i>ā-</i>	√ <i>las</i>	“to be lazy, loaf, lounge, idle”
■ ■	8	<i>dainya</i> (misery)	to sadden		√ <i>dī</i>	“perish, waste away, to diminish”
■ ■ ■	9	<i>cintā</i> (worry)	to worry		√ <i>cint</i>	“anxiety, worry”
■ ■	10	<i>moha</i> (bewilderment)	to befuddle		√ <i>muh</i>	“bewilder, confound, perplex”
■ ■ ■	11	<i>smṛti</i> (remembrance)	to remember		√ <i>smṛ</i>	“recollect”
■ ■ ■	12	<i>dhṛti</i> (contentment)	to satisfy		√ <i>dhṛ</i>	“content”
■ ■ ■	13	<i>vṛīḍā</i> (embarrassment)	to feel shame		√ <i>vṛīḍ</i>	“to be ashamed, to feel mortified”
■ ■ ■	14	<i>capalatā</i> (fickleness)	to tremble, to waver		√ <i>kamp</i>	“flit, flutter, skittishness, inconstant”
■ ■ ■	15	<i>harṣa</i> (joy)	to rejoice, to delight		√ <i>hrṣ</i>	“become delighted, excited, please”
■ ■ ■	16	<i>āvega</i> (alarm)	to alarm, to fear, to distress	<i>ā-</i>	√ <i>vij</i>	“dismay, agitate, tremble”
■ ■ ■	17	<i>jaḍatā</i> (stupor)	to stiffen		√ <i>jaḍa</i>	“stun, stupor, immobilize, stupefied, to be cold, to freeze”
■ ■ ■	18	<i>garva</i> (pride)	to take pride		√ <i>garv</i>	“lionize, extol”
■ ■ ■	19	<i>viśāda</i> (dejection)	to feel deject	<i>vi-</i>	√ <i>sad</i>	“despair, sink, to become dejected”
■ ■ ■	20	<i>autsukya</i> (longing)	to long	<i>a-</i>	<i>utsuka</i>	“long”
■ ■ ■	21	<i>nīdrā</i> (sleepiness(ing))	to sleep		√ <i>nīdrā</i>	“sleep, sleepiness, sleeping”
■ ■ ■	22	<i>apasmāra</i> (derangement)	to forget, to become deluded	<i>apa-</i>	√ <i>smṛ</i>	“to derange”
■ ■ ■	23	<i>supta</i> (dreaming)	to dream		√ <i>svap</i>	“dream/sleep”
■ ■ ■	24	<i>vibodha</i> (wakefulness)	to awake	<i>vi-</i>	√ <i>budh</i>	“realize, enlighten, revive”
■ ■ ■	25	<i>amarṣa</i> (indignation)	to endure, to oppose, to resist	<i>a-</i>	√ <i>mṛṣ</i>	“prevent, avenge, retaliate”
■ ■ ■	26	<i>avahittah</i> (dissimulation)	“to conceal, to feign”			“dissemble, feign, fake”
xx ■	27	<i>ugratā</i> (cruelty)	“to savage”		<i>ugra</i>	“to rage, to attack, criticize”
■ ■ ■	28	<i>mati</i> (intelligence)	to think, to consider, to contemplate		√ <i>man</i>	“think, deliberate, to learn”
■ ■ ■	29	<i>vyādhi</i> (sickness)‡	to sicken, to be infected		√ <i>vyadh</i>	“to pierce, to nauseate, to ail, to be wounded”
■ ■ ■	30	<i>unmāda</i> (frenzy)	to go mad, to crack up	<i>un-</i>	√ <i>mad</i>	“flip, madden, snap”
■ ■ ■	31	<i>marāna</i> (dying)	to die		√ <i>mṛ</i>	
xxxx	32	<i>trāsa</i> (fright)	to affright, to fear		√ <i>tras</i>	“to be frightened, scare, to be afraid, to be startled”
■ ■ ■	33	<i>vitarka</i> (deliberation)	to deliberate	<i>vi-</i>	√ <i>tark</i>	“ponder, consider, contemplate”

*Vyabhicāribhāva from Goodwin, *Playworld*, 178. † Pre-verb or *Upasarga*.

Table 23. Duṣyanta's Priority Venn-(Euler)-Spider diagram as the Palette of Actions

The Palette of Actions



Navigating the IT Chart

Proceeding in the set order, the actor begins the treatment of this play by focusing on three of the temperaments, by priority: to desire, to champion, and to sorrow.¹ Keeping in line with the play's overall aim, eliciting the *rasa* of romance, the first temperament to be discussed is the dominating temperament of desire (*rati*). The conveyance of desire must supersede every other temperament or choice an actor makes. Its presence and options must always be acknowledged first before moving on to other emotional or action choices. Therefore, the choices that display or communicate desire, or elements of romance, must initially be considered in the order of the process regardless of their implementation or not. Desire action choices are not always the most correct selection for every specific moment in the play, but their overriding presence must be taken into account initially so as not to derail the primary objective of enticing the *rasa* out of the audience. In practice, the *Nāṭyaśāstra* allows any emotional or acting choice that an actor can devise as long as that choice does not break the system's prime objective of conveying and creating a specific temperament of the character and the temperament of the play. The *Nāṭyaśāstra* includes the phrases “and the such...,” “and the like...,” and the most flexible “etc....” to acknowledge that not every action or nuance can be predicted or planned for in the vastness of theatre practice.

For navigation purposes, and additional coding explanation, here are the five parts to the completed IT Chart including the Full Palette of Actions. For Duṣyanta's IT Chart, I color coded

¹ *rati*, *utsāha* and *śoka*.

each temperament characteristics using the colors assigned to the *rasa* by the *Nāṭyaśāstra*: green for desire in union (a lighter green for desire in separation), golden for champion, and grey for sorrow.² As detailed above, part one provides the basic biographical and scenic information (Table 19), and only references the Action Choices list to follow.

The second part is the specific Action Choices offered by the *Nāṭyaśāstra* for the coinciding three temperaments. For simplicity in the use of this application, the Action Choices list (Table 20) provides only the initial and principle actions, for a fully developed and detailed list appointed to Duṣyanta see the appendix F. The primary, secondary, and tertiary actions are presented on the Action Choice list in that order. The third list contains the Emotives, or the psychophysical actions (see Table 21). For Duṣyanta, all eight are permitted, and again color coded. The fourth part presents the Verbal Cluster Reactions and Feeling States (see Table 22). Only three from the full list of thirty-three are excluded: #7, #27, and #32. These three are left on this list to remind the actor to primarily avoid these choices, as well as a caution to fight against them if they creep into an emotional scene.

Lastly the Palette of Actions is presented in a visual palette form (see Table 23). I developed a Euler-Venn-spider diagram that shows the priorities, the relationships, the links and the avoidances in a condensed, cheat-sheet format for the character Duṣyanta. To create this visual palette, I turned to the *Nāṭyaśāstra*³ and its view that *rasas* are linked and directly correspond to the temperaments. Next, the *Nāṭyaśāstra* then suggests that there are four main temperaments: desire, rage, champion, and disgust, from which the other four come from. These

² Here the *Nāṭyaśāstra* assigned colors did come in useful. Green for desire, golden for champion, grey for sorrow, white for jest, yellow for awe, red for rage, black for dread, and blue for disgust.

³ *Nāṭyaśāstra*, 6:39-41.

original four directly correspond, or are linked, with a specific secondary: jest, sorrow, awe and dread, respectively. The *Nāṭyaśāstra* states that the secondary four arise from the original four forming a somewhat symbiotic relationship. The Venn-spider diagram visually showcases these links and relationships.

For perspective in this relationship, the *Nāṭyaśāstra* uses the comic *rasa* (for the actor, the related temperament is jest) as the example of the mutual interconnection between the original four and the secondary four. The *Nāṭyaśāstra* expresses that jest is linked to, and has been designated to emanate from, an exaggeration of desire. The “mimicry, or imitation” of the original temperament desire can be “fittingly described” with humorous jesting actions.⁴ Likewise, the inverse could also be plausible. Heighten frivolity (jest) mellowed can settle into a calmer, pleasurable place where the residue of the humorous actions relax to reflect characteristics of desire. Secondly, the *Nāṭyaśāstra* puts forth another similar relationship between rage and sorrow, where “the *consequence* of the Furious (actions of rage) should be known as the Pathetic Sentiment (actions of sorrow).”⁵ When the actions that involve the fiery heat of rage cool, the mind then becomes retrospectively aware of this almost involuntary fury, and slowly sympathetic sorrow and remorse develop. Interestingly enough, the inverse of this is even expressed in the Kübler-Ross Model of the “stages of grief.”⁶ While experiencing great sorrow, the Model suggests that anger would take the second stage. This reciprocal characteristic can be used as a delimiting factor for the actor’s choices. For instance, if the actor is dealing with

⁴ Bhat, *Bharata-Nāṭya-Maṅjarī*, v. 40, 91.

⁵ Bhat, v. 40, 91.

⁶ Elisabeth Kübler-Ross, and David Kessler, *On Grief and Grieving: Finding the Meaning of Grief Through the Five Stages of Loss*, (New York: Scribner 2014).

rage and fury-like emotions, sorrow must be in close proximity, and may be used as gateway in or a gateway out from rage towards the primary temperament of desire.

In application, after intense table rehearsal and actor absorption of the IT Chart, the Venn-spider visual guide can quickly aid in maintaining the priority of the primary temperament by reminding the actor to start within the desire choices first, and then it displays the *Nāṭyaśāstra*'s prescriptions of the connective links to other temperaments presented in a graphic representation. To assist in enhancing the priorities and connectivity in the diagram, the size of the circles show primacy, and the tied relationships display where a temperament can travel to or come from. As we move closer to practical application of the *Nāṭyaśāstra* guidelines and prescriptions, an allowance of most all action and emotional choices are permitted. However, as mentioned above, to secure and strengthen the overriding temperament aim, these choices must connect to the narrative first while not disrupting the primary temperaments of the character. This is one of the advantages of the diagrammatic visual display.

Towards Application

In very generalized and broad terms, Duṣyanta temperamental journey follows four main stages. In act 1 through act 3, he is in the falling in love stage, or the desire temperament. In act 5, he is confronted with a pregnant Śakuntalā and due to the curse his character must bypass the desire temperament as primary, and allow the secondary temperament, champion, to be dominant. Therefore in act 5, he is more likely to choose actions and reaction that align with the regal and kingly aspects of the champion temperament. After Śakuntalā's departure and the curse lifted, he now must eventually champion his way through sorrow. This takes place in act 6. As this is near the end of the play, this is the most emotionally complex dealings Duṣyanta must

undergo. He must not let the sorrow he feels overpower the play's primary aimed *rasa* of desire and romance, and yet he is in somewhat miserable circumstances. Duṣyanta must suppress and then replace his present sorrow with 'desire in separation.' If not, the continuing sorrow emotion would begin to dominate thus leading to an emotional destination contrary to the nature of the play. Kālidāsa helps Duṣyanta by providing him with an outlet of the champion temperament when the King's lamenting is interrupted by the attack on Māḍhavya, the Vidūṣaka. This call to arms allows Duṣyanta to push through, and out of sorrow into champion and closer to his concluding temperament. The final and fourth stage of his journey is a more seasoned and matured Duṣyanta reconnecting with Śakuntalā and his son, thus providing a happy ending within the temperament of desire in 'reunion.'

The first practical example of the application for the IT Chart is taken from the early acts of the play. These scenes help introduce the overall emotion aimed for and display the methodology of the *Nāṭyaśāstra*. It is here where Duṣyanta fortuitously discovers, meets, falls in love and marries Śakuntalā. During the first three acts, the overt conveyance of romance and desire is unquestionable. It almost rises to the point of melodramatic. The reason for this is to introduce, acknowledge, and assure the audience that this is a romantic play. Only trivial obstacles or circumstances occur so as not to upset that foundation. The more complex and varied scene and acting movements take place later in the play after this foundation is firmly established.

By taking the first few verses of act 3, a concentrated and detailed application of the IT Chart can be displayed. The additional examples to follow will be less detailed and less excessive, but by fleshing out this moment, the functioning of the chart can clearly be understood.

In Application with Duṣyanta

This section includes a treatment of scenes from *Śakuntalā* from act 3, 5, and 6, and details how the *Nāṭyaśāstra* system works from the point of view of the Performing Team. This treatment provides application and textual evidence to demonstrate how the IT Chart functions to help actors depict the three different temperaments of the character Duṣyanta. This analysis supports the claim that the *Nāṭyaśāstra* is a flexible, action-driven characterization building system that results in multi-dimensional characters, and not a rigid or stagnant method of acting.

Desire

The third act of the play *Śakuntalā* begins with Duṣyanta, on the river bank, entreating the god of love Kāma in a lovelorn or lovesick state.⁷ Duṣyanta's eager longing and worrying anxiety suggests movement such as swinging his hands and shaking his head to and fro with a vacant look.⁸ Before he speaks, his stage directions state "sighing pensively."⁹ A further look into the Sanskrit translation reveals the scripted direction *vitarka*, the 33rd Cluster state. Its meaning, found on the IT Chart, denotes 'to deliberate.' Indicative verbs such as to evaluate, to gauge, or to consider, assist in physicalizing this Cluster. Duṣyanta then speaks in verse alluding to two Emotives: #1 to sweat, and #2 to stiffen, freeze or become immobilized.¹⁰ After this poetic verse, M. R. Kale provides the stage direction, "Gesticulating the pangs of love." In

⁷ He pines for his love in a brief momentary separation. Only the intensity of his passion makes this separation distance seem so devastating. (For the full scene workup see appendix G.) If *śṛṅgāra*, the rasa of romance, was still in doubt to the audience, Duṣyanta undeniably evokes the god of love Kāma. He goes as far in verse four to covenant with Kāma to endure mental torment for a resulting love of the lady. Be careful what you wish for.

⁸ Mehta, *Sanskrit Play Production*, 167.

⁹ Johnson, *Śakuntalā*, act 3, verse 2.

¹⁰ "But like moisture (sweat) in an upturned flower / My heart is trapped, and lacks the means to go (frozen)." Johnson, *Śakuntalā*, 32.

contrast the Clay Sanskrit library, Somadeva Vasudeva's translation uses the stage direction 'dejected,' but adds instead in Sanskrit the Cluster #8 *dainya* meaning 'to sadden' or 'to commiserate.'

As he continues, an interesting thing happens in the translation where the Chart becomes very helpful. Before Duṣyanta's line, "But you (Kāma) and the moon are one in the way you betray the trust that lovers give you," Vasudeva offers the translated stage direction "with malice." This seems out of character somewhat at this moment with Duṣyanta. If we look at his Venn-Spider diagram, 'malice,' or rage (*krodha*), does not harmonize well with the desire temperament here. Further away and indicated with a dotted line, rage only remotely links with sorrow. The Sanskrit provides *āsūya*, Cluster #4, meaning 'to envy, to grumble, or begrudge.' This seems a much better interpretation of the King's state of being, and his attitude towards the God of Love and the Moon. Moving away from malice and rage and implementing the envy and begrudging aspect, Vasudeva's translation transforms in meaning: "God of the flower bow! Why do you and the moon, who ought to be trustworthy, assail the caravan-train of lovers?" The respectability Duṣyanta has for these two Beings would provoke more envious grumbling than malice from our lovelorn King. Using the Chart confirms that "malice" is not the most appropriate choice as compare to the choice "to envy."

A few lines down, W. J. Johnson's translation provides the stage direction "Walking in a depressed state." This scripted direction demonstrates an example of a straightforward given Action Choice. Vasudeva translated this stage direction as 'dejected' misleadingly coinciding with Cluster #19 'to deject', from the Sanskrit *sa-khedam*. However, M. R. Kale's edition provides *sa-khedam pariktamya*. The second term here (*pariktamya*) means walking about, and the first term that both texts use comes from the verbal root *khid* meaning 'to suffer pain or

misery, to be depressed.’ Perhaps Vasudeva took the verbal root and disregarded the walking about, an acceptable choice although it then translates (misleadingly) as a different Cluster term. In reality, the playwright just provided a descriptive action within the stage direction. Again, the use of the Chart allows the actor to differentiate the pure movement of the scripted action (*anubhāva*) from a Cluster emotionally attached to action (*vyabhicāri*).

Later in this passage, Kālidāsa provides the literary devise (*vibhāva*) listed on the IT Chart that provides the scenic setting and atmosphere. An update on the atmospheric setting through verse describes the river’s spray and lotus scented wind as the King observes Śakuntalā’s footprints on the sandy shore. Here also, the playwright indicates his preferred stylized movements, or choreography, for Śakuntalā through Duṣyanta’s lines.

Within the set romantic ambience, Duṣyanta, on seeing his beloved, becomes “filled with joy,” another misleading stage direction clarified with help from the IT Chart. This stage direction comes from #15 Cluster *harṣa* ‘to delight, to rejoice’ (to gladden, to excite, to exhilarate, to thrill).¹¹ M. R. Kale’s translation separated “turning around” and “with delight” indicating both an Action Choice that is emotionally endowed with the Cluster state. The Chart clearly differentiated the temperament of jest (*hāsa*) from the Cluster state ‘to rejoice’ (*harṣa*). The scripted direction is not a joyful comic bit, but a delighted thrill that the Kings undergoes when seeing Śakuntalā.

Finally, later in the act, the full desire temperament gains footing and reaches a pinnacle. Śakuntalā’s two friends hastily depart leaving the lovers alone. The King assuages Śakuntalā,

¹¹ M.R. Kale offers, “Turning around, and doing so: with delight.” *Abhijñānaśākuntalam*, 91. Vasudeva, translates it as “does so, joyfully.” Somadeva Vasudeva and Kālidāsa, *The Recognition of Shakuntala*, (New York: New York University Press, 2006),135.

“Do not be *alarmed*. Have not I, who try to win your favor, taken the place of your friends?”¹²

Here the script provides Śakuntalā with the Cluster #16 *āvega*, to alarm, to distress (to panic, to startle, to excite), and then takes their romance to a new intimate level.

Shall I employ the moistened lotus-leaf
To fan away your weariness and grief?
Or take your lily feet upon my knee
And rub them till you rest more easily?¹³

Although not scripted, this verse is full of opportunities for movement, realistic or stylized.¹⁴

Referring to the Chart, the King can use the Emotive of trembling, or Action Choices such as

“clever movement of the eyes,” “sweet bodily postures,” or “graceful movements of the limbs”

to suggest his emotional temperament. This short verse provides a moment where the actor can

truly explore and originate actions of his character with prescriptions from the Chart. Śakuntalā’s

stage directions are to arise with a wish to depart, however, she is yet again “immobilized”

(Emotive #3) as a result of her weary feet and her own overwhelming emotional state. The

opportunities for movement might also be an indicator for *nāṭyadharmī*, the stylization,

convention and dance steps this genre expects.

Next, Duṣyanta offers Śakuntalā an implied proposal of marriage, after which the script directs Śakuntalā to approach Duṣyanta with “body curved” (an Action Choice or *anubhāva*) indicating an eager gesture. Then the two begin to converse in the language of husband and wife found in the lines to follow. To remain close to her, Duṣyanta cleverly delays re-clasping Śakuntalā’s loosed bracelet.

¹² Vasudeva, *Śakuntalā*, 153.

¹³ Ryder, *Śakuntalā*, 33.

¹⁴ Another example of Kālidāsa’s allowed creative license or unscripted moments for the actor to exercise movement/staging creativity. This could be realistically performed, *lokadharmī*, or theatricalized, *nāṭyadharmī*.

ŚAKUNTALĀ (*shows that her hair stands on end with delight*) Be quick, my noble lord!

KING. (*to himself*) Now I am assured by this address used for a husband.¹⁵

And another translation:

ŚAKUNTALĀ (*feeling his touch*). Hasten, my dear, hasten.

KING (*joyfully to himself*). Now I am content. She speaks as a wife to her husband.¹⁶

This ordinary action of unclasping could be pantomimed and the goosebumping of her skin could be depicted with conventions, but this interchange could also be examined strictly focusing on actions over style. The fact that her hair stands up on end indicated the Emotive #4 *romañca*, as well as the actions to convey her own ‘delight’ with #15 Cluster *harsa* (to gladden, to excite, to exhilarate, to thrill).

Added to all this, and concluding this temperament example for desire, the King romantically and genteelly blows pollen from Śakuntalā’s eye. The couples’ enraptured lips begin to tremble (Emotive #3 *vepathu*) in preparatory for a first kiss, which is dramatically interrupted and never to appear on stage. This emotional and physical build helps set up the heights for the dramatic fall the next time we see the couple together. At this later meeting, the established foundation of desire thus far in the play comes crashing down from the vaulted romantic heights established in the first three acts. In the fifth act, the King’s difficulty with accessing his primary temperament desire conveys and communicates the effects of this curse as well as a temperament change to the audience.

¹⁵ Vasudeva, *Śakuntalā*, 163.

¹⁶ Ryder, *Śakuntalā*, 36.

Champion

Moving forward with the story, with his love and desire toward Śakuntalā removed or detached by the curse, the actor playing the King must now prioritize the champion temperament.¹⁷ This shift reduces the number of Acting Choices as compared to the list under the desire temperament (see the golden color in contrast to the green on the IT Chart). An actor could interpret this decrease as an impediment; on the contrary, this reduction helps develop and communicate the new, emotionally anchored champion temperament. Furthermore, the actor portraying Duṣyanta's champion temperament has first access to only three Emotives,¹⁸ rather than the wider range of eight that the desire temperament offered. This more emotionally simple disposition evidences literally in a lack of emotional stage directions for the King in this scene. These characteristics signal to the actor the need to refocus and adjust (reconstruct) the portrayal of the King residing in this new temperament.

Act five begins with a sad song of forgotten love sung by an older Queen. The now pragmatic King orders the Vidūṣaka to take care of this emotional outpouring.¹⁹ Kālidāsa also reinforces the King's more rational disposition through the Chamberlain's compliment of the King's productive dutifulness since his return from the forest.

On first seeing Śakuntalā, the King's words indicate a measured steadfastness and decorum with his first reaction to her:

¹⁷ A note here: there would be no need to create a new IT Chart even with this change because Duṣyanta's core temperament construct does not change. He cannot access the desire choices first and is not emotionally compelled to them being cursed. He here is handicapped emotionally, a feature Kālidāsa has provided for in the aside dialogues.

¹⁸ Perspiration (*sveda*), goosebump or horripilation (*romañca*), and change of voice (*svara-sāda*).

¹⁹ Concluding with the command to let the Queen know that he has been 'soundly reproached.' Johnson, *Śakuntalā*, 57.

KING. Who is she, this veiled creature,
Her beauty almost buried,
Surrounded by ascetics
Like a bud by withered leaves?

KING. Enough. One shouldn't stare at another man's wife.²⁰

From the allowable actions provided in the Chart, the Action Choice: 'display of steadiness' might draw the actor's attention. Although the King notices Śakuntalā and observes her beauty, in this verse, he seems to attach no romantic emotion to her. His word choices reinforce this unromantic mood: buried, surrounded by religious ascetics, withered leaves. Unlike his first impression from their original encounter, the King merely reflects on her superficial appearance. This is far from the lover who attached idealistic and amorous sentiment to her by linking her outward appeal to her the inner beauty. In keeping with this new champion temperament, he reverts to a more prudent take on the situation, reproving himself ('another man's wife'), with no thought of romance.

The most telling and interesting contrast as a result of the curse occurs when the escorting attendants confront and 'accuse' the King of impropriety towards Śakuntalā. The King begins, "You're saying this lady is already married to me?" Even though his next lines could express anger or fury, the King must remain in regal control. According to the IT Chart, malice and angry actions are not within the champion Emotives and Action Choices. However, we do find 'manifesting patience' and 'truthful acts of diplomacy.' The use of these Action Choices, instead of the infuriating ones, permit the King's comments to convey a more rational origin of choice

²⁰ Johnson, 61.

that presents a more noble and pragmatic demeanor. This simple refocusing directs the timbre of the actor's portrayal supporting the champion temperament.

A word of caution here about just "playing the emotion," or just physicalizing emotion, the choices in actions conveying the connecting emotion of the moment are not just randomly picked verbs, but ones established by the governing or secondary temperaments allowing for an overall communicative character arc instead of just presenting physicalized emotion after physicalized emotion. There is a through-line of emotion that must be followed.

In reaction to the King's behavior, Śakuntalā's religious entourage does begin to manifest anger, and insult the King. He replies, "You have no reason to insult me," and, "Now you go beyond the bounds." Duśyanta must hold anger in check as the champion King, but he may use the allowed Action Choice 'censuring words in reprimanding tone' in order not to lose face, while still presenting a firm and diplomatic temperament.²¹ The act ends with the King adhering to the advice of his priest-counselor and taking in the pregnant Śakuntalā until truth reveals itself. Both 'Manifesting generosity' or 'truthful gesture of charity' from the Action Choice list can apply here.

Before moving on, an additional point of note is the odd injection of levity by the King towards the end of this act. Three times the stage directions mention the King smiling, laughing and then smiling again. What could cause this and how might the IT Chart help with this? Could the King genuinely think this is a time for jesting? Or happy, smiling joy? Turning to the Venn-spider diagram, an actor will note that the two temperaments do not connect directly (champion to jest). Remember, an actor may use any emotion and action choice if it does not disrupt the

²¹ Also Action Choices.

character or the play's temperament, especially one like this that is provided in the stage direction and text. Following that principle, how can the IT Chart help justify and validate what might be considered an unusual acting choice? Feasibly, Duṣyanta's internal conflict with the truth of the situation, and his subconscious' desperate attempt to access the desire temperament, force inappropriate laughter at this devastating moment. In other words, the actor must jump over the desire temperament so that he "lands" in the jest temperament in a desperate attempt to be closer to the desire temperament without being allowed direct access due to the curse.

Sorrow

Act six involves the curse lifted and Duṣyanta remembering Śakuntalā and the public repudiation he imposed on her. Briefly steeping himself in the tertiary temperament of sorrow, Duṣyanta laments his misery and responsibility for the misfortune.

KING. As I regain my memory through the signet ring
and longingly lament with regret
my beloved, baselessly rejected—
The joy of the fragrant month of spring is at hand.²²

The King sorrowfully reviews his incomplete memories, trying to put together the cause for his behavior. Here, the actor would access lamenting and forgetfulness under the Action Choices for sorrow. Without the curse, in theory, the actor has access to the desire Emotives and Action Choices, but the play defines the stage direction for the King to speak "sadly," indicating that the actor should eschew the desire choices over choosing sorrow action choices as options.²³

²² Vasudeva, *Śakuntalā*, 227.

²³ This is implied through the translation "dejectedly," and then stipulates the King to "weep" when shown a painting of Śakuntalā. Again, weeping could be presented realistically, but with such overwhelming emotion, most

KING (*sadly*). My friend, why show me such malice?

While I was enjoying the bliss of seeing her,
my heart absorbed,
seemingly before me
you, reawakening my memory,
once more made her into a painting.
(*Weeps.*)²⁴

Here, Vasudeva's translates the Sanskrit stage direction *viṣāda*, Cluster #19 to deject, to sink.

The actor can choose verbs such as deject, dishearten, or demoralized to convey this state. This dispiriting scene allows the actor to approach the outer edges of what is admissible for a king to depict of sorrow and despair – 'falling on the ground' (Action Choice) and fainting (Emotive #8).

Finally, the scene transforms into a hero sequence, impelling the actor to return to portraying the champion temperament. In the scene where Indra's charioteer aggressively challenges the King, the King comes almost full circle. He traverses from sorrow, now reversing back up the path to champion (from tertiary to secondary). To assist in this move from sorrow to champion, the stage directions give the King the Action Choices "changing his pace" and "takes up his bow and arrows."²⁵ The purpose of the scene is to invigorate the King to again set up his champion spirit. Rebuking the King signals the audience of the temperament shift. This advancement then leads to the final act and the return and stabilization of the desire temperament.

likely, this depiction demands a conventional and stylized presentation. It could be equated to bursting into song in a Musical Theatre performance.

²⁴ Vasudeva, 293.

²⁵ Vasudeva, *Śakuntalā*, 307.

The confrontational moment in this act illustrates that an actor can transform from one temperament to another based on narrative circumstances in the scene or act. Per the *Nāṭyaśāstra*, the number of times the temperament changes is not limited, and neither are the temperaments for the actors locked into predesignated acts. Allowing for a creative emotional journey between temperaments, an actor can switch temperaments as needed, even mid-scene.

These findings show the usefulness of the Temperament Chart in deciphering the codification found in the *Nāṭyaśāstra*. The actor can comfortably, confidently, and creatively apply the direction from the *Nāṭyaśāstra* to know how to navigate across these changing temperaments as seen with King Duṣyanta. This demonstration reveals that the *Nāṭyaśāstra* archetypal characterization offers more creative flexibility in contrast to the assumption that the system is rigid and restrictive. It further displays how the IT Chart can provide accessibility to this system, especially for the Western practitioner, who has no training in the conventions of Sanskrit performance.

CHAPTER 6: CONCLUSION

This study set out to provide an accessible guide for theatre practitioners approaching the *Nāṭyaśāstra* and Sanskrit play production. To achieve this aim, it presented new strategies for understanding the process of characterization. This work focused on practitioners who might be faced with staging a play from Sanskrit Drama or interested in exploring the objectives, process, and intention of this ancient system of theatre production. The aspiration of this study was to introduce and develop a precise method based specifically on the *Nāṭyaśāstra* with the least compromise of the original system's intentions. As a theatre production manual, the *Nāṭyaśāstra* does not contain foreign or unapproachable ideas, but it is often seen as so. The scope of this dissertation was to showcase similarities to Western theatre production in order to make the system and its associated plays approachable and accessible. The study presented and analyzed a strategy to help practitioners make use of the *Bhāva* Process in conjunction with the Individualized Temperament Chart.

The analysis first differentiated the *nāṭyārāsa* (theatre *rāsa*) from other interpretations of the term by defining it as a theatrical aim; second, it provided clarity and accessibility to the meaning, implementation, and importance of the *bhāvas* by framing them in the discipline of theatre; and third, it demonstrated the practicality of the IT Chart in following the *Nāṭyaśāstra*'s instruction for characterization within a Sanskrit play.

The results of this investigation showed the importance of the *bhāvas* and affirmed that the majority of the content in the *Nāṭyaśāstra* discusses and details creating those *bhāvas*. By defining the aims of the *Nāṭyaśāstra* as staged praxis, these findings suggested that the process for creating the *bhāvas* (*Bhāva* Process) manifests as the prime objective for a production team.

By aligning the *Bhāva* Process within a play with requirements and objectives that support the *Nāṭyaśāstra*'s principles, this work indicated how practitioners could identify examples of, and correlations with, similar contemporary staged theatre goals and expectations. For example, the use of clear communicative atmospheric settings (*vibhāva*) to convey a specific mood or message to the audience, or for the actor, the flexible wandering nature of *vyabhicāri* allowing the audience to observe a character dealing with emotions contrary to their core nature. In the same vein, shedding unfamiliar, outmoded terminology and replacing it with more identifiable theatre language made the *Nāṭyaśāstra*'s *Bhāva* Process easier to access.

A finding to emerge from this study was the similarity between the characterization concepts and aims of the Stanislavski System with those of the *Nāṭyaśāstra*. This compatibility should help practitioners sooner look towards application. This study's findings of their comparable traits did not necessarily extend to the performance styles and outcomes, as mentioned in the Limitations portion of chapter 1, just to the handling and defining of similar elements in characterization. The present study provided additional evidence with respect to Kramer's work in comparing the two systems.¹ Hopefully, "a meaningful critical interaction of perspectives and procedures" can reassure practitioners in future implementations.²

Another noteworthy contribution to understanding the *Nāṭyaśāstra*'s characterization process was rendering *rasa* as nouns and *bhāvas* as verbs. Establishing the terms *rasa* to "sense

¹ Kramer, *Nāṭyaśāstra* and Stanislavski: Points of Contact.

² "Since basic aesthetic differences between the two traditions cannot at the outset be ruled out, Indian Classical drama and its milieu, it might be claimed, are so widely divergent from the Western dramatic traditions that transference of critical methodology from one to the other would be both inappropriate and misleading. That such differences exist is not to be debated. What is to be examined is whether the differences are so basic as to preclude a meaningful critical interaction of perspectives and procedures." Madhusūdana Pati, *Sanskrit Drama, Essays in Reevaluation*, (Delhi: Amar Prakashan, 1991), iv.

of noun” for the audience and the *bhāva* as active verbs for the actor, transformed the method into an active process for a Performing Team. The grammatical categorization demonstrated that “Actioning” the *Bhāva* Process falls in accordance with the *Nāṭyaśāstra*, and helped to define the process as an active method, as opposed to a static or theoretical approach, of characterization.

The main innovative contribution of this dissertation was the development of the IT Chart. This characterization tool aids understanding and practical application, in implementation, experimentation, and exploration, of the *Nāṭyaśāstra* process of character creation and execution. Remaining within the prescriptions of the *Nāṭyaśāstra*, the IT Chart serves as a primer tool in approaching, or beginning to decode, this methodized system. Its use helps navigate the peculiarities and obstacles an actor faces within a temperament-based characterization design.

The IT Chart provides a launching point for dynamic acting choices in contrast to rigid requirements, or inflexible prescriptions, assumed from the *Nāṭyaśāstra* system. As a beginning tool, or primer, rather than a mature educated construct, the IT Chart is ideal for implementation in table rehearsals (cognitive analyses) as a way to prompt the Performing Team towards active analyses.

A theoretical implication of this study involves providing a launching point for Western practitioners to move towards further research of *rasa* theory on a poetical, philosophical, or aesthetic level. These findings suggest several courses of action for isolating the staging aspects of research, but this study maintains that it is still important to inform theatre practitioners of the many other works and philosophies concerning *rasa*; in other words, this study acknowledges the many interpretations and theories of the *Nāṭyaśāstra* regarding *rasa* that have come before, such as those provided by Abhinavagupta. In fact, this study encourages those with backgrounds in

poetics and philosophy to use a theatre practitioners' perspective. It is for that reason that this study encourages future academic investigation on the *Bhāva* Process presented here in collaboration with active experimentation involving actors. Testing the *Bhāva* Process expands the scholarship of *bhāva*, but without active stage experimentation in rehearsals and productions, the method remains only descriptive and theoretical.

The findings of this study have a number of important implications for theatre history and theory studies. The results of this study are meant to and should encourage Western theatre theory practitioners to consider the *Nāṭyaśāstra* theory as part of their curriculum, especially in global theatre studies or genre fusion applications. Because the information in this study provides identifiable tools for accessing the *Nāṭyaśāstra*, theatre theory scholars could use this study to analyze the *Nāṭyaśāstra* on the same platform as Ancient Greek Tragedy,³ and not as an exotic, inaccessible, or esoteric subject.⁴ The information from this study could supplement foundational coursework in part to illustrate how theatrical traditions began and developed, where they stand today, and conceptualizing their future.

The results of this study encourage active experimentation with actors implementing the IT Chart, particularly as a supplementary tool with Western methods. Such application could provide both informative comparisons and creative integrations. With the *Nāṭyaśāstra*'s "extensive quarry of aesthetic-cultural values and technical methods for us to creatively

³ "One notes the marvelous resurgence of interest in Greek drama witnessed in Europe in the modern times. No such creative linkage with the past distinguishes our modern theatre, except for an occasional revival [systematic recreation] here and there." Pati, *Sanskrit Drama*, iii.

⁴ "The vast conventional criticism on Indian Classical drama is likely to evoke a suspicion of esotericism and insularity not merely in the minds of foreigners, but also among the large majority of educated young Indians today." Pati, iii.

explore,”⁵ the *Bhāva* Process and IT Chart act as a gateway to the beginning of this exploration. It offers a new palette of options for acting and production concepts.

In Chapter 5, the play *Śakuntalā* was given a realistic interpretation and approach when applying the IT Chart. The decision to frame the information in *lokadharmī*, or realistic theatre drawing “inspiration from worldly situations,” was to provide clarity to the process without simultaneously juggling the stylization of Sanskrit Dramas.⁶ However, the IT Chart can be a helpful tool in attempting to stage Sanskrit plays containing these features. On this same subject, Farley Richmond presented his chapter “Suggestions for Directors of Sanskrit Plays” in *Sanskrit Drama in Performance*. He begins:

In the absence of a living model from which inspiration may be drawn, contemporary directors are faced with the formidable task of arriving at a production style which has unique Indian characteristics, but which is understandable to audiences unfamiliar with the Indian milieu.⁷

Richmond recommends two approaches for a Production Team who might be delivering a Sanskrit Play with a Western cast to an unacquainted audience base. The strategies are extremely helpful and could also extend to creating a hybrid or fusion piece. The *Bhāva* Process and the IT Chart could be implemented in both suggestions offered by Richmond and help with rehearsal and performance experimentation.

In the first of his two recommendations, Richmond characterizes a somewhat realistic approach as one that “is a free, improvised, and creative endeavor, stylized within the limits of

⁵ Pati, iii.

⁶ Kavalam Narayana Panikkar, Oxford Encyclopedia of Theatre and Performance, s.v. “abhinaya.”

⁷ Farley Richmond, “Suggestions for Directors of Sanskrit Plays” in *Sanskrit Drama in Performance*, ed. Baumer, 74.

Western theatrical convention.”⁸ He proposes tapping into the “reservoir of Western theater techniques” such as “pantomimic movements” and a “graceful but realistic style of acting.”⁹ He discourages pure or symbolic dance and showy props and set pieces. This approach could include standard stage make-up used in the West, and costumes that accurately reflect Indian period pieces. This is remarkably similar to how modern theatre companies approach Shakespearean plays. For his second approach, he returns to the preference of the *Nāṭyaśāstra* with adapted stylization and conventionalization. To do this Richmond recommends highlighting “one of the several different styles of (Indian) village theater” that might be “readily available.”¹⁰ This approach could include a system of communicative hand gestures, unifying and descriptive dance and movement patterns, and stylized vocal and costuming aspects. Interestingly, these two approaches again reflect the *Nāṭyaśāstra*’s concepts of *lokadharmī* and then *nāṭyadharmī*.

With either approach, the *Bhāva* Process and the IT Chart could benefit the actors and directors in exploring characterization based firmly in the *Nāṭyaśāstra*. The verbing approach offered in this study could provide accessibility to actors, and assist the director in a need “to acquaint himself with the special conventions of the form(s) in order to train his actors.”¹¹ Again looking forward, this is not limited to Sanskrit Plays exclusively, and the IT Chart with Richmond’s suggestions could branch out to fusion or hybrid pieces.

The benefits and usefulness of the *Bhāva* Process and the IT Chart are not limited to Sanskrit Drama. Future studies could also test the effectiveness and applicability with plays

⁸ Richmond, *Suggestions*, 104.

⁹ Richmond, *Suggestions*, 104.

¹⁰ Richmond, *Suggestions*, 104.

¹¹ Richmond, *Suggestions*, 105.

containing similar aims and components, such as Shakespearean romances. Plays such as these rely heavily on narrative, but an undercurrent of a governing emotion exists. Productions aiming for that definitive emotional result in the audience align with the *Bhāva* Process, and the application of its tenets can help realize that goal. Additionally, plays in which the core disposition of the leading characters governs their decisions and actions could also incorporate this resource. In a play such as this, the structuring of active choices in correlation with emotional motivations could use the delimiting feature of the IT Chart to their advantage. From this, the benefits and relevance of this system as a stand-alone or a supplementary device could be gauged.

For creative insight and cross-cultural value, testing the process with anti-realism productions, or fusion styled pieces, could assess the achievability of the *Nāṭyaśāstra*'s emotional aim. Outcomes of these studies could instigate discussion points regarding the development of a character from differing starting points: emotional, physical, or psychological. Symbolism or abstract theatre might provide an exciting experiment. This type of theatre supports the concept of creating a theatrical piece without traditional characters, or narrative and seeks for a more visceral production objective. In such experiments, temperament could govern and then be used to construct and convey abstract concepts of emotional, ethical, or political properties or qualities depicted through characterization. The IT Chart could be used as a delimiter in making actor choices in order to remain in the framework of the temperament-character. Blending the *nāṭyarasa* concept of emotional evocation in the audience, with the concepts of surrealism, absurdism, or expressionism, might generate in the audience that “feeling of” or the “sense of” aspect of *rasa*. A production company could purposely establish the emotional aesthetic experience in the audience as the performance's overall target and aim.

Related future research could also provide answers as to whether the characterization system exclusively or directly from the *Nāṭyaśāstra* has lost its effectiveness and relevance in the modern theatre world. This examination could establish whether the cultural differences act as barriers when using the *Bhāva* Process for characterization in the West, or determined if removing the system from its intended genre prevents or hinders a successful production reception. Feedback from Performing Teams that have tested the *Bhāva* Process with the IT Chart could evaluate these questions, and provide evidence of the benefits and effectiveness of the proposed system of characterization.

Likewise, a comparative study of two productions assessing audience feedback would help quantify whether the emotional development, so importantly stressed in the *Nāṭyaśāstra*, could have any favorable effect on the audience's receptiveness or play watching experience. In testing this idea, one recommendation would test a reoccurring audience with known expectations of experimental productions. Rather than testing large randomized sample groups, a smaller controlled group would most likely produce more reliable results.

The *Bhāva* Process and the IT Chart provide additional accessible options for the execution and exploration of practical application based on the *Nāṭyaśāstra*. A Performing Team can use the prescriptions as a way to check the foundation and stability of their performance. Additionally, the *Bhāva* Process with the IT Chart can function as a rehearsal or educational tool for expanding and deepening the understanding of the core values and disposition of a *Nāṭyaśāstra* character. Moreover, incorporating the *Bhāva* Process and the IT Chart in experimentations with hybridized methodology, or styles, facilitates more sound possibilities and novel creations. The *Bhāva* Process and the IT Chart provide greater diversity in the practitioner's toolbox by enlarging one's capacity for performance by accessing a well-worn,

time honored model of theatre production. One can only hope that future approaches will call forth a global perspective, thereby encouraging theatrical connections and sharing.

APPENDICES

APPENDIX A: Several Translation Comparisons of *Nāṭyaśāstra* 6:31

1912 Haas <i>Daśarūpaka</i>	Sentiment results when a Permanent State produces a pleasurable sensation through the operations of the Determinants, the Consequents, the Involuntary States and Transitory States.
1950-60 Ghosh <i>Nāṭyaśāstra</i>	Now the Sentiment is produced from a combination of Determinants, Consequents and Complementary Psychological States. (Later he uses: Durable Psychological States for <i>sthāyibhāva</i> .)
1967 P. Kale <i>Dissertation</i>	<i>Rasa</i> is derived from a fusion of situational cues, responsive expressions and secondary dynamic Modalities. (Primary and Static Modalities for <i>sthāyibhāva</i> .)
1974 P. Kale <i>Theatric Universe</i>	<i>Rasa</i> is derived from a fusion of Indicators, Sensors and Inconstant Modes (<i>rasa</i> is produced by a togetherness (<i>samyoga</i>)). (Constant Modes for <i>sthāyibhāva</i> .)
1975 Bhat <i>Nāṭyaśāstra</i>	Now, <i>Rasa</i> arises from a (proper) combination of the Stimulants, the (physical) Consequents, and the Transient Emotional States. (Stable or Permanent Mental States for <i>sthāyibhāva</i> .)
1996 Rangacharya <i>Nāṭyaśāstra</i>	<i>Rasa</i> is the cumulative result of stimulus (external objects), involuntary reaction (universal physical reaction), and voluntary reaction (particular individual reaction). (The <i>sthāyibhāva</i> in <i>Introduction to Bharata's Nāṭyaśāstra</i> he suggests the English word: mood).
1998 Unni <i>Nāṭyaśāstra</i>	The conjunction of Determinants, Consequents and Transitory Moods causes the production of <i>Rasas</i> (sentiments) (in dramatic works and poems). (Permanent Moods for <i>sthāyibhāva</i> .)
1998 Goodwin <i>Playworld</i>	The aesthetic enhancement of emotion that produces <i>rasa</i> results from a subtle mix of the appropriate 'objective correlatives' of the basic emotion (<i>sthāyibhāva</i>) and the depiction, again via objective correlatives, of related secondary feelings.
2016 Pollock <i>Rasa Reader</i>	<i>Rasa</i> arises from the conjunction of factors, reactions, and transitory emotions. (Stable Emotion for <i>sthāyibhāva</i> .)
This Study	“When the proper blending of appealing characters and atmosphere, internal feelings and fleeting reactions are externally conveyed, a latent emotional response is generated or evoked within the spectator.”* (Temperament for <i>sthāyibhāva</i> .)
*This study's detailed definition with Sanskrit, “When the proper blending (<i>samyoga</i>) of appealing (appropriate) characters and atmosphere [<i>mise-en-scène</i>] (<i>vibhāva</i>), internal feelings (<i>anubhāva</i>) and fleeting reactions (<i>vyabhicāri</i>) are externally conveyed, a latent and definitive enthusiasm or vibe (<i>rasa</i>) is emotionally educed/evoked (<i>niṣpatti</i>) (and left with) within the spectator.”	

APPENDIX B: Comparisons of Translated Terms

	<i>vibhāva</i>	<i>anubhāva</i>	<i>vyabhicārī</i>	<i>sanयोगād; nisṛpati</i>	<i>sātvikabhāva</i>	<i>sthāyibhāva</i>	<i>bhāva</i>	<i>rasa</i>
Haas 1912	Determinants	Consequents	Transitory States	through the operations of; results/produces	Involuntary States	Permanent States	State	Sentiments
Ghosh 1950-1960	Determinants	Consequents	Complementary Psychological State	a combination; produced	<i>sātvika</i> (in index he lists 'states of gods.')	Durable Psychological States	Sentiments	Psychological States (lit. feelings)
Kale 1967; 1974	Situational Cues; Indicators	Responsive Expressions; Sensors	Secondary Dynamic Modalities; Inconstant Modes	fusion (by a togetherness); derived (produced)	Spirited Modes	Primary and Static Modalities; Constant Modes	Modalities; Modes	<i>Rasa</i> (sapidly, 121); <i>Rasa</i>
Bhat 1975	Stimulus (Determinants)	Consequents (physical cause)	Transient Emotional States	a proper combination; causes the production	<i>sātvika</i> (something that originates in mind, initiates human nature)	Permanent Moods	Emotional States	Rhetorical Sentiment & Aesthetic Relish
Rangacharya 1996	Stimulus (external objects)	Involuntary Reaction (universal physical)	Voluntary Reaction (particular individual)	culmination; result	<i>sātvika</i> genuine quality of the mind (lit. produced by the mind).	Suggested Mood (Final Emotion)	<i>Bhāva</i> (emotions) (natural human emotions)	<i>Rasa</i> (Flavor)
Unni 1996	Determinants	Consequents (Ensuanants)	Transitory Moods	conjunction; causes the production	involuntary evidences of internal feeling	Permanent Moods	Moods	Sentiments
Goodwin 1996	Cause	Effect	Momentary Feelings	subtle mix; produces/result	Effect 'natural states,' emotive)	Emotional States	Dominant Feeling	<i>Rasa</i> (relishable emotional, savor)
Pollock 2016	Factor	Reaction (physical)	Transitory Emotion	conjunctions; arises	Psychophysical Responses (sensitivites)	Stable Emotion	Emotion	<i>Rasa</i> ("taste")
This Study	appropriate characters and atmosphere	internal feelings reactions – action choices	fleeting actions and reactions (verb clusters)	proper blending; educe/evoke, to bring forth	Psychophysical, Emotive	Temperament	emotional becoming	<i>Rasa</i>

APPENDIX C: Types of Characters – *Nāṭyaśāstra* Chapter 34

Three Types of Character in a Play

1. A Superior Male Character
2. A Middling Male Character
3. Inferior Male Characters

4. A Superior Female Character
5. A Middling Female Character
6. An Inferior Female Character

7. A Character of Mixed Nature

Four Classes of Hero

belong to the superior and the middling

1. self-controlled and vehement (*dhīroddhata*),
2. the self-controlled and light-hearted (*dhīralalita*)
3. the self-controlled and exalted (*dhīrodātta*)
4. self-controlled and calm (*dhīraprśānta*)

The Four Classes of Jesters

1. *Sannyāsin*
2. *Brahmin*
3. other twice-born castes
4. disciples (in cases respectively of gods, kings, ministers (*amātya*) and Brahmins)

Four Classes of Heroine

1. a Goddess
2. a Queen
3. a Woman of high family
4. Courtesan (Crafts-woman)

(Heroine) characteristics

1. self-controlled (*dhīrā*)
2. light-hearted (*lalitā*)
3. exalted (*udātā*)
4. modest (*nibhṛtā*)

Two Classes of Employment for Characters

external (*bāhya*)

internal (*ābhayantara*).

Female Inmates of the Harem

1. the chief queen (*mahādevī*)
2. other queens (*devī*)
3. other highborn wives (*svāmirī*)
4. ordinary wives (*sthāyini*)
5. concubines (*bhoginī*)
6. craftswomen (*śilpakāriṇī*)
7. actresses (*nātakīyā*)
8. dancers (*nartakī*)
9. maids in constant attendance (*anucārikā*)
10. maids of special work (*paricārikā*)
11. maids in constant movement (*sañcārikā*)
12. maids for running errands (*preṣaṇa-cārikā*)
13. *Mahattarīs* (matrons)
14. *Pratihārīs* (ushers)
15. maidens (*kumārī*)
16. *Sthavirā* (old dames) [Unni: *Vṛddha* (old flames)]
17. *Āyuktikā* (female overseers)

Other Women Employees in the Harem

Other Inmates of the Harem

1. The hermaphrodite
2. *Snātaka*
3. *Kañcukīya*
4. *Nātakīya*
5. *Varṣadhara*
6. *Aupasthāyika-nirmuṇḍas*

External Persons

Persons who move about in public.

1. the king
2. the leader of the army (*senāpati*)
3. the chaplain (*purodhas*)
4. ministers (*mantrin*)
5. secretaries (*saciva*)
6. judges (*prāḍvivāka*)
7. wardens of princes (*kumārādhikṛta*)
8. Courtiers

APPENDIX D: Full Action Choice List – *Anubhāvas* by Location

type	Found in Ghosh, P. Kalé, Mehta, Unni, Jhanji and Rao. 1=Vocal 2=Body 3=Sāttvika (Mind & Body) 4=Others	2	body = striking
	0	and the like (ETC.....)	2
1	vocal = censuring words (reprimanding tone)	2	body = sweet bodily postures-k
1	vocal = Exclamations of encouragement -K (approbation) [praising exclamations]	2	body = sweet graceful gait-k
1	vocal = <i>hā, hā, hā, hā</i> sounds	2	body = Taking up and use of Arms -R
1	vocal = incoherent talk (words) [Mumbles indistinctly]	2	body = threatening arms and shoulder and chest
1	vocal = smiling words [pleasing tone]	2	body = vomiting
1	vocal = speaking words of approbation; approbatory words	2	body = waving the end of <i>dhoti</i> or <i>sārī</i>
1	vocal = sweet(ly) (spoken) words	2	breath = being out of breath
1, 2	vocal = Excessive Laughter (<i>atīhasita</i>)	2	breath = breathlessness -Jha
1, 2	vocal = Gentle Laughter (<i>vihasita</i>)	2	breath = deep breathing
1, 2	vocal = Laughter (of 4 kinds)	2	breath = Rapid breathing –R
1, 2	vocal = Laughter of Ridicule (<i>upahasita</i>)	2	eyes = clever movement of eyes
1, 2	vocal = Vulgar Laughter (<i>apahasita</i>)	2	eyes = composure of the eyes
2	body = Crushing -M	2	eyes = dilated eyes
2	body = cutting (off the head and/or the trunk and the arms)	2	eyes = eyes shooting around -K
2	body = Display of Steadiness -K	2	eyes = looking around with uneasiness
2	body = Drawing of blood -M	2	eyes = looking with fixed gaze
2	body = exerting the body	2	eyes = looseness of the eyes
2	body = falling on the ground	2	eyes = opening the eyes wide or contracting them (narrowing down)
2	body = gesture of feeling (sweet) smell	2	eyes = slackened and suspended movement of the eyes
2	body = gestures of feeling –M	2	eyes = slightly downcast eyes
2	body = glances (Humor etc...)	2	eyes = Staring without batting an eyelid -K
2	body = head to and fro movement	2	eyes = upturned eyes
2	body = making gifts (giving gifts)	2	eyes = wide opening of the eyes
2	body = mimicry of others' actions	2	eyes = wide/narrow looks -R
2	body = movement of Joy (in face and in eyes) –M	2	face = biting of the lips
2	body = piercing in fights	2	face = Blank Looks (Eyes?) -R
2	body = rejoicing and pleasant movements –M (body and/or limbs)	2	face = casting angry looks
2	body = running away	2	face = cheeks movement
		2	face = closing of the nostrils (hands?) -R
		2	face = composure the face
		2	face = eyebrows movement
		2	face = Eyebrows: delicate, twisted
		2	face = fierce look
		2	face = general glances; sidelong-K, pleasant-M
		2	face = glances fictitious horror -R

2	face = grinding of teeth –R&K	2, 3	mind = palpitation of the heart (body)
2	face = knitting of eyebrows	2, 3	mind = shaking of feet and hands –M&K
2	face = licking the lips	2, 3	mind = shaking of the body [<i>sāttvika</i>] (trembling)
2	face = looseness of the mouth	2, 3	mind = shaking the limbs [in disgust] [<i>sāttvika</i>] (trembling)
2	face = narrowing down the mouth	2, 3	mind = sinking (visaṇṇa) body [almost fainting?]
2	face = nostrils movements	2, 3	mind = swollen nose
2	face = not expressing any violent movement	2, 3	mind = wiping off slight [body/limbs] perspiration [<i>sāttvika</i>]
2	face = pinched face –K	3	loss of memory [<i>sāttvika</i>] (consciousness) losing –K, forgetfulness -R
2	face = quick movement of lips –R	3	mind = breaking of the voice –R [<i>sāttvika</i>]
2	face = Slight Smile (<i>smita</i>)	3	mind = change of color, face [<i>sāttvika</i>] (Red, Pale, Green, Glowing)
2	face = Smile (<i>hasita</i>)	3	mind = discoloration of Body –R
2	face = spitting	3	mind = fainting [<i>sāttvika</i>]
2	face = sweet smells	3	mind = general uneasiness
2	face = throbbing cheeks	3	mind = goose bumps (horripilation) [<i>sāttvika</i>]
2	face = throbbing of the lips	3	mind = heart-ache
2	face = throbbing of the lips, nose, cheeks and at the temples -K	3	mind = palpitation of the heart
2	hands = covering the nose	3	mind = paralysis [<i>sāttvika</i>]
2	hands = fingers movement	3	mind = perspiration [<i>sāttvika</i>] sweat
2	hands = hands clasping each other	3	mind = red eyes (Blood Shot)
2	hands = movement of hands –R	3	mind = sighing –K
2	hands = pressing one hand with the other	3	mind = trembling [<i>sāttvika</i>]
2	hands = ringing hands -K	3	mind = Weeping, tears, crying (of joy, or sorrow) [<i>sāttvika</i>] lamentation (wailing VOICE)
2	hands = taking hold of the sides (of body); Holding sides -K	3, 1	vocal = Breaking voice -R
2	limbs = body becoming limp -K	3, 1	vocal = changes in voice -R
2	limbs = contracting all the limbs	3, 1	mind = bewailing [<i>sāttvika</i>]
2	limbs = drooping limbs	3, 1	mind = change in voice –R [<i>sāttvika</i>]
2	limbs = graceful movements of limbs; soft and delicate	3, 1	mind = choking voice [<i>sāttvika</i>]
2	limbs = joyful shaking of limbs –M	3, 1	mind = loss of voice [<i>sāttvika</i>]
2	limbs = loosened limbs, or looseness		
2	limbs = stopping movement of all the limbs	4	ability
2	limbs = waving the hands –K	4	aggressiveness
2, 3	limbs = disgustful movements of the feet	4	alertness
2, 3	Limbs = shaking in disgust –m	4	apprehension [of danger]
2, 3	mind = drying up of the mouth (face)		
2, 3	mind = dryness of the drooping mouth		
2, 3	mind = dryness of the lips and/or the mouth the palate and the throat (face)		
2, 3	mind = joyful shaking of limbs (limbs) [<i>sāttvika</i>] (trembling)		

4	charity
4	courage
4	death
4	defiance
4	diplomacy and the like
4	energy
4	firmness
4	foolishness
4	generosity
4	heroism
4	influence
4	insanity
4	joy
4	Knowledge
4	Nausea
4	obtrusiveness
4	patience
4	pride
4	sacrifice
4	seeking safety
4	steadiness
4	valor

APPENDIX E: *Anubhāvas* Chronologically from Ghosh's Translation

NĀṬYAŚĀSTRA: CHAPTER SIX

The Erotic Sentiment [*anubhāva*]

- clever movement of eyes, eyebrows, glances, soft and delicate movement of limbs, and sweet words and similar other things. (ETC...)
- composure of the eyes and the face, sweet and smiling words, satisfaction and delight, and graceful movements of limbs.

The Comic Sentiment [*anubhāva*]

- throbbing of the lips, the nose and the cheek, opening the eyes wide or contracting them, perspiration, colors of the face, and taking hold of the sides.
- Slight Smile (*smita*), Smile (*hasita*), Gentle Laughter (*vihasita*), Laughter of Ridicule (*upahasita*), Vulgar Laughter (*apahasita*) and Excessive Laughter (*atihāsita*),

The Pathetic Sentiment

- shedding tears, lamentation, dryness of the mouth, change of color, drooping limbs, being out of breath, loss of memory and the like.
- weeping loudly, fainting, lamenting and bewailing, exerting the body or striking it.

The Furious Sentiment

- red eyes, knitting of eyebrows, defiance, biting of the lips, movement of the cheeks, pressing one hand with the other, and the like.
- striking, cutting, mutilation and piercing in fights, and tumult of the battle and the like.
- release of many missiles, cutting off the head, the trunk and the arms,

The Heroic Sentiment

- firmness, patience, heroism, charity, diplomacy and the like. [Not *anubhāvas*]
- firmness, patience, heroism, pride, energy, aggressiveness, influence and censoring words.

The Terrible Sentiment

- It is to be represented on the stage by Consequents, such as trembling of the hands and the feet, horripilation, change of color and loss of voice.
- looseness of the limbs, the mouth and the eyes, paralysis of the thighs, looking around with uneasiness, dryness of the drooping mouth, palpitation of the heart and horripilation.
- tremor of hands and feet, paralysis, shaking of the body, palpitation of the heart, dryness of the lips, the mouth, the palate and the throat.

The Odious Sentiment

- stopping movement of all the limbs, narrowing down of the mouth, vomiting, spitting, shaking the limbs [in disgust] and the like.

- narrowing down the mouth and the eyes, covering the nose, bending down the head and walking imperceptibly.

The Marvelous Sentiment

- wide opening of eyes, looking with fixed gaze, horripilation, tears [of joy], perspiration, joy, uttering words of approbation, making gifts, crying incessantly *hā, hā, hā*, waving the end of *dhoti* or *sārī*, and movement of fingers and the like,
- gesture of feeling (sweet] smell, joyful shaking of limbs, and uttering *hā, hā, hā*, sounds, speaking words of approbation, tremor, choking voice, perspiration, and the like.

GHOSH NĀṬYAŚĀSTRA CHAPTER SEVEN EMOTIONAL AND OTHER STATES

Bhāvas (Psychological States) Explained

Love

- smiling face, sweet words, motion of eyebrows, and glances and the like.
- sweet words accompanied by [suitable] gestures and movements of limbs.

Laughter

- mimicry of others' actions, incoherent talk, obtrusiveness, foolishness, and the like.
- Smile and the like.
- mimicry of other people's actions.
- Smile, Laughter and Excessive Laughter.

Sorrow

- shedding tears, lamentation, bewailing, change of color, loss of voice, looseness of limbs, falling on the ground, crying, deep breathing, paralysis, insanity, death, and the like.

Anger

- swollen nose, upturned eyes, bitten lips, throbbing cheeks and the like.
- knitting of eyebrows, fierce look, bitten lips, hands clasping each other, and with threatening arms, shoulder and chest.
- slightly downcast eyes, wiping off slight perspiration and not expressing any violent movement.
- slight movement [of the body], by shedding tears, and knitting eyebrows and with sidelong glances, and throbbing lips.
- threat, rebuke, dilated eyes and by casting angry looks of various kind.

Energy

- steadiness, munificence, boldness in an undertaking, and the like. [Not anubhāvas]
- alertness and such other qualities, should be represented on the stage by acts of vigilance and the like.

Fear

- trembling hands and feet, palpitation of the heart, paralysis, dryness of the mouth, licking the lips, perspiration, tremor, apprehension [of danger], seeking safety, running away, loud crying and the
- tremor of the limbs, panic, drying up of the mouth, hurried movement, widely opened eyes and such other gestures and actions.
- slackened and suspended movement of the eyes.

- tremor of the hands and feet, and palpitation of the heart, paralysis, licking the lips, drying up of the mouth, loosened limbs and sinking (*visanna*) body.

Disgust

- contracting all the limbs, spitting, narrowing down of the mouth, heart-ache a
- covering the nose, contracting all the limbs, [general] uneasiness and heart-ache.

Astonishment

- wide opening of the eyes, looking without winking of the eyes, [much] movement of the eyebrows, horripilation, moving the head to and fro, the cry of “well done,” “well done,” and the like. joy, tears, fainting and the like.

APPENDIX F: Duṣyanta's Full Action Choices

			Primary & Secondary
0	0		and the like (ETC.....)
I desire	1	■	vocal = smiling words; a pleasing tone
I desire	1	■	vocal = sweetly (spoken) words
I desire	2	■	body = sidelong pleasant glances
I desire	2	■	body = sweet bodily postures
I desire	2	■	body = sweet graceful gait
I desire	2	■	eyes = clever movement of eyes
I desire	2	■	eyes = alluring composure of the eyes
I desire	2	■	face = delicate eyebrows movement
I desire	2	■	face = eyebrows twisted in bewilderment
I desire	2	■	limbs = soft, delicate, graceful movements of limbs
I desire, iv joy	2	■, □	face = smile (<i>hasita</i>)
II champion	1	■	vocal = censuring words in reprimanding tone
II champion	2	■	body = display of Steadiness
II champion	4	■	movements conveying aggressiveness
II champion	4	■	actions showing alertness
II champion	4	■	truthful gestures of charity
II champion	4	■	courage and boldness in an undertaking
II champion	4	■	truthful acts of diplomacy
II champion	4	■	(manifesting internal/external) energy
II champion	4	■	(manifesting) firmness
II champion	4	■	(manifesting) generosity
II champion	4	■	(manifesting) heroism
II champion	4	■	(manifesting) influence
II champion	4	■	(manifesting) patience
II champion	4	■	(manifesting) pride
II champion	4	■	(manifesting) steadiness
II champion	4	■	(manifesting) valor
iii sorrow	2	■	body = heighten exerting the body
iii sorrow	2	■	body = falling on the ground
iii sorrow	2	■	breath = breathlessness
iii sorrow	2	■	breath = deep breathing
iii sorrow	2	■	limbs = drooping limbs
iii sorrow	3	■	mind = forgetfulness
iii sorrow, v awe	2, 3	■, ■	mind = sinking (<i>visanṇa</i>) body, almost fainting
iii sorrow, v awe	3	■, ■	voice = lamentation (wailing)
iii sorrow, vi rage	2	■, ■	body = striking the body (own or others)
iii sorrow, vii dread	2	■, ■	limbs = loosened limbs, or looseness of limbs
iii sorrow, vii dread	2, 3	■, ■	face = dryness of lips, and/or mouth, palate, and the throat

			These are Tertiary (3 rd level)
iv joy	1	□	vocal = incoherent talk (mumbling words)
iv joy	1, 2	□	vocal = excessive Laughter (<i>atīhasita</i>)
iv joy	1, 2	□	vocal = gentle Laughter (<i>vihasita</i>)
iv joy	1, 2	□	vocal = laughter of Ridicule (<i>upahasita</i>)
iv joy	1, 2	□	vocal = vulgar Laughter (<i>apahasita</i>)
iv joy	2	□	body = humorous glances
iv joy	2	□	body = mimicry of others' actions
iv joy	2	□	face = slight smile (<i>smita</i>)
iv joy	2	□	face = throbbing cheeks
iv joy	2	□	face = throbbing lips
iv joy	2	□	face = throbbing at the temples
iv joy	2	□	arms/hands = squeezing or holding the sides of body
iv joy	4	□	acts or actions of foolishness
iv joy	4	□	(manifesting) joy in bodily expressions
iv joy	4	□	(manifesting) obtrusiveness
iv joy, v awe	2	■, □	eyes = wide opening of the eyes, no blinking
iv joy, viii disgust	2	□, ■	eyes = contracting, narrowing down eyes
v awe	1	■	vocal = exclamations of encouragement and praise
v awe	1	■	vocal = making <i>hā, hā, hā, hā</i> sounds
v awe	1	■	vocal = speaking approbatory words
v awe	2	■	body = head movement to and fro
v awe	2	■	body = making and giving gifts
v awe	2	■	body = waving the end of dhoti or sārī
v awe	2	■	eyes = staring without batting an eyelid
v awe	2	■	face = awareness, enjoyment of sweet smells
v awe	2	■	hands = fingers movement
v awe	2	■	limbs = joyful shaking of limbs
v awe	2	■	limbs = waving the hands
vi rage	2	■	body = crushing
vi rage	2	■	body = cutting (off the head, and/or the trunk, and the arms)
vi rage	2	■	body = piercing in fights
vi rage	2	■	body = striking
vi rage	2	■	body = taking up and use of arms
vi rage	2	■	body = threatening arms and shoulder and chest
vi rage	2	■	eyes = upturned eyes
vi rage	2	■	face = biting of the lips
vi rage	2	■	face = casting angry looks
vi rage	2	■	face = fierce look
vi rage	2	■	face = knitting of eyebrows
vi rage	2	■	hands = impassionedly clasping hands together
vi rage	2	■	hands = pressing one hand with the other
vi rage	2, 3	■	mind = swollen nose
vi rage	3	■	mind = red eyes (blood shot)

vi rage	4	■	movements of defiance
vii dread	2	■	body = running away
vii dread	2	■	face = licking the lips
vii dread	2	■	face = looseness of the mouth, drooping and dry
vii dread	2, 3	■	mind = conveying palpitation of the heart (body)
viii disgust	2	■	body = vomiting
viii disgust	2	■	eyes = narrow looks
viii disgust	2	■	face = closing of the nostrils (with or without hands)
viii disgust	2	■	face = narrowing down the mouth
viii disgust	2	■	face = nostrils movements
viii disgust	2	■	face = spitting
viii disgust	2	■	limbs = stop movement of all the limbs; rigid, motionless
viii disgust	2, 3	■	limbs = disgustful movements of the feet
viii disgust	3	■	mind = heart-ache
viii disgust	4	■	(manifesting) nausea, retching

APPENDIX G: Śakuntalā: Act 3, Scene 1 Full Workup

Act 3 after the Interlude, beginning at verse 2.

Enter the KING, lovesick.¹

(1) MR Kale uses “Love-affected condition.” Mehta (p .167) offers “Then enters the king in a lovesick state.” With the addition, *madanabādhām nirūpya* (the pain or disquietude of love, M-W), suggesting the King is in an “unfulfillment of love and lovelorn state.” For the Type and Stages here, Mehta presents *ādhī* (to eagerly long(ing), or to think), and *cintā* (#9 Cluster ‘to worry’ with anxiety, or to consider). A good footnote from her is: The *aṅga-sattva abhinaya* is “*Lolita*¹ head, ²*Dola hasta* and ³*Śūnya dṛṣṭi*. (trans. ‘¹Head moving on all sides loosely, ²hanging (swinging) hands with open *patākā hastas* (flag/banner hand position), ³vacant look.’)” (*Artha Dvo*, p. 50).

Translator Vasudeva for the Clay Sanskrit Series uses ‘infatuated.’

KING (*sighing pensively*²).

(2) Clay’s Sanskrit states *vitarka* #33 Cluster for ‘to deliberate.’

Kale: *sacintam niḥśvasya* (worry sighing)

[v.2] I know the strength of penance and I know
The lady’s subject to a different power,
But like moisture³ in an upturned flower
My heart is trapped, and lacks the means to go.⁴

(3) Could allude to sweat, 1st Emotive, *sveda*.

(4) This line denotes the 2nd Emotive *stambha*, ‘to freeze, to stiffen.’

⁵Great God of love, why am I in torment, when your
arrows are nothing but flowers?

(5) Before this line, Kale places the stage direction, “Gesticulating the pangs of love.”

Clay adds the stage direction ‘dejected,’ but in his Sanskrit text uses a Cluster #8 *dāinya* ‘to sadden, to commiserate.’

(*Recollecting*⁶) But of course!

(6) This also comes from Cluster #9 *cintā* ‘to worry or to consider’ with anxiety.

This textual redirection (the exclamation) seems to also imply movement. Moving from heat to frozen to heat again.

[v.2a])Though he reduced you to ash,^{7a}
Śiva’s fury still burns in your veins
Like submarine fire^{7b}.
How else, God of desire,
Do you cause me such pains?

(7a) Hinting at Emotive #1 sweat?

(7b) Emotive #1 hint again burns and fire.

⁸But you and the moon are one in the way you betray the
trust that lovers give you.

(8) Here is an interesting part. Clay offers the English stage direction “with malice.” To me this seems out of character somewhat at this moment with Dusyanta. If we look at his Venn-Spider diagram, ‘malice’ does not harmonized well with the desire temperament here. In the Sanskrit, *āsūya* is used which is Cluster #4 meaning ‘to envy’, or ‘to grumble.’ This seems a

For they say – [v.3]

Your shafts are flowers, and lunar rays are cool,⁹
But those are half – truths for a man like me,
When the moon, for all its frozen¹⁰ marrow,
Darts solar beams, and every floral spray
Hides a diamond arrow.

And yet:¹¹

[v.4] I'll love the God of Love
If all my mental anguish¹²
Stems from nothing but this lady
And her almond eyes.

¹³(Walking in a depressed state) Now the rites are over,
and I'm no longer needed by the priests, how shall I

revive myself? (Sighing)¹⁴ I can't – unless I see my love,
my only refuge. I shall seek her out. (Looking at the sun)¹⁵
It's now the hottest time of day. Śakuntalā
usually spends it with her friends in the bowers of vines on
the banks of the Mālinī – and that's where I'll go.

(Walking around and feeling the touch of the breeze)¹⁶

Ah! This place is cooled by the most magical breezes!¹⁷

[v.5] Moist with the river's spray,
The lotus – scented wind
Sighs to soothe my love burnt limbs.¹⁸

much better interpretation of the King's state of being,
and attitude towards the God of Love and the Moon.
Clay's translation is somewhat more poetic: "God of
the flower bow! Why do you and the moon, who
ought to be trustworthy, assail the caravan-train of
lovers?" The omni-knowledgeable characteristic of
these beings should provoke more envious grumbling
than malice.

(9) Again, moving from hot to cold.

(10) Emotive #2 *stambha*, 'to freeze.'

(11) Again, textual redirection implying movement.
Moving from heat to frozen again.

(12) Refreahing #9 *cintā* and #8 *dainya* from above.

(13) This is a straight forward given Action Choice.
Kale provides "Walking about with disconsolation."
Clay translated this as 'dejected' (misleadingly
coincides with Cluster #19 'to deject'), from *sa-
khedam*. However, Kale's Sanskrit states *sakhedam
pariktamya*. The second term denotes walking about,
and the first term that both use comes from the verbal
root *khid* meaning 'to suffer pain or misery, to be
depressed.' Perhaps Clay took this root and
disregarded the walking about, which is fine except it
translates (misleadingly) as different Cluster term
when it is really just a descriptive action provided by
the playwright.

(14) *Anubhāva* – Given (provided) Action Choice.

(15) Given (provided) Action Choice.

(16) Stage direction and Given (provided) Action
Choice.
Clay: "Advances, acting the delightful touch of the
wind."

Kale: "Turning round and feeling the touch of the
breeze."

(17) Instead of hot or freezing, it is now described as
pleasantly cool. Duṣyanta is now beginning to set up
the Atmospheric Setting or *vibhāva* for the scene.

(18) Cool breezes and moist spray can quench his
heat. Hotness.

(Walking around and looking)^{19a} Yes! Śakuntalā must be nearby. For:^{19b}

[v.6] At the entrance to this bower²⁰
Her footprints tread the sandy soil
Toe – light, heel – heavy, canted²¹

By the tilt and weight
Of her body's delicate power.

I'll just peer²² through the branches. *(Filled with joy*²³)

Ah! My eyes are in paradise! For here is my heart's desire,
resting on a smooth rock²⁴ covered in flowers,
attended by her friends. Let me listen to them.²⁵

(19a) More Provided Action Choices. Clay adds to the two actions the stage direction (19b) "looking down" after 'For:'.

(20) More Atmospheric Setting

(21) This is Śakuntalā movements described. Here is a device the playwright uses to indicate stylized movement or choreography.

(22) Line given Action Choice.

(23) This stage direction comes from #15 Cluster *harṣa* 'to delight, to rejoice.' Kale offers, "Turning around, and doing so: with delight." Clay translates it as "does so, joyfully." Kale's separation of "with delight" indicates that this is both an Action Choice highlighted with the Cluster.

(24) Very specific Atmospheric Setting description.

(25) Clay ends with the stage direction "Watches" a given Action Choice.

APPENDIX H: A Palette for Śakuntalā

Anubhāva

- Desire (*rati*)
 - Smiling face; sweet talk; play of the eyes and the eyebrows; sidelong glances, etc.
- Sorrow (*śoka*)
 - Weeping; crying; face getting drained of color; the body becoming limp; sighing; losing memory; etc.
- Champion (*utsāha*)
 - Display of steadiness; courage; bravery, learning; sacrifice, etc.

Sāttvika

- Desire (*rati*)
 - Kale: Trembling
 - Mehta: All 8 sāttvika
- Sorrow (*śoka*)
 - Mehta: Change of color, paralysis, tremors, tears, etc.
- Champion (*utsāha*)
 - Kale: Hair- raising, breaking of voice.
 - Mehta: Horripilation, perspiration, change in color.

Verbalized Vyabhicāribhāva

- Desire (*rati*)
 - (A: in Union) All except: to laze (*ālasya*), to frighten (*trāsa*), to savage (*ugratā*) and to disgust (*jugusā*)
 - (B: in Separation) to despair (*nirveda*), to fatigue (*glāni*), to doubt (*śaṅkā*), to weary (*śrama*), to agonize (*cintā*), to long (austukya), to drowse or sleep (*nidrā*), to awake or realize (*vibodha*), to debilitate (*vyādhi*), to crack up or to madden (*unmāda*), to derange (*apasmāra*), to stun (*jaḍatā*), to die (*marāṇa*), etc.
- Sorrow (*śoka*)
 - to despair (*nirveda*), to fatigue (*glāni*), to agonize (*cintā*), to long (*austukya*), to excite (*āvega*), to weary (*śrama*), to bewilder or confound (*moha*), to deject (*viśāda*), to commiserate (*dainya*), to debilitate (*vyādhi*), to stun (*jaḍatā*), to crack up or to madden (*unmāda*), to derange (*apasmāra*), to savage (*ugratā*), to laze (*ālasya*), to die (*marāṇa*), etc.
- Champion (*utsāha*)
 - to content or satisfy (*dhṛti*), to deliberate, contemplate (*matī*), to lionize or extol (*garva*), to excite (*āvega*), to avenge or retaliate (*amarṣa*), to recollect (*smṛti*), to awake or realize (*vibodha*), etc.

APPENDIX I: The *Bhāva* Process Components

	<i>vibhāva</i> +	<i>anubhāva</i> + (<i>sāttvika</i>)	<i>vyabhicāribhāva</i> =	<i>sthāyibhāva</i> →	<i>rasa</i>
Generic	Emotional Causes	Emotional Effects	Transitioning Emotions	Governing Emotion	Aesthetic Emotion
Theatre JML	Character & Atmosphere	Internal Feeling emotives	Fleeting Reactions	Temperament	<i>rasa</i>
Stanislavski	Given Circumstances	Actions (score of actions); Psychotechnique and psychophysical: the mind-body-spirit continuum	Reversal Points: Counteractions, Adaptations,	Seed of the Role* “Driving force” † <i>Through-line, spine</i> ;	‡“super objective” <i>Through-line, spine</i> ; “superconscious”

***Seed** (*Zemo*) The core or kernel from which a character, performance, or play grows. Like the seed of a tree, which bears within it the idea of the future tree but does not yet look like a tree, the seed is a working hypothesis that begins to take shape and transform in rehearsals. This concept characterizes the Moscow Art Theatre tradition generally, and was probably coined as a term by Nemirovich-Danchenko (Carnicke, 224). See also “Life of the human spirit of the role” (p. 220).

† Stanislavski: through-action or “through line of action” with emotion as the driving force you could call it just through-line, or emotional spine (Carnicke, 226).

‡ Carnicke p. 226; the “**supertask**” (or “**superobjective**” by Hapgood). The supertask, in turn, suggests an overriding action [N’s emotion/rasa] that links together actions [N’s emotion/rasa] throughout the play, the “through-action.” The **Superconscious** (*Sverkhsoznanie*) Higher consciousness. For Stanislavsky, that realm of the unconscious that transcends the individual’s experience and unites the one with the many; the spiritual realm. He takes the term from Yoga, where it describes the state reached through meditation. In his view, art taps this realm of being and thus can speak across cultures, eras, and individual differences (Carnicke 226, see also “Unconscious,” “Subconscious,” “Yoga”).

APPENDIX J: Nora in *A Doll's House*

A Cursory Modern Western Implementation

To implement the IT Chart for a non-Sanskrit, non-*Nāṭyaśāstra* inspired character, a little liberty and some homework/table rehearsal work would be necessary. First, as set forth in the ordering of the Chart, the Performing Team would decide what “*rasa*” or emotional residue the play is trying to communicate. This task in itself might be difficult based on the production or director’s interpretation of the play, or the overall, or alternative message the play is trying to convey. Unlike the Sanskrit Drama, modern plays do not always have this singular, defined objective written into them. Next, the Performing Team would determine if that selected “*rasa*” aligns with the appointed character’s own temperament. Here, an artistic deviation from the standard eight *rasas* might be needed. Modern-day and Western playwritings not following the strict guidelines of the *Nāṭyaśāstra* have the capacity to exponentially invent, devise, or select more complex emotional aftereffects from their scripts. Moreover, the main character(s) do not have to follow the policy to be in harmony with the play’s temperaments. In modern theatre playwriting and characterization, such contrast and complexity are everywhere and apparent. At first, the usefulness of the IT Chart and the temperament *modus operandi* might seem incompatible, but the example below might indicate how it could be done.

In a more realistic modern drama like *A Doll's House* by Henrik Ibsen, the lead female character Nora can demonstrate an attempt at implicating the IT Chart.¹ For simplicity, this study will not develop Nora completely, but use her as an example for an application of the IT Chart. *A Doll's House* relates the struggle of a married woman “against the humiliating constraints of social conformity” in 19th century Norway, who ultimately rejects her over-protected “smothering marriage and life” to find “freedom and self-enlightenment.”²

From the play, one interpretation might select the overall “*rasa*” of the play is sorrow (*karuṇa* aligned with the sorrow temperament *śoka*) based on the modern idea of the injustice and tragic elements that the play conveys. Another interpretation might be to aim for the freedom and self-enlightenment aspect and choose a champion or vigor objective and direction. Whichever choice devised, that would be the path to navigate the emotional allowances and acting choices.

Nora comes from a middle-class background and could be comparable to a “a woman of high family”³ from the *Nāṭyaśāstra* classifications. She fluctuates between a “modest” wife (*nibhṛtā*) and a high-minded (*udāttā*), self-principled woman revealed through her actions and dialogue. Therefore, these characteristics establish Nora, for this example, as a character with the temperament of champion (*utsāha*) more appropriately than sorrow.

Interestingly, Nora does not always outwardly convey the champion temperament, and the clarity of this disposition is not immediately obvious or apparent for the audience at the

¹ Ibsen, Henrik. *A Doll's House*. New York: Dover, 1992.

² Ibsen, *A Doll's House*, backcover. “A Doll's House (Adamson),” Samuel French UK, accessed January 21, 2019, <https://www.samuel french.co.uk/p/11522/a-dolls-house-adamson/>.

³ Ghosh, 34:27-8.

beginning of the play. However, if we analyze the core emotional impetus of her decisions, they originate from a temperament of champion, especially in connection with the Cluster #25 if we take the meaning ‘to endure’ (*amarṣa*). This begins in act one when she reveals that she deceived her husband for his own health benefits. Here she displays the champion characteristic of “gestures of charity.” She continues this with “courage and boldness in an undertaking” when she breaks the law through forgery to obtain a loan. Both are *anubhāvas* of champion. At the end of the play, in act three, these characteristics remain⁴ as she, caught in a blackmail situation, shows a “display of steadiness” by encouraging her husband to open the incriminating letter.

Even when she is not projecting her core champion temperament, what she conveys is her struggle appearing in opposition to it (to endure). This is evidenced anytime she passively plays the “doll” to her husband,⁵ or when she faces degrading and chauvinistic scolding about the role of a wife or the “weakness” of women. Also, to feign the obedient wife, the desire temperament could be accessed to provide many suggestions and actions such as sweet bodily postures, sweet graceful gait, and sweetly spoken words to project this disposition even if feigned. Acting in opposition to her core temperament is also a sign and characteristic of a champion nature in trying to support the “order” expected. Never does she truly reject her fundamental nature or disposition, but tragically she must suppress her instinctual course of actions in order to fit into the imposed societal standards expected of her by husband until her exit at the end of the play.

Having established Nora as a “high born” class and occupational type, and with champion as her primary temperament, and perhaps a secondary one in sorrow (*śoka*), the other

⁴ This is an example also of the *sthāyin* in *sthāyibhāva* which denotes, as Apte defines, permanent and enduring characteristics or disposition.

⁵ Being called silly childish sweet names.

bhāva components can be systematically pooled from the Generic Temperament Chart or the *Nāṭyaśāstra* itself. Interestingly, rage is the connected temperament with champion, and Nora could use this undercurrent of rage even though it too is suppressed.

Sorrow could be the most challenging for Nora which she also must try to disguise. This could extend to private moments or hidden effects of drooping limbs, a sinking body, and lamentation. For her sorrowful moments, only one Cluster from the champion temperament shares allowance with sorrow: #16, to alarm, to fear, to distress (*āvega*). This also seems very applicable for the actor playing Nora. This devised IT Chart could work as a primer for Action Choices, Emotive, and Emotional Clusters for the actor building and exploring the character of Nora.

As with all modern uses, one advantage that the actor playing Nora has is that she does not have to firmly follow the IT Chart or accomplish all the *Nāṭyaśāstra* objectives. The actor is free to bend and break the rules for the style and genre required by the modern play. Remarkably, the essential advice of the *Nāṭyaśāstra* would support such a flexibility and freedom conceptually, almost within its own system. This example demonstrates accessibility and provides indications in utilizing the IT Chart for non-*Nāṭyaśāstra*, and even modern plays. This simple, brief analysis supports the claim that the *Nāṭyaśāstra* is a flexible action driven, characterization building system with multi-dimensional characters, and not a rigid or stagnant method.

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