CHAPTER III

THEORIZING

DASHARUPAKAM,

EMOTIONS

AND

EXPERIENCE

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Theorizing *Dasharupakam,* Emotions and Experience

**"फलप्रधानोपायस्य प्रागुदि॑भिन्नस्य किञ्चन।।
गर्भो यत्र समुद्धेदो ह्रासान्वेषणवान्मुहुः।"**

**Uncovering of the Seed placed at the Opening after it has
sometimes been perceptible and sometimes been lost, is
called the Progression.**

- Dasharupakam

3.1   Introduction

This chapter introduces, explores and discusses the theory of *Rasa*, emotion and experience as a theoretical framework that is used for the analysis of the stage plays of Mahesh Dattani in the next chapter. The chapter also dives into the history, development and importance of Indian dramaturgy from the *Natyashastra* till date highlighting scholarly works of Mammata, Vishwanatha, Abhinavgupta and Dhananjaya namely *Sahitydarpana, Kavyaprakasha, Abhinavbharti*, and *Dasharupakam*. The *Natyashastra* is a historical work of Indian dramaturgy that covers a diverse array of principles pertaining to the performing arts, aesthetics, audience, costume design, music composition, and offers intricate instructions on multiple facets of theatrical creation, comprising several fundamental concepts – *Rasa, Bhava, Abhinaya, Nritta* and *Nritya, Sangeet*, stagecraft, types of plays, training and acting techniques. The *Natyashastra*'s sixth chapter delves into the concept of *Rasa* laying the foundation of the concept of emotional essence perceived by the spectators, giving a comprehensive elaboration of range of emotions, including *Rati, Hasya, Jugupsa, Vismay, Krodh, Bhaya*, and *Utsah* represented in theatrical performances. A rich tradition of writing commentaries on the *Natyashastra* in various ages has contributed to the devolution of Indian dramaturgy and ancient Sanskrit drama by integrating the evolving interpretations of the seminal text. *Dasharupakam* by Dhananjaya is the 10th century text grounded in the quintessential factors of the *Natyashastra*. *Dasharupakam* delineates concepts of plot, character, types of *Abhinaya,* and types of plays following Bharata Muni as he states,

"वस्तुनेतारसस्तेषां |नाट्यानां| भेदकः"। "

"Plot, character and *Rasa* are the divider of that (literary work)" (Unni, 2014)

and serves as a fundamental framework for evaluating Indian literature, and especially plays. Foregrounded in this principle, the proposed research intends to assert the possibility, necessity and scope for comprehending and interpreting *Rasa* in the framework of psychology: how the constituents of *Rasa - Vibhava, Anubhava, Vyabhicharibhava, Sthayibhva* and *Sadharṇikaraṇa* engage with discourse of psychology and how these can be interpreted, associated with emotions and experience to attain a deep understanding of their artistic value and overarching impact in the stage plays of Mahesh Dattani. *Dasharupakam* is inclusive of a diverse spectrum of human emotions, personalities, and social roles, and holds considerable importance enabling a more comprehensive understanding and admiration of the artistic value and thematic profundity of Dattani's plays.

Mahesh Dattani is a distinguished Indian dramatist recognized for his perceptive and intellectually stimulating theatrical productions and his literary pieces frequently delve into intricate themes and societal concerns that are widespread in modern-day Indian culture and society and have been studied through the lenses of gender, identity, sexuality, cultural conflict, family dynamics, social prejudices but, to study those through emotional and psychological lenses a deeper understanding of theory of *Rasa*, emotions and experience is required and the subsequent section of the chapter delves into constructing the theoretical framework on the grounds of Indian dramaturgy, *Rasa* theory starting from the etymology of the word *Rasa*, Bharata Muni's *Rasa Sutra* and its interpretation till date; Western and Indian idea, definitions and various theories of emotion- The James-Lange Theory, The Cannon-Bard Theory, The Kant's Theory, The Schachter-Singer and more; and the concept of experience in India and West. In addition to this, the chapter also exhibits how these three are intertwined.

3.2   Indian Dramaturgy

This section of the chapter probes into a comprehensive understanding of Indian dramaturgy that is essential for the analysis of Mahesh Dattani's plays, as his works are

profoundly entrenched in the cultural, social, and historical milieus of India. An in-depth knowledge of Indian dramaturgy holds significant importance in analyzing performance techniques to locate *Rasa*, emotions and experience in the plays of Dattani. The Sanskrit literary tradition is widely recognized for its moral values, moreover, Sanskrit literary texts are remarkable due to their enduring and timeless vitality owing to the profound ideas, principles, and the tradition of writing commentaries on these principles. Over a period of time there was a decline in the writing of commentaries, but it cannot be denied that concepts of dramaturgy have undergone change and expansion, providing additional layers to our understanding that resonate with the changing times. Despite the shifts, there exists a vast comprehension of *Kavya* (literature) and *Drashaya Kavya*, commonly referred to as drama, *Natya, Nataka*, or *Rupaka*, which has been a topic of extensive academic discourse. The theatrical arts showcase a comprehensive portrayal of acting, while the dramaturgy delves into various aspects and nuances of human existence that can be traced back to the *Vedic* period.

In the initial chapter of the *Natyashastra*, Bharata Muni scrutinizes the genesis of *Natya*. According to scholarly belief, Brahama is thought to have utilized elements from various *Vedas*, including the *Rigveda* for plot, the *Samveda* for music, the *Yajurveda* for acting, and the *Atharvaveda* for *Rasa*, in order to create the *Natyaveda* as the fifth Veda during the *Treta Yuga*, with the intention of pleasing Gods. Bharata Muni presented the inaugural theatrical performance to Mahendran with the approval of Brahama during festival. According to popular belief, *Natya* has been blessed with the *Tandava* and *Lasya Nritya* by the deities God Shiva and Goddess Parvati.

It is believed that *Shravya Kavya* is widely appreciated by scholars, whereas *Drashaya Kavya* has the potential to captivate both literate and illiterate individuals. According to Kalidasa,

"नाट्यंभिन्नरुचेर्जनस्य बहुधाप्येकंसमाराधनम्"

"Natya is the only thing which entertains and gives pleasure
to the people of immensely different interests." (Rajan, 2004).

Natya serves as the exclusive means of amusement for individuals with varied interests. Academia has observed that individuals with advanced literacy skills are able to

appreciate the intricacies of conversations and derive significant pleasure from such interactions. It is undeniable that *Natya* provides immediate gratification as in the past, people used to light incense sticks in front of the television while watching the *Ramayana* serial.

The art form of *Natya* is comprised of two essential components, namely discourse and performance. Fifteen *Rigvedic Samvad*, such as *Pururava-Urvashi, Sarma-Pani, Vishvamitra-Nadi, Yam-Yami,* and *Agastya-Lopamudra,* are widely recognized by scholars in both Indian and Western academic circles as the source of *Natya*. Scholars such as Max Muller, Dr. Silva Levi, Dr. Hartal, and Prof. Vaan Shrod have posited that the *Vedas* form the foundation of *Natya*. Bharata Muni's perspectives are supported by certain western scholars, Dr. Stenkono posits *Chhaya Nataka*, Dr. Web espouses Greek Dramas, and some other scholars assert *Veergatha Kavya* as the potential antecedent of *Natya*. (Nandi, 1994)

For numerous centuries, the *Natyashastra* has served as a significant discourse on the constituents of *Natya.* The extensive coverage of various topics within the text may have contributed to the lack of prior written works on the subject, until the emergence of *Dasharupakam* by Dhananjaya in the 10th century. The authors of the treatise chose to exclude topics such as *Nritya* and music and focused on other key areas. Their work was groundbreaking and marked a new era in the field, inspiring numerous subsequent treatises on dramaturgy authored by various scholars. The tradition of interpreting *Natya* has been transmitted across various Indian languages, including Hindi, Gujarati, and Bengali. This transmission occurs through generations via methods such as critical interpretation and translation.

3.2.1 Traditions of Indian Dramaturgy/Natyashastra

The origins of the dramatic tradition in India pose a challenge for scholars due to the loss of original essence over time. However, informed assumptions can be made based on research and beliefs.. The *Natyashastra*, authored by Bharata Muni, progenitor of Indian dramaturgy enumerates a genealogy of sixty predecessors, among whom are Kohal, Vatsya, Shankara, Nandi, Shandilya, and Dattil (Sreenivasarao). The *Natyashastra* is a complex work that has been attributed to a tradition of 'Bharatas', rather than solely to the authorship of Acharya Bharata Muni. This tradition encompasses the works of

multiple Bharata, which were studied and compiled by Bharata Muni to create the *Natyashastra*. However, this notion has been challenged by Abhinavgupta Padacharya, who suggests that Bharata Muni is the sole creator of the *Natyashastra*. References and allusions to their ideas, signify the establishment of the legacy of Indian dramaturgy.

Several scholars, including Bhatt Lollat, Shankuka, Bhatt Nayaka, and Abhinavgupta, produced commentaries on the *Natyashastra*. *Acharya* Nandikeshvara's *Abhinavdarpana* focuses on *Abhinaya* (acting), while Rudrabhatt authored *Shringar Tilak*, concentrates on the interpretation of *Nayaka* and *Nayika*. Additionally, Dhananjaya and Dhanika composed *Dasharupakam*, an individual *Natyashastra* (dramaturgy) treatise focusing on plot, character, *Rasa*, and types of plays in the early 10th century.

3.2.1.1 Bharata Muni's the *Natyashastra* (200 BC)

The *Natyashastra*, the *Poetics* of India is often compared with Classical European text *Poetics* by Aristotle. The *Natyashastra* is organized in a structured manner, with its contents divided into 36 chapters where in Chapters 1-5 delve into the examination of the external and spatial components, encompassing elements such as the stage and the theatre building. Chapters 6–7 delve into the theoretical concept of *Rasa* which pertains to the fundamental inquiry of how to elicit a specific emotional state. In contrast, Chapters 8–13 centre their attention on the practical aspects of physical acting technique. Chapters 14–19 of the text address the topic of verbal aspect, specifically focusing on speech and sound. In contrast, Chapters 20–21 delve into the examination of drama, exploring its various types and structural elements. Chapters 22-26 of the book address the external elements of acting, including costume and makeup variations. The text explores various overarching themes in multiple chapters, with specific attention given to music in Chapters 28-33. The subsequent discourse pertains to the various facets of the theatrical ensemble and the allocation of roles, subsequently redirecting attention to the initial inquiry concerning the divine provenance of the theatrical craft. (Vatsyayan, 1996).

The *Natyashastra* discusses the theory and practice of *Natya*, revolving around the concepts of *Rasa*, emotional aesthetics, and *Bhava*, which pertains to emotional states. Furthermore, the text expounds on the art of expression referred to as *Abhinaya* including other components of attire, cosmetics, theatrical production, performance methods, and portrayal of characters.
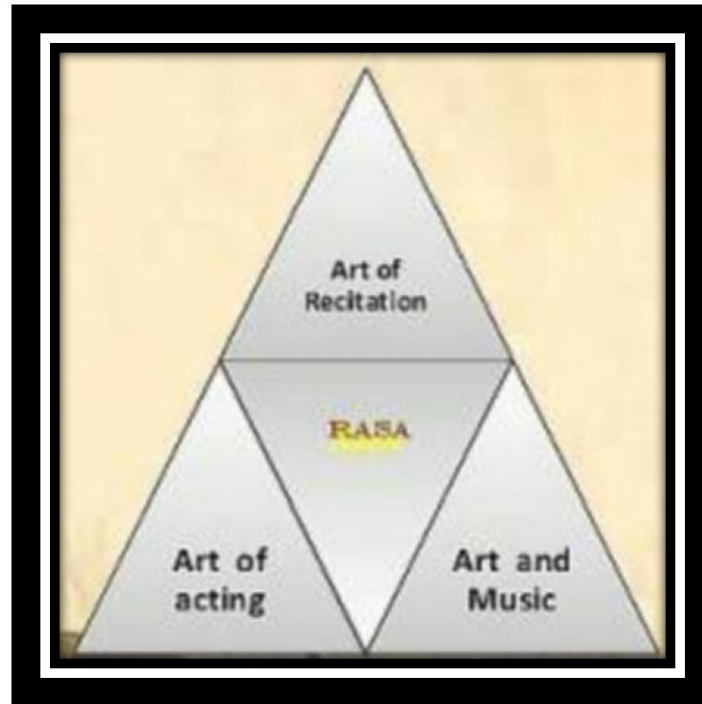
Fig.1 http://surl.li/jujaz

Constituents of Natyashastra

Nritta, a term derived from Sanskrit, refers to the pure dance form in Indian classical dance. It is a form of dance that is primarily focused on the physical movements of the body, *Nritta* highlights the aesthetic value of motion, rhythm, and bodily expression. The text explicates two predominant forms of dance, namely *Tandava* and *Lasya*, which are distinguished by their energetic and masculine movements and their graceful feminine movements, respectively. The topic of *Nritta* is also explored in relation to *Nritta Hastas*, or hand gestures, and *Tala*, or rhythmic patterns, with an emphasis on the musical components inherent in dance.

Nritya is a form of artistic expression that combines dance and emotion, it is an art form that integrates the fundamental components of dance and emotive communication. The practice entails the utilization of *Abhinaya*, which is the artistic technique of conveying emotions through physical movements, facial expressions, and gestures that delves into the various modes of expressing emotions through these means. The *Natyashastra* categorizes *Abhinaya* into four distinct types, namely *Angika, Vachika, Aharya*, and *Satvika*.
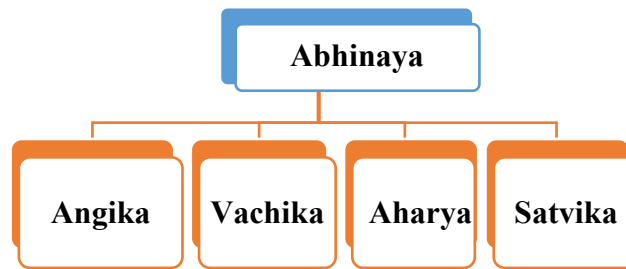
Fig.2 Created by Researcher

Types of Abhinaya

These types respectively pertain to bodily movements, speech, costume and makeup, and internal emotional states. The *Natyashastra* presents the notion of *Nava Rasa*, which refers to the nine primary emotions and sentiments.

The *Natyashastra* also includes a comprehensive discussion of *Sangeet* and acknowledges the fundamental significance of music within the realm of performing arts. The text delves into the employment of melodic structures and *Raga*, which are musical scales, in the context of drama and dance. The text delineates diverse musical instruments and their suitable implementation in musical presentations. The exploration of vocal and instrumental music is situated within the context of producing a cohesive and aesthetically pleasing encounter.

The *Natyashastra* offers valuable insights pertaining to the art of staging performances. The text delineates the *Natyamandapa*, an exemplary theatre, by emphasizing its architectural components and stage configurations and delves into the theoretical constructs of *Natyadharmi*, which refers to the stylized representation, and *Lokadharmi*, which pertains to the naturalistic representation, as they apply to the theatrical productions. The statement highlights the significance of collective efforts in artistic pursuits and the synchronization required among multiple artists participating in a presentation. Furthermore, the *Natyashastra* acknowledges the cultural and religious dimensions of theory in prehistoric Indian society.

The concepts of influence and legacy are significant in various fields of study, including history, literature, and sociology. The *Natyashastra* has exerted a significant and long-lasting impact on the realm of Indian performing arts. The art form has served as a basis for numerous traditional styles of dance, such as *Bharatanatyam, Kathakali,*

Odissi, and *Kuchipudi.* The principles and aesthetics expounded in the seminal text have had a lasting impact on the customs and traditions of Indian theatre, dance, and music transcending conventional forms, having significant impact on modern artistic expressions and interdisciplinary investigations.

3.2.1.2   Dhananjaya's *Dasharupakam* (10th Century)

Dasharupakam, another benchmarking text in Indian dramaturgy, holds significant importance in the realm of Indian dramaturgy as an extension of *Natyashashtra* offering a comprehensive set of guidelines and principles that govern the composition and execution of theatrical productions. *Dasharupakam* expounds on the ten fundamental categories of theatrical performance, referred to as *Dasharupaka*, encompassing renowned genres- *Nataka, Prakarana Vithi, and Nataka* is usually compared with Western idea of tragedy, *Prakarana* is juxtaposed with domestic drama and *Vithi* with comedy drama by the scholars. *Dasharupakam* also presents valuable perspectives on the composition, progression of narrative, archetypal personalities, and theatrical norms of every genre, furnishing a holistic comprehension of the dramatic craft.

The *Dasharupakam* is a treatise on dramatic theory that delves into multiple facets of the subject matter, such as plot, the *Rasa, Bhava*, and styles of acting achieving a cohesive amalgamation of elements in order to elicit particular affective reactions in the spectators, such as affection, velour, or amusement. The text explores the concept of characterization, placing emphasis on the development of intricately crafted and multifaceted characters, furnishes directives for the cultivation of character attributes, peculiarities, and discourse, offering a structure for dramatists to construct captivating and known characters in their literary compositions.

Dasharupakam has exerted a significant influence on the evolution of the Indian dramatic tradition. Throughout the centuries, it has functioned as a guiding manual for individuals involved in the theatrical arts, including playwrights, actors, and other theatre practitioners, being instrumental in shaping the aesthetics and conventions of both traditional and modern drama. The subsequent section of the chapter provides a comprehensive analysis of the text, which serves as one of the fundamental theoretical framework of this research.

3.2.1.3 Sagarnandi's *Natak Lakshan Ratnakosh* (11th century)

Dhananjaya's *Dasharupakam* open new vistas for producing treatises on specific topics within the realm of natyashastra (dramaturgy) and the *Natak Lakshan Ratnakosh* was the first in the same line discussing motifs pertaining to *natya*. The treatise is distinguished by Sagarnandi's frequent allusions to Bharata Muni and his predecessors. A number of subjects discussed in the treatise have been sourced directly from the *Natyashastra*.

3.2.1.4 Bhojdev's *Shringar Prakasha* (11ᵗʰ century)

The *Sringara Prakasa*, authored by Bhoja Paramara, exhibits an encyclopedic and agamic trait in the realm of Indian aesthetics, in contrast to the *Dhvani* School. The aesthetic agama adheres to the canon of *Agnipurana,* which is considered to be its sole source. The literary work, also known as *Sahitya Prakasa*, is a comprehensive exploration of the intricate aspects of the human psyche, specifically the concept of Spiral. It is comprised of 36 chapters and was written between 1005 and 1062 AD. This treatise is noteworthy for introducing the theory of *Sahitya* (literature), including all 12 components of Sanskrit poetics, followed by *Sahitya Mimamsa, Bhavaprakgana*, and *Camatkaracandrika*. This work places significant emphasis on the term *Alarnkfira* in its broadest sense, encompassing all poetic devices such as *Rasa*, among others. The various poetic encounters coalesce into a singular entity, while the aesthetic preferences develop within the psyche of a knowledgeable observer known as the *Sahrdaya*. Thus, it can be argued that the concept of ego can be identified as *Rasa*, and as such, it is applicable across all its diverse manifestations. The primary focus of the work pertains to the development of a comprehensive theoretical framework that explicates the phenomenon of aesthetic beauty.

3.2.1.5 Hemchandracharya's *Kavyanushasanama* (12th century)

Hemchandra Suri, a notable figure from Gujarat, was a Jain *Aacharya* who served as the instructor of Ramchandra Gunchandra. The author has produced written works on a comprehensive range of topics that are of significance to the Jain community. The author's oeuvre encompasses an analysis of the literary genres of *Kavya* and *Nataka*. *Kavyanushasanama* holds significant importance within the realm of literature,

specifically in regard to the composition of high-quality literary pieces, particularly those of the dramatic genre.

3.2.1.6   Ramchandra Gunchandra's *Natyadarpana* (12th century)

Ramachandra and Gunachandra were Jain sages who were students of Acharya Hemachandra. The *Natyadarpana* is a compelled treatise that delves into the intricacies of drama and dramaturgy. The *Dasharupakam* categorizes dramas into ten distinct varieties, in accordance with the established tradition of the *Natyashastra*. The *Natyadarpana* expands upon this classification by including two additional categories, namely *Natika* and *Prakarani*, thereby presenting a total twelve varieties. The *Natyadarpana* comprises four chapters, each of which is designated as *Viveka*. Bharata Muni's classification system distributes the four *Vritti* across the eight *Rasa*, assigning *Bibhatsa* and *Karuna* to the *Bharati Vritti*, which is primarily characterized by its vocal qualities. Bharata Muni is subject to criticism by the *Natyadarpana* and Ramchandra Gunchandra conducts a comprehensive examination of the four *Vritti*, spanning pages, accompanied by a clear and detailed commentary. The text makes a distinctive contribution by proposing two novel categories of theatrical productions.

3.2.1.7   Shardatanaya's *Bhava Prakashanam* (13th century)

Shardatanaya seems to be one of Bharata Muni's followers. As the title suggests it comprises all types of *Bhava*, such as *Bhava, Vibhava, Anubhava, Vyabhicharibhava, Sancharibhava*, and *Sthayibhava*, among others. The text is divided in nine chapters from them chapter three and six are highlighting the concepts of *Rasa* and *Bhava* and the seventh chapter discuss *Natya* in detail. This text lays the groundwork for the development of *Rasa* during a specific era by emphasizing the importance of *Bhava* and it has also provided opportunities for further research in the domain of *Rasa.*

3.2.1.8   Kavi Raj Vishvnatha's *Sahityadarpanam* (14th century)

Visvanatha's *Sahityadarpanam,* a prominent Sanskrit treatise on Poetics, was authored during the early fourteenth century. The subject matter is partitioned into ten distinct segments. The initial segment pertains to the essence and delineation of poetry. The second section pertains to diverse potencies of a term, also known as *Vritti*, the third chapter pertains to the concept of *Rasa*, the fourth chapter pertains to the categorization of

poetry, the fifth chapter provides a comprehensive analysis of the linguistic concept of *Vyanjana*, which pertains to the power of a word, the sixth chapter pertains to the categorization of poetry into *Drashya Kavya*, which refers to the visual aspect, and *shravya kavya* pertains to the auditory aspect, the seventh chapter pertains to the topic of *dosa*, the eighth pertains to the virtues (*Guna*) of sweetness (*Madhurya*), energy (*Ojah*), and perspicuity (*Prasada*), the ninth section of the text delves into the four distinct styles, namely *Vaidarbhi, Gaudi, Pancali*, and *Lati*, and this text probes into a comprehensive analysis of the tenth and final aspects of the figures of speech, also known as *Alamkara*. Although this work primarily focuses on *Rasa* and does not extensively address other elements of *Natya*, it is a significant contribution to the field of literature as it provides insights on effective writing techniques.

3.2.1.9   Shing Bhupal's *Rasarnavasudhakara* (14th century)

The *Rasarnavasudhakara* is a literary work from the 14th century that draws inspiration from the *Natyashastra* and adheres to the *Dasharupakam*'s writing pattern. The author has delineated eleven distinct categories of *Rupaka, Arthprakriti, Sandhi, Avastha, Vritti*, and *Arthopkshepak*, which are instrumental in the explication of *Rasa*. The distinctive feature of this work is its comprehensive exposition of character types, *Rasa*, and *Nataka*, accompanied by illustrative examples. This work delves into a deeper understanding of *Rasa*, drawing parallels with the principles outlined in *Bhava Prakashanam*.

3.2.1.10   Rupa Gosvami's *Natya Chandrika* (16th century)

Rupa Gosvami's literary works comprise depictions of Lord Krishna, which constituted his area of expertise and he was a poet and scholar of the *Bhakti* tradition, who authored literary works within this particular genre. The theoretical work of the *Natya Chandrika* is widely regarded for its elucidation of key concepts in *Natya,* including plot, *Samdhi, Arthopkshepak,* and various types of plays. The work provides detailed analysis of these concepts in relation to their historical context and relevance to needs of the era.

3.2.1.11   Sundar Mishra's *Natya Pradipa* (17th century)

Acharya Sundar Mishra's artistic inclinations were aligned with the *Dasharupakam* and *Sahityadarpanam* traditions and his work bears the imprint of Dhananjaya's influence, as evidenced by his meticulous division of the *Natya* into its constituent elements, such as plot, *Vrutti*, and *Shringara*, with the latter serving as the primary *Rasa*. Additionally, Mishra's work delves into the various types and sub types of *Natya* with great precision. *Natya Pradipa* has furnished a framework for the contemporary books on Indian Dramaturgy in India.

This tradition of Indian natyashastra (dramaturgy) as exhibited in the above works of *Aacharyas*, some of whom can be identified by name, while others remain anonymous can be only recognized through their literary contributions. The tradition of dramaturgy, which traces its origins back to Bharata Muni, has endured beyond the 17th Century, providing valuable insights into diverse concepts of drama and theatre within specific historical contexts. This tradition offers a comprehensive elucidation of fundamental elements such as *Rasa, Bhava,* character, plot, and various genres of plays. The aforementioned works have largely adhered to the conventions established by Bharata Muni's the *Natyashastra* and Dhananjaya's *Dasharupakam.* The Western tradition of dramaturgy has undergone a significant evolution, transitioning from Aristotle's concepts of tragedy and comedy to encompass various forms such as comedy of manners, problem plays, epic theatre, and absurd theatre. In contrast, the Sanskrit tradition adheres to the principle of expanding upon existing ideas rather than rejecting them, which is why there is no observable paradigm shift in the texts on Indian Dramaturgy authored by different *Acharyas* across different time periods.

3.3   *Dasharupakam*

The work of Dhananjaya (10th century) in compiling the fundamental components of drama, which is commonly referred as *Dasarupa* or *Dasarupaka* or *Dasarupakam*, has acquired considerable importance, revitalizing the theories and practices of the performing drama, which were experiencing a decline. Dhananjaya's concise literary piece comprises approximately 300 *Karika* (verse) distributed across four *Prakasha*, wherein he primarily emphasizes the facets of drama, encompassing its diverse forms and fundamental components. Dhananjaya humbly acknowledges at the outset of his work

that Bharata Muni had comprehensively addressed all facets pertaining to drama, thereby leaving minimal room for novel contributions or substantial additions. Dhananjaya asserts his intention to present a succinct and organized restatement of the principles, terminologies, and definitions of dramaturgy as originally prescribed in the renowned compendium the *Natyashastra*.

Dasharupakam made a significant contribution to the Sanskrit dramaturgy by providing a comprehensive examination of the various categories of heroines, known as *Nayika Bheda*, and a meticulous portrayal of the *Shringara Rasa*, in his works. The author has limited the focus to a comprehensive comprehension of the ten classifications of *Sanskrit* theatrical productions, which are founded on the constituents of *Vastu, Neta,* and *Rasa*. Due to Dhananjaya's skillful exposition and its pragmatic structure, the *Dasharupaka* has retained its significance up to the contemporary era. According to Kane's analysis of the *Trimurti Granth* of the Sanskrit *Natyashastra* (dramaturgy), the *Dasharupakam* is a highly esteemed text that is recognized for its inclusive features that contributed to the modernization of Indian poetry (Kane, 1987). The preeminent analysis of this literary piece, commonly referred to as *Avaloka*, was composed by Dhanika, a sibling of the primary author.

3.3.1   Dhananjaya and Dhanika: Author and Commentator of *Dasharupakam*

Dhananjaya and Dhanika were prominent personalities in the domain of Sanskrit dramatic literature, specifically in the arena of *Dasharupakam*. There are Janus-faced controversies surrounding *Dasharupakam*, the first being the mystery surrounding the author's identity- Dhananjaya and Dhanika being one person with two identities. The second is the work itself, which is regarded as a lesser canon. Although there is limited information available regarding their personal lives, their significant contributions to the advancement and comprehension of *Dasharupakam* are widely esteemed in academic circles. It is found on the basis of the extant *Dantkatha*, antecedents and self-disclosure provided by Dhananjaya in the text,

<div align="center">

"विष्णोःसुतेनापि धनञ्जयेन विद्धन्यनोरागनिबन्यहेतुः।

आविष्कृत्त मुज्जमहीशगोष्ठीवैदग्ध्यभाजा दशरूपमेतत् ॥"

</div>

(Dhananjaya, 2013)

That Dhananjaya, the son of Pandit Vishnu, was a proficient scholar of Sanskrit, a distinguished poet of *Kavya Nirnaya*, an accomplished *Natyacharya*, and a skilled composer of *Dasharupakam* during the tenth century at the court of King Munja of Malwa. Information regarding Dhanamjaya is scarce due to the Sanskrit scholars' commitment to the principle of anonymity. Dhananjaya's proficiency in the art form is apparent through his scrupulous examination of diverse elements of drama, such as the construction of the plot, the development of characters, the portrayal of emotions, and the aesthetics.

Dhanika, who was the younger brother of Dhanamjaya and a member of King Sindhuraj's court, is recognized for his contributions to literature. He authored several works, including *Navsahasank Charit, Vidhashala Bhanjika,* and *Karpur Manjri*, as well as the *Avaloka* commentary on *Dasharupakam*. Dhanika's *Avaloka* is noteworthy for its democratization of poetics through its composition in both Sanskrit and Prakrit. As per scholarly investigations, a total of six commentaries were authored, although solely the *Avaloka* commentary has endured. Dhanika's commentary serves to augment the concepts expounded by Dhananjaya, offering additional interpretations, explications, and analytical perspectives.

3.3.2 Historiography and Chronology of the *Dasharupakam*

The *Natyashastra* is widely regarded as a text of equivalent importance to the *Vedas*. It is a comprehensive study of the various aspects of drama, serving as a fundamental principle for all forms of art and an encyclopedic resource for theatrical performances. The comprehensive scope of this phenomenon is thought to have reduced the need for any subsequent interventions or advancements. The *Natyashastra* necessitated the use of articulate depictions owing to the abstruse character of its concepts and principles. The presentation of Indian dramaturgy by Dhanamjaya in *Dasharupakam* is a significant contribution to the field of theories and performing arts. This work revitalized the art form after a prolonged period of over a thousand years since the *Natyashastra*. It is crucial to contextualize this work within the social norms, language, culture, and tradition of the 10th century. During this period, drama was being overshadowed by dance-centric one-act plays in regional languages. The *Dasharupakam*, which categorizes plays into ten distinct types, served as a simplified framework for Indian Poetics and paved the way for subsequent treatises such as the *Sahityadarpanam*

by Vishvanatha, *Ekavali* by Vidhyadhar, *Natyadarpana* by Ramchadra Gunachandra, *Natya Pradipa* by Sundarmishra, and *Rasarnavasudharkar* by Shing Bhupal.

Comprehending the *Dasharupakam*, Dr. Manjul Gupta asserts that Dhanika's commentary plays a crucial role in facilitating our understanding of the significance of Dhananjaya's typically brief expressions. At times, comprehension of the term Dhananjaya may prove elusive without the aid of Dhanika. The work of Gupta involves an examination of *Abhinavabharati* with respect to Bharata Muni's *Natyashastra* and Dhanika's *Avaloka* in relation to Dhananjaya's *Dasharupakam*. The simplification of the *Natyashastra* by *Dasharupakam* necessitates the inclusion of dramaturgical principles in commentaries on *Dasharupakam*.

Dhanamjaya introduces a novel pattern by celebrating Lord Ganpati in the *Mangalacharan.* Before *Dasharupakam*, it was a prevalent practice to offer reverence to either Vishnu or Shiva. *Dasharupakam* exhibits reverence towards Shiva as a proponent of *Tandava*, pays homage to Saraswati as the deity of inspiration, and establishes a correlation between the ten avatars of Lord Vishnu and ten manifestations of recreation. The fourth shloka delves into the genesis of theatre and provides a rationale for the emergence of the *Natyashastra* and *Dasharupakam*.

“प्रारब्धस्य च शास्त्रस्य कर्मणो वापि कस्यचित ।
यावत्प्रयोजनं नोत्तं तावत्तत्केन गृह्यते ॥“

(Dhananjaya, 2013)

The purpose of *Dasharupakam* is to cater to individuals commonly referred to as *Manda-busshinam*, who may experience confusion and disorientation, or *Mati-vihramah*, when faced with intricate and convoluted literature (Dhananjaya, 2013). Additionally, the author expounds that the function of literature is not solely to impart information or produce theories, but also to transmit pleasure. Dhanamjaya as a Lesser God and *Dasharupakam* as a Lesser Cannon were marginalized due to the brief lucidity of the Indian Poetics' explanation in the text.

3.3.3 Structure of *Dasharupakam*

The *Dasharupakam* is a text that comprises four chapters, namely Plot, Character, Types of Play, and *Rasa*. It is closely related to the six constituents of drama outlined in *Poetics*, which include plot, character, thought, diction, music, and spectacle. The primary

objective of this text is to enable the audience to experience the expression of ultimate reality and transcendent values.
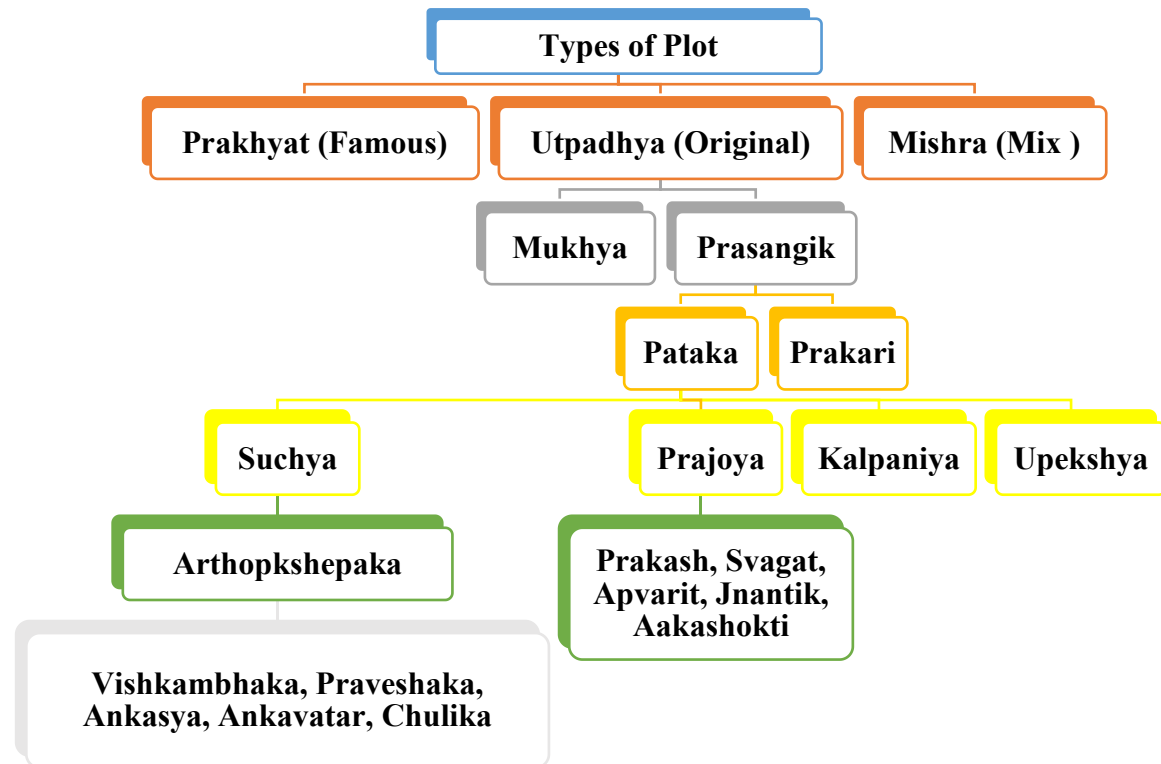
3.3.3.1   Plot

Fig.3 Created by Researcher

Types of Plot

The plot constitutes the primary body of *natya*, serving as the foundation for all activities related to the art form. The presence of a plot is a prerequisite for the effective portrayal of character and *Rasa*. The efficacy of *Natya* is contingent upon the organization of occurrences within the narrative structure. In Western culture, the centrality of conflict in artistic works is rooted in the plot. According to Indian tradition, the essence of a work of art lies in *Rasa*, rendering plot as a relatively less significant element. The analysis and discourse on plot in our current context are relatively brief, akin to the concept of *Rasa* in traditional Indian aesthetics. Simultaneously, the significance of plot cannot be disregarded, as evidenced by the discourse of Bharata Muni and his successors regarding the organization of the narrative in artistic works. The *Natyashastra* presents a clear distinction between two narrative structures, namely the Principal and Subsidiary plot. Similarly, three distinct categories of plot have been

identified by Dhananjaya in *Dasharupakam*, namely: *Prakhyat, Utpadya* and *Mishra* which is expounded in the initial chapter's 68 verses, bears resemblance to Aristotle's classification of Simple and Complex plot.

3.3.3.1.1.1 *Prakhyat*/Famous Plot

The narrative that gained popularity in historical, *Puranic, Ramayanic*, or *Mahabharatan* literature is commonly referred to as a renowned story or plot meaning *Prakhyat*. This particular narrative and storyline constitute an exemplary plot for *Nataka*. Individuals exhibit a strong desire to view a piece of artwork that is based on a renowned narrative due to the fact that the characters within these tales have already established a profound presence within their psyche. The audience's receptiveness to observing such characters engenders their willingness to engage with the media content. When a writer chooses a well-known plot as the foundation for their artwork, it is likely to achieve success. *Abhigyanshankuntalam*, authored by Kalidasa, serves as a notable illustration of a narrative derived from the *Mahabharata*, wherein the dramatist has made requisite modifications to align with the societal and temporal demands. Contemporary television series based on the epics the *Ramayana* and the *Mahabharata* are examples of Indian media works that have gained significant cultural significance.

3.3.3.1.1.2 *Utpadya/*Imaginary Plot

The *Utpadya* narrative is predicated upon the creative faculties of the poet or author. The efficacy of a piece of artwork is contingent upon the imaginative capacity of its creator. This particular plot is not advisable for *Nataka*. *Prahasana* type of *Nataka* is commonly associated with the utilization of this particular type of plot, which is widely regarded as the most effective one. *Avimaraka,* written by Bhasa, serves as a notable exemplification in which the narrative and storyline are derived solely from Bhasa's creative faculties, thereby captivating the audience with its enigmatic nature.

3.3.3.1.1.3 *Mishra*/Mix Plot

The combination of both renowned and fictional storylines serves as the origin of the blended plot. Typically, Sanskrit literature employs a narrative structure that features a renowned tale, from which the author selectively omits certain elements that are incompatible with *Rasa*, through the application of their artistic and imaginative faculties.

The author has made alterations to the narrative in order to conform it to *Nataka.* The author's artistry or creativity is demonstrated in this aspect and this is considered as the origin of the finest *Nataka.*

3.3.3.1.2   Types Plot based on *Nayaka*

The poet's selection yielded various plot classifications, *Dasharupakam* presents two distinct plot types based on *Nayaka*, as elucidated by Dhananjaya. The primary narrative thread is commonly referred to as *Mukhya* or *Aadhikarika* Plot, while the secondary narrative thread is typically referred to as *Prasangika* Plot.

3.3.3.1.2.1   *Mukhya/ Aadhikarika* Plot

The term *Aadhika* denotes the concept of 'fruit' in the context being discussed. The individual who receives the fruit in the narrative is identified as *Adhikari*. The individual identified as *Adhikari* is poised to assume the role of *Nayaka* within the narrative. The narrative associated with the primary *Nayaka* is commonly referred to as the main story. *Nayaka*, being the central character, holds the status of *Adhikari* in the *Aadhikarika* plot. The narrative commences with the character and culminates upon the attainment of the fruit.

3.3.3.1.2.2   *Prasangika* Plot

Prasangika is a plot that provides support and serves as a facilitator for the development of the primary or *Aadhikarika* plot. The efficacy of the *Prasangika* narrative is based on the efficacy of the *Aadhikarika* narrative. Following Bharat Muni, Dhananjaya has classified *Prasangika* plot into two distinct categories, namely *Pataka* and *Prakri*. In order to embellish the primary narrative, it is necessary to incorporate the *Prasangika* plot, with *Pataka* and *Prakri* serving as subsidiary components thereof.

3.3.3.1.2.2.1   *Pataka* Plot

Pataka is a *Prasangika* subplot that significantly extends the primary plot and features a distinct protagonist, known as *Nayaka*, and a particular outcome or reward, symbolized by the fruit. As per Vishvanatha, the acquisition of fruit ought to occur during the *Garbh* or *Vimarsh Sandhi*, which can only be achieved through the diligent efforts of the *Nayaka. Pataka Nayaka* assist the primary *Nayaka* so the significance of the *Pataka*

Nayaka and the fruit lies in the triumph of the primary *Nayaka*. As previously mentioned, this narrative significantly extends the primary plot. The plots of Sugriv and Vibhishan are considered to be significant story-lines in the *Ramayana* where Rama provides assistance to Sugriv in the retrieval of his spouse and dominion. Rama performs the coronation ceremony of Vibhishan upon his arrival. These two occurrences result in both individuals remaining in the company of Rama.

3.3.3.1.2.2.2 *Prakri* Plot

Prakri is a brief subplot that supports the primary plot for a limited duration. The temporal constraints in *Prakri* are limited where the *Nayaka* and fruit have been omitted from the storyline. The protagonist in this narrative assumes the responsibility of facilitating the *Nayaka*'s character growth and triumph, the protagonist lacks his preoccupation. The plot lines of Shabri and Jatayu in the epic the *Ramayana* serve as exemplary instances of the literary device known as *Prakri*. Shabari assumes the role of a guide to Rama, exhibiting a selfless demeanor devoid of any future expectations from him, she passes away at that location exclusively. Jatayu's demise was an act of selfless devotion towards Rama, without any expectation of reciprocation from *Nayaka*.

3.3.3.1.2.2.1.1 *Pataka Sthanaka*

Aacharyas have devised the *Pataka Sthanaka* with the aim of effectively disseminating *Rasa* within a narrative. *Pataka Sthanaka* is a category of narrative structure, although it may not significantly advance the central narrative, it provides a sense of gratification akin to achievement. It is advisable to exercise caution when utilizing *Pataka Sthanaka* in order to enhance the narrative and evoke the desired *Rasa.* As per Dhanika Dhananjaya's analysis, the term *Pataka Sthanaka* refers to the situation where an individual is informed about an upcoming scene either by another person or through *Samasokti.* There exist two distinct categories of *Pataka Sthanaka.* The dissemination of *Rasa* in the narrative by *Pataka Sthanaka* holds significant importance. As per Vishvanatha's perspective, the *Pataka Sthanaka* provides immediate gratification akin to achieving success in the current context. The concept of *Pataka Sthanaka* pertains to the correlation between the initial stage and the attainment of achievement. The aforementioned point serves as an intermediary stage that ultimately determines the success of *Nayaka*, rendering it a more attainable feat. This stage elicits a sense of

gratification in the audience, akin to that of achieving success. Abhinavgupta asserts a similar viewpoint regarding *Pataka Sthanaka* in *Abhinabharti.* The role of *Pataka Sthanaka* entails providing the audience with a distinct sense of enjoyment during the interval of the *nataka.* As per Vishavanatha's analysis, *Pataka Sthanaka* constitutes a segment of *Nataka* wherein the *Nayaka* strives towards a certain objective but ultimately attains success in a different one. Vishvanatha has identified four distinct categories of *Pataka Sthanaka.*

3.3.3.1.2.2.1.1.1 The First *Pataka Sthanaka*

By means of creativity and artistry, the dramatist conveys a secondary interpretation of the scene in the First *Pataka Sthanaka.* This implies that the playwright constructs a situation in a way that elicits immediate gratification from the spectators. Vishvanatha provides an illustration of this phenomenon by citing a specific occurrence from *Natika Ratnavali.*

Ratnavali features a predetermined plot point wherein the *Nayika* Sagarika assumes the guise of Vasavdatta in order to rendezvous with the *Nayaka* Udayana. Queen Vasavdatta becomes aware of the situation and arrives at the predetermined location. During that particular moment, the female individual averted her gaze while Udanaya expressed his romantic sentiments towards her, referring to her as Sagarika. Upon encountering Vasavdatta, King Udayan's countenance pales and he finds himself ensnared in the situation. Upon learning of the king's predicament, Ratnavali Sagarika assumes responsibility and proceeds to engage in self-blame, ultimately contemplating suicide. The individual is currently assuming the guise of Vasavdatta. Hence, the monarch becomes aware that Vasavdatta has embarked upon the act of self-destruction. Experiencing a sense of culpability, the individual becomes cognizant of the underlying cause, which pertains to the narrative of Sagarika, prompting him to undertake a rescue mission. Upon arrival, he endeavors to rescue Sagarika by identifying her as Vasavdatta. King Udayan identifies Sagarika by means of her vocal characteristics. The individual proceeded to remove the hanging noose from the neck of the other person and subsequently requested a firm embrace. This action was observed and recorded without further elaboration. The audience experiences a sense of immense pleasure upon encountering an unexpected union between the *Nayaka* and *Nayika*. The protagonist and

the female lead endeavored to rendezvous for an extended duration, ultimately achieving their objective. This achievement appears to be the ultimate one.

3.3.3.1.2.2.1.1.2   The Second *Pataka Sthanaka*

Vishavanatha has provided the attribute of *Pataka Sthanaka*, which is consistent with the description given by Bharata Muni in the *Natyashastra.* Vishavanatha has implemented a modification in a specific segment of that. The Second *Pataka Sthanaka* is identified in a work of art that exhibits exceptional phraseology and conveys a profound message upon its audience. The utilization of rhetorical devices such as *Shlesh, Anyokti,* and *Athishayokti* can engender extraordinary circumstances.

3.3.3.1.2.2.1.1.3   The Third *Pataka Sthanaka*

As per Vishavanatha's interpretation, the Third *Pataka Sthanaka* refers to the occurrence of a response in *Shlesh,* which is deemed to be the third meaning within the given context.

3.3.3.1.2.2.1.1.4   The Fourth *Pataka Sthanaka*

The Fourth *Pataka Sthanaka* refers to a specific concept within a certain cultural or religious context. The phenomenon of attributing a secondary connotation to a word due to the presence of adjectives that contain *shlesh* is referred to as the Fourth *Pataka Sthanaka*. *Pataka Sthanaka* exhibits the phenomenon of *Samasokti,* which can be considered a miraculous occurrence.

3.3.3.1.2.2.1.2   Types of Plots based on *Pataka Sthanaka*

There are two distinct categories of plot based on utilization of *Pataka Sthanaka*, namely *Suchaya* and *Drashaya-Shravya.* Following *Dasharupakam,* Ramchandra Gunchandra has proposed four distinct plot types, namely *Suchaya, Abhyuhya, Kalpaniya,* and *Upksheniya* Jugupsaka.

3.3.3.1.2.2.1.2.1   *Suchaya*

Vishavanatha has acknowledged the acceptance of two distinct plot types adhered to the perspectives of Dhananjaya. According to the individual, the incident that is challenging to demonstrate through actions and poses a risk to *Rasa* and *Nayaka* can be

effectively portrayed through the medium of instructional guidance. These types of instructions are commonly referred to as *Suchaya Kathanaka*, which can be conveyed through the method of *Arthopkshepaka.* The *Natyashastra* strictly prohibits the inclusion of scenes depicting shame, murder, battle, and curse. At times, the presentation of certain elements on stage can pose challenges, necessitating the need to familiarize the audience with said elements. The absence of this information poses a challenge in advancing the narrative. The provision of the aforementioned information is required from *Suchaya Kathanaka* in the format of *Arthopkshepaka.*

3.3.3.1.2.2.1.2.1.1 *Arthopkshepaka*

As per the analysis put forth by Vishavanatha, it is suggested that the dramatist, in order to preserve the essence of *Rasa* and *Nayaka*, should employ their artistic skills and creativity to either modify or eliminate any plot elements that may be detrimental to these key aspects. According to *Aacharyas, Arthopkshepaka* can serve as a means to convey significant information. Similar to Dhanika Dhananjaya, and the author of *Natya Darpana* espouses the notion that a lengthy and uninteresting plot should be conveyed through the technique of *Arthopkshepaka.* There exist five distinct classifications of *Arthopkshepaka,* namely *Vishkambhaka, Praveshaka, Chulika, Ankavatara,* and *Ankamukha*.

3.3.3.1.2.2.1.2.1.1.1 *Vishkambhaka*

The initial and crucial *Arthopkshepaka* is *Vishkambhaka*. As per the *Aacharyas,* events that have occurred in the past and events that are yet to occur, particularly those that are unsuitable for stage representation, ought to be conveyed succinctly through the use of *Vishakmbhaka.* The utilization of *Vishkambhaka* can be employed during the initial phase of the performance. *Vishkambha* can be classified as a *Suchaya Kathanaka*. It is evident that the principal characters - *Nayaka* and *Nayika*, are absent. In this context, the supporting or additional actors are conveying information via *Vishkambhaka*. There exist two distinct categories of *Vishkambhaka - Shuddha* and *Mishra*.

The significance of the speaker's language holds great importance in the context of *Nataka.* The social class to which a character belongs can be discerned by analyzing their language usage. In addition to the primary characters, those who communicate in

Sanskrit are referred to as the secondary characters. The characters who employ the Prakrit language are referred to as the Lower characters.

3.3.3.1.2.2.1.2.1.1.1.1 Shuddha *Vishkambhaka*

The act of transmitting information between two characters within the medium is referred to as *Shuddha Vishkambhaka.* If all the characters of *Vishkambhaka* employ the Sanskrit language, it would be appropriate to classify it as *Shuddha Vishkambhaka.* This task can be accomplished by a single character exclusively.

3.3.3.1.2.2.1.2.1.1.1.2 *Mishra Vishkambhaka*

The act of transmitting information from one character in the medium to another character in a lower position is referred to as *Mishra Vishkambhaka.* The inclusion of a medium character is deemed essential, whereby one individual employs Sanskrit in *Vishkambhaka,* while the other converses in Prakrit, thus resulting in what is referred to as *Mishra Vishkambhaka.*

3.3.3.1.2.2.1.2.1.1.2 *Praveshaka*

In *Praveshaka,* the utilization of languages other than Sanskrit is permissible. *Praveshaka* is classified as the second type of *Arthopkshepaka,* encompassing characters of lower stature. Similar to *Vishkambhaka, Praveshaka* provides details regarding past occurrences. *Praveshaka* can be employed as an interlude between two acts. Therefore, *Praveshaka* ritual can be employed at the commencement of any act, with the exception of the initial one. The act of *Praveshaka* can also be performed by an individual.

3.3.3.1.2.2.1.2.1.1.3 *Chulika/ Nepthye*

The theatrical convention in which a character remains offstage while delivering an announcement is commonly referred to as *Chulika.* In this context, the absence of characters on the stage necessitates the absence of any established guidelines pertaining to the portrayal of characters.

The verbal exchanges originating from the rear area of a stage or concealed from view by curtains are commonly referred to as *Nepthye.* The identity of the speaker in a dialogue is inconsequential; however, given that the person remains unseen, the dialogue

or conversation assumes great significance. The inclusion of this can be considered within the context of *Chulika*. *Chulika* is alternatively referred to as *Nepthye*.

3.3.3.1.2.2.1.2.1.1.4   *Ankavatara*

In *Ankavatara*, the characters provide exposition regarding the forthcoming events that will transpire towards the conclusion of said act. The commencement of the act in this particular manner is commonly referred to as *Ankavatara*.

3.3.3.1.2.2.1.2.1.1.5   *Ankmukha/ Ankasya*

Ankamukha refers to the presentation of the act and plot information through the use of *Beej* and Fruit. The term *Ankasya* refers to the occurrence in which a character enters the stage towards the end of an act and provides information that is unrelated to the preceding events. The character in *Ankavatara* provides details pertaining to the forthcoming act. In the context of *Ankasya*, the character makes their entrance towards the conclusion of the act, thereby providing information pertaining to the subsequent act as well as the subsequent acts that ensue thereafter. Vishvanatha asserts that *Ankasya* is a constituent element of *Ankmukha*. Dhanik Dhananjaya has not mentioned *Ankmukha*.

Drashaya and *Shravya Kavya* have been enacted on theatrical platforms, thus earning them the designation of *Projaya*. The *Aacharyas* have made divisions based on the dialogues utilized by the actor. Dhananjaya has proposed three categories, namely *Sarvashrvya*, *Niyatashravya,* and *Ashravya*. The delineation of these divisions is achieved through the dialogues delivered by the actors performing on the stage. In the final analysis, the audience will be exposed to all of the dialogues.

3.3.3.1.2.2.1.2.2   *Drashaya* and *Shravya Kavya/ Pryojya*

The segment of a narrative that is perceived as cohesive, pleasant, exceptional, and possessing commendable attributes is referred to by scholars as *Drashya-Shravya*, also known as *Pryojya*. The primary segment of *Rupaka*, which also constitutes a complete component of the plot, is referred to as *Pryojya*. The narrative of the story elicits an emotional response from the audience and resonates deeply within them. The primary objective of this artistic production is to provide enjoyment and satisfaction to the viewers. The primary objective of *Natya* is to provide didactic guidance, akin to

administering pleasant-tasting medication, while simultaneously offering entertainment. In addition, the *Aacharyas* adhered to the belief of abstaining from presenting certain scenes on stages and in dramas that may potentially engender erroneous perceptions in the minds of the audience. The principles and ideologies held by this group were so exemplary that they had implemented strict prohibitions on activities such as warfare, bathing, and reproduction, based on principles of humaneness. In contemporary times, the content depicted in television serials and films often deviates from the cultural norms and values that have traditionally been upheld.

3.3.3.1.2.2.1.2.2.1   *Sarvashravya*

The dialogues that can be heard by everyone are referred to as *Prakasham*. Hence, the theatrical exchanges that are audibly perceivable by all performers present on the stage are referred to as *Prakashanam* or *Sarvashravya.*

3.3.3.1.2.2.1.2.2.2   *Niyatashravya*

Niyatshravya refers to a form of dialogue that specifically targets individuals or listeners. There exist two distinct categories of *Niyatashravya,* namely *Janantika* and *Apvatika.*

3.3.3.1.2.2.1.2.2.3   *Janantika*

The term *Janantika* refers to the dialogues that are audible to specific characters or within a particular section of the stage. The performance of *Janantika* dialogues on stage involves the utilization of a specific gesture, known as Mudra, which is created through the use of figures. The *Tripataka mudra* is executed by rotating the ring finger downwards and maintaining its position by applying pressure with the thumb, while keeping the remaining three fingers - index, middle, and little finger - extended in a straight manner. By executing this mudra, the individuals positioned on stage, but with their backs facing the hands of other characters, will experience auditory impairment, rendering them unable to perceive the dialogues being spoken. The term *Janantika* refers to a situation that has been formally established by Bharata Muni.

3.3.3.1.2.2.1.2.2.4   *Apvati*

In order to elicit enjoyment in a theatrical setting, it is necessary to communicate a particular subject matter to another individual while maintaining a facial orientation in the opposite direction. This serves to indicate that the spoken lines are intended solely for the intended recipient's auditory perception. Therefore, the form of dialogue that is directed towards specific characters is referred to as *Apvati.*

The term *Ashravya* refers to a concept or phenomenon that is being discussed. The cognitive process in which a character engages in internal dialogue, contemplating a particular subject matter, is commonly referred to as *Ashravya* or soliloquy. Although the soliloquy is characterized by its solitary nature, it is imperative that it remains audible to the audience. In this particular scenario, the character vocalizes the dialogue while the other characters respond as if they are unable to perceive any auditory cues. This particular scenario is commonly referred to as *Ashravya* or soliloquy.

3.3.3.1.2.2.1.2.2.5   *Aakashbhashita*

In which dramatic narrative does the character situated on the theatrical platform engage in a recurring pattern of self-directed inquiries and subsequent responses. The stage is devoid of any individuals and devoid of any discernible auditory stimuli. This type of discourse is commonly referred to as *Aakashbhashit* or Monologue in academic circles.

3.3.3.1.2.2.1.2.3   *Abhyuhya/Kalpaniya*

Ramchandra Gunchandra, a disciple of the esteemed Jain Saint Hemchandra Suri, have put forth two additional categories of *Pryojya*, namely *Abhyuhaya* and *Upekshya*, in addition to the existing category of *Suchya.* The narrative trajectory of the story is inherently unpredictable and simultaneously defies conventional description. The author of *Natya Darpana* has crafted a narrative that relies on the audience's imagination or illusion. This phenomenon is commonly referred to as *Abhyuhya*. In the play *Abhigyanshakuntalam*, following Dushyanta's proposal to Shankuntala for the *Gandharva Vivah* (a type of marriage), he subsequently insists that Shakuntala return to him in a forceful manner. Following this particular scene, it becomes evident that Kalidasa has portrayed Shakuntala's pregnancy directly in the *Vishkambhaka* of act four. The nature of the interactions between the protagonist and the female lead remains open to interpretation by the viewers. This phenomenon is commonly referred to as the *Abhyuhya*

plot. The dramatist provides the audience with a suggestive clue, prompting them to construct an imaginative narrative based on this clue.

3.3.3.1.2.2.1.2.4 *Upekshya*

As per the assertions made by the author of *Natya Darpana*, the segment of the narrative that elicits *Jugupsa*, a sense of disgust, is referred to as *Upekshya*. This particular component encompasses the depiction of activities such as sleep, bathing, and using the toilet, among others. Several other scholars have also rejected the inclusion of such scenes and have incorporated them into the *Suchaya* narrative. According to Ramchandra Gunchandra, it is not advisable to include these elements in *Suchaya* due to the potential negative impact they may have on the audience, even when presented in an imaginative manner. According to his perspective, these aspects should be disregarded and not given significant consideration. He is unwilling to entrust the audience with the task of imagining it. It is advisable to refrain from engaging in discussions or contemplations regarding the fundamental storyline of that particular subject matter.

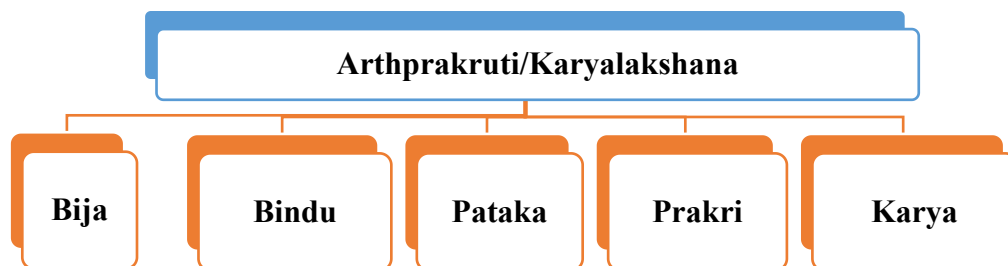### 3.3.3.1.3 *Arthprakruti /Karyalakshana*

Fig.4 Created by Researcher

Arthprakruti /Karyalakshana

The principles governing the progression and modification of a plot, commonly referred to as *Panch Arthprakruti, Panch Avastha*, and *Panch Sandhi*, are well-established. According to *Aacharyas*, the utilization of these elements in theatrical performances holds significant importance. Similar to other literary compositions, the progression of the narrative is of utmost significance. In order to effectively achieve our objectives and attain success, it is imperative to devote significant attention to the development of the narrative or plot. Every individual step in the process of development

holds its own inherent significance. The process by which the plot is constructed is commonly referred to as *Arthprakruti.*

In order to construct the narrative structure, it is imperative to establish a central objective, target, or purpose. The methodology employed to accomplish the objective is commonly referred to as *Panch Arthprakruti.* The term *Arthprakruti* is comprised of two components, namely '*Arth*' and '*Prakruti*'. In this context, '*Arth*' pertains to the concept of work, while '*Prakruti*' refers to the performer or executor of said work. The individuals responsible for the execution of the artistic creation are identified as *Arthprakruti.* In order to accomplish the objective, it is necessary to have a well-structured plan and systematic approach that encompasses progression from the initial stages to the final stages. The *Aacharyas* have referred to them as *Arthprakruti.* There exist five *Arthprakruti*, namely *Beej, Bindu, Pataka, Prakri,* and *Karya.*
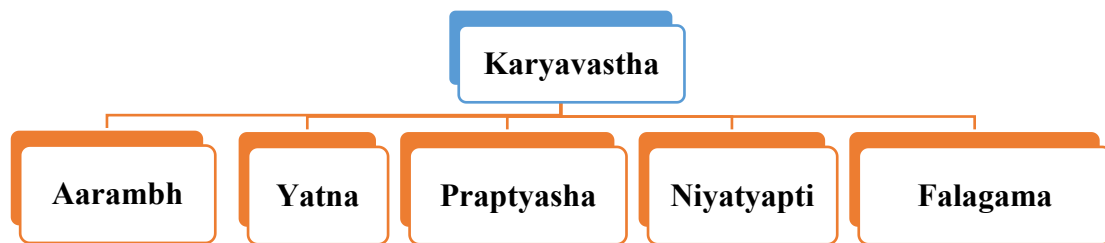
3.3.3.1.4 *Karyavastha*

Fig.5 Created by Researcher

Karyavastha

Dhananjaya proceeds to expound upon the concept of five *Karyavastha*, which refer to the actions undertaken by the protagonist in order to attain their objective during the course of their journey.
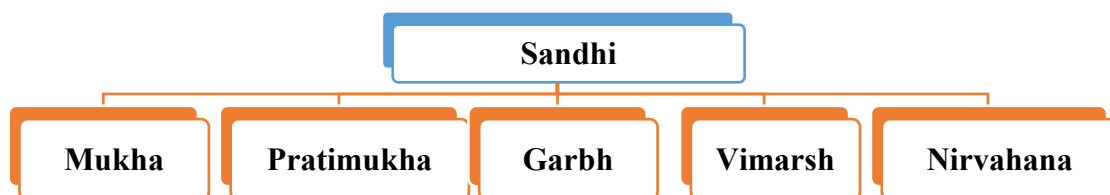
3.3.3.1.5 *Sandhi*

Fig.6 Created by Researcher

Sandhi

Dhananjaya expounds on the concept of *Sandhi*, which pertains to the establishment of connections between two distinct acts and the integration of structural divisions within a dramatic work.

Chapter one of the text presents Dhananjaya's distinction between the prevalent forms of the 10th century, namely *Nritta* and *Nritya*. According to Dhananjaya, *Nritta* is characterized by rhythm and pace, as it is based on the principles of "*Nrittam tala* and *Laya ashrayam*". On the other hand, *Nritya* is distinguished by the emotive quality it embodies. (Dhananjaya, 2013)

3.3.3.2 Types of Characters

Chapter two of the text comprises 72 verses and provides a concise identification of characters, including various categories such as protagonists, female protagonists, antagonists, and male and female supporting characters.

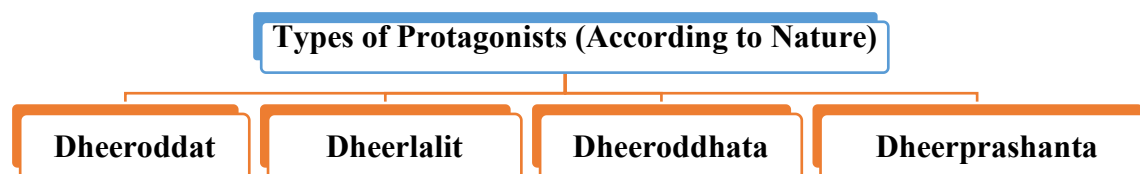### 3.3.3.2.1 Types of Male Protagonists (According to Nature)

Fig.7 Created by Researcher

Types of Male Protagonists (According to Nature)

Dhananjaya enumerates four distinct categories of protagonists. The characters in question are archetypal protagonists in Indian literature. *Dhira-lalita* is a lighthearted character who possesses a fondness for the arts and embodies qualities such as pleasantness, kindness, and stress-free living, akin to the deity Shree Krishna. *Dhira-shantha*, on the other hand, is a self-controlled and calm protagonist who embodies the attributes of a *Nayaka*, similar to the deity Shree Ram. *Dhirodatta* is an exalted protagonist who is characterized by firmness, patience, determination, and self-assertiveness, much like the character of Yudhishthira. Lastly, *Dhiroddhata* is a passionate protagonist, akin to the character Bheemsen, who is characterized by deception, pride, envy, self-assurance, mercurial behavior, a commitment to magical activities, and arrogance.

3.3.3.2.2 Types of Protagonists (According to Relationship with Female Protagonists)
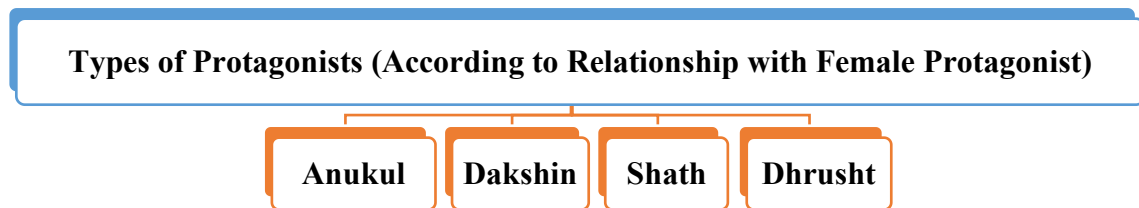
Types of Protagonists (According to Relationship with Female Protagonist)

Anukul | Dakshin | Shath | Dhrusht

Fig.8 Created by Researcher

Types of Protagonists (According to Relationship with Female Protagonists)

Dhananjaya categorizes male protagonists into four distinct types based on their relationship with the female protagonist. *Anukul* holds an intense affection for only one female protagonist, akin to the character of Ram in the epic Ramayana. *Dakshin* exhibits a heightened sensitivity towards his association with the primary female lead, namely Udayana from *Swapnavasavduttam. Shath* is depicted as having a hidden romantic involvement with the other female, akin to the character of Pururava in *Vikramorvashiyam,* who holds affection for Urvashi in secrecy despite being married to Aushinari. *Dhrusht* is a literary figure, akin to King Dushyanta in the *Abhigyanshakuntalam,* whose amorous inclination towards another female lead is prominently evident.

3.3.3.2.3 Types of Protagonists (According to Quality)

Types of Protagonists (According to Quality)

Uttama | Madhyama | Adhama

Fig.9 Created by Researcher
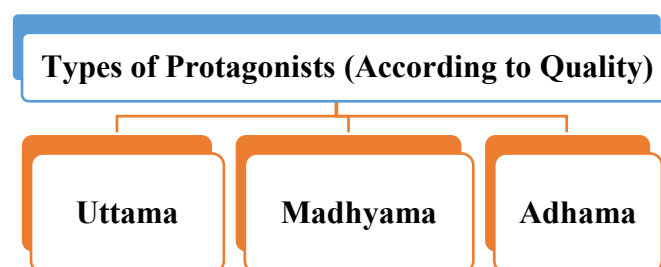
Types of Protagonists (According to Quality)

Dhananjaya categorizes protagonists based on their conduct and affiliation with female protagonists, as well as the attributes they exhibit. *Uttama* is a character of exceptional quality, akin to that of *Purna Purushottam* Rama. Despite developing romantic feelings for Urvashi, Pururava of *Vikramorvashiyam* maintains a high level of

regard and concern towards his wife Aushinari is *Madhyama*. *Adhama* is a character that does not fit in a literature as a protagonist, as this character may be classified as a villain rather than a hero.

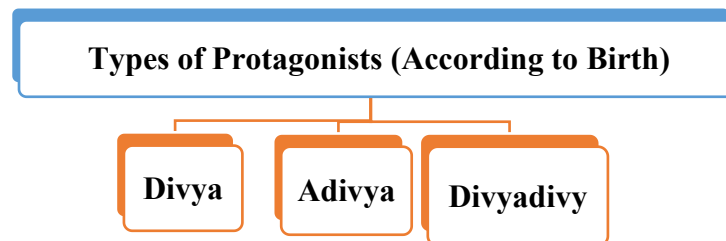### 3.3.3.2.4   Types of Protagonists (According to Birth)

Types of Protagonists (According to Birth)

- Divya
- Adivya
- Divyadivy

Fig.10 Created by Researcher

Types of Protagonists (According to Birth)

The *Dasharupakam* classifies main characters based on their origin as either human or divine beings. *Divya* can be likened to the deity Shiva in the epic poem *Kumarsambhava*, as Shiva is a divine entity rather than a mortal being. *Adivya* means the role of the human protagonist Pururava in the literary works of *Vikramorvashiyam* and Udayana in *Swapnavasavduttam*. The term *Divyadivya* refers to a hybrid entity that combines divine and human characteristics, Shree Krishna and Rama fall under this category.

3.3.3.2.6   Qualities of the Protagonists

Qualities of Hero

- Tej
- Vilas
- Madhurya
- Shobha
- Sthairya
- Gambhirya
- Audarya
- Lalit

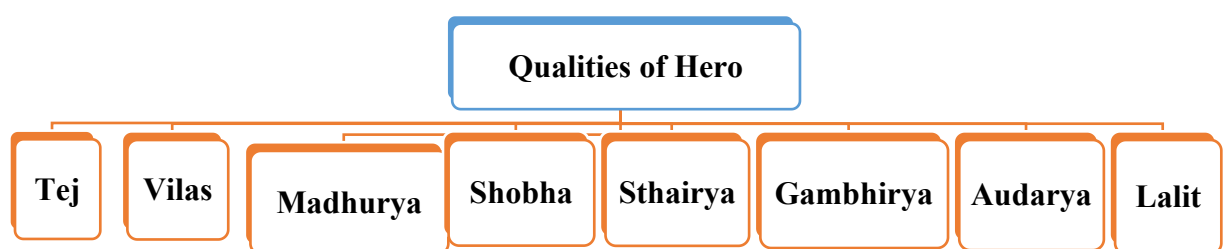Fig.11 Created by Researcher

Qualities of the Protagonists

Furthermore, Dhananjaya conforms to the principle of "*Nayati Iti Neta*" (The one who leads is a leader) (Unni, 2014), which stipulates that a protagonist must possess a dominant characteristic, and elucidates the essential qualities that a protagonist/*Neta* should exhibit.

Furthermore, Dhananjaya emphasizes the diverse range of female protagonists categorized by their psychological state, relationship with the protagonist, situation, and character traits.

3.3.3.2.7 Types of Female Protagonist (According to the State of Mind)
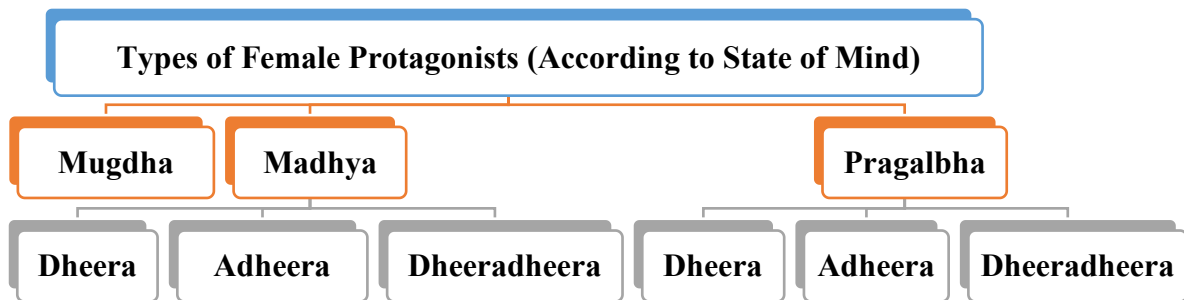

Fig.12 Created by Researcher

Types of Female Protagonists (According to the State of Mind)

Dhananjaya employs a categorization system for female characters based on their mental state in relation to romantic relationships. *Mugdha* makes a reference to Shakuntala, the protagonist of *Abhigyanshakuntalam*, who is portrayed as being inexperienced and inept in matters of romantic love. The term *Madhya* pertains to a woman who has reached a state of maturity. This classification is then sub categorized into three distinct types: *Dheera, Adheera*, and *Dheeradheera.* The character *Madhya-Dheera* reprimands the main character using ambiguous language, similar to the character of Vasavdutta in *Swapnavasavduttam*, who also employs a similar scolding technique towards Udayan. *Madhya-Adheera* admonishes the protagonist for his inappropriate conduct, a rarity within the context of the play. *Pragalbha* exhibits expertise and proficiency in the art of seduction, which is classified into three distinct categories: *Dheera, Adheera*, and *Dheeradheera*. Despite the stage's limitations, the character of Dhumini in *Dashkumar Charit* (Prose) can be classified within this particular category.

3.3.4.2.8   Types of Female Protagonists (According to relationship with Male Protagonists)
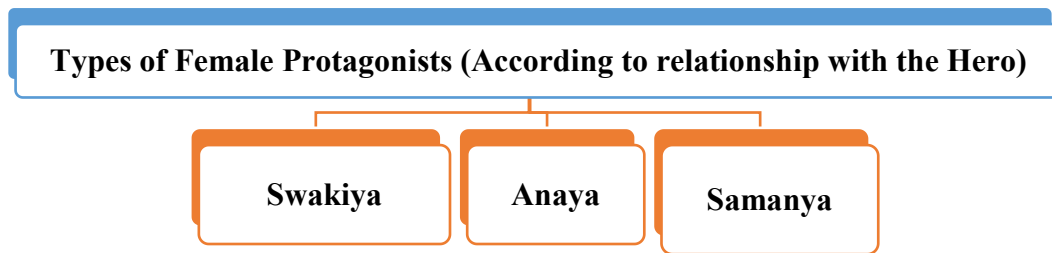
Types of Female Protagonists (According to relationship with the Hero)

- Swakiya
- Anaya
- Samanya

Fig.13 Created by Researcher

Types of Female Protagonists (According to Relationship with Male Protagonists)

Dhananjaya has classified female protagonists into three distinct categories - *Swakiya*, *Anaya*, and *Samanya* (*Ganika*), based on their association with the central character. *Swakiya* serves as a wife of the protagonist, akin to Sita's role in the *Ramayana*. *Anaya,* on the other hand, is not a wife but rather an unmarried female protagonist, similar to Shakuntala in *Abhigyanshakuntalam*. Additionally, *Samanya* is alternatively referred to as *Ganika*, a term denoting a prostitute.

3.3.3.2.9   Types of Female Protagonists (According to Quality)

Types of Female Protagonists (According to Quality)

- Uttama
- Madhyama
- Adhama
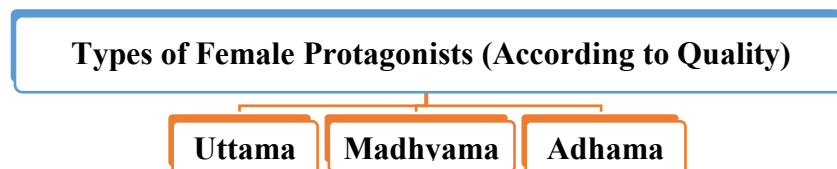
Fig.14 Created by Researcher

Types of Female Protagonists (According to Quality)

Female protagonists are classified into three categories - *Uttama, Madhyama,* or *Adhama*, based on their respective qualities. The character Vasavdutta in the play *Swapnavasavduttam* is portrayed as a determined individual who is committed to restoring her husband Udayan to the throne. Similarly, in *Abhigyanshakuntalam,* Shakuntala is depicted as a character who aligns herself with her mother's wishes and no longer holds any expectations of reuniting with Dushyanta. It is worth noting that the character *Adhama* does not feature in any of the plays. However, Dhumini, who is portrayed as a character who attempts to kill her husband, appears in one of the plays.

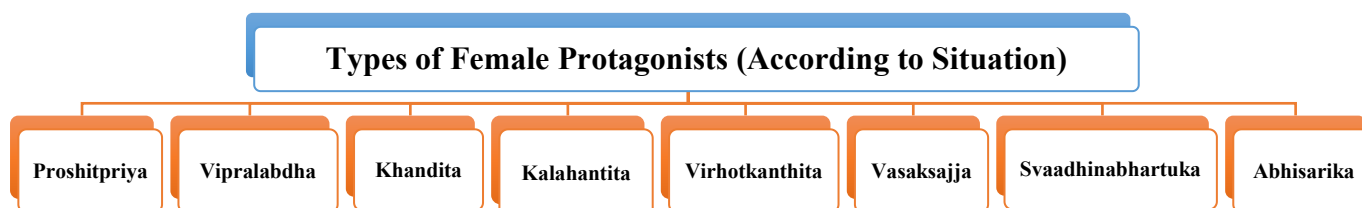### 3.3.3.2.10   Types of Female Protagonists (According to Situation)

Fig.15 Created by Researcher

Types of Female Protagonists (According to Situation)

Dhananjaya has classified female protagonists into eight distinct categories based on the nature of their relationship with the protagonist and the contextual backdrop in which they are portrayed. *Proshitpriya* is the character portraying Vasavdutta in *Swapnavasavduttam.* She is currently anticipating the return of her husband, who is presently away from home. In *Abhigyanshakuntalam,* Dushyant assented to meet Shakuntala but he failed to follow through with his commitment that makes her feel cheated is an example of *Vipralabdha*, Similar to the character of Iravati in the literary work *Daskumar Charit*, *Kalahantita* engages in fighting with the protagonist and exhibits contempt towards them. *Virhpotkanthita* remains in a state of unfulfilled anticipation for the arrival of the protagonist, *Nimbvati* awaiting her husband's arrival. Padmavati, a character from the play *Swapnavasavduttam*, is *Vasaksajja* prepares herself by dressing elegantly and eagerly anticipates meeting her beloved. *Svaadhinabhartuka* is the female lead character who is unconditionally adored by her husband, much like Sita in the epic Ramayana. The central character in the narrative, *Abhisarika*, makes arrangements for a meeting with her beloved during the nocturnal hours and communicates through a messenger such as Urvashi from *Vikramorvashiyam.*

3.3.3.3   Types of Rupaka (Drama)

The term *Dasharupakam* is coined from the third chapter of a literary work, which comprises 72 lines. This chapter elaborates on ten distinct forms of *Rupaka*, signifying a deviation from the classification system of plays proposed by Bharata Muni. While Bharata Muni identified ten primary and eighteen secondary categories of plays, *Dasharupakam* introduces a new set of classifications.
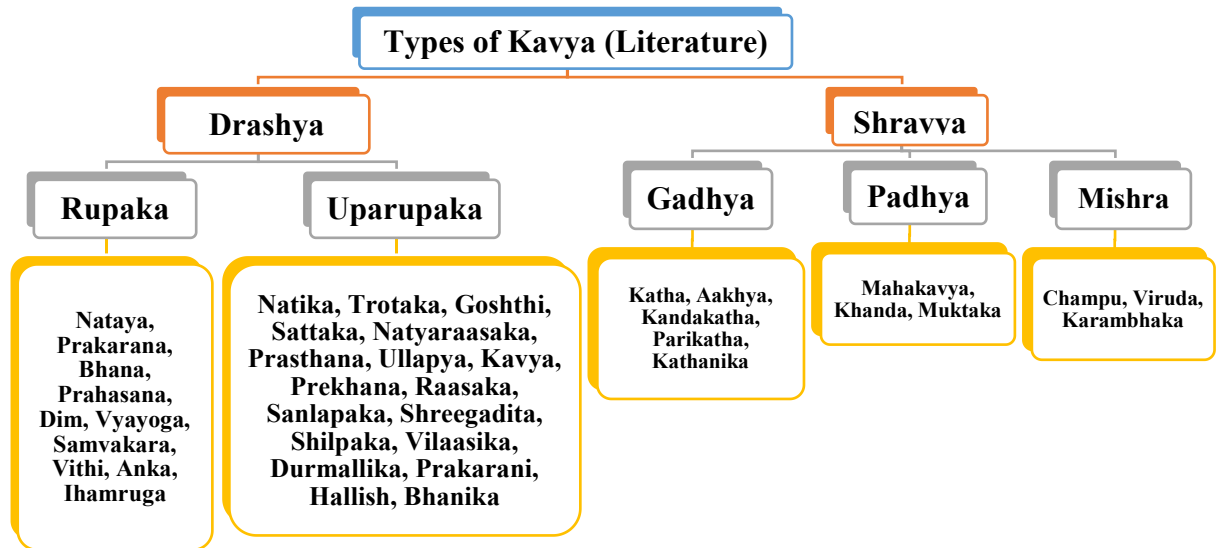
Fig.16 Created by Researcher

Types of Kavya (Literature)

Dhananjaya says,

"If a playwright, having gained the proper understanding or the essence of the *Natyashastra*, diligently applies to his work series of definitions of the ten forms of drama (*Dasrupa*) as prescribed in the *Natyashastra*; and, if he also studies the work of great poets, he would uncourtly be able to produce, a literary work of great merit that is adorned with rhetorical *Alamkara*, *Madhurya*, *Prasada*, *Lavanya*, and *Abhijata* composed in leisurely paced *Manda-kranta* meters." (Dhanjaya, 2013).

Dasharupakam serves as a condensed rendition of Bharata Muni's the *Natyashatra*. There are instances where it deviates from Bharata Muni's the *Natyashastra*. However, the *Dasharupakam* is distinctive and establishes ten distinct categories of drama in a manner that is specific to its own principles.

3.3.3.3.1 *Nataka*

As described by Dhananjaya, *Nataka* is a comprehensive form of drama that encompasses a wide range of emotions and other distinctive features. These attributes are not commonly observed in other forms of drama, with the exception of *Prakarana*.

Consequently, the individual holds the belief that *Nataka* serves as the fundamental source (*Prakrti*) for all other manifestations of dramatic compositions. At the commencement of the *Nataka*, it is customary for the *Sutradhara* to undertake the preliminary actions. Subsequent to the completion of these preliminary actions, the *Sutradhara*'s presence is established, at which point another actor, known as *Sthapaka,* makes an entrance. *Sthapaka*'s role is to introduce the plot, the seed of the narrative, the opening sequence, and one of the characters. According to Dhananjaya, it is imperative for *Nataka* to feature a protagonist who possesses a prominent reputation, exhibits self-restraint, and holds a high social standing. Additionally, this hero should possess captivating qualities and achievements, while harboring a strong desire for recognition and acclaim. The ideal candidate is expected to exhibit exceptional vitality and assume the role of safeguarding the three Vedas, governing the entirety of the world, possessing a distinguished lineage, and embodying the qualities of a royal sage or deity. It is important to acknowledge that Dhananjaya emphasizes the necessity of addressing any inconsistencies in the plot that deviate from the hero's character or the intended sentiment. In such cases, Dhananjaya suggests either removing the problematic element from the plot or making appropriate modifications.

According to Dhananjaya, it is recommended that the primary narrative of *Nataka* be structured into five sections known as Junctures. Furthermore, these five sections should be further divided, resulting in a total of sixty-four subdivisions within the main plot of *Nataka*. Dhananjaya further asserts that, in addition to Junctures, there exist certain internal incidents known as Episodes (*Pataka*). These Episodes occur between two junctures and have a prolonged duration. Additionally, there are Episodical incidents (*Prakari*) that occur without a juncture and have a shorter duration. Moreover, Dhananjaya asserts that following the prologue, at the outset of the drama, if the narrative lacks emotional content, it is advisable to incorporate an interlude scene, known as *Viskambhaka*. Nevertheless, if the narrative incorporates emotional elements from the outset, it is possible to commence the performance by explicitly signifying the actor's entrance via the prologue. Once more, Dhananjaya asserts that it is advisable to avoid an excessive utilization of sentiment that could disrupt the central narrative, as well as refrain from completely eliminating sentiment through the incorporation of subplots, rhetorical devices, or embellishments that may disrupt the overall plot.

According to Dhananjaya, it is recommended to employ either erotic or heroic sentiment as the primary sentiment in *Nataka*, while utilizing other sentiments as subordinate elements. Once more, it is advisable to employ a remarkable sentiment in the concluding phase. Moreover, it is advisable to refrain from incorporating scenes involving extensive travel, acts of violence such as killing and fighting, uprisings within a kingdom or province, sieges, depictions of eating, bathing, sexual intercourse, anointing the body, and dressing in the central narrative. This implies that the aforementioned scenes ought to be depicted within the interlude scenes, rather than within the primary act. Nevertheless, it is imperative that the demise of the protagonist is not depicted, whether it be in the primary act or the interlude sequences. It is important to acknowledge that certain obligatory practices, such as performing offerings (*Sraddha*) to pay homage to deceased relatives, should not be disregarded. Moreover, within a theatrical performance, it is imperative that there is a requisite number of three to four characters, including the protagonist, who must all remain present until the conclusion of the scene. Once more, it is imperative that any action be confined to a singular day and be driven by a sole objective. In addition to its primary components, an act should also incorporate episodic indications, known as *Pataka Sthanaka*, and conclude with a concluding element, akin to the seed, referred to as the *Bindu*. Finally, Dhananjaya asserts that a *Nataka* ought to be structured with a minimum of five acts and a maximum of ten acts.

3.3.3.3.2   *Prakarana*

In the context of literary theory, it is noteworthy that Dhananjaya concurs with Bharata Muni's assertion that a *Prakarana*, a genre of Sanskrit drama, ought to feature a protagonist characterized by self-restraint and composure. This protagonist is typically depicted as belonging to one of three societal roles: a Brahmin, a Merchant, or a Minister. The essence of *Prakarana* lies in the creative ingenuity of the poet, who crafts a narrative that delves into the everyday existence of ordinary individuals. According to Dhananjaya, a crucial element in a *Prakarana* is the protagonist's experience of adversity, accompanied by virtues, pleasures, and wealth. Moreover, Dhananjaya reiterates Bharata's assertion that *Prakarana* should encompass elements such as Junctures, Sentiments, *Praveshaka*, *Vishkambhaka*, and other technical components akin to those found in *Nataka*. Furthermore, he concurs with Bharata's viewpoint that *Prakarana* should encompass two distinct categories of female characters, namely noble heroines

(*Abhyantara*) and courtesans (*Bahya*). The noble archetype of the heroine is characterized by her aristocratic lineage and preference for domestic seclusion. Conversely, the courtesan archetype of the heroine is associated with a more public existence, residing outside the confines of the home. It is generally considered inappropriate for these two types of heroines to interact or cross paths. Dhananjaya classifies *Prakarana* into three categories, namely pure (*Suddha*), modified (*Vikrta*), and mixed (*Samkirna*), based on the heroines. This is in contrast to Bharata Muni's approach. Dhananjaya asserts that the pure form of *Prakarana* encompasses a noble heroine, while the modified form includes a courtesan heroine. On the other hand, the mixed form of *Prakarana* incorporates both noble and courtesan heroines, as well as additional characters such as *Dhurta, Vitta,* and *Sakara*. Currently, it is evident that Dhananjaya's rules exhibit greater clarity and conciseness in comparison to those formulated by Bharata Muni.

3.3.3.3.3   *Bhana*

According to Dhananjaya, *Bhana* is a form of dramatic performance characterized by the presence of a solitary character named *Vitta*, who exhibits cleverness and shrewdness. The narrator asserts that the narrative structure of *Bhana* ought to incorporate a fictional storyline. Dhananjaya holds a divergent viewpoint from Bharata regarding the suitability of employing either a parasite (*Vitta*) or a rogue (*Dhurta*) as the protagonist in the dramatic genre known as *Bhana*. The dialogue engages in a hypothetical exchange between an individual and an imaginary interlocutor, employing a structured format of queries, responses, and direct discourse. *Vitta* effectively conveys the heroic and erotic sentiments through its depictions of exceptional skill and physical attractiveness. Moreover, Dhananjaya asserts that *Bhana* is a form of drama consisting of a single act, characterized by distinct introductory and concluding segments. The primary stylistic approach employed is verbal expression, accompanied by the utilization of ten distinct forms of graceful dance. Based on the available evidence, it appears that Dhananjaya's account of *Bhana* holds greater authenticity in comparison to Bharata Muni's. Bharata's treatise does not provide explicit guidance regarding the specific sentiment that should be incorporated in *Bhana*. However, Dhananjaya's exposition unequivocally asserts that *Bhana* ought to encompass sentiments of heroism and eroticism.

3.3.3.3.4   *Prahasana*

In his exposition on *Prahasana*, Dhananjaya introduces the classification of *Prahasana* into three distinct categories: pure, modified, and mixed. In contrast to Bharata's assertion that *Prahasana* can be categorized into two types, namely pure and mixed, Dhananjaya expresses his disagreement with this viewpoint. The pure form of *Prahasana* encompasses a range of characters, including Bauddha and Jain mendicants, parasites, male and female servants, and Brahmins. It is important to acknowledge that Bharata incorporates characters such as ascetics within the pure form of *Prahasana*. Similar to Bharata, Dhananjaya emphasizes that the authentic form of *Prahasana* necessitates the use of suitable language and attire, while also being replete with comedic elements. The revised form of *Prahasana* incorporates characters such as eunuchs, chamberlains, and ascetics. Dhananjaya asserts that the characters in the revised form of *Prahasana* ought to emulate the linguistic style and attire of individuals engaged in romantic relationships. Moreover, Dhananjaya asserts that the mixed variant of *Prahasana* entails the amalgamation of the auxiliary elements of *Vithi*, accompanied by the inclusion of characters embodying deceitful traits, such as the rogue (*Dhurta*). It is important to acknowledge that all forms of *Prahasana* should extensively incorporate six distinct types of laughter, namely *Smita, Hasita, Vihasita, Upahasita, Apahasita*, and *Atihasita*, as these various forms of laughter are inherent to the essence of *Prahasana*.

3.3.3.3.5   *Dima*

Regarding *Dima*, Bharata asserts that it comprises individuals of a distinguished heroic nature. Conversely, Dhananjaya argues that it should encompass individuals of a passionate nature, including deities, demons, *Gandharvas, Yaksas, Bhoota, Preta, Pishacha*, and others. Therefore, there exists a distinction between Dhananjaya and Bharata Muni. Nevertheless, Dhananjaya concurs with Bharata Muni's assertion that the narrative of *Dima* ought to be widely recognized. Once more, it is imperative to refrain from incorporating emotions such as eroticism and amusement. *Dima* is replete with occurrences encompassing magical phenomena, illusions, conflicts, and intense emotions, thereby forming the foundation for its classification into six distinct categories of heightened sentiments. The primary sentiment employed in *Dima* is one of intense anger, as it features a cast of highly passionate heroes. Dhananjaya further asserts the necessity of including depictions of lunar and solar eclipses within the scenes. Nevertheless,

Dhananjaya concurs with Bharata Muni's viewpoint that *Dima* ought to consist of four acts, devoid of any pause juncture.

Moreover, Dhananjaya provides a lucid explanation when delineating the various styles. The author asserts that *Dima* encompasses three distinct styles, with the exception of the gay style. It can be stated that *Dima* encompasses three distinct styles, namely the grand style, the verbal style, and the violent style. Nevertheless, it is important to acknowledge that Bharata's perspective asserts the absence of a gay style in *Dima*, emphasizing that it should exclusively encompass two distinct styles: the grand style and the violent style. The individual has neglected to provide the specific designation of the verbal style.

3.3.3.3.6　*Vyayoga*

Vyayoga, as described by Dhananjaya, is characterized by a widely recognized narrative structure and a prominent and impassioned protagonist. Once more, the author asserts that the absence of developmental and pause junctures is evident. According to Dhananjaya, *Vyayoga* encompasses six types of sentiments and includes incidents such as war, wrestling, and altercation. Dhananjaya concurs with Bharata Muni's observation that *Vyayoga* predominantly features male characters, yet he refrains from explicitly advocating for a reduction in the representation of female characters. Once more, Dhananjaya asserts that the conflict occurring in *Vyayoga* is not attributable to women. The example provided is the victory of Parashurama. Dhananjaya has additionally stated that *Vyayoga* encompasses a singular action and the events occurring within a single day.

3.3.3.3.7　*Samavakara*

In contrast to Bharata Muni's viewpoint, Dhananjaya asserts that *Samavakara* commences with a prologue (*Aamukha*) akin to *Nataka* and *Prakarana*. Nevertheless, the author concurs with Bharata Muni's viewpoint and asserts that *Samavakara* should possess a widely recognized narrative structure and feature twelve esteemed protagonists, including deities and demons. However, it is not necessary for these characters to individually strive for and achieve distinct goals or outcomes. Additionally, the author asserts that *Samavakara* comprises four distinct junctures, namely the opening, progression, development, and conclusion, while notably excluding the pause juncture. It is noteworthy that Bharata grants poets the freedom to employ various styles in their

works. However, it is important to highlight that he initially prohibits the use of the gay style in *Samavakara*. Nevertheless, Dhananjaya asserts that a poet has the ability to employ various styles, albeit with the caveat that the utilization of the gay style should be limited. Once again, there exists a distinction between Dhananjaya and Bharata Muni in terms of sentiments. According to Bharata Muni, *Samavakara* should employ various types of sentiments as required, while Dhananjaya argues that *Samavakara* should primarily utilize heroic sentiment, with all other sentiments serving as subordinate elements. Dhananjaya has provided the example of *Samudramanthana* as an illustration of the *Samavakara* genre of drama. Similar to Bharata, Dhananjaya also advocates for the incorporation of three categories of *Shringara*, three categories of deception (*Kapata*), and three categories of excitement (*Vidrava*) in each performance. It is worth mentioning that the initial act should consist of twelve stalks (*Nadikas*) and two junctures. Additionally, the subsequent acts, namely the second and third acts, should consist of four and two stalks respectively.

Moreover, Dhananjaya has neglected to provide specific information regarding the characteristics and manifestations of the deceptions (*Kapata*), excitements (*Vidrava*), and *Shringara*. The speaker has recently mentioned that *Kapata* can be categorized into three types, which are determined by the subject's inherent nature, supernatural influences, and adversaries. Similarly, *Vidrava* can be classified into three types, namely those caused by warfare, city sieges, and destructive forces such as violent winds and fires. Lastly, *Shringara* can be divided into three types, which are brought about by virtuous motives, pursuit of material gain, and intense passion. In contrast to Bharata Muni's perspective, he asserts that *Samavakara* lacks the inclusion of *Bindu*, the narrative element and interlude scene known as *Praveshaka*. Nevertheless, Dhananjaya concurs with Bharata Muni's viewpoint regarding the utilization of ancillary meters in *Vithi*, as deemed necessary. However, in the context of *Samavakara*, it is recommended to employ meters such as *Usnik* and *Gayatri*.

3.3.3.3.8 *Vithi*

In the *Natyashastra,* specifically in Chapter XX, Bharata Muni asserts that *Vithi* lacks the presence of the gay style. According to Dhanañjaya, it is argued that *Vithi* should be constructed using the gay style, known as K*aishiki Vritti*. Once again, Dhananjaya expresses his disagreement with Bharata Muni's assertion regarding the

classification of characters in *Vithi* as noble, middle, or low. Nevertheless, the author concurs with Bharata's viewpoint that *Vithi* bears resemblance to *Bhana*, as it encompasses two crucial junctures, namely the opening and conclusion, along with a single act. According to Bharata Muni, it is imperative for *Vithi* to encompass all the sentiments and thirteen types of ancillaries associated with it. Dhananjaya concurs with the inclusion of all thirteen categories of ancillaries of *Vithi*, as well as the incorporation of all the sentiments. However, he dissents from the notion that there ought to be thirty-six varieties of definitions for drama. Once more, Dhananjaya asserts that *Vithi*, as a dramatic element, ought to predominantly evoke the erotic sentiment, with other sentiments serving as subordinate elements. In contrast to Dhananjaya, Bharata has not explicitly mentioned the inclusion of abrupt dialogue (*Udghatyaka*) and all thirteen types of ancillaries of *Vithi* in the prologue of *Vithi*. However, Dhananjaya concurs that in *Vithi,* it is permissible to employ either one or two characters. Dhananjaya concurs with Bharata Muni's assertion that the plot of *Utsrstikanka* ought to be widely recognized. Nevertheless, it is possible to conceptualize it through the faculty of imagination. In contrast to Bharata Muni, the individual in question refrains from engaging in discourse regarding the utilization of divine characters in *Utsrstikanka*. He asserts that the heroes ought to be individuals of ordinary status. Similar to *Bhana*, this theatrical piece is characterized as a monodrama, featuring two distinct phases: the opening and the conclusion. Furthermore, it employs the verbal style, along with its various components such as the preface, propitiation, farce, and ancillaries of *Vithi*. Dhananjaya concurs with Bharata Muni's assertion that *Utsrstikanka* encompasses verbal combat, resulting in both triumph and defeat through the power of speech. Additionally, it includes the expression of grief by women.

3.3.3.3.9 *Anka*

Anka refers to a theatrical production characterized by its brevity, typically consisting of a single act. The plot contained within the work is commonly recognized, although there may be instances where this is not the case. This pertains to the descent of an individual and is to be populated with male figures who are not of divine nature. The text is replete with poignant emotions and focuses on the expressions of sorrow and despair by women following the cessation of battles and violent conflicts. The theatrical

convention of incorporating brief dramatic performances within larger dramatic works is commonly referred to as *Ankas*.

3.3.4.3.10 *Ihamṛga*

In the context of Bharata Muni's treatise on Indian dramatic theory, it is asserted that the narrative structure of a *Ihamṛga*, a type of theatrical performance, ought to exhibit a cohesive and tightly woven plot. Nevertheless, Dhananjaya asserts that the narrative structure of *Ihamṛga* ought to exhibit a combination of both familiar and fictional elements. The performance consists of four distinct acts and is structured around three key junctures, namely the opening, progression, and conclusion. Bharata Muni's text does not explicitly mention the possibility of the heroes and opponents being of either human or divine nature. Bharata Muni asserts that the presence of certain arrogant personalities is necessary. Nevertheless, Dhananjaya asserts that it is imperative for heroes and opponents to possess a notable reputation, exhibit self-restraint and intensity, while the opponents should inadvertently engage in improper actions. Dhananjaya holds a differing viewpoint from Bharata regarding the inclusion of a love plot in the theatrical performance known as *Ihamṛga*. Dhananjaya argues that such a plot necessitates a substantial presence of erotic sentiment. According to the author, it is argued that *Ihamṛga* ought to incorporate the portrayal of *Shringara Bhasa* in the case of the antagonist, as he endeavors to acquire the celestial woman through forceful abduction, against her volition. Efforts should be made to circumvent the conflict between the protagonist and the antagonist, employing strategic means to avert the potential demise of the former. In contrast to Bharata Muni, Dhananjaya has not provided explicit guidelines regarding the sentiment, character, and style that should be incorporated in the composition of *Ihamṛga*.

3.3.3.4 *Rasa*

Chapter four's eighty-sixth verse provides valuable insights into the aesthetically significant concept of *Rasa*. Dhananjaya's discourse encompasses *Bhava, Vibhava, Anubhava*, and *Vyabhicharibhava*, and adheres to the Natyashastra's delineations of the eight *Rasa*, namely *Shringara, Hasya, Veera, Raudra, Karuna, Adbhuta, Bibhatsa,* and *Bhayanaka.*

Fig.17

Nine Rasa

For *Rasa* Dhananjaya says, "Whether one takes a subject that is delightful or disgusting; exalted or lowly; cruel or kindly; obscure or adapted; or whether one take a subject created by the imagination of a poet, there is no subject that cannot succeed in conveying the *Rasa* among mankind." *(Dananjaya, 2013)*

Although Dhananjaya has attempted to provide a concise description of *Rasa*, Dhanika has offered "occasionally lengthy discussion of disputed and obscure points … …Many of which are valuable in obtaining a clear conception of the principles of Sanskrit Dramaturgy." (Gupta, 1997) Nevertheless, a limited construct of *Rasa* is inadequate to fully comprehend its significance. Therefore, the subsequent section of the chapter expounds upon *Rasa* Theory in depth.

The *Dasharupakam* framework offers a comprehensive approach to comprehending the intricate dimensions of human conduct and associations. This enables both critics and spectators to explore the psychological and societal strata of Dattani's theatrical works. This aids in the assessment of the equilibrium and interdependence among diverse character archetypes, the influence of their interrelationships, and the thematic significance engendered by their overall existence. Furthermore, *Dasharupakam* functions as a means of acknowledging the dramatic framework and the artistic decisions implemented by Dattani. This facilitates the examination of the author's utilization of comic elements, emotional appeals, interpersonal strife, and conflict resolution, in addition to his aptitude for crafting multi-dimensional, empathetic characters that embody the intricacies of the human experience other than categories of plays, characters, plot, intertwining with emotions, experience and psychology of *Rasa*. To summaries, the significance of *Dasharupakam* in the evaluation of Mahesh Dattani's plays lies in its

ability to gauge the level of character development, emotional impact, and societal interactions present in his storytelling. The utilization of *Dasharupakam* framework enables both critics and audiences to gain a more comprehensive comprehension and admiration of Dattani's artistic excellence and thematic profundity.

3.4   *Rasa* Theory

The art form of Indian dramaturgy is widely recognized for its multifaceted and abundant characteristics, captivating audiences over an extended period of time through its unique narrative techniques, energetic enactments, and profound emotional impact. The *Rasa* theory serves as a fundamental notion that provides the foundation for the creation and appreciation of Indian performing arts, serving as the central element of this longstanding cultural legacy and the critical, theoretical framework in this research project. The *Rasa* theory, stemmed from the *Natyashastra,* provides a comprehensive understanding of the intricate dynamics between the artist, the spectators, and the experience of aesthetic pleasure.

The term *Rasa* has its etymological roots in Sanskrit, where it is sometimes misconstrued as either 'juice' or 'essence'. In the context of Indian dramaturgy, the concept of *Rasa* refers to the emotional qualities or essences that are evoked in the audience by the skillful portrayal of various emotions by the performers. Based on the principles of *Rasa* theory, the primary objective of a theatrical performance is to evoke specific emotions in the audience, so enhancing their aesthetic experience to a heightened degree.

The *Rasa* theory postulates that human emotions are derived from nine primary Rasa, specifically *Shringara, Hasya, Karuna, Raudra, Veera, Bhayanaka, Bibhatsa, Adbhuta,* and *Shanta.* Within the realm of theatrical performances, it is widely acknowledged that each *Rasa* is intricately linked to a unique mood or sentiment. The adept depiction of these emotions is widely seen as a defining characteristic of exceptional artistic prowess.

The concept of *Bhava* holds significant importance within the framework of the *Rasa* theory. The actors portray *Bhava,* which are intricately created emotional states designed to elicit resonance with the matching *Rasa*. The artists employ a combination of nonverbal communication strategies, including facial expressions, gestures, body

language, verbal communication, and dress, in order to effectively convey *Bhava* and evoke a deep emotional response from the audience.

The *Rasa* theory focuses much stress on the central role of the *Sthayibhava*, which pertains to the dominant emotional state. The focal point of every performance revolves around a prevailing feeling, which functions as the fundamental foundation for both the narrative and the portrayal of the character. The main sentiment is accompanied by *Sancharibhava*, which refers to transient emotions that arise during the performance, so adding to the intricate and diverse emotional landscape.

Furthermore, the *Rasa* theory recognizes the essential role played by *Vibhava, Anubhava,* and *Vyabhicharibhava* in eliciting the desired affective responses. The concept of *vibhava* refers to the external stimuli, circumstances, or occurrences that serve as triggers or catalysts for an individual's emotional reaction. The phrase *Anubhava* encompasses the perceptible or tangible manifestations of the emotions experienced by the characters, encompassing facial expressions, bodily movements, and vocal cues. The term *Vyabhicharibhava* refers to the transient emotions experienced in the context of a theatrical performance. These emotions serve as nuanced differentiators and connections between different states of feeling.

The *Rasa* theory acknowledges the substantial participation of the observer in the encounter of aesthetic enjoyment. The essay highlights the importance of *Rasika,* a term used to describe an individual who possesses a cultivated sensibility and admiration for artistic endeavors. The ability of individuals to be receptive, comprehend, and empathize is essential in attaining the desired emotional reaction. The audience is encouraged to engage actively in the theatrical performance, fully immersing themselves in the emotional journey portrayed on the stage. The co-creation of the *Rasa* experience is facilitated through a participatory conversation between the performers and the audience.

Rasa idea primarily pertains to traditional Indian performing arts, including classical dance, music, and theatre. Nevertheless, the underlying ideas of this concept can be observed in various kinds of artistic expression across the globe. The notion of evoking emotions and creating an immersive experience is in accordance with the core principles of storytelling and theatrical representation across diverse cultures.

The *Rasa* theory constitutes a noteworthy contribution to the understanding and application of Indian dramaturgy. The framework described below offers a thorough methodology for artists to effectively elicit and communicate emotions, so enabling a deep and meaningful relationship with their audience. The *Rasa* theory, which emphasizes the dynamic interplay between the artist, audience, and emotional essence, continues to serve as a profound source of inspiration and enrichment for the Indian performing arts. This idea has been helpful in upholding the enduring practise of narrative and encapsulating the essential nature of the human condition.

3.4.1 Scholarly Perspectives on the Concept of *Rasa*

3.4.1.1 Bhatt Lollata

Bhatt Lollata has been regarded as the *Uttpttivadi Aacharya* who has expressed support for the *Mimansa* and *Vedantik* schools of thought. The user has stated that he defined the term 'निष्पत्ति' as 'उत्पत्ति' according to Bharata Muni. The author presents the method of combining, also known as *Sanyogat.* According to *Rasa Sutra*, *Rasa* is conveyed to the audience through two primary elements: *Alamban Vibhava,* which includes *Lalna* (actors/characters), and *Uddipan Vibhava*, which encompasses appropriate circumstances and surroundings, such as a garden, that evoke specific *Rasa.* Subsequently, it is cultivated by the utilization of *Vyabhicharibhava.* The *Rasa* primarily manifests within the characters, such as Rama, and secondarily within the actor portraying the *Preatiyaman* (Seeming) *Rasa.* Bhatt Lollat argues that the concept of *Rasa* possesses the potential to manifest in various forms, however it remains devoid of any meaningful connection to society and according to him existence of *Rasa* in *Nata* (Actor) is a subject worthy of contemplation.

3.4.1.2 Shree Shankuk

As per the perspective presented by Attorney Aacharya Shankuk, it is argued that *Rasa* is considered admissible within a certain context, and the presence of *Vibhava* serves as a means to evaluate and quantify them. The perspective on Shankuk presented here is derived from the one put out by Bhatt Lollat. Shankuk posits that *Rasa* is deemed permissible, hence establishing a distinction. The *Sthayibhava,* such as *Rati,* which are enduring emotional states found in figures like Rama, are referred to as *Rasa* through the

influence of *Vibhava*. The essence of *Rasa* primarily resides inside the characters, such as Rama, and is further conveyed through the actor who embodies the *Vasana*.

Shree Shankuk's perspective is fundamentally rooted in the viewpoint of Bhatt Lollat, with the former exhibiting a slight advancement in chronological progression compared to the latter. Shankuk is a prominent figure within society, primarily known for his *Anumitivad*. The characters, such as Rama, are presented through the literary device known as *Chitraturagnyaya*, as a result of *Anumitivad*. The presence of *Rasa* could be perceived through this experience.

3.4.1.3 Bhatt Nayaka

Subsequently, an analysis of *Rasa* is presented by Bhatt Nayak who is recognised as a devout *Aacharya* of the ' सांख्य मतानुयायी' tradition. He did not subscribe to the concept of *Dhavani*, but instead held firm in their belief in ' तात्पर्यवृत्ति' . Therefore, he holds a significant perspective on *Rasa* representation. Therefore, the definition and perspectives of Shree Shankuk hold significant importance within the framework of *Rasa*. According to Shree Shankuk, the individual possesses comprehension of *Vakyarth* through the lens of *Abhidha*. The experience of emotions, known as *Bhavas*, can be perceived through the process of *Bhavakatvavyapar*. Similarly, the enjoyment of aesthetic sentiments, referred to as *Chinamaya Rasa*, can be savored through the practise of *Bhojakatvavyapar*.

According to Bhatta Nayaka, the concept of *Rasa* does not manifest in a neutral state, such as in the character of Rama. Rather, it is experienced by society as a whole, as well as by the actors themselves, known as *Nata*. The expression of emotions is not attributed to the concept of *Rasa*. The phenomenon of expression can be observed in entities that are situated in the posterior region. However, *Rasa* cannot be experienced before to or subsequent to the act of feeling. Therefore, *Rasa* is not an entity to be spoken, but rather an experience to be felt.

3.4.1.4 Abhinavgupta Padacharya

He has adhered to the principles of *Dhvani*. The ideology he adheres to is commonly referred to as *Abhibhavavada* in academic discourse. The primary literary contributions of the individual in question encompass two notable works: *Abhinavbharti*,

a commentary on the *Natyashastra,* and *Alok,* a treatise on *Dhvanyavlok*. Abhinavgupta has provided an interpretation of *Rasa,* similar to that of Bhatt Nayaka, which holds a significant position within Sanskrit Literature. According to the scholarly work of Padacharya, it is posited that Rasa possesses the quality of expressibility. In the context of society, it is observed that *Sthayibhavas,* such as *Rati*, combine with *Vinhava, Anubhava* and *Vyabhicharibhava.* Subsequently, the process of *Sadharanikarana* occurs and finds manifestation within the emotional realm of individuals within the social sphere, such as Rama. Abhinavagupta Padacharya does not hold a belief in this matter. According to the individual's perspective, the concept of *Rasa* is believed to transcend temporal and situational boundaries, persisting within the hearts of individuals within social contexts. The *Sthayibhavas* of the audience undergo the process of *Sadharanikarana* and, through *Vibhava,* they manifest as *Rasa*, such as *Shringara.*

Within the realm of Sanskrit Literature, scholars specialising in *Alankara* have regarded *Rasa* as an inherently illuminating and profoundly celestial concept. According to Mammat, the author of *Kavyaprakasha,* the interpretation of *Rasa* suggests that Sthayibhavas undergo a process of passing through *Vibhavas*, ultimately culminating in the manifestation of *Rasa,*

" व्यक्तः स तैर्विभावाद्यैः स्थायी भावो रसः स्मृतः ।" (Singh, 1992)

3.4.2 Nine *Rasa*

Rasa, according to the *Natyashastriya* doctrine, is a transcendental joy, a state that cannot be expressed but only suggested. *Rasa* delights in the moment when one individual abandons his or her personalized, egoistic, pragmatic persona of the contemporary, self-centered world and adopts an impersonal, contemplative attitude - free from any yearning, striving, and external need. *Rasa* may be defined as a dynamic experience shared by a character, an artist (actor/performer), and an audience;

After Abhinavgupta, there has been no important theoretical contribution to broaden the scope of *Rasa* theory; no paradigm change seems to have clearly impacted *Rasa* theory. Scholars and writers such Dhananjaya, Vishvanatha, Mammata, Jagganatha,

and Ramchandra Gunchandra have comprehensively reinterpreted the philosophy of *Rasa* in their various historically important and individually dissimilar treatises.

In the per-modern and modern eras, academics and researchers of diverse disciplines, such as Performing Arts, Literature, Medicine, Computer Science, and Civil Engineering, have attempted to interpret *Rasa* according to the needs of time and the politics of topics that are closely related. The availability of academic papers on *Rasa* theory in a variety of disciplines, languages, situations, and topics demonstrates the theory's recognition and significance in the present literary and theoretical world. Professor of Columbia University Sheldon Pollok's A *Rasa Reader*, a translated compendium of various common Indian treaties/texts and academic interpretations accessible on *Rasa*, sparked interest in *Rasa* Studies despite its limits. The second prominent book under consideration is Dr. Nagendra's *Rasa Siddhanta*, a beautiful work brimming with contributions and interpretations of *Rasa* in the twenty-first century. An application of *Rasa* theory in a Chinese text, novels of Hardy, poems of Tennyson, and novels of R.K. Narayan is a common practice, attempting to understand and demonstrate the relevance of *Rasa*, thus modernizing it in an era vastly different from the era of the *Natyashastra.*

Rasa has the potential to influence and be influenced by the four outer *koshas.* Nevertheless, the individual self, situated within the fifth *kosha* known as *anandamaya*, is impervious to the influence of the *Rasa*. The addition of *Vatsalya* and *Bhakti* as *Rasa* to the list of Nine *Rasa* from the original *Shringara Rasa* occurred due to the need and demand of the time, during the Bhakti Movement in India (Nagendra, 1974).

During the early stages of development, infants exhibit facial expressions such as smiling and laughing as a response to experiencing positive emotions. After a period of six months, once the cognitive faculties and self-identity have developed, the emotion of fear emerges. Children who experience feelings of insecurity may also exhibit anger. During the early stages of adolescence, the emotional experience of love emerges, constituting the primary emotional essence among teenagers. During the period of adolescence, there is a desire to embody heroic qualities. During the period of youth, it is very uncommon for individuals to experience feelings of melancholy or despair in the event that the ideal romantic partner, often referred to as the prince or princess, has not yet materialised in their lives.

The experience of *Rasa* has an impact on both physiological processes within the body and cognitive processes within the mind. The human body undergoes physiological alterations in response to the emotions sensed by the mind. As an illustration, the experience of terror elicits a physiological response in the human body characterized by the release of adrenaline, commonly referred to as the emergency hormone. Additionally, fear has the capacity to alter the olfactory composition of our bodies and manifest as visible alterations in our facial expressions.

Dancers employ their complete anatomical structures to embody a range of *Rasa*. Musicians endeavour to cultivate an appropriate emotional atmosphere that elicits feelings of upliftment, tranquilly, exhilaration, or melancholy within the audience. Writers and poets engage with the concept of *Rasa* in their narratives, exploring themes of romance, tragedy, and exceptional circumstances (Sreenivasarao). The emotional response of the audience upon exiting the theatre is contingent upon the dominant theme portrayed in the dramatic performance. Similar to how life is considered incomplete without *Rasa*, literature or film that lacks the appropriate balance of *Rasa* is deemed defective.

Throughout the course of history, it has been seen that a specific *Rasa* tends to exert its dominance for a certain period, afterwards giving way to the rise in popularity of another *Rasa*. During periods of adversity, individuals often seek solace in their faith, turning to a higher power for assistance, so fostering a prevailing sense of devotion towards God. The ascendancy of monarchs coincided with the rise in popularity of songs that celebrated themes of beauty, love, valour, and chivalry. Tragedy and comedy emerged throughout the period of ancient Greece. In contemporary society, the proliferation of television and the Internet has resulted in a profusion of narratives centred around rage and violence. These narratives serve as a reflection of the prevailing sentiments of scorn, disgust, fear, and fury that have permeated modern society.

3.4.3.1 *Shringara Rasa*

Shringara Rasa which pertains to love, originates from the *Sthayibhava* of love known as *Rati*. (Unni, 2014) In this context, any element in the mundane realm that possesses qualities such as brightness, purity, radiance, or beauty is inherently linked to the concept of love. The concept of *Alambana* in the context of *Vibhava* refers to young

individuals who possess noble character. Shringara Rasa emerges from the *Uddipana Vibhava*, which includes depictions of many elements such as the seasons, garlands, ointments, decorations, individuals attached to sensory objects, luxurious residences, romantic encounters, visits to gardens, engagement with music, and observation of games, among others. The performance should be enacted with the utilization of experiential knowledge, particularly through the adept use of visual cues. The nonverbal cues observed in this context include facial expressions characterized by a downward curving of the lips, sideways glances, graceful and pleasing physical motions known as *Lalita,* subtle and delicate bodily gestures referred to as *Angahara,* and the use of a gentle and subdued tone of voice. The transient feelings that are not associated with love include lethargy, aggression, and repulsion. When considering the experience of love in a state of separation, it is essential to observe the various manifestations that it might assume, such as *Anubhava.* These manifestations encompass a range of emotions and physical states, including weariness of the world, physical debilitation, anxiety, envy, fatigue, worry, longing, daydreaming, waking, illness, mental instability, apoplexy, lifelessness, and ultimately, mortality (Masson and Patwardhan, 1991).

According to Bharata Muni, the concept of *Shringara Rasa* encompasses elements that are considered sacred, pure, serene, and visually captivating. Rudrata asserts that the *Shringara Rasa* possesses a unique ability to evoke a profound sense of pleasure that surpasses all other *Rasa* and grants permission to all individuals within the human species, as well as extending beyond to encompass the plant and animal kingdoms. The absence of poetry is indicative of a lower quality. Hence, it necessitates distinct exertions on the side of the poet. According to Anandvardhan, *Shringara Rasa* stands out as the most delightful and invigorating among all the *Rasa.* According to Satya Chaudhary, the aesthetic experience known as *Shringara Rasa* is alternatively referred to as *Rasa Raja* due to its esteemed status within the realm of artistic expression.

According to Bhojraja, *Shringara Rasa* is considered the paramount *Rasa,* representing the essence of self and ego. According to Bhojraja, *Shringara Rasa* engenders a sense of attachment between an individual and themselves. The individual's personality is enhanced as a result of his self-affection and self-attachment. The aforementioned qualities encompass self-respect, self-consciousness, and self-confidence, rather than being characterized by excessive pride or arrogance. When an individual is

regarded with affection by an attractive lady, they experience a sense of gratification as their whole being is validated. He considers himself to be fortunate. This form of self-affection might be referred to as *Rasa.* The individual holds the belief that all emotions serve the purpose of self-gratification exclusively. Individuals undergo emotions such as love, grief, rage, fear, or wonder solely for the sake of satisfying their own sensory desires. Therefore, *Ahankara* serves as the origin of *Rati,* which may be understood as love. Additionally, the ultimate objective of poetry is to stimulate the perception of self-identity (Upadhay, 2010). This concept aligns well with the viewpoints advocated by contemporary psychologists. Vishvanath has asserted that the *Shringara Rasa* possesses a universal quality, as it is closely associated with other *Sancharibhava*, such as aggressiveness, mortality, and indolence. In the realm of *Shringara Rasa*, one can observe not only the presence of *Sthayibhava* and *Sancharibhava*, but also a greater multitude of *Anubhava* and *Sattivikbhava. Shringara Rasa* is evoked in the interaction between individuals of the male and female genders. According to Bharata Muni and subsequent aestheticians, the manifestation of *Shringara Rasa* necessitates the presence of aesthetically pleasing elements such as gardens, ponds, moonlight, flowers, cold wind, music, and scents. The present inquiry pertains to the impact of the atmosphere on the characteristics. The sentiment under consideration is cultivated by the utilization of various afflictions such as *Sancharibhava* (disease), *Stambha* (paralysis), *Nidra* (sleep), and *Nirveda* (depression). *Shringara Rasa* can be classified into two distinct varieties, namely *Sambhoga Shringara Rasa* and *Vipralambha/ Viyoga Shringara Rasa*. The term Sambhog *Shringara Rasa* refers to love experienced in a state of union, whereas *Vipralambha/ Viyoga Shringara Rasa* pertains to love experienced in a state of separation.

The term *Rasa* denotes love experienced in a state of separation, whereas *Dasharupakam* introduces an additional category of *Shringara Rasa*, referred to as *Ayoga.* The uniting of individuals in a romantic relationship consistently elicits feelings of happiness and contentment in the lives of those involved. The *Sambhoga Shringara Rasa* portrays the harmonious union of lovers, resulting in a profound sense of joy and fulfillment in their lives. The individuals assembled harmoniously, devoid of any discord or disagreement. The experience of separation in romantic relationships elicits feelings of loss, sorrow, and despair among individuals involved. *Vipralambha/Viyoga,* The concept of *Shringara Rasa* pertains to the poignant experience of lovers who possess a profound affection for one another, yet find themselves unable to unite in a romantic relationship.

The emotional states of sorrow, despair, and grief can result in profound encounters with psychological dilemmas. The sentiment of love experienced during periods of separation is a potent emotion that serves as a central motif in numerous artistic creations. Based on the aforementioned discourse, it can be succinctly concluded that *Shringara Rasa* can be encapsulated the basis for such a superlative term lies in its comprehensive nature and broad appeal, the perspective put forward by Bhoj, which suggests that *Shringara Rasa* encompasses all *Rasa* and that other *Rasa* are merely different manifestations of *Shringara Rasa*, may not be universally accepted in its entirety. Many scholars may argue that the *Shringara Rasa* holds a superior position due to its role as the origin of all other *Rasa*. However, fully supporting this perspective would be challenging. It can be acknowledged that while all other Rasa are undoubtedly connected to *Shringara Rasa*, either through compatibility or incompatibility, they do not necessarily originate from it.

3.4.3.2 *Hasya Rasa*

The inclusion of the *Hasya Rasa* is a significant aspect within the realm of literary artistic expressions. Humour in a work of art serves not only as a source of humorous relief, but also as a prominent element. The *Hasya Rasa* is a prominent aspect observed in various forms of literature, serving as a primary factor that captivates the reader or audience. The absence of comedic elements in a literary masterpiece might potentially render it unengaging, transforming it into a ponderous and uninspiring experience for its audience. The *Natyashastra* provides an elucidation of the *Hasya Rasa*, whereby it is expounded as the fundamental feeling of mirthful amusement. The phenomenon stems from various factors, such as the act of donning garments and accessories that are either ill-fitting or belong to another individual (*Vikrat*), the absence of shame or modesty (*Dhrstya*), the presence of excessive greed, the stimulation of sensitive bodily regions, the act of narrating extravagant or implausible stories, the observation of comical deformities (referred to as *Vyanga*), and the act of identifying flaws or shortcomings (Masson and Patwardhan, 1991). As indicated in the preceding statement, the fundamental or enduring sentiment or *Sthayibhava* associated with *Hasya Rasa* is *Hasa*, which translates to laughter, which is also known as *Att Hasya*. The intriguing aspect of the classification of the *Hasya Rasa* is in its manifestation inside a single individual, wherein both the origin and discovery of humour occur. This phenomenon occurs when a humorous action performed by one individual elicits laughter from another individual, thereby establishing

a dynamic relationship between the subject and object of amusement. According to the *Natyashastra,* it is stated that when an individual experiences laughter in alone, that laughter is considered to be inherent within oneself. When an individual elicits laughter from another person, the resulting laughter is said to manifest within the latter individual.

The significance of *Hasya Rasa* in any literary work of art is noteworthy, yet it should not be conveyed through the use of vulgarity, comedy, or meanness. The primary objective of *Hasya Rasa* should not be malevolent; rather, it should aim to elicit laughter and promote a sense of joy and contentment, without any purpose to cause damage (Masson and Patwardhan, 1991). Bharat a Muni identifies several elements that contribute to the manifestation of *Hasya Rasa*, including humorous content, comedic attire, the use of profanity, awkward physical gestures, and comedic conversation, among others. The elements associated with the expression of the *Hasya Rasa*, known as *Sancharibhava,* encompass dissemination, indolence, sleep, jealousy, and other similar emotions. The characters assuming roles in comedy occurrences typically embody lower social strata. The *Natyashastra* also categorizes humour into various types, one of which is *Upahasita,* which refers to a derisive laughter used for the purpose of mocking or ridiculing. *Apahasita* is a form of literary expression in Sanskrit literature that serves as a vehicle for sarcasm and mocking. *Prahasan* elicits amusement (Upadhay, 2010). The primary objective of satire is to employ ridicule as a means of critiquing or mocking individuals or societal phenomena. This phenomenon serves as an indicator of the deficiencies present within the current state of social and religious affairs. The text serves as a form of satire, highlighting the inherent vulnerabilities and shortcomings present within societal structures.

3.4.3.3 *Raudra Rasa*

The term *Raudra Rasa* denotes the emotional state characterized by feelings of anger and fury. According to the *Natyashastra, Raudra Rasa* is characterized by its enduring emotion of fury. The characters within the narrative encompass demons, monsters, and individuals who exhibit aggressive behaviour. The phenomenon is attributed to conflicts and military engagements. It is derived from various factors such as rage, provocative behaviour (*Adharsana*), insult (*Adhiksep*), falsehood, physical attacks (*Apghat*), verbal aggression, oppression (*Abhidroh*), and feelings of jealousy. The *Athayibhava* of *Raudra Rasa* is characterized by fury and is *Krodha* (Masson and

Patwardhan). The successful portrayal of *Raudra Rasa* necessitates the incorporation of intense anger and rage. The concept of *Raudra Rasa* is associated with a state of mind characterized by arrogance and anger. This phenomenon can be traced back to acts and behaviors characterized by cruelty. Jealousy and enmity are identified as the primary factors contributing to the manifestation of anger. The essence of *Raudra Rasa* can be described as encompassing elements such as insult, envy, offence, injury, and derogatory speech. The emotions associated with the *Raudra Rasa*, such as wrath, and pride, are collectively referred to as *Sancharibhava.* These sentiments are typically evoked by conflicts of an external nature. The emotional state of rage is a universally recognized and potentially harmful mood that manifests in various forms across all living organisms.

3.4.3.4 *Karuna Rasa*

Karuna Rasa, a prominent aesthetic concept in Indian literature, encompasses the primary feelings of sadness and pathos. These emotions hold significant thematic importance in both the *Mahabharata* and the *Ramayana*, two renowned epics of ancient Indian literature. According to Bharata Muni's *Natyashastra, Karuna Rasa*, can be seen as an expression of compassion or pathos, evoking feelings of grief and sadness. This emotional experience is derived from the fundamental *Raudra Rasa*, which is associated with fury. The outcome (*Karma*) of intense emotional states should be recognized as the aesthetic encounter of compassion. It is evident that *Raudra Rasa* serves as the major source of the *Karuna Rasa*, resulting in the evocation of pathos or grief. According to the *Natyashastra*, the *Karuna Rasa*, is derived from the enduring emotional state of sadness. It stems from various factors such as the infliction of curses, the experience of separation from loved ones, their subsequent downfall, the loss of money, death, imprisonment, as well as encounters with disaster, destruction, and calamity. The *soka* is also known as sadness, is the sthayibhava associated with the *Karuna Rasa*. It is characterized by the generation of dissatisfaction throughout its *sthayibhava*, which is *soka* or sorrow (Masson and Patwardhan, 1991). The term *Sukhadukhatmaka* has been used by aestheticians. *Shringara, Hasya, Veer, Adbhuta,* and *Shanta* evoke pleasurable sensations, while *Karuna*, Raudra, and Bhayanaka elicit painful emotions or grief where as the other counter idea is of *Navarasa Ruchiram* meaning all nine *Rasa* delights, where delight does not always mean happiness According to Ramchandra Gunchandra, the author of *Natyadarpana*, it is said that the second category of *Rasa* does not elicit pleasure, but

rather induces feelings of misery. The aforementioned argument can be readily rebutted due to the inherent distinction between aesthetic experience and tangible real-life encounters. The aversion to confronting distressing circumstances in real-life experiences is a common sentiment, although in the realm of poetry, such encounters are willingly embraced, offering a form of gratification through vicarious means. In the field of literature, individuals engage with various literary works. Aristotle's thesis appears to be highly relevant in the context where our distressing emotions undergo purification and then elicit pleasure. According to Madhusudan Sarswati, he is the first critic to provide an explanation for this phenomenon. He argues that pleasure is the underlying factor.

Individuals possess a range of experiences across several aspects, although the extent of their expertise may vary. The fundamental source of pleasure is *Sattvagun*. The presence of *Rajoguna* and *Tamoguna* inhibits the ability of *Rasa* to provide genuine aesthetic pleasure, despite their constant presence. When the quality of *Sattvagun* is dominating and the qualities of *Rajasguna* and *Tamoguna* are secondary, it may be expected that there will be a plentiful experience of aesthetic pleasure obtained from *Rasa*. Vishvanath asserts that were *Karuna Rasa* solely characterized by affliction, the consumption of tragic plays would be considerably less. The experience of aesthetic pleasure occurs when an individual transcends their own self and attains a state of *Sahardya.* The individual ceases to exist as an autonomous entity and instead aligns their identity with the experience of suffering. From a spiritual perspective, it might be argued that the *Sahardya* derives aesthetic satisfaction from the act of ego dissolution and the subsequent connection to the collective experience of sadness. According to Indian poetics, it is believed that through the process of universalization, all *Rasa* are capable of eliciting pleasure when they reach their state of maturity. The concept of spectatorship, in the context of universalization, involves a process of moving from specific or individual emotional experiences to more general or universal emotional states. This implies that the distressing emotional state he encounters is not limited to a certain location or temporal context. Consequently, the observer attains liberation from personal emotions and self-centeredness. The absence of ego in his being enables him to derive pleasure from the *Karuna Rasa.* The manifestation of *Karuna Rasa* can be achieved through the adept utilization of artistic representation and the cultivation of literary prowess (Upadhay, 2010). According to the *Natyashastra, Karuna Rasa* is believed to originate from feelings of sadness or grief. The enduring condition of *Karuna Rasa,* also known as the

Sthayibhava, is characterized by the emotion of *SAoka,* which can be translated as mourning. The *Karuna Rasa* encompasses a range of *Vibhava,* including as curses, mortality, the loss of close or beloved individuals, calamities, and financial setbacks. The fleeting emotional states of *Karuna Rasa*, known as *Sancharibhava,* encompass feelings of melancholy. The experiences or sensations of despair, the throes of death, concern, disease, and tiredness, among others, are referred to as the *Anubhava* in academic discourse.

The fleeting phases exacerbate the effects of sadness. The profound sorrow experienced by Rama subsequent to his decision to exile Sita to the jungle serves as a compelling illustration of the *Karuna Rasa*. In various *Rasa* such as *Karuna Rasa* and *Bhayanaka Rasa,* the audience may experience moments of pain arising from grief and fear. However, it is important to note that this pain is limited to the worldly realm. Similarly, in *Rasa* like *Shringara* and *Hasya*, the audience may derive worldly pleasure from moments of love and humour. It is crucial to recognize that these experiences of pain and pleasure are integral to the overall state of *Rasa.* The experience of worldly pleasure-induced suffering is not universally essential, as not every individual is bound to encounter it. A minority of individuals may not engage in this behaviour, and it is also worth noting that worldly pain or pleasure may not serve as a sufficient motivator for experiencing transcendental pleasure, particularly for individuals with highly sensitive emotional dispositions. Indeed, it is a veritable truth that the experiences of sorrow, love, and other such emotions in life result in worldly anguish and pleasure. However, in the realm of poetry and theatre, the amalgamation of these very emotions, together with the inclusion of *Vibhava* and other related elements, bestows upon the discerning audience a profound sense of transcendental gratification. The experience of pain might be considered as equally gratifying as the aesthetic emotions of *Rasa* such as *Shringara* and *Hasya.*

3.4.3.5 *Veera Rasa*

According to the *Natyashastra*, the concept of *Veera Rasa* is elucidated as a dramatic experience characterized by the presence of noble individuals and the embodiment of dynamic energy, known as *Utsaha*. The *Vibhava* encompass various qualities such as accurate perception, decisive judgement (*Adhyavasaya*), political acumen (*Naya*), courtesy (*Vinay*), military strength (*Bal*), eminence (*Prabhav*), and others.

The performance is effectively portrayed by the demonstration of firmness, patience, heroism, pride, dynamic energy, bravery, and might. The *Sthayibhava* of *Veera Rasa* is characterized by enthusiasm. Additionally, discipline, power, courage, might, and valour are among the *Vibhava* associated with it. The essential qualities associated with the *Veera Rasa* are patience, recollection, and dignity, among others. The concept of heroism can be categorized into different causes, such as *Dayavira*, Yudhavira (warrior heroism), and *Danvira* (philanthropic heroism). An example of a hero who embodies these causes is *Karna*. The concept of *Veera Rasa* encompasses the presence of both internal and external conflicts. Bharata Muni elucidates the correlation between *Veera Rasa* and other *Rasa*, stating that the profound aesthetic encounter emanates from the heroic aspect. The outcome of intense anger should be recognized as an artistic encounter characterized by feelings of compassion (Masson and Patwardhan, 1991).

There exists a longstanding scholarly discourse over the comparative analysis of *Raudra* and *Veera Rasa*, as well as the question of their respective primary and secondary positions within the realm of *Rasa*. In the *Sahityadarpana*, Vishvanath observes a resemblance between *Raudra* and *Veera Rasa*. In both *Rasa*, the *Alambana Vibhava* represents an antagonist, whereas the *Uddipana vibhava* encompasses many gestures and postures. The experience of both *Rasa* has similarities in some aspects, such as the act of wielding weapons, issuing challenges to adversaries, the movement of eyebrows, the reddening of eyes, and the flaring of nostrils. Additionally, these movements encompass yelling, threatening, and violent behaviours. *Veera Rasa* is associated with the deity Mahindra. The emotion of anger may manifest in the state of *Veera Rasa.*

In *Veera Rasa* dominant play, one of the characters exhibits a notable combination of passion and bravery, alongside a strong sense of discernment in determining moral correctness, the protagonist exhibits acts of courage in order to safeguard individuals who are vulnerable and defenceless from acts of injustice, malevolence, and brutality. The emotion of *amarsh,* which is a type of wrath, exhibits similarities with the emotion of sancharibhava in *Veera Rasa.*

3.4.3.6 *Adbhuta Rasa*

According to Ramchandra Gunchandra, the *Adbhuta Rasa* is recognized as an emotion of marvel in the context of dramatic literature, specifically within the category of

Rupaka. In this particular genre, known as natak, it is expected that one *Rasa* assumes a prominent role while the others serve as subordinate *Rasa.* The desired outcome should culminate in the experience of *Adbhuta Rasa* (Chaudhary, 2010). According to Bharata Muni in the *Natyashastra, Adbhuta Rasa* is described as the enduring sentiment of amazement. The experience of rapture can be triggered by various factors, such as observing celestial entities, attaining one's desired possessions, visiting sacred sites like temples or gardens, or witnessing extraordinary spectacles like flying chariots, magical performances, or juggling displays (Masson and Patwardhan, 1991).

Bharata Muni elucidates that the *Sthayibhava*, or enduring sentiment, associated with *Adbhuta Rasa* is *Vismaya*, which can be understood as a state of wonder. The phenomenon that elicits a sense of wonder and amazement can be referred to as the *Alambana Vibhava*, which serves as the supportive reason for the experience of *Adbhuta Rasa.* The various factors that contribute to the experience of *Adbhuta Rasa* include the depiction of colour, shape, size, dimension, distance, and nature. The *Sattvikbhava*, or psycho-manifestation, of *Adbhuta Rasa* includes physiological responses such as perspiration, trembling, and a choked voice. The transient emotions encompass feelings of unease, excitement, rationality, and fear, among others. The experience of awe and astonishment is inherent to the condition of heightened arousal. The effects or responses (*Anubhava*) of *Adbhuta Rasa* include the dilatation of eyes, horripilation, tears, and trembling of voice. These reactions might occur when individuals experience a state of astonishment, which may be accompanied by feelings of joy, anxiety, or grief upon witnessing unpleasant items or occurrences. Dharmattma, an Indian philosopher, has referred to *Adbhuta Rasa* as a significant *Rasa* that permeates various forms of writing. Vishvanath refers to it as synonymous with wonder, a phenomenon that elicits an extension of the spectator's heart.

Bharata Muni explicitly asserts that the utilization of *Adbhuta Rasa* is essential during the *Nirvahana Sandhi* phase of a dramatic performance. This phase occurs towards the conclusion of the play, immediately preceding the climax. The inclusion of *Adbhuta Rasa* significantly alters the denouement of the drama, enabling even a narrative predominantly characterized by *Viyoga Shringara* or melancholic elements to be seamlessly transformed into a tale with a joyful resolution. *Adbhuta Rasa* is similar to other *Rasa,* encompasses the presence of the element of astonishment throughout various

forms of aesthetic experiences. The fundamental principle that elicits the enlargement of the spectator's heart.

3.4.3.7 Bhayanaka Rasa

The *Bhayanaka Rasa* encompass the exploration of emotions associated with terror and revulsion. *Bhayanaka Rasa* is infrequently depicted in literary works or are often overlooked by artists, resulting in their status as the most neglected *Rasa.* According to Bharata Muni's the *Natyashastra*, the visual perception of repulsive elements elicits a sense of fear and dread. There are significant similarities and interconnections between the *vibhava* and *anubhava* elements of *Bhayanaka Rasa* and Bibhatsa Rasa (Patnaik, 1997). Bharata Muni elucidates *Bhayanaka Rasa,* which is characterized by a prevailing sentiment of terror. The phenomenon in question stems from several stimuli, such as unsettling auditory disturbances, sightings of otherworldly entities, the presence of apparitions, as well as the experience of anxiety and distress induced by the crises involving owls or the vocalizations of jackals. Additionally, it encompasses situations involving visits to vacant residences or forests, encounters with narratives, discussions, or visual evidence pertaining to the confinement or violent demise of one's family members. *Sthayibhava* associated with *Bhayanaka Rasa* is *bhaya.* The development of an appropriate approach towards the feeling of dread and its portrayal, known as *Bhayanaka Rasa*, can be achieved. There are two distinct methods via which fear can be conveyed to the audience. Initially, when an individual maintains an adequate level of detachment, the prevalent phenomenon that will be observed is the appearance of fear within the context of the activity. In this instance, the individual will demonstrate an ability to identify and comprehend fear, along with its associated emotions and states, within the artistic creation. However, in the event that an individual is unable to maintain an appropriate level of personal distance or is capable of empathizing with the fear experienced by the victim, they will have a sympathetic emotional reaction to fear themselves. This phenomenon is commonly observed in the genre of horror fiction (Patnaik). The elements associated with *Bhayanaka Rasa* include eerie sounds, sightings of supernatural entities, darkness, solitude within a confined space, an aged and unoccupied dwelling, a vast and foreboding forest, as well as encounters with predatory wildlife. The transient emotional experience, known as *sancharibhava,* which comprises *Bhayanaka Rasa*, encompasses feelings of disappointment.

Symptoms such as despair, anger, destructive behaviour, weariness, and cognitive instability contribute to the intensification of distressing emotions, known as *Bhayanaka* sentiments, in response to the magnitude of the conflict, ultimately resulting in the manifestation of frightening actions. The aspects or emotions that fall inside this category include, for example. The presence of ghostly apparitions during theatrical performances contributes to the evocation of the *Bhayanaka Rasa*.

3.4.3.8 *Bibhatsa Rasa*

Bibhatsa Rasa in Sanskrit is elucidated by its *Sthayibhava,* known as *Jugupsa*, and is rendered as disgustful in English. *Bibhatsa Rasa* elicits the emotional response of disgust and symbolizes the occurrences involving repugnant and unattractive aspects. The enduring emotional state, known as *Sthayibhava*, associated with *Bibhatsa Rasa*, is characterized by feelings of distaste or repulsiveness. In our daily existence, we are drawn to objects or individuals that possess aesthetic appeal, while also experiencing aversion towards those that exhibit repulsive, unattractive, and vulgar characteristics. The factors that elicit the *Vibhava* of *Bibhatsa Rasa* involve a person or observer perceiving, experiencing, smelling, or touching an object that is characterized by sliminess, ugliness, and disgust. As a result of this sensory encounter, *Bibhatsa Rasa* is generated. The consumption of blood from human skulls by an individual on a battlefield, when in a state of fury, evokes a sensation of repulsion. The S*ancharibhava* associated with *Bibhatsa Rasa* encompass phenomena such as epilepsy, hallucination, disease, and agitation. These fleeting and conflicting experiences generate a heightened state of tension and unease, ultimately evoking feelings of repulsion within the observer of the theatrical performance.

Bharata Muni elucidates that *Bibhatsa Rasa* is characterized by a persistent sentiment of distaste. It originates from various *Vibhava,* such as engaging in discussions, seeing through auditory or visual senses, or encountering objects or experiences that are characterized by ugliness, unpleasantness, ambiguity, or lack of desirability. *Vibhava* of *Bibhatsa Rasa* encompasses the acts of engaging in discussion, perceiving by hearing or observing visually an object that is characterized by its unattractiveness, unpleasantness, lack of clarity, and undesirability. Bharata Muni elucidates the manifestations of *the Bibhatsa Rasa* as- bodily contraction (*Sarvanga, Samahra*), facial contortions (*Mukhavikuna*), emetic actions (*Ullekhana*), expulsion of saliva (spitting), intense trembling of the body (*Udvejana*), and other similar gestures. The relationship between

stimuli and responses in theatrical performances is characterized by the presence of unpleasant, filthy, and ugly episodes or scenes, which are referred to as stimuli that elicit a response of repulsiveness (Masson and Patwardhan, 1991).

3.4.3.9 *Shanta Rasa*

Bharata Muni expounded on the concept of the eight *Rasa* in his renowned *Natyashastra* and presents his theory of *Rasa*. During the discussion on the concept of *Rasa*, the individual refutes the potential existence of further *Rasa*. Furthermore, the author elucidates that any novel emotions or states of being posited by contemporary philosophers can be encompassed under the aforementioned eight *Rasa*. Following Bharata Muni's introduction of the *Rasa* theory, a significant and enduring tradition emerged wherein numerous scholars and practitioners either embraced the theory in its entirety or sought to modify it. However, it is worth noting that Bharata Muni's exploration of the literary aesthetic domain remained rather incomplete and lacking in concentration. During the 11th century, Abhinavgupta, a Kashmiri Pandit, authored a commentary known as the *Abhinavabharati*. In this work, he introduced a novel *Rasa* called *Shanta Rasa*, which has since gained acceptance among literary critics. Additionally, Abhinavgupta's commentary contributed to the development of the notion of *Nava Rasa*, which refers to the existence of nine distinct *Rasa*.

The concept of *Shanta Rasa* encompasses a condition of tranquilly or balance. It should be noted that the attainment of this objective is not necessarily feasible. The act of smoothly falling back into sleep suggests a state of relaxation when there are minimal distractions to engage the senses. However, it can also be interpreted as a psychological state characterized by the manifestation of emotions and subsequent feelings of unease (Patnaik, 1997). The *Sthayibhava* associated with the *Shanta Rasa* is *Sama*, which ultimately leads to *Moksha*, or liberation. This *Sthayibhava* is brought about by several *Vibhava*, or determinants, including the understanding of truth, detachment, and purity of mind, among others. The enactment of this practise is facilitated through the utilization of *Anubhava,* including *Yama* and *Niyama,* self-reflection through meditation, concentration of the attention on the self (*Dharana*), the cultivation of devotion (*Upasana*), compassion towards all living beings, and the adornment of religious symbols and attire (*Lingarahana*). The concept of *Sancharibhava* encompasses various aspects such as detachment from the world (*Nirveda*), mindfulness, mental stability, adherence to moral

principles in all stages of life (*Asrama*), physical rigidity, *Stambha*, and the experience of horripilation. As previously mentioned, the *Sthayibhava* associated with *Shanta Rasa* is *Nirveda,* which can be translated as tranquilly in English. The concept of being nerved arises from an understanding of truth. The experience of pain resulting from circumstances such as poverty, disease, jealousy, rage, and punishment does not give rise to attachment. According to Ramchandra Gunchandra, *Sama* is considered to be an authentic and enduring detachment from earthly matters. The concept of *Nirveda* is transient, hence leading to the conclusion that *Sama* should be seen as the *Sthayibhava* of *Shanta Rasa*. The concept of *Nirveda* should be understood as the *Sancharibhava* (Upadhay, 2010). There are varying viewpoints concerning *Shanta Rasa* and its ontological status. Certain individuals maintain that *Shanta Rasa* does not possess an independent existence, while detractors argue that it is subsumed inside other *Rasa*. These arguments can be supported by individuals who contend that the concept of *Shanta Rasa* is nonexistent, asserting that it represents a condition of absolute detachment. Therefore, the acknowledgement of the presence of *Shanta Rasa* is imperative. Certain scholars argue that it is encompassed inside other *Rasa*. the individuals may have a tendency to exhibit certain behaviors that are not considered socially acceptable.

The inclusion of it can be observed in *Veera Rasa* as well as in *Bibhatsa Rasa.* However, these arguments are flawed since they do not consider the concept of distraction or attraction. The state in question does not manifest as a negative emotion. Hence, it is imperative to consider it as a distinct *Rasa* in its own right. There exists a query regarding the suitability of *Shanta Rasa* as a thematic element in both poetry and theatre. The cognitive and internal inclinations, such as evaluation, are inherent in every human. However, when these tendencies manifest in the aforementioned physical and outward manner, such as hilarity, the individual is said to be *Shanta*. The exterior manifestation of *Sama* (*Nirveda*) through emotions such as hilarity, amity, and others might serve as a suitable theme for the creation of poetry and play. According to the theory of rhetoric, the elements of *Sthayibhava,* and others, as well as the manifestations of *Sancharibhava* such as *Nirveda* and *Glani*, are believed to inherently reside within every individual. However, for these elements to be the topic of poetry or play, they must be externally expressed in some manner. It can be argued that *Shanta Rasa* holds potential as a suitable theme for both poetry and theatre, similar to any other *Rasa* (Chaudhary, 2010).

Based on the aforementioned features, description, and theory of *Rasa*, this tapestry may be established by including elements such as *Bhava, Vibhava, Anubhava, Sancharibhava,* Colour and Deity, Facial Expression, and Eye Movements that are connected with their respective *Rasa.* (Refer Table No. 1)

3.4.4 *Rasa Bhasa*

The concept of *Rasa Bhasa* in the context of *Bhakti* pertains to the semblance of *Bhakti Rasa*, as opposed to the aesthetic rapture of *Rasa*, since the experience is not directly connected to the divine entity. For instance, when Narada, a devotee, witnessed two parrots in Vrindavan engaging in the recitation of *Vedanta*, he was filled with astonishment (*Adbhuta*). However, since his astonishment did not stem from his connection to Lord Krishna, it can be considered a manifestation of *Rasa Bhasa*. It is widely believed that the manifestation of demons or hilarious creatures in *Krishna-lila* elicits aesthetic experiences, known as *Rasa*, such as *Hasya* and *Bhayanaka,* which are accessible to persons who do not possess a strong religious inclination. However, the experience of *Bhakti Rasa,* characterized by devotional sentiment, is believed to be exclusive to dedicated followers.

Rasa is the outcome arising from the conditional amalgamation of *Vibhava, Anubhava, Vyabhicharibhava, Satvikabhava,* and *Sthavibhava.* Alternatively, the manifestation of *Rasa Bhasa* occurs. In order to distinguish between *Rasabhasa* and *Rasa*, it is important to possess a comprehensive grasp of several elements, namely *Sthayibhava, Anubhava, Vibhva* (*Alambana* and *Uddipana*), *Satvikabhava,* and *Vyadhicharibhava*, as well as a profound comprehension of human physiological and psychological states. *Rasa Bhasa* is based on the notion that the *Alambana vibhava,* which refers to the male or female protagonist in a drama, is improper. Dr. Nagendra asserts that the concept of appropriateness or impertinence is contingent upon the context, and is subject to variation based on temporal and spatial factors. Furthermore, it may also be influenced by cultural norms, traditions, individual characteristics, educational attainment, and personal background. This observation holds particular relevance in the present-day, characterized by a postmodern, open, and unpredictable global environment. (Nagendra, 1974) The present study article aims to examine the potential enjoyment of *Shringara Rasa* by LGBT characters in light of the recent legalization of LGBT rights in India. Additionally, it seeks to explore the appropriateness of other *Rasa* for this demographic.

3.4.5 *Rasa Bhava*

The concept of *Rasa Bhava* holds significant importance throughout Indian aesthetics, specifically in the domains of classical performing arts, literature, and spiritual manifestation. *Rasa Bhava*, drawing its origins from ancient Sanskrit scriptures such as the *Natyashastra* and *Abhinavabharati,* explores the complexities of emotions, experiences, and their representation in order to evoke a significant influence on the spectators. The multidimensional nature of this concept has crossed temporal and cultural boundaries, profoundly influencing the fundamental nature of artistic expression in India. This essay aims to examine the meaning, relevance, and aspects of *Rasa Bhava*, investigating its evolutionary trajectory and continuing impact on many artistic expressions.

The primary tenet of *Rasa Bhava* pertains to the notion that artistic expression should elicit a range of feelings and sentiments among its audience pertaining to the Gods. The concept of *Rasa Bhava* can be traced back to its origins in classical literature, specifically in works such as the *Ramayana* and *Mahabharata*. Poets endeavored to elicit diverse emotional responses in readers by means of their lines, so guiding them through a profound emotional metamorphosis. Kalidasa, a highly esteemed dramatist and poet hailing from ancient India, had exceptional skill in the utilization of *Rasa Bhava* within his literary creations - *Raghuvansham* and *Kumarsambhava,whwre* deities are regarded as mere characters, their portrayal serves as a means of evoking *Rasa*. However, when these deities are explicitly referred to as Gods, the resulting portrayal becomes a source of *Rasa Bhava.* In summary, the concept of *Rasa* in relation to deities is known as *Rasa Bhava*, which is often mistakenly conflated with *Bhakti Rasa*. However, it is important to note that these two trajectories are distinct from one another.

3.4.6 *Rasa Bhanga*

Rasa Bhanga, a fundamental element of Indian aesthetics, encompasses the examination of the representation of 'disrupted emotions'within the realm of classical performing arts, specifically in the domains of dance, theatre, and music. *Rasa Bhanga* delves into the complexities of emotions that are fragmented or disrupted. *Rasa Bhanga* refers to the phenomenon in which the emotional essence, or *Rasa*, of a storyline undergoes a sudden change due to the motions and actions of the characters, resulting in

an unexpected and potentially jarring shift. An instance where a scene in a play exhibits the presence of *Shringara Rasa* and *Veera Rasa,* with the former persisting despite intermittent appearances of the latter, might be considered an exemplification of Shringara Rasa. An instance of *Rasa Bhaga* can be observed in the play *Venisamhara,* where the scene transitions from *Bibhatsa Rasa* to *Shringara Rasa*, temporarily interrupting the former. This combination is deemed unsuitable for the audience, as it hinders the play's plot and character development, which should ideally aim for the *Parakastha* of *Rasa*. Consequently, *Rasa Bhanga* is classified as a *Dosha* of *Nataka.*

3.4.7 *Rasa Dosha*

The experience of *Rasa* Relish is enhanced by the effective use of communication among characters, with language playing a significant importance in this regard. The usage of slang or any form of incorrect language in a theatrical performance is referred to as *Rasa Dosha*. In certain instances, playwrights may exceed conventional boundaries as a form of artistic licence that does not fully appreciate the concept of *Rasa,* but rather constitutes a *Rasa Dosha*, since it elicits discomfort among the audience and disrupts their engagement with the play, thereby functioning as an obstacle. The utilization of slang in contemporary web series and OTT platforms bears resemblance to the concept of *Rasa Dosha.* The playwright bears a moral responsibility to refrain from including *Rasa Dosha* within the play.

Rasa theory involves creative representation, effective communication, and audience engagement marking the legacy of creativity and the eight major Rasa— emotional states underpin artistic creativity allowing artists to create stories that deeply affect viewers' emotions and cognition. Bharata Muni's *Rasa* theory focuses aesthetic balance and technique. Like a chef, an artist must combine music, dancing, poetry, and acting to elicit *Rasa* from the audience. Theoretically, *Rasa* depends on the artist's depiction of emotions and the listener's (audience) powerful response. The artist-viewer interaction creates coherence and collaboration, making the performance compelling and transformative. *Rasa* theory has influenced artists for millennia. It's universal because it recognizes humans' ability to love and appreciate beauty. From traditional Indian to contemporary art, *Rasa* theory applies. These ideas give artists worldwide a timeless framework for storytelling and performance.

Contemporary artists employ the classical framework of *Rasa* to address societal issues, explore new artistic horizons, and engage different audiences. *Rasa* theory adapts while preserving its essence. Bharata Muni's *Rasa* philosophy highlights human psychology and emotional intelligence beyond art. Emotions and their power to generate meaningful connections and social empathy are better understood.

3.5   The Critical Framework of Emotions

Emotion, being a vital component of life, has long fascinated psychologists and everyone interested in understanding human behavior. Emotions play a significant influence in our daily lives. Our emotional experiences regulate all our behaviors and thinking. In turn, our behaviors and ideas mirror our emotions. Moreover, they play an important role in human existence by preparing us for action and molding our future reactions to circumstances and events. They also have a substantial impact on our social interactions. Additionally, the manner in which we manage our emotions and emotional experiences impacts the quality of our social interactions. Emotions are characterized as a combination of physiological and cognitive components. Various explanations have been presented in an effort to comprehend them in the form of theories that emphasize the physiological components, the cognitive components, the significance of both the physiological and cognitive components, the social-constructionist perspective. Numerous emotions have been investigated and characterized in terms of physiological reactions, accompanying cognition, and linked contextual events.

 The word 'affect' emphasizes the subjective experience components of emotions, as opposed to the associated physiological changes and behavior. Indian tradition has centered its view of human nature on affect as a characteristic and function of persons and the nature of those who feel it.

Emotions have a tremendous influence on human conduct. Strong emotions might force you to do acts you would not otherwise take or avoid engaging in activities you like. Why do we experience emotions? What leads us to experience these emotions? Different ideas have been presented by scientists, philosophers, and psychologists to explain the how and why of human emotions. Emotion is a complicated psychophysiological sensation resulting from our interactions with the surrounding environment. Positive and

negative emotions exist, and they may be associated with an item, an event, social emotions, self-evaluation emotions, etc.

Some feelings are inborn. Examples include love, caring, happiness, surprise, rage, and fear. These are regarded as the fundamental emotions. We acquire secondary emotions via experience. Examples include pride, anger, embarrassment, neglect, pity, and terror.

3.5.1 Theories of Emotion

The binary of east-west constructed around emotions is interesting as well as intriguing more so, when appropriating *Rasa* Theory to a set of profoundly modern proscenium plays.. The evolution of the theoretical conceptualization of emotions over the course of centuries, drawing from a range of philosophical, psychological, and physiological has yielded valuable insights into the subjective experiences and expressions of emotions. This segment discusses the Western idea of emotion, its historical underpinnings, and its pertinence in current research.

The Western idea of emotion can be traced back to the ancient Greeks as interplay between the mind, body, and emotions has been a subject of interest for Plato and Aristotle. Plato placed significant emphasis on the importance of rational control over emotions, positing that emotional responses ought to be governed by reason.whereas, Aristotle posited that emotions stem from a confluence of bodily alterations and cognitive operations, delineating particular emotions and their corresponding physiological expressions. The German philosopher, Emmanuel Kant, in the 18th century exerted that emotions are not solely characterized as irrational impulses or transient mental experiences, but intricate cognitive events rooted in our moral discernment and cognitive capabilities laying emphasis on the primacy of rationality and the inherent ability of the human intellect to exercise independent judgement. Kant distinguishes between two fundamental components of emotions, namely affective experiences and volitional inclinations. Feelings are individualized and subjective sensations of either pleasure or suffering that emerge from our cognitive interpretations of the surrounding environment. In contrast, desires can be understood as subjective inclinations that motivate individuals to actively seek specific objectives or results. According to Kant, emotions lack inherent moral value and cannot be classified as inherently good or bad. The moral importance of

individuals rests in their cultivation and guidance through rationality. The author underscores the notion that an individual who possesses moral virtue should not be lacking in emotions, but rather should exhibit a state of equilibrium between rationality and emotional experiences acknowledging the potential influence of emotions on moral actions, although he emphasizes the primacy of reason in guiding ethical decision-making. The moral value of an individual's actions is derived from their adherence to duty, regardless of their emotional state, personal wants, or self-centered motivations. Kant's examination of emotions within the framework of aesthetic encounters posits that aesthetic judgments are derived from the unrestricted interplay between the faculties of imagination and intellect (Kant, 1790). This conventional dichotomy between reason and emotions has encountered opposition, since recent studies indicate that emotions can contribute positively to the process of moral thinking.

However, the contributions made by Kant regarding the intersection of emotions and ethics continue to hold significance and exert a lasting impact on contemporary discourse surrounding moral psychology and the field of virtue ethics. The author's focus on the independence of the will and the significance of moral instruction aligns with current discussions surrounding the cultivation of character and the process of making ethical choices. Despite the critiques that have been leveled against it, Kant's theory remains a source of inspiration for philosophical investigations into the intricate nature of emotions and their ethical ramifications.

The James-Lange theory, William James and Carl Lange (1884), suggests that emotions are a consequence of bodily physiological alterations, that emotions originate from physiological responses to experiences, that the affective encounters are contingent upon the corporeal responses that precede them, challenging the dominant belief that emotions are exclusively influenced by cognitive mechanisms. For instance, if assumed that on seeing a grizzly bear while strolling through the forest, one begins to shake, and heartbeat quickens. Lange's assertion that emotions are nothing more than conscious experience of bodily changes completely ignores the cognitive and appraisal processes that are known to contribute substantially to emotions, "Emotion is not merely epiphenomenon of peripheral responses; it is the result of an intricate and reciprocal interaction between physiological changes, cognitive processes, and situational factors" (Lazarus, 1994). The Cannon-Bard theory by Walter Cannon and Philip Bard (Bard, 1927)

expanding the James-Lange theory posited that emotional experiences are not exclusively contingent upon physiological alterations, but rather entail the concomitant stimulation of both the brain and bodily responses stressing that discrete stimuli elicit emotions manifesting in both, physiological arousal and subjective emotional experiences. Cannon argued that emotional reactions occur far too rapidly to be only the result of bodily conditions. Upon seeing an environmental hazard, it is common to feel fear prior to experiencing the physical signs of fear, such as trembling hands, quick breathing, and a racing heart. Ekman pointed out a limitation of this theory problematizing the proposition that emotions and physiological responses occur simultaneously and independently: "The theory suggests that emotions don't have much differentiation, but we know that's not true. Different emotions lead to different physiological reactions" (Ekman, 1972). The Schachter-Singer Theory (Schachter, 1962) is an example of a cognitive theory of emotion proposing that physiological arousal happens first, and the person must then identify the cause of this arousal and name it as an emotion, in other words, a stimulus induces a physiological reaction, which is then cognitively evaluated and categorized, resulting in an emotion. For instance, when sitting alone in a dark room one hears the sound of breathing from behind the heart rate accelerates and one starts shaking. Upon recognizing these bodily responses, it is inferred that this is a result of being alone in a dark room so, on suspecting danger one experiences fear. The Schachter-Singer hypothesis, like the James-Lange theory, suggests that humans do infer emotions from physiological reactions where situation and the cognitive interpretation that individuals employ to describe their emotions are the decisive factors.

Paul Ekman's research in 1960s centred on the universality of facial expressions, positing that emotions are characterized by unique facial manifestations that are identifiable across diverse societies. The researcher's discoveries furnished empirical substantiation for the notion that emotions possess inherent biological foundations and are not exclusively products of cultural construction which he depicted in his 'Wheel of Emotions'. The Wheel of Emotions, developed by Ekman, provides valuable insights into the range, interconnections, and transformation of emotional states by conceptualizing emotions as a dynamic spectrum in the form of six principal emotions: happiness, sadness, fear, anger, surprise, and disgust being universal, posited to have a biological basis, thereby surpassing cultural and societal distinctions. Ekman extended this wheel to include secondary emotions arising from the amalgamation of the primary ones. For

instance, Anticipation is a cognitive and emotional state that results from a combination of surprise and joy, whereas contempt is a complex emotion that arises from a blend of anger and disgust. The inclusion of secondary emotions in the Wheel results in an expanded representation of emotional states that is more comprehensive in nature.
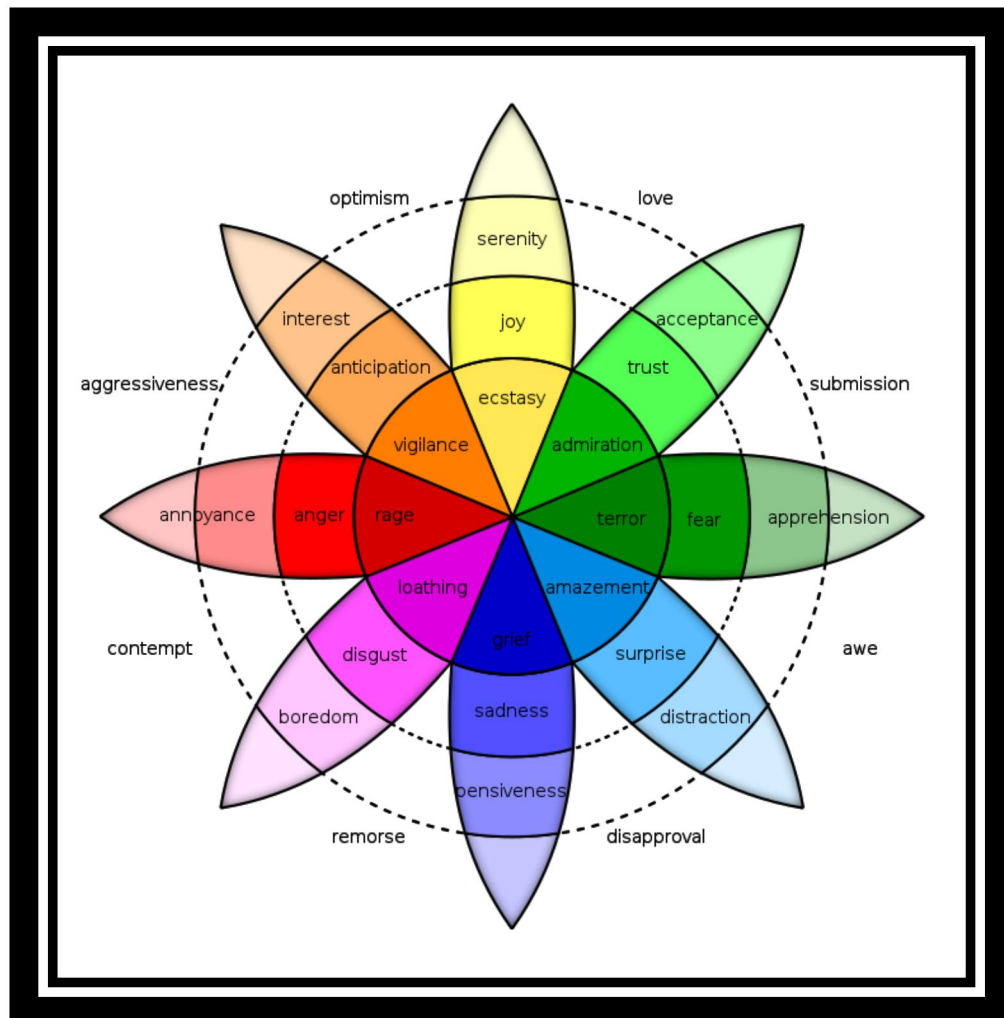

Fig.18 http://surl.li/juklu

Paul Ekman's Wheel of Emotions

It pertains to emotional relationships, specifically those that are adjacent and opposite in nature. The Wheel of Emotions elucidates complex interconnections among diverse affective conditions. Emotions that are adjacent on the wheel exhibit shared components and frequently undergo a smooth transition. The experience of happiness may give rise to feelings of anticipation or trust, whereas the experience of sadness may transform into emotions of disappointment or grief. Conversely, emotions that are situated in diametrically opposed positions on the wheel are deemed to be antithetical or

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contradictory. Anger and fear are two distinct emotional states that can exhibit an interdependent relationship in certain circumstances. Comprehending these associations enables us to comprehend the mechanics of affective transformations and the interdependence of our emotions also eliciting emotional transformations referring to cyclic nature of emotions and how individuals navigate through them. Emotions have the capacity to undergo a transformation from their initial or derivative states to proximate or antithetical emotional states. The aforementioned fluidity underscores the dynamic character of human emotional encounters, underscoring the fact that individuals are not confined to a static emotional disposition. The research attempts to establish theoretical relationship with the concept of emotional states in *Rasa* theory in an attempt to explore commonalities if any.

Around 1980s Richar Lazarus proffered his cognitive-mediation or two factor theory of emotions according to which the sequence of events begins with a stimulus, continues with thinking, and concludes with the simultaneous experience of a physiological reaction and emotion. For instance, on seeing a bear in the woods, one may quickly believe to be in grave danger. This results in the emotional experience of terror and the bodily responses of the fight-or-flight response. Lazarus identified two types of appraisals-primary appraisal which evaluates the significance of an event and, the secondary appraisal which evaluates the ability of the individual to cope with the situation, assessing available resources and his/her perceived ability to manage that situation. "Emotions are not reactions to events per se, but to our construal of events, to what they mean to us [….] Emotions are elicited when a person appraises an event as personally significant and relevant to well-being (Lazarus, 1984)".

Western conceptualization of emotion is undergoing continuous development and integration of interdisciplinary viewpoints. The theory holds significant practical implications in various domains such as psychology, counselling, cognitive science, sociology, and anthropology wherein comprehending and manipulating emotions assume a pivotal significance. Recent developments in the field of neuroscience have contributed to the enhancement of the Western conceptualization of emotions. The utilization of neurosurgical methodologies, such as functional magnetic resonance imaging (FMRI) and electroencephalography (EEG), has facilitated the examination of the neural underpinnings of emotional experiences by researchers. Scholars hailing from disciplines

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offer diverse perspectives that enrich our comprehension of emotions but are not being considered in the purview of the critical framework of this research project.

3.5.2   Indian Critical Framework of Emotion

Within the expansive realm of emotional theories, the Indian theory of emotion presents a distinctive and time-honored viewpoint, which is deeply entrenched in the multifaceted fabric of Indian philosophy and spiritual sagacity providing a comprehensive and multifaceted comprehension of the emotional encounter of human beings.

The Indian theory of emotion is centred around the notion that the human mind is a multifaceted interplay of thoughts, feelings, and sensations. Emotions are regarded as an integral component of this complex network, intricately linked to an individual's cognition, perspectives, and behaviors. In the Indian critical and philosophical framework emotions are not regarded as isolated occurrences or momentary states, but rather as an unbroken current of energy that flows incessantly through the individual, and also that emotions originate from the interplay between the cognitive and physiological processes of the individual and the external environment, significantly being impacted by both, the internal disposition and external situational factors. Furthermore, the Indian perspective on emotions explores the development of emotional equilibrium signifying introspection, self-control, and the application of mindfulness techniques in proficiently regulating one's emotions. Another aspect is its unison with spirituality, emphasizing that the former is an essential component of the latter. The theoretical framework recognizes that emotions can act as facilitators for self-exploration, metamorphosis, and the actualization of an individual's authentic identity. Through an examination and comprehension of the fundamental origins and trends of affective states, individuals can initiate a profound introspective expedition, resulting in spiritual advancement and emancipation. The philosophical traditions of India, including *Vedanta, Samkhya, Yoga*, and *Buddhism,* offer significant perspectives on the characteristics, origins, and regulation of emotions. The *Rig Veda* places significant emphasis on the interplay of emotions such as joy, anger, and fear in connection with various deities and cosmic forces.

> "Heart's feelings are as difficult to control as the wind"
> (Rigveda 6.47.12).

" Sorrow not, O Agni, for any mortal man, neither for the living nor for him that has departed" (Rigveda 10.16.3).

" O Heart, return to your abode and do not be anxious; the messenger of Yama has been sent on a wrong errand" (Rigveda 10.18.4).

The *Bhagavad Gita* is a Hindu scripture that is considered to be a significant text in the Hindu tradition. The *Bhagavad Gita* is a highly esteemed philosophical and spiritual discourse that offers profound insights into the human psyche and emotional conditions. The teachings of Lord Krishna pertaining to self-realization and detachment provide deep insights into the management of emotions and attainment of equanimity in the face of life's vicissitudes.

The present discourse pertains to the perspectives of Indian theorists on the subject of emotions. In the realm of emotional health, Charaka, a prominent figure in Ayurvedic medicine, has contributed significant insights. Charaka, a distinguished Indian medical practitioner and one of the forerunners of Ayurveda, acknowledged the importance of emotional wellness in relation to one's overall health. The author explicated the influence of emotions on the equilibrium of bodily humors (*Dosha*) and furnished directives for preserving emotional stability via lifestyle, dietary, and medicinal measures.

In the realm of emotion regulation, Patanjali's teachings hold significant relevance. The *Yoga Sutras*, authored by Patanjali, presented a comprehensive framework for the regulation of emotions and the attainment of spiritual development. The individual in question classified five distinct categories of mental modifications, referred to as *Vrittis*, which encompassed emotional states. Furthermore, he recommended various techniques such as meditation, introspection, and regulation of breathing to effectively cope with and surpass these mental modifications.

Bharata Muni, delved into the realm of aesthetics pertaining to emotions by introducing the concept of *Rasa* which are essentially sentiments. The individual in question categorized the spectrum of human emotions into nine distinct *Rasa*, which encompassed a range of emotions such as love, joy, anger, and fear. Furthermore, he explicated their manifestation in diverse art forms, particularly in the context of Indian classical dance and drama.

The Indian conceptualization of emotions presents significant contributions to contemporary psychology. The principles of self-awareness, emotional regulation, and mindfulness, which have been traditionally advocated in Indian customs, have been acknowledged in modern therapeutic approaches, such as cognitive-behavioral therapy and mindfulness-based interventions.

Integrating Indian theories of emotions with Western psychological frameworks has the potential to enhance the comprehension of emotional experiences across diverse cultures. The integration of Indian viewpoints has the potential to augment the efficacy of psychological interventions and foster intercultural understanding and inclusiveness.

Additional investigation is required to empirically substantiate the assertions and methodologies of Indian emotional theories. The establishment of partnerships between experts in Indian philosophy and modern psychologists can foster meticulous inquiries, thus enabling the integration of these theories into the mainstream psychological discourse based on empirical evidence.

The Indian conceptualization of emotion provides a deep and all-encompassing structure for comprehending the intricate nature of human emotions. The utilization of knowledge from historical wisdom traditions acknowledges the interdependence between the cognitive, physical, and environmental aspects of human existence. This approach offers valuable perspectives on the essence, genesis, and importance of emotions. Through the adoption of a holistic perspective, individuals can initiate a profound process of self-exploration, attaining equilibrium in their emotional state, and advancing their spiritual development. The investigation of the Indian theory of emotion encourages individuals to delve into the intricacies of their internal emotional experiences, leading to a journey of enhanced self-awareness and transformative personal growth.

3.5.3 A Relationship Between Western and Indian Theory of Emotion

The Western and Indian paradigms of emotion exhibit divergent conceptualizations and methodologies. However, it is feasible to establish linkages between these paradigms by scrutinizing their fundamental principles and shared features. Western theories of emotion tend to emphasize psychological and physiological factors, whereas Indian theories adopt a more comprehensive and spiritual approach. The multidimensional nature of emotions is recognized by both Western and Indian

theoretical frameworks. Emotions are frequently conceptualized in Western theories as a composite of physiological arousal, subjective experience, expressive behavior, and cognitive appraisal. Likewise, according to Indian theories, emotions encompass bodily sensations, cognitive states, and expressive components. From a Western standpoint, physiological alterations such as heightened heart rate or perspiration are regarded as fundamental constituents of emotional encounters. The Indian theoretical framework places significant emphasis on the concept of *Rasa*, which denotes the fundamental essence or juice. This concept posits that emotions are elicited through the interplay of bodily humors, known as *Dosha*, and energy centers, referred to as *Chakras*. The significance of cognitive appraisal in emotional experiences is acknowledged by both Western and Indian theories. Theories originating from the Western hemisphere, particularly those that are influenced by cognitive psychology, emphasize the role of individuals' interpretations and evaluations of events in shaping their emotional responses. Likewise, Indian philosophical frameworks, exemplified by yoga and meditation practices, underscore the significance of cognitive dispositions and outlooks in fostering affirmative affective states and regulating unfavorable ones.

The importance of self-awareness and introspection in comprehending and managing emotions is emphasized in both Western and Indian theories. In the field of Western psychology, techniques such as mindfulness and introspection are utilized to augment emotional consciousness and self-control. Indian cultural practices, such as yoga and meditation, place significant emphasis on self-observation and introspection as methods for attaining a deeper understanding of emotions and attaining emotional equilibrium.

Indian theories of emotion frequently establish a correlation between emotional experiences and spiritual growth as well as transcendence. According to these cultural customs, emotions are perceived as prospects for introspection, surpassing oneself, and ultimately, the attainment of one's authentic essence. Likewise, specific Western psychological methodologies, such as humanistic and transpersonal psychology, investigate the capacity of emotions to bring about change and their correlation with individual advancement and spiritual maturation.

Although Western and Indian theories of emotion may employ distinct terminology, conceptual frameworks, and practices, there exist commonalities that

suggest the possibility of dialogue and integration between the two perspectives. Through the recognition and acknowledgement of the unique strengths and perspectives inherent in each tradition, scholars and professionals can acquire a more all-encompassing comprehension of the essence and importance of human emotions.

Both Western and Indian theoretical frameworks provide significant insights into the field of emotional studies. The scientific and empirical framework of Western theories facilitates the comprehension of emotions by emphasizing cognitive processes, physiological responses, and cross-cultural universality. In contrast, Indian philosophical frameworks provide a comprehensive and spiritually-centered methodology that encompasses the interrelated aspects of the mind, body, and consciousness.

The theories of emotions originating from Western and Indian perspectives provide significant contributions towards comprehending the intricate nature of human emotional experiences. The inclusion of both perspectives provides a comprehensive comprehension of emotions from distinct vantage points, emphasizing cognitive, physiological, cultural, and spiritual aspects. Through the integration of the unique attributes of each tradition and the facilitation of discourse among them, it is possible to enhance our comprehension of affective states and advance the state of emotional welfare in a multifaceted and interdependent global community.

3.6 Critical Framework of Experience

Human experience is a multifaceted construct comprising of various interwoven components such as perception, cognition, emotion, and consciousness. The realm in question enables the engagement with surroundings and derives meaning from the being itself. Over the course of history, scholars and academia from diverse fields of philosophy and psychology have endeavored to decipher the enigmas of human experience, exploring its intricate characteristics striving to grasp its fundamental nature. The idea of Experience encompasses a diverse array of viewpoints and methodologies, recognizing that experience is a multifaceted construct that arises from the interplay of numerous factors acknowledging the notion that every person has a distinct way of perceiving and comprehending the world, which in turn influences their personal and subjective reality reflecting that the idea is grounded in the complex fabric of subjectivity, with the objective of reconciling the divide between the objective realm and the personal sphere.

The phenomenon in question extends beyond the simple acquisition of sensory data and instead encompasses the complex mechanisms of cognition, memory, and attention that serve to screen and construe these stimuli.

The Theory of Experience accords a noteworthy position to emotions. Emotions arise as a result of our interactions with the environment, shaping our subjective experience and exerting an impact on our cognitive processes involved in decision-making. The Theory of Experience posits that emotions play a crucial role in shaping our perception of reality, and that they have the potential to either augment or skew our comprehension of it. This theory aims to elucidate the significant influence of our affective states on our perception and interpretation of the world by examining the intricate interplay between emotions and experience, investigating the elusive characteristics of individual consciousness, examining inquiries regarding personal identity, purposefulness, and the essence of cognizant encounters. The present section deals with different critical approaches of Experience pertaining to the Western and Indian perspectives examining the complex relationship between perception, cognition, emotion, and consciousness to understand the underlying mechanisms that influence subjective encounters and reveal the intricacies of human perception and cognition in the text/s in question.

Rene Descartes (17th century) introduced the concept of 'Cartesian Dualism', a theoretical framework for understanding human experience stating that mind- the thinking thing lacks material substance and extension and body being a material and extended entity   are separate. Descartes posits that the nature of experience is predominantly mental in character, and that the mind engages with the body via the pineal gland. The theory posits a distinct dichotomy between the corporeal and cognitive domains, contending that perception is fundamentally grounded in the psyche and can be comprehensively understood with the aid of cognitive psychology scrutinizing the manner in which knowledge is attained, information handled, and significance formulated. Descartes' writings are extensive and expand over a wide range of themes yet, provide glimpses into his philosophy of experience: " Cogito ergo sum (I think, therefore I am)" (Descartes, 1641), offers a deeper understanding of how our cognitive faculties mould our comprehension of the surrounding environment. John Locke's contribution to the idea of Experience is an extension of Descartes' as he introduced the notion of Tabula *Rasa*,

which refers to the blank slate asserting that human mind lacks inherent ideas at birth and instead gains knowledge through sensory experiences. In other words, perception is a cognitive process whereby the mind serves as a recipient for external stimuli, which subsequently serves as the foundation for our cognitive processes, including our thoughts, beliefs, and comprehension. "All ideas come from sensation or reflection. Let us then suppose the mind to be, as we say, the white paper, void of all characters, without any ideas." (Locke, 1689)

Kantian idea of experiences revolves around the following precepts:

"Experience is the result of our interpreting the appearances according to our mental categories and concepts." (Kant, 1781)

"Experience without theory is blind, but theory without experience is mere intellectual play." (Kant, 1783)

"Experience is a compendium of perceptions." (Kant, 1798)

Kant's philosophical concept of transcendental idealism brought about a significant transformation in our comprehension of experience by emphasizing the crucial function of the mind in interpreting sensory information and constructing our perceived reality.

Phenomenology, a philosophical approach introduced by Edmund Husserl in the early 1900s, centers on the examination of conscious experience through direct observation asserting an account of experience in its unadulterated form, devoid of any preconceived notions or subjective construal emphasizing the act of bracketing or temporarily setting aside one's assumptions in order to achieve an unadulterated depiction of consciousness. Phenomenology investigates subjective experiences, including perception, intentionality, and lived experiences, in order to comprehend the structures of consciousness. The approach underscores the primacy of the first-person viewpoint and repudiates the concept of an impartial observer.

William James, a prominent philosopher and psychologist during the late 19th and early 20th centuries, developed the pragmatic theory of experience that prioritizes the practical outcomes of concepts and highlights the significance of empirical knowledge in

directing behavior. James posits that experience is not a mere passive reception of sensory data, but rather an active engagement with the world proposing the importance of personal experience and the primal importance of self-awareness in the determination of the validity and veracity of ideas, highlighting the importance of introspection and personal consciousness in the realm of experience.

> "The first thing we perceive, the thing that makes the deep background against which all else is noted is ourselves."
> (James, 1890)

Existentialism is a philosophical movement that emerged in the 20th century, with Jean-Paul Sartre centres on the subjective experience of existence by the individual and underscores the accountability that accompanies freedom.

> "Man is nothing else but what he makes of himself (Sartre, 1945)".

> "Life begins on the other side of despair (Sartre, 1945)".

According to Sartre, individuals possess an inherent state of radical freedom, whereby their subjective experience is fundamentally influenced by the decisions they make. Existentialism is a philosophical approach that centers on the exploration of anxiety, anguish, and the act of confronting the intrinsic senselessness of existence.

These western theoretical precepts on Experience raise the intriguing question on their relevance and relation with the idea of emotions and psychological aspects of Rasa in the texts selected for the research project.

3.6.1 Indian Framework of Experience

Indian philosophical perspective offers a complex tapestry intertwining the self, consciousness, and the reality when dwelling into experience. Indian perspective on experience is firmly grounded in the philosophical and spiritual customs of antiquated India specifically from the philosophical traditions, specifically from the *Vedanta, Samkhya, Yoga, Nyaya*, and Buddhism schools of thought.

The concept in question incorporates diverse theoretical perspectives and furnishes a holistic comprehension of the human psyche, cognition, and the ontological

fabric of the world. The Indian theory of experience places great emphasis on the notion of *Atman,* which refers to the individual self. As per the tenets of Indian philosophy, the self is not restricted to the corporeal form or the cognitive faculties, but rather constitutes a transcendental entity that is characterized by perpetuity and immutability. The fundamental nature of each person is intrinsically linked to the universal consciousness, also known as *Brahman.* As per the Vedanta philosophy, *Atman* denotes the distinct self or soul of an individual, whereas *Brahman* signifies the supreme truth or the all-encompassing consciousness asserting that the objective of human existence is to actualize the fundamental oneness between *Atman* and *Brahman*.

Indian philosophy acknowledges that the human experience is influenced by a multitude of factors, such as the senses, the mind, and the external environment. The *Indriya*, commonly referred to as senses, serve as conduits for our perception of the external environment. Nonetheless, it is important to acknowledge that these methods are susceptible to constraints and biases, resulting in an incomplete comprehension of the actuality. The cognitive faculty, commonly referred to as *Manas*, engages in the processing of sensory input and generates a personalized interpretation of the surrounding environment.

The Indian theory of experience posits a significant understanding regarding the illusory nature of our perceptions, encapsulated in the concept of *Maya*. *Maya* posits that the reality we encounter in our daily lives is a distorted representation of the ultimate reality. This statement suggests that the perceived world may not represent an objective reality, but rather a subjective construct generated by the interplay of our sensory and cognitive faculties. The notion of Maya holds a significant place in the Indian Theory of Experience, particularly in *Advaita Vedanta*. The term *Maya* posits that the perceived world is not the ultimate reality, but rather a projection of individual perceptions and cognitive constructs. *Maya* is a concept that creates a barrier of ignorance, impeding our ability to perceive the fundamental essence of reality. As per Indian philosophical beliefs, the ultimate aim of human existence is to surpass the illusory nature of *Maya* and attain enlightenment by comprehending the ultimate reality.

The Indian philosophical tradition acknowledges varying degrees of consciousness. The state of ordinary wakefulness, commonly referred to as *Jagrat*, is characterized by the experience of the external world through sensory perception. The

state of dreaming, referred to as *Swapna* in certain contexts, is distinguished by the perceptions and story-lines that transpire within the psyche during periods of slumber. The state of deep sleep, referred to as *Sushupti*, is characterized by a state of undifferentiated awareness in which the individual lacks any specific experiences. In addition to the aforementioned three states, there exists a fourth state, commonly referred to as *Turiya*, which denotes the unadulterated consciousness that transcends all experiential states.

The Indian philosophical framework also incorporates the notion of *Karma*, which pertains to the principle of causality that regulates the outcomes of our deeds. As per this theoretical framework, each action that an individual undertakes has consequences that have an impact on their future experiences. The philosophical notion of *Karma* underscores the ethical aspect of human experience and underscores the significance of living a morally upright and virtuous existence.

The Four Noble Truths, as taught by Gautama Buddha, encapsulate the Indian Theory of Experience in the context of Buddhism. The fundamental principles that underlie the Buddhist philosophy are encapsulated in the Four Noble Truths, namely: *Dukkha* - the veracity of suffering, *Samudaya* - the veracity of the genesis of suffering, *Nirodha* - the veracity of the termination of suffering, and *Magga* - the veracity of the course of action to achieve the cessation of suffering. These concepts offer a structural basis for comprehending the essence of affliction and the methods to surmount it via the Eight-fold Path.

Non-dualism, also known as *Advaita*, constitutes a fundamental element of the Indian Theory of Experience, which holds a significant position in *Advaita Vedanta*. The proposition is that the fundamental truth is non-dual in nature, indicating that the perceived dichotomy between the subject and object, as well as the self and others, is a fallacy. The attainment of non-duality is widely regarded as a significant spiritual enlightenment, wherein the personal self-unites with the collective consciousness, surpassing all dichotomies and encountering oneness.

The Indian Theory of Experience places significant emphasis on the attainment of liberation from the cycle of *Samsara,* which is commonly referred to as *Moksha* in Hinduism and *Nirvana* in Buddhism. The attainment of liberation involves the

recognition and actualization of an individual's authentic essence, the eradication of ignorance or *Maya*, and the termination of affliction.

The theories of experience in Western and Indian contexts exhibit both similarities and differences, thereby presenting unique viewpoints. Both systems explore the nature of human experience and its subjectivity- the first-person perspective of lived experience, consciousness, and the processes through which individuals interact with the world. The intricate correlation between perception and reality is recognized by both schools of thought. The Western theories of experience frequently center on the characteristics of consciousness and the self. Throughout the history of Western philosophy, there has been a persistent inquiry into the essence of self-awareness, ranging from Descartes' cogito ("I think, therefore I am") to contemporary theories of consciousness. Indian philosophy, specifically in Advaita Vedanta and *Yoga* schools, delves into the examination of the self (*Atman*) and the ultimate reality (*Brahman*). The potential to surpass typical states of consciousness is recognized in both Western and Indian customs, referred to as Transcendental States.

Although Western and Indian theories of experience arise from distinct cultural and historical contexts, they provide significant perspectives on the fundamental aspects of human consciousness, perception, self-identity, and the quest for a purposeful existence offering a more comprehensive and intricate framework to critically analyse Mahesh Dattani's plays.

An examination of Western and Indian theories pertaining to emotions, experience and the psychological components of *Rasa* offer intriguing perspectives. The Western tradition places emphasis on objectivity, individualism, and the scientific method, while the Indian tradition prioritises subjectivity, interconnectedness, and the spiritual dimension. The divergent viewpoints presented serve to underpin the intricacy and diversity of human encounters, presenting advantageous prospects for intercultural discourse and reciprocal comprehension as reflected in the form of literature in question.

The Western paradigm grounded in the principles of empiricism and rationality, places great emphasis on the act of observation, quantification, and the systematic accumulation of knowledge through scientific investigation. The ideology prioritizes the significance of the external world and the objective veracities that can be ascertained

through methodical examination. This comparative methodology has resulted in noteworthy progressions across diverse domains, and an enhanced comprehension of the physical universe. Notwithstanding, that the prioritization of objectivity and quantifiability may occasionally eclipse the subjective facets of human experience, including emotions, intuition, and personal interpretations, Indian perspective, in contrast, is informed by longstanding philosophical traditions, including *Vedanta*, Buddhism, and *Yoga* acknowledging the subjective character of human experience and the interdependence of all entities.

Through a critical analysis and appreciation of Western and Indian theories of experience, individuals can broaden their perspectives and attain a more comprehensive comprehension of reality. Acknowledging the constraints of a solely objective methodology, it is possible to adopt a subjective perspective towards our encounters, valuing the knowledge acquired from self-reflection, instinct, and religious customs. The integration of scientific methodologies into Indian traditions has the potential to enhance our comprehension of consciousness and its correlation with the physical realm. In a globalized world characterized by the coexistence and interaction of diverse cultures, this comparative critical framework attempts to bridge these narratives promoting cross cultural, transnational discourse fostering a more well-rounded and comprehensive comprehension of our collective existence. These intricate and captivating frameworks interplay between *Rasa*, Emotion, and Experience that lie at the intersection of aesthetics, psychology, and human perception.

3.7   Theory of Performativity

J.L. Austin, a highly respected philosopher of linguistics, notably established the concepts of 'performance' and 'performativity' during a lecture delivered at Harvard University in 1955. Originally rooted in space within folk narratives, the notion of performativity has undergone a transformation to cover an interdisciplinary comprehension of how performative actions influence and establish our societal, political, and tangible realm. The concept of performativity pertains to the influential role of language and speech actions in effecting transformations within the world. Fundamentally, the utilization of language enables us to not only depict the existing state of affairs but also actively shape and construct it. An illustration of this phenomenon can be observed in the context of a judge's declaration, "I now pronounce you husband and wife." The act

of uttering these words serves as a performative speech act, thus establishing a new ontological state wherein the individuals in question are legally recognized as a married pair.

Drawing upon the foundational concepts put forward by Austin, subsequent scholarly inquiry delved into the notion of 'performativity', Judith Butler furthered its application within the realms of gender and identity within which the concept of performativity pertains to the notion that gender identity is not an innate and unchanging attribute, but rather a repetitive enactment influenced by societal norms and expectations. Through adherence to these societal norms, individuals engage in the "performance" of their gender, so reinforcing and sustaining the established social conceptions that delineate the characteristics associated with masculinity or femininity. Richard Schechner, a prominent pioneer in the realm of performance studies, placed significant emphasis on the concept of engaging in performative acts within the context of daily existence. Schechner contends that performance extends beyond the confines of the theatre or creative pursuits, permeating our everyday activities and interactions. Individuals frequently participate in performances within diverse contexts, assuming distinct roles in various situations, often utilizing personal experiences or memories to guide their behaviors. These performances have the potential to occur in private and intimate settings, as well as in communal settings or even in expansive gatherings. During social events, individuals may assume several personalities, either knowingly or unknowingly, in response to the prevailing social norms and expectations associated with the specific context. Individuals often exhibit distinct behaviors in various social contexts, such as the workplace, familial settings, or interactions with friends. This adaptability is driven by the necessity to conform to the specific duties and expectations associated with each respective situation.

The concept that individuals do not consistently exhibit their true selves at all times demonstrates the intricate relationship between personal identity and the societal roles we adopt. These roles have the potential to become profoundly embedded and, in certain instances, nearly reflexive, resulting in a perception of being "programmed" to exhibit particular behaviors under specific conditions.

Performativity, as an intrinsic component of power and knowledge, elucidates the significant role that language, acts, and behaviors have in the formation of societal

structures and the construction of seen reality. This phenomenon promotes the inclination to inquire and engage in a critical analysis of the societal norms we adhere to, the many roles we assume, and the consequences these enactments have on both our own selves and those around us. Through an examination of the performative aspects inherent in daily existence, a deeper comprehension of the intricate nature of human conduct and societal interactions as represented in the plays in consideration can be attained.

3.8   Affect Theory

Affect theory is a multidisciplinary framework that aims to comprehend the significance and influence of emotions, feelings, and affective states in creating the various facets of human experiences, behaviors, and relationships. The emergence of this phenomenon occurred over the latter half of the 20th century, incorporating perspectives from diverse disciplines like psychology, sociology, cultural studies, philosophy, and neuroscience. Affect theory presents a departure from conventional approaches to comprehending emotions, and instead introduces novel viewpoints on the impact of affective experiences on human behaviour, social interactions, and the formation of meaning.

Central to affect theory is the concept of affect itself. In contrast to emotions, which typically denote distinct and identifiable states such as happiness, sadness, anger, or fear, affect spans a wider spectrum of physiological sensations and levels of intensity. Affect theorists claim that these somatic sensations hold primacy and exist in a pre-linguistic state, signifying their existence prior to being understood and categorised as emotions or feelings. The aforementioned sensations can range from modest to overwhelming and are frequently interconnected with the physiological and environmental factors experienced by the individual.

Brian Massumi is a prominent figure in the advancement of affect theory, placing significant emphasis on the examination of affect as a potent force that functions at a subconscious level and plays a pivotal role in forming both subjectivity and social structures. Massumi's proposition, influenced by the philosophical ideas of Gilles Deleuze and Félix Guattari, posits that affect should be seen as a dynamic process that generates the capacity for action, rather of being conceived as a fixed or unchanging condition. This

particular viewpoint has provided novel opportunities for comprehending the ever-changing nature of emotions and their impact on human behaviour.

The core tenet of affect theory is around the notion that affect extends beyond individual experiences and is influenced by social and cultural factors. Affective experiences can be shaped by several factors such as social standards, cultural practises, historical settings, and power systems. In addition, it is noteworthy that affective states have the ability to be transmitted from one individual or group to another, thereby exerting an impact on collective moods and exerting influence on social dynamics.

The phenomenon of affective contagion holds significant relevance in comprehending the quick transmission and collective ramifications of emotions. Research has demonstrated that individuals have the capacity to 'catch' emotions from others through the observation of non-verbal clues, such as facial expressions and body language. The phenomenon of contagion can be observed across diverse contexts, encompassing both professional environments and virtual communities, and has the potential to exert a substantial impact on collective behaviour, the process of selecting choices, and even the development of social movements.

The affective turn is a significant notion within affect theory, denoting the heightened focus and acknowledgement of emotive encounters within scholarly and cultural conversations. The concept of the emotional turn is a departure from conventional cognitive and rational frameworks for comprehending human behaviour, instead recognizing the fundamental role of emotions and sensations in influencing our perceptions and behaviors.

Affect theory additionally examines the interplay between affect and power. Emotions and affective states possess both personal and political dimensions. The influence of social and political institutions on emotional responses is a significant factor, as emotions have the potential to either uphold or contest power dynamics. For example, emotional reactions to political occurrences, such as shared indignation or unity, have the potential to energize social movements and exert an impact on policy-making choices.

Affective labour has been a subject of substantial scholarly advancements facilitated by the field of affect theory. Affective labour pertains to the exertion of effort in the management and generation of emotions in individuals other than oneself. This can

be observed in various contexts, such as the provision of emotional labour within service-oriented sectors or the emotional responsibilities imposed upon carers. Scholars in the field of affect theory have emphasized the emotional toll and lack of recognition associated with affective labour, therefore bringing attention to previously neglected emotional aspects of employment.

Summing this up, affect theory provides a significant conceptual framework for comprehending the extensive influence of emotions and affective experiences on the formation of human existence that can be utilized as the critical framework in the process of analysing emotions and experiences alongside Rasa and its psychological components. This perspective is a departure from conventional conceptions of emotions that places significant emphasis on the corporeal and pre-linguistic dimensions of affective states, as well as their socially constructed character. As the comprehension of affect continues to advance, the utilization of affect theory holds great potential in facilitating the knowledge of the intricate nature of human emotions and their significant influence on society and culture.

3.9 Indian Interpretation of Emotion and Experience with Rasa Theory

According to the principles of Indian *Vedanta* Philosophy, the concept of *Indriya* encompasses a total of 14 distinct types. These types are categorized into three main groups, namely the 5 *Gyan Indriya* (senses of knowledge), the 5 *Karma Indriya* (senses of action), and the 4 *Antahkarana Indriya* (internal faculties). The five sensory organs, known as *Gyan Indriya*, are *Chakshu* (eyes), *Shrotra* (ears), *Ghrana* (nose), *Rasanam* (tongue), and *Twak* (skin). The five *Karma Indriya* are *Vaak, Paani, Paada, Paayu*, and *Upastha. Ahamkara/Aham, Buddhi, Manas/Mann*, and *Chitt* are four components of the *Antahkarana Indriya* which this research has taken into consideration to present the relationship among emotion, experience and *Rasa.*

The term *Panchkrit* body refers to the physical body, also known as the *Sthul Shareer*, while the term *Apanchikrit* body pertains to the subtle body, often referred to as the *Suksham Shareer.* The four *Antahkarana Indriya* serve as illustrations of the *Suksham Shareer.* The transmigration of individuals in subsequent births, as a result of their *Karma* from previous lives, is believed to be a contributing factor to their well-being in the present life. These entities are alternatively referred to as *Samskara.*

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In addition to that *Vedanta* provides two distinct types of *Gyan*, namely *Smriti* and *Anubhava*. *Anubhava* may be further classified into two distinct types, namely *Yatharth Gyan* and *Ayatharth Gyan.* The term *Yatharth Gyan* refers to genuine or authentic knowledge, which may be acquired by four sources of knowledge, known as *Pramana* in Sanskrit. These four means are *Pratyaksh* (direct perception), *Anuman* (inference), *Upmana* (comparison), and *Shabda* (verbal testimony). *Sanshaya, Viparyaya,* and *Tarka* are three distinct categories of *Ayathartha Gyan*. The term *Sanshaya* refers to the state of uncertainty. *Viparyaya* refers to a state of erroneous or inaccurate comprehension. *Tarka* is used as a means of substantiating a claim or supporting an argument.

Individuals acquire knowledge via direct experience, known as A*nubhava*, which is then retained and stored as *Smriti* inside the cognitive faculty known as *Chitt*. This accumulated knowledge aids the intellect, or *Buddhi,* in making informed decisions, with the sense of self, or *Ahamkara/Aham*, serving as a tool in this process.

The terms *'Manas'* and *'Mann'* are used to denote the process of conceptualization or the formation of ideas or notions. The faculty of *Buddhi* plays a crucial role in the process of decision-making. The *Ahamkara* concept associates the *Aatman* (the individual self) with the physical body, seeing it as the "I" and playing a crucial role in the process of decision-making. The concept of *Aham* is not inherent, but rather emerges and evolves through time and in response to various circumstances. *Chitta* encompasses the acquisition of knowledge (*Gyan*), the retention of knowledge (*Smriti*), and the experiential understanding of knowledge (*Anubhava*). *Buddhi* makes decisions based on knowledge and memory stored in the *Chitta*, facilitated by the *Ahamkara*. *Smriti* is a concept that encompasses one's experiential understanding, which may be acquired via several sensory modalities such as visual perception, reading, auditory reception, and observational engagement.

For instance, children engage in the recreational activity of playing chess, whereby their decision-making process throughout the game is not influenced by S*mriti* (memory), experience, or *Gyan* (knowledge). Conversely, professional chess players base their choices on a combination of these factors, which are stored in their cognitive faculty known as *Chitta.*

For example, throughout our journey down the road, we see several individuals; yet, we choose to engage primarily with those whom we have prior familiarity with, since their memories are stored inside our consciousness, known as *Smriti*. *Manas* is now grappling with the decision of whether or not to engage in a meeting with an individual whom they have previously encountered. *Buddhi* acknowledges and makes a determination that the individual in question is familiar and expresses a desire to arrange a meeting. *Ahamkara* is the underlying force responsible for these phenomena, since it generates *Aham,* which in turn gives rise to the dynamics of interpersonal connections, associations, and the realms of knowledge and unfamiliarity.

In Mahesh Dattani's play *30 Days in September,* the character Mala is portrayed as a victim of child abuse. She has undergone the emotional distress and suffering that persists in the form of memory and experiential knowledge. Maya has difficulty in establishing trust and overcoming the influence of her mother's abusive behaviour while interacting with males in her life. The knowledge and wisdom acquired from personal recollection and lived encounters hinder her progress in a romantic partnership.

In the context of *Rasananda, Bhava, Vibhava,* and *Anubhava*, as well as mental activity, play instrumental roles. It has the potential to elicit certain sensory perceptions, but lacks the capacity for direct bodily engagement. For instance, when we encounter a fire in our vicinity, it may evoke the feeling of fear inside us. However, this does not elicit the aesthetic sentiment of *Bhayanaka Rasa*, as we are actively engaged in the situation as actors or performers. Conversely, if the same fire incident occurs in our neighbor's vicinity, where we are not directly involved but just observing as a third party, we assume the role of a spectator and might potentially experience *Bhayanaka Rasa*. The rationale for this is attributed to *Aham.*

3.10 Conclusion

The chapter sheds light on the theories of *Rasa*, Emotion, and Experience in both Indian and Western contexts seeking to establish a correlation among the aforementioned trio. The chapter presents novel insights into *Rasa*, including modifications in the psychological factors that impact *Rasa*, as evidenced in the contemporary Indian English plays of Mahesh Dattani. Dattani's theatrical productions explore the complexities of human sentiments and encounters, frequently tackling pertinent matters of social

significance, including but not limited to gender, sexuality, identity, and established societal conventions. Dattani delves into the intricacies of human psychology, the multifaceted nature of interpersonal connections, and the influence of societal elements on personal identity through his characters and their interactions. The significance of emotion is a prominent feature in the literary works of Dattani portraying his characters as undergoing a diverse array of emotional states, encompassing affection and elation as well as frustration and despondency. The portrayal of emotions in the work not only manifests on the surface but also delves into a comprehensive examination of the internal struggles and predicaments confronted by the characters.

In contrast, the experience pertains to the comprehensive influence that a theatrical production exerts on its spectators. The play's efficacy is contingent upon the audience's perception, interpretation, and engagement. Dattani's theatrical productions endeavour to engender a potent and metamorphic encounter for the spectators by exploring profound human sentiments and questioning established social conventions. By means of his narrations, the author encourages readers to contemplate their personal experiences, convictions, and principles, thereby stimulating critical thinking and instigating discourse on a range of societal concerns.

Dattani's plays demonstrate a fusion of aesthetics, psychology, and human perception, as evidenced by his narrative construction, character development, and theatrical design. The mutilation of dialogue, symbolism, stagecraft, and dramatic techniques collectively contribute to the development of a multifaceted emotional and experiential fabric for the viewers having theories of *Rasa*, Emotion and Experience in hand. A detailed exposition of the concepts of *Rasa Bhasa, Rasa Dosha,* and *Rasa Bhanga* have also formed the basis of discussion and analysis in Chapter IV playing a crucial role in the critical assessment of the plays authored by Mahesh Dattani.

To conclude, the examination of the interplay between psychological components of *Rasa*, Emotion, and Experience in the theatrical works of Mahesh Dattani is a compelling area of study that delves into the intricacies of human emotions, societal intricacies, and the influential capacity of the performing arts where these critical framework not only provide a comprehensive and contemplative examination of the human experience by interweaving aesthetics, psychology, and human perception but also raise intriguing questions to be addressed and responded in the subsequent chapter.

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Rasa	Sthayibhava	Colour	Deity	Vibhava	Anubhava	Vyabhicharibhava	Facial Expressions	Movement of Eyes
Shringara	Rati	Light Green	Vishnu	Stimulus would be season, flower, ornaments or anything beautiful or desirable.	Looking sideways, coy glance, sweet words etc.	Lassitude, suspicion, jealousy, affection etc.	Eye, Eyebrows (clever movements), Smiling mouth	Raising the eyebrows and looking out of the corners of the eyes
Hasya	Hasa	White	Shiva	Peculiarity of dress or speech etc.	Spouting, mimicking etc.	Smile, snicker, laughter, guffaw etc.	Lips, Nose, Cheeks, Eyes, Teeth conveying smile, moderate laughter or excessive laughter	Fluttering, pleasant, twinkling eyes
Raudra	Krodha	Red	Shiva	Anger, violence, treachery etc.	Red eyes, rubbing hands, biting lips etc.	Sweating, excitement impatience etc.	Red eyes, Knitting of eyebrows, Biting of lips, Cheeks	The pupils fixed and the lids not moved, the brows contracted and raised
Karuna	Soka	Grey	Yama	Loss, death, calamity, leaving up etc.	Tears, fainting, lamentation etc.	Sorrow, trembling, fear etc.	Eyes (with/without shedding tears), Mouth	A downcast glance, half revealed, with tears, benevolent, the black pupil slowly moving, regarding the tip of the nose
Veera	Utsah	Saffron	Indra	Determination, strength, bravery, courage etc.	Courageous act, generosity etc.	Decision, arrogance etc.	Eyes (radiant, direct, open, and self-controlled)	The pupils at rest
Adbhuta	Vismaya	Yellow	Bhrahma	Seeing unusual things, achieving the desired, magic etc.	Wide or staring eyes, thrill, exclamation etc.	Standing stunned, over-joy etc.	Opening wide eyes	Quickly raised, straight-staring
Bibhatsa	Jugupsa	Blue	Shiva	Bad news, loud lamentation etc.	Repulsion, spitting, turning up nose etc.	Fainting illness, death, hate etc.	Mouth and narrowing down Eye	No specific glance mentioned
Bhayanaka	Bhaya	Black	Yama	Frightful things, lonely sights, darkness etc.	Trembling, pallor, loosing voice etc.	Fainting, hurrying, standing rooted etc.	Drooping mouth, Eyes	The eyelids raised and fixed, the pupil bright and fluttering
Shanta	Sama/ Nirveda	White	Vishnu	Solitude, peaceful surroundings, meditation, inner stillness, balance, and harmony	Tranquility in expression, Soft and slow movements, Peaceful gaze, Meditative postures	Wonder, love, compassion	Eyes (the peaceful glance of dispassion)	Gradually closing the lids, the eyes slightly moving, the pupils moving to the comers

Table.1 Created by Researcher

Tapestry of Rasa