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MANOMOHAN GHOSH, M. A., Ph. D.

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CHAPTER TWENTYONE

THE LIMBS OF THE JUNCTURES

The five Junctures of the Plot

1. The Plot (*itivr̥ta*) has been called the body of the drama (lit. poem). It is known to be divided into five Junctures (*sanulhi*).

The two kinds of Plot

2. The Plot is of two kinds : Principal (*ādhikārika*) and Subsidiary (*prāsāṅgika*).

Their definition

3. The [assemblage of] acts which are fabricated with a view to (lit. by reason of) the attainment of [some particular] result, is to be known as the Principal Plot. [Acts] other than these constitute the Subsidiary Plot.

4-5. The attainment of the result and its exaltation which the ingenuity of the playwright (lit. poet) plans by means of the associated characters (lit. Heroes) acting in a regular manner (lit. resorting to rules), constitute the Principal Plot on account of an attainment of the result. And any incident (lit. anything) mentioned for helping any other [incident] in it, is called the Subsidiary Plot.

The five stages of the Action

6. The exertion of the Hero (lit. one who strives) towards the result to be attained, is known to have five stages occurring in due order.

1 (C.1 ; K. XIX. 1). ¹ Also called *vastu*. Cf. DR. I. 11, SD. 294-295.

² See DR. I. 22-23, SD. 330 and NL. 458 read *vibhāgaḥ sampṛkalpitaḥ* for *vibhāgaḥ* etc. See NL. 216-217.

2 (C.2 ; K. XIX. 2). ¹ See DR. I. 11, SD. 295 and NL. 218 219.

3 (C.3 ; K. XIX. 3). ¹ Cf. DR. I. 12-13, SD. 296-297; NL. 223-224.

² See above note 1.

4-5 (C.4-5 ; K. XIX. 4-5). ¹ See above 3 note 1 and NL. 228-229.

² See above note 1.

6 (C.7). ¹ C. reads one additional couplet (C. 6) before this. Cf. NL. 55-56.

7. These five stages of the Action are known to arise in the Nāṭaka and the Prakaraṇa. [Their] Fruition (*phala-yoga*) relates to duty (*dharma*), enjoyment of pleasure (*kāma*) and wealth (*artha*).[†]

8. They are : Beginning (*prārambha*), Effort (*prayatna*), Possibility of Attainment (*prāpti-sambhava*), Certainty of Attainment (*niyatā phala-prāpti*) and Attainment of the Result (*phala-prāpti*).

Beginning

9. That part of the play (lit. composition) which merely records eagerness about the final attainment of the result with reference to the Germ (*bīja*), is called the Beginning (*ārambha*).

Effort

10. [Heroe's] striving towards an attainment of the Result when the same is not in view, and showing further eagerness [about it], is called the Efforts (*prayatna*).

Possibility of Attainment

11. When the attainment of the object is slightly suggested by an idea, it is to be known as the Possibility of Attainment (*prāpti-sambhava*).

Certainty of Attainment

12. When one visualises in idea a sure attainment of the result, it is called Certainty of Attainment (*niyatā phala-prāpti*).

Attainment of the Result

13. When the intended result appears in full at the end of events [of a play] and corresponds to them, it is called Attainment of the Result (*phala-yoga*).

14. These are the five successive stages of every action begun by persons looking for results.

7 (C.8) ¹ K. omits this.

8 (C.10 ; K. XIX.7). ¹ Cf. DR. I. 19; SD. 324; NL. 57-58.

9 (C.11 ; K. XIX. 8). ¹ Cf. DR. 20; SD. 325; NL. 59-60.

10 (C.12 ; K. XIX. 9). ¹ Cf. DR. I. 20; SD. 326; NL. 66.

11 (C.13 ; K. XIX. 10). ¹ Cf. DR. I. 21; SD. 327; NL. 69-70.

12 (C.14 ; K. XIX. 11). ¹ Cf. DR. I. 21; SD. 328; NL. 77.

13 (C.14 ; K. XIX. 12). ¹ Cf. DR. I. 22; SD. 329; NL. 89.

14 (C.15 ; K. XIX. 13).

15. Putting together all these naturally different stages which come together [in a play] for the production of the result conduces towards the fruition.

Play to begin with the Principal Plot

16. The Principal Plot which has been described before should be taken up at the Beginning [of a play], for it is to attain fruition.

17. The Plot should either have all the Junctures (*sandhi*) or lack some of them. The [general] rule requires that all the Junctures should occur in it, but due to a [special] reason some of them may be left out (lit absent).

Rules about the omission of Junctures

18. If one Juncture is to be omitted then the fourth one goes ; in case of an omission of the two Junctures, the third and the fourth are to be left out, and in case of the three to be omitted, the second, the third and the fourth should be given up.

19. In case of the Subsidiary Plot this rule will not apply ; for it is to serve the purpose of another [Plot]. Any event can be introduced in this [Subsidiary Plot] without violating the rule.

The five Elements of the Plot

20. The five stages of the plot such as the Beginning (*ārambha*)¹ etc. have five corresponding Elements of the Plot (*artha-prakṛti*)².

21. The Germ (*bīja*), the Prominent Point (*bīndu*), the Episode (*patākā*), the Episodical Incident (*prakarī*) and the Dénouement (*kārya*) are the five Elements of the Plot (*artha-prakṛti*), which should be reckoned and applied in proper manner.

15 (C. 16 ; K. XIX. 14)

16 (C.17 ; K. XIX. 15).

17 (C.18 ; K. XIX. 16). ¹ Emend *yat-kāryam* into *tat kāryam*. See NL. 442ff. 18 (C.19 ; K. XIX. 17).

19 (C.20 ; K. XIX. 18).

20 (C.21 ; K. XIX. 19) ¹ See DR. I. 19 ; SD. 324 NL. 57-58.

² See DR. I. 18 ; SD. 317 ; NL. 134-135.

21 (C.22 ; K. XIX. 20). ¹ See above 20 note 2.

The Germ

22. That which scattered in a small measure, expands itself in various ways and ends in fruition, is called the Germ (*bija*) of the Plot.

The Prominent Point

23. That which sustains the continuity (lit. non-separation) till the end of the play even when the chief object [of the play] is [for the time being] suspended, is called the Prominent Point (*bindu*).

The Episode

24. The event which is introduced in the interest of the Principal [Plot] and is treated like it, is called an Episode (*patākā*).

The Episodical Incident

25. When merely the result of such an event is presented for the purpose of another (*i. e.* the Principal Plot) and it has no Secondary Juncture (*anubandha*)¹ it is called the Episodical Incident (*prakari*)².

The Dénouement

26. The efforts made for the purpose of the Principal Plot introduced [in play] by the experts, is called the Dénouement (*kārya*).

27. Among these [Elements] that which has others for its support (lit. purpose) and to which the rest are taken as subordinate, should be made prominent (lit. chief) and not the remaining ones.

22 (C.23 ; K. XIX. 21). ¹ Cf. DR. I. 17; SD. 318; NL. 136-137.

23 (C.24 ; N.XIX. 22). ¹ cf. DR. I. 17; SD. 319; NL. giving a second view about the meaning of the *bindu* says:—अन्ये तु, यद्वि नाटकायं प्रकृतिसूतमवमानोत्साहाभ्यां प्रत्यङ् परिकीर्यते स बिन्दुः । यथा राधवायुदये केरुध्याः प्रत्यङ्सुतकान्तम् । वैष्णो च कीर्यते द्रौपदीक्याः रथंशम् । उत्साहे च नागानन्दे जोसूतवाहनस्य सर्वाङ्गे कीर्तनमिति । स च कार्यस्य समाप्तिं यावत् प्रवर्तयितव्यः (159ff. 173ff.). There is a third view also ; see NL. 183ff.

24 (C.25 ; K. XIX. 23). ¹ Cf. DR. I. 13; SD. 320; NL. gives also a second view about the meaning of the *patākū* as follows : अन्ये पत.केत्युपनायकचरितस्यैव स्थलायंस्पर्यवर्त्तन्ति (195ff.)

25 (C.26 ; K. XIX. 24). ¹ As opposed to this, the *patākū* possesses continuity. *Anubandho nairantaryena pravartanam* (NL. 204).

² Cf. DR. I. 13 ; SD. 321 NL. 199ff.

26 (C.27 ; K. XIX. 25). ¹ Cf. DR. I. 16; SD. 323; NL. 209ff. Read *yastu* (व्यत्ता, K.) as *vastu*, C. NL. reads *kāryām* for *vastu*.

27 (C.28 ; K. XIX. 26). ¹ Cf. NL. 234ff.

Secondary Juncture in the Episode

28. One or more Junctures should be applied in an Episode (*patākā*). As these serve the purpose of the Principal [Plot] they called Secondary Junctures (*anubandha*).

Limit of the Episode

29. The Episode should come to an end either at the Development (*garbha*) or at the Pause (*vimarśa*). Why? Because its treatment is for the purpose of something else (*i. e.* the Principal Plot).

The Episode Indication

30. When some matter being taken in hand (lit. already thought about), another matter of similar nature (lit. characteristics) is suggested through an accidental idea (*āgantuka-bhāra*), it is called Episode Indication (*patākā-sthāna*).

The First Episode Indication

31. The sudden development of a novel meaning (*arthasampatti*) due to an indirect suggestion, is called the First Episode Indication

The Second Episode Indication

32. Words completely carrying double meaning and expressed in a poetic language, are called the Second Episode Indication.

The Third Episode Indication

33. That which suggests with courtesy the object [of a play] in a subtle manner and in the form of a dialogue, is called the Third Episode Indication.

28 (C.29 ; K. XIX. 27). ¹ Some read *anubandha* as *anusandhi* ; cf. DR. III. 26-27.

29 (C.30 ; K. XIX. 28). ¹ Emend *tasmāt* into *kasmūt*.

30 (C.31 ; K. XIX. 29). ¹ DR.(I. 14) merely defines the term and ignores its varieties. But SD. (298-299) follows NS. and defines them. See NL. 1000-1001. Sāgaranandin says that these should not be applied to the last Juncture (*nirvahaṇa*).

31 (C.32 ; K. XIX. 30). ¹ Emend *guṇavalyuṣa°* into *guṇa-vṛtyuṣa°*

² See SD. 300; NL. 1007.

32 (C.33 ; K. XIX. 31). ¹ Emend *vacasūtiśaya°* into *vacaḥ sūtiśaya°*. See SD. 301 and NL. 1015.

¹ See SD. 302; NL. 1021-1022.

The Fourth Episode Indication

34. Words with a double meaning expressed in a well-knit poetic language and having a reference to something [other than what appears at first sight] is called the Fourth Episode Indication.

35. The poetical composition meant to be acted should have the five Junctures (*sandhi*) and four Episode Indications (*patākāsthānaka*)¹. I shall next speak of the Junctures.

The five Junctures

36. The five Junctures in a drama are the Opening (*mukha*), the Progression (*pratimukha*), the Development (*garbha*), the Pause (*vimarśa*) and the Conclusion (*nirvahaṇa*)¹.

37. The Principal [Plot] is known to be consisting of the five Junctures (*sandhi*). The remaining Junctures are to be supported by the Junctures of the Principal [Plot]¹.

The Opening

38. That part of a play, in which the creation of the Germ (*bija*) as the source of many objects and Sentiments takes place, is called in consideration of its body the Opening (*mukha*, lit. face)¹

The Progression

39. Uncovering of the Germ placed at the Opening after it has sometimes been perceptible and sometimes been lost, is called the Progression (*pratimukha*).

The Development

40. The sprouting of the Germ, its attainment or non-attainment and search for it, is called the Development (*garbha*)¹.

The Pause

41. One's pause (*vimarśa*, lit. deliberation) over the Germ (*bija*) that has sprouted in the Development (*garbha*) on account

34 (C.35; K.XIX.33). ¹ See SD. 303; NL. 1033.

35 (C.36; K.XIX.34).

36 (C.37; K.XIX.35). ¹ See DR. I. 23-24; SD. 331-332; NL. 458.

37 (C.38; K.XIX.36). ¹ These relate to the Subsidiary Plot.

38 (C.39; K.XIX.37). ¹ See DR. I 24-25; SD.333; NL. 536f. quotes.NŚ.

39 (C.40; K.XIX.38). ¹ Cf. DR. I. 30; SD. 334; NL. 684f.

40 (C.41; K.XIX.39). ¹ Cf. DR. I. 36; SD. 335; NL. 710f.

41 (C.42; K.XIX.40).

of some temptation, anger or distress, is called the Juncture of that name (*i.e.* Pause)¹.

The Conclusion

42. Bringing together the objects [of the Junctures] such as the Opening (*mukha*) etc. along with the Germ (*bija*), when they have attained fruition, is called the Conclusion (*nirvahaṇa*)².

43. These are Junctures of the Nāṭaka to be known by the producers of a drama. They may occur in the Prakaraṇa and the other types of plays as well.

Junctures vary in different types of drama

44. The Dīpa¹ and the Samavakāra² are to have four Junctures, and the playwright should never make the Pause (*vimarśa*) in them.

45. The Vyāyoga¹ and the Īhāṃrga² are to have three Junctures. There should be no Development and Pause (*avamarśa* = *vimarśa*) in these two, and the Graceful (*kaiśīki*) Style also has no place in them.

46. The Prahasana¹, the Vithi², the Aṅka³ and the Bhāṇa⁴ are to have only two Junctures which should be the Opening (*mukha*) and the Conclusion (*nirvahaṇa*), and their Style should be the Verbal one (*bhāratī*).

47. These are the Junctures to be adopted by the producers in the ten types of play, Listen now about different kinds of Junctures which also will as it were mark their limits.

¹ DR. I. 53 calls this *avamarśa*, SD. 336; NL. 770ff, gives two more definitions of this Juncture. Read the second hemistich as क्रोधचयनजो बापि विमर्शं च इति अतः.

42 (C.43; K.XIX.41). ¹ Emend the first hemistich as follows :— सभावयनम् अर्थात् सुखाद्यानां सरोजीनाम्. Cf. DR. I. 48-49; SD. 337; NL. 554 f.

43 (C.44; K.XIX.42).

44 (C.45; K.XIX.44a, 43b). ¹ See NŚ. XX. 90ff. ² See *ibid* 78ff.

45 (C.46; K.XIX.43a, 44b). ¹ See NŚ. XX. 84ff. ² See *ibid*. 64ff.

46 (C.47-48; K.XIX.45). ¹ See NŚ. XX. 102ff. ² See *ibid* 112ff.

³ See *ibid* 94ff.

⁴ See *ibid* 107ff.

47 (C.48; K.XIX.46).

Subjuncture

48-50. The twentyone Sub-junctures are as follows¹ : Conciliation (*sāma*), Dissention (*bheda*), Making Gifts (*pradāna*), Chastisement (*daṇḍa*), Killing (*vadhā*), Presence of Mind (*pratyutpannamatitva*), Blunder in Addressing (*gotra-skhalita*), Rashness (*sāhasa*), Terror (*bhaya*), Intelligence (*dhi*), Deceit (*māyā*), Anger (*krodha*), Strength (*ojas*), Concealment (*saṃvaraṇa*), Error (*bhrānti*), Ascertainment (*avadhāraṇa*)², Messenger (*dūta*), Letter (*lekha*), Dream (*svapna*), Portrait (*citra*) and Intoxication (*mada*).

Alternative Junctures

51 The events of the Junctures in their respective parts (*pradesa*)⁴ will in due order support those Limbs [of the Junctures] by means of their own qualities.

The sixfold needs of the Limbs of the Junctures

52-53. Expressing¹ the desired object, non-omission of any essential item in the Plot, accession to feeling in production, concealment of the objects to be concealed, telling tales of surprise² and disclosing things to be disclosed are the sixfold needs of the Limbs described in the Śāstra³.

Uses of the Limbs of the Junctures

54. Just as a man without all his limbs are unable to fight a battle, so a play without the Limbs will be unfit for [successful] production¹.

55. A play (lit. a poem) though it may be poor as regards its theme (lit. meaning) will, when furnished with requisite Limbs, attain beauty because of the brilliance of its production.

48-50 (C.49-51; K.XIX.191b, 103b). ¹ NL. 925ff. seems to give this passage more correctly with slight variation. The Sub-junctures (*sandhinām sandhi*) are to be distinguished from the Secondary Junctures (*anubandha*=*anusandhi*. DR. III.26 mentioned in 28 before.

² Read *bhavaḥ* for *vadhah*.

51 (C.52; K.XIX.47). ¹ *Pradesa* seems to signify Sub-juncture (*sandhinām sandhi*) discussed in 50 above. See NL. 923.

52-53 (C.53-54; K.XIX.48-49). ¹ Read *vacanam* for *racanā*.

² Emend *āscaryavad abhikhyātam* into *āscaryavad abhikhyānam*.

³ Cf. DR. I. 55; SD.407ff.

54 (C.55; K.XIX.49a, 50a). ¹ Cf. SD. 407ff.

55 (C.56; K.XIX.50a, 51a).

56. And a play having lofty theme, but devoid of [requisite] Limbs, will never capture the mind of the good [critics] because of its [possible] poor production.

57. Hence in applying the Junctures [in a drama] the playwright should give them their Limbs properly. Now listen about about them [in detail].

The sixtyfour Limbs of the Junctures

58-59. The Limbs of the Opening (*mukha*) are ; Suggestion (*upakṣepa*), Enlargement (*parikara*), Establishment (*pariṇyāsa*), Allurement (*vilobhana*), Decision (*yukti*), Accession (*prāpti*), Settling (*samādhāna*), Conflict of Feeling (*vidhāna*), Surprise (*paribhāvāna*), Disclosure (*ulbheda*), Activity (*karaṇa*), and Incitement (*bheda*). Now listen about the Limbs in the Progression¹.

60-61. The Limbs of the Progression (*pratimukha*) are : Amorousness (*vilāsa*), Pursuit (*parisaṅga*), Refusal (*cidhūta*), Pessimism (*tāpana*), Joke (*narma*), Flash of Joke (*narmaadyuti*), Moving Forward (*pragumana*), Pacification (*pariyupāsana*), Sweet Words (*puṣpa*), Thunderbolt (*raja*)¹.

62-64. The Limbs of the Development (*garbha*) are : Misstatement (*abhūtāharaṇa*), Indication (*mārga*), Supposition (*vāpa*), Exaggeration (*udāharaṇa*), Progress (*krama*), Propitiation (*samgraha*), Deduction (*māna*), Supplication (*prārthanā*), Revelation (*ākṣipta*), Quarrel (*toṭaka*), Outwitting (*adhibala*), Dismay (*udvega*) and Consternation (*virrava*)¹.

64-66. The Limbs of the Pause (*vimarśa* = *avamṛśa*) are : Censure (*aparvāta*), Angry Words (*samphocita*), Insolence (*abhidrava*) Placation (*śikṭi*), Assertion (*vyavasāya*), Reverence (*prasaṅga*), Rebuke (*dyuti*), Lassitude (*lheda*), Opposition (*niśedhana*),

56 (C.57; K.XIX.51b, 52a).

57 (C.58; K.XIX.52b, 53a).

58-59 (C.59-60; K.XIX.53b, 25 a). ¹ See DR. I. 25-26; SD. 338; NL. 552ff.

60-61 (C.61-62; K.XIX.55b, 57). ¹ DR. I. 31-32 reads *śamana* for *tāpana*; SD. 351. NL. 645ff.

62-64 (C.63-65; K.XIX.58-59). ¹ DR. I. 37-38, omits *prārthanā* and *vidrava*, adds *sambhrama*, and gives *ākṣipta* as *ākṣepa*; SD. 365. See NL. 724ff.

64-66 (C.65-67; K.XIX.60-61).

Altercation (*virodhana*), Summing up (*ādāna*), Concealment (*chādāna*), and Foresight (*prarocanā*)¹.

66-69. The Limbs of the Conclusion are : Junction (*sandhi*), Awakening (*vibodha*), Assembling (*grathana*), Ascertainment (*nirṇaya*), Conversation (*paribhāṣana*), Confirmation (*dhr̥ti*), Gratification (*prasāda*), Joy (*ānanda*), Deliverance (*samaya*), Surprise (*apagūhana*), Clever Speech (*bhāṣana*), Retrospect (*pūrvā-vākya*), Termination of the Play (*kāvya-samhāra*) and Benediction (*prāśasti*). These are the sixtyfour Limbs of the Junctures [in a play]¹.

Limbs of the Opening

69. I shall now give their definitions in due order¹.

Suggestion

Suggestion (*upakṣepa*) is the origin of the object of the play.²

Enlargement

70. Enlargement (*parikāra*) is the amplification of the object originated¹.

Establishment

Describing it (*i. e.* the object) thoroughly is called Establishment (*parinīyāsa*)².

Allurement

71. The mentioning of good qualities is known as Allurement (*vilobhana*)¹.

¹ Emend *vidrava* into *abhidrava*. DR. I. 44-45. omits *abhidrava*, *kheda*, *nisedhana* and *sādāna* and adds *vidrava*, *drava chātana* and *vicalāna*; SD. 378ff. follows NS. except that *abhidrava* appears there as *drava*; *chādāna* should be emended into *sādāna*; see NL. 798ff.

66-68 (C.67-69; K.XIX.62-63). ¹ Emend *dyuti*. See SD. 391 reads *kti* as *dhr̥ti*. DR. I. 49-50 gives *dhr̥ti* as *kti*, *pūrvāvākya* as *pūrvabhāva*, *upāsamhāra* as *kāvya-samhāra*. NL. 850ff. omits *sandhi* and *vibodha*, gives *dhr̥ti* as *dyuti*, and instead of the first two gives *artha* and *anuyoga*.

² Cr. DR. I. 40; SD. 374; NL. 755.

69 (C.71; K.XIX.64b-95a). ¹ C. reads before this another couplet which in trans. is as follows : For the development of the Germ, all these (*i.e.* 64 limbs) should make up the Junctures properly and have clear meanings. This does not occur in K.

² See NL. 556; SD. 338 Cf. DR. I. 27.

70 (C.72; K.XIX.65b-66a). ¹ See NL. 569; SD. 340 DR. I. 27.

² See NL. 575; SD. 341; DR. I. 27.

71 (C.73; K.XIX.69b-67a). ¹ See DR. I. 27; SD. 342; NL. 586.

Decision

Settling the issues is called Decision (*yukti*)².

Accession

72. Accession (*prāpti*) is summing up the purpose of the Opening (*mukha*)¹.

Settling

Settling (*samāhāna*) is summing up the purpose of the Germ (*bija*)².

Conflict of Feelings

73. Joys and sorrows occurring in a situation, is called onflict of Feelings (*vidhāna*)¹.

Surprise

Surprise (*paribhāvana*) is an excitement giving rise to curiosity².

Disclosure

74. The sprouting of the purpose of the Germ (*bija*), is called Disclosure (*ulbbheda*)¹.

Activity

Taking up the matter in question is called Activity (*karaṇa*)²

Incitement

75. That which is meant for disrupting an union is called Incitement (*bheda*)¹.

These are the limbs of the Opening (*mukha*).

Limbs of the Progression

I shall now speak of those of the Progression (*pratimukha*).

² See SD. 343; DR. I. 28; Haas translates it differently. SD. 343 and NL. 593 seem to misunderstand this definition.

72 (C.74; K.XIX.67b-68a). ¹ Emend *sukhārtha*^o to *mukhārtha*^o. See NL. 598-599. DR. I. 28; and SD. 344 follows what seems to be a wrong reading of the NŚ. ² See NL. 605 f. Cf. DR. I. 28; SD. 345.

73 (C.75; K.XIX.68b-69a). ¹ See DR. I. 28; SD. 346; NL. 609-610.

² See NL. 617; Cf. DR. I. 29; SD. 347.

74 (C.76; K.XIX.69b-70). ¹ See SD. 348; NL. 620. Cf. DR. I. 29.

² See SD. 349; NL. 623. Cf. BR. I. 29.

75 (C.77; K.XIX.70b). ¹ See NL, 626; SD. 350. Cf. DR. I. 29.

Amorousness

76. Amorousness (*vilāsa*) is the desire for the pleasure of love (*rati*)¹.

Pursuit

Pursuit (*parisarpa*)² is the pursuing of an object once seen and then lost.

Refusal

77. Refusal (*vidhūta*)¹ is not complying with the request made [by any one].

Pessimism

Thinking about (lit. seeing) some danger [in future] is called Pessimism (*tāpana*)².

Joke

78. The laughter which is meant for sports is called Joke (*narma*)¹.

Flash of Joke

The laughter which is meant for concealing one's fault is called Flash of Joke (*narma-dyuti*)².

Moving Forward

79. Speaking words which bring in other words after them is called Moving Forward (*pragamana*)¹.

Hindrance

Appearance of some calamity is called Hindrance (*nirodha*)².

Pacification

80. Conciliating an angry person is called Pacification (*pariyupāsana*)¹.

76 (C.78; K.XIX.71). ¹ See SD. 352; NL. 650ff. Cf. DR. I. 32.

² See SD. 353; DR. I. 32-33. Cf. NL. 657.

77 (C.79; K.XIX.72). ¹ Cf. NL. 663; DR. I. 33; SD. 354 has *vidhūta* for *vidhūta*.

² See NL. 669 Cf. SD. 355 defines it as *upāyadarśana*. DR. defines *śama* instead of *tāpana* (I.33).

78 (C.80; K.XIX.73). ¹ Cf. DR. I. 33; DR. 356; NL. 1310ff.

² Cf. DR. I. 33; SD. 357; NL. 672.

79 (C.80; K.XIX.74). ¹ Read *uttarottaram vākyam tu bhavet pragamanaṃ*. Cf. NL. 676; DR. I. 34; SD. 358.

² See NL. 683; DR. I.34; SD. 359 reads *virodha* for *nirodha*.

80 (C.82; K.XIX.75). ¹ See NL. 687. Cf. DR. I. 34; SD. 360.

Sweet Words

Mentioning some favourable peculiarity is called Sweet Words (*puṣpa*, lit. flower)².

Thunderbolt

81. Harsh words uttered on one's face is called Thunderbolt (*vajra*)¹.

Reference

Reference (*upanijāsa*) is a remark based on reason.

Meeting of Castes

82. Coming together of the four castes is called Meeting of Castes (*varṇa-saṃhara*)¹.

These are the Limbs of the Progression (*pratimukha*).

Limbs of the Development

Now listen about those in the Development (*garbha*).

Mis-statement

83. [A speech] founded on deceit is called Mis-statement (*kapatāṣṭraya*)¹.

Indication

Speaking out [one's] real intention (lit. reality) is called Indication (*mārya*)².

Supposition

84. A hypothesis with which novel meanings are combined, is called Supposition (*rūpa*)¹.

Exaggeration

A speech with an overstatement is called Exaggeration (*udāharāṇa*)².

² Cf. DR. I. 34; SD. 361; NL. 69I.

81 (C.83; K.XIX.76). ¹ Emend *pratyakṣa-rūpam* into *pratyakṣa-ruksam*. Cf. NL. 697; I. 35 SD. 362.

² See NL. 700; cf. DR. I. 35; SD. 363ff. defines it differently and refers to the view of the NŚ as *kecit tu* etc.

82 (C.84; KN.XIX.77). ¹ NL. 704ff. defines it as *varṇitasārthasya tiraskāro* (concealing the matter expressed), and refers to the view of the NŚ. as *caturṇām varṇānām sammelanam api ke'pi varṇayanti*. See SD. 364; DR. I. 35.

83 (C.85; K.XIX.78). ¹ Cf. DR. I. 38; SD. 365; NL. 727.

² Cf. SD. 366; NL. 730; DR. I. 38.

84 (C.86; K.XIX.79). ¹ Cf. DR. I. 39; SD. 367; NL. 735.

² Cf. NL. 738; DR. I. 39; SD. 368.

Progress

85. Foreseeing of what is coming afterwards, is called Progress (*krama*)¹.

Propitiation

Use of sweet words and gift, is called Propitiation (*saṃgraha*)².

Deduction

86. Perceiving something by the name of a thing similar to it in form, is called Deduction (*anumāna*)¹.

Supplication

Request for love's enjoyment (*rati*), rejoicing, festivity and the like, is called Supplication (*prārthanā*)².

Revelation

87. The unfolding [of the Germ] in the Development (*garbha*), is called Revelation (*ākṣipta*)¹.

Quarrel

An angry speech is called Quarrel (*toṭaka*)².

Outwitting

88. Cheating of a deceitful person is called Outwitting (*udhivala*)¹.

Dismay

Fear arising from the king, an enemy or a robber is called Dismay (*udvega*)².

Panicky Commotion

89. Flurry caused by fear from the king or fire is called Panicky Commotion (*vidrava*)¹.

These are the Limbs in the Development (*garbha*).

Limbs of the Pause

Now listen about those in the Pause (*aramarśa* = *rimarśa*).

85 (C.87; K.XIX.80). ¹ Emend *bhāvaktvo* into *bhāvitatvo*. Cf. SD. 69; NL. 740; DR. I. 39. ² Cf. SD. 370; NL. 744; DR. I. 40.

86 (C.88; K.XIX.81). ¹ Cf. NL. 746; DR. I. 40; SD. 371.

² Cf. SD. 372; DR. I. 40. NL. 749.

87 (C.89; K.XIX.82). ¹ Cf. DR. I. 42 has *ākṣepa*; SD. 373 has *ṣipti* = *ākṣipti*; NL. 751 has *ulksipta*.

88 (C.90; K.XIX. 83). ¹ Cf. SD. 375; DR. I. 40; NL. 752.

² Cf. SD. 376; NL. 761; DR. I. 42.

89 (C.91; K.XIX. 84a). ¹ Cf. DR. I. 42; SD. 377. NL. 766.

Censure

90. Proclaiming anyone's fault is called Censure (*apavāda*).¹

Angry Words

Words spoken in anger are called Angry Words (*sampheta*).²

Insolence

91. Transgression of the superiors is called Insolence (*abhi-drava*).¹

Placation

Allaying of disagreement [with anyone] is called Placation (*śakti*).²

Assertion

92. A promise made on account of some reason is called Assertion (*vyavasāya*).¹

Reverence

Mentioning one's superiors is called Reverence (*prasaṅga*).²

Rebuke

93. Words spoken in contempt are called Rebuke (*dyuti*).¹

Lassitude

Fatigue arising from a mental effort is called Lassitude (*khedā*).

Opposition

94. Obstruction to one's desired object is called Opposition (*nīṣedha*).¹

Altercation

Speaking and counter-speaking in excitement is called Altercation (*virodhana*).²

90 (C.92; K.XIX.84b-85a). ¹ See NL. 801; Cf. DR. I. 45; SD. 378.

² See NL. 807, Cf. DR. I. 45; SD. 379.

91 (C.93; K.XIX.86b-86a). ¹ Emend *vidrava* into *abhidrava*. See NL.813. SD.381 and DC. I. 45, has *drava* in place of *abhidrava*.

² Emend *virodhopagamo* into *virodhopāśamo*; cf. NL. 819; DR. I. SD. 383.

92 (C.94; K.XIX.87a-86b). ¹ Emend *pratiñājdoṣa* into *pratiñāhetu* NL. 814; SD. 380 DR. I. 47.

² Cf. DR. I. 46; SD. 384. NL. 826 defines differently.

93 (C.95; K.XIX.90b). ¹ Cf. NL. 829; DR. I. 46, SD.382; SD. 385. SD. 385.

94 (C.96; K.XIX.91a-91b). ¹ Cf. NL. 838, and SD. 386 has *pratiśedha* in place of this.

² Cf. NL. 840; SD. 387.

Summing up

95. Bringing together (lit. attaining) [all aspects] of the Germ (*bīja*) and the action is called Summing up (*ādāna*)¹.

Humiliation

Putting in insulting words for some purpose is called Humiliation (*sādāna*)².

Foresight

96. That which represents the Conclusion (*saṃhāra*) [in advance] is called Foresight (*prarocanā*)¹.

These are the limbs in Pause (*avamṛśa = vimarśa*).

The Limbs in Conclusion

Now listen about those in the Conclusion (*saṃhāra = nirvahaṇa*).

Junction

97. The coming up of the Opening (*mukhu*) and the Germ is called Junction (*sandhi*)¹.

Awakening

Looking duly for the Dénouement (*kārya*) is called Awakening (*vibodha*)².

Assembling

98. Intimation of [the various aspects] of the Dénouement is called Assembling (*grathana*)¹.

Ascertainment

Declaration of facts personally known is called Ascertainment (*nirṇaya*)¹.

Accusation

99. That which is said to blame some one, is called Accusation (*paribhāṣaṇa*)¹.

95 (C.97; K.XIX. 99). ¹ See NL. 844, DR. I. 48; SD. 389.

² Emend *chādāna* into *sādāna*. See NL. 848. DR. I. 46 has wrongly *chādāna* for *sādāna* SD. 390 also has *chādāna* wrongly.

96 (C.98; K.XIX.88a, 91a). ¹ See SD. 388; NL. 850. DR. I. 47.

97 (C.99; K.XIX. 91b-92a). ¹ Emend *sukhabijo* into *mukhabijo*; cf. DR. I. 51; SD. 392.

² Cf. DR. I. 51; SD. 393.

98 (C.100; K.XXI.92b-93a). ¹ Cf. DR. I. 51, SD. 394; NL. 864.

² Cf. S. 895; DR. I. 51; NL. 870.

99 (C.101; K.XIX.93b-94a). ¹ Cf. NL. 873; SD. 396, DR. I. 52 defines the Limb differently.

Confirmation

Turning to use (lit. conquering) the object gained is called (*dhṛti*)².

Gratification

100. Treating one with waiting upon or the like, is called Gratification (*prasāda*)¹.

Joy

Attaining objects [of one's desire] is called Joy (*ānanda*)².

Deliverance

101. Passing away of all misery, is called Deliverance (*samaya*)¹.

Surprise

Appearance of something wonderful is called Surprise (*upagūhana*)².

Clever Speech

102. Words mentioning conciliation, gift and the like are called Clever Speech (*bhāṣana*)¹.

Retrospect

Retrospect (*pūrva-vākya*)² is to be understood as a reference to something spoken before.

Termination

103. Giving and receiving of a boon is called Termination (*kārya-saṁhāra*)¹.

Benediction

[A prayer seeking perfect] peace to the king and the country is called Benediction (*prāśasti*)².

104. With a view to introducing Sentiments (*rāsa*) and

² Emend *dyuti* into *dhṛti*. Cf. DR. I. 53; SD, 397.

100 (C.102; K.XIX.94b-95a). ¹ Cf. NL. 879; SD. 398; DR. I. 52.

² Cf. NL. 881; SD. 399; DR. I. 52.

101 (C.103; K.XIX.95b-96a). ¹ Cf. DR. I. 52; SD. 400; NL. 883.

² Cf. NL. 889; SD. 401; DR. I. 53.

102 (C.104; K.XIX.96b-97a). ¹ Cf. SD. 402; DR. I. 53. NL. 891.

² Cf. NL. 891; SD. 403.

103 (C.105; K.XIX.97a-98a). ¹ See SD. 404; cf. NL. 893; DR. I. 54.

² Read *nṛpa-dēśa*. Cf. SD. 405; NL. 895; DR. I. 54.

104 (C.106; K.XIX.98b-99a). ¹ Cf. SD. 406; NL. 906.

States (*bhāva*) an expert playwright should insert all these Limbs into appropriate Junctures of his work¹.

105. Considering [the scope] of the Action or its condition he may sometimes insert all the Limbs or a combination of two or three [of them] into the Junctures¹.

Five Explanatory Devices

106. The Supporting Scene (*viṣkambhaka*), the Intimating Speech (*cūlikā*), the Introductory Scene (*praveśaka*), the Transitional Scene (*aṅkāvatāra*), and the Anticipatory Scene (*aṅkanukha*) are five Explanatory Devices (*arthopakṣepaka*)¹.

The Supporting Scene

107. The Supporting Scene (*viṣkambhaka*)¹ should employ the middling² male characters, relate to the opening Juncture (*mukhasandhi*)³ only of the Nāṭaka, and it is [to be] graced (lit. refined) by a priest, minister or Kaūcukin (armour-bearer).

108. The Supporting Scene is of two kinds; pure and mixed. Of these the pure is made up of the middling characters and the mixed of the inferior and the middling ones.

The Intimating Speech

109. When some points are explained by a superior, middling or inferior character from behind the curtain, it is called the Intimating Speech (*cūlikā*)¹.

105 (C.107; K.XIX.99b-100a). ¹ See above 104 note 1.

106 (C.108; K.XIX.104). ¹ Cf. DR. I. 58; SD. 308. NL. 393. Haas translates *arthopakṣepaka* as "Intermediate Scenes", see p. 33. But the 'Explanatory Devices' are all not complete scenes but parts of scenes, *vide infra*.

107 (C.109; K.XIX.105). ¹ Cf. SD. 308; DR. 338; DR. I. 59. Emend *viṣkambhakas tu samskr̥ta* into *viṣkambhakah samskr̥taḥ*, NL. 362 f. quotes the view of Cārāyaṇa as follows: प्रकृत्य नाटकविषयी विस्तृतक वरि. (*Viṣkambhaka* relates to the Prakaraṇa and the Nāṭaka 'only'). It seems that such was the case at a later stage of the development of Indian drama. First it related to the Nāṭakas only.

² For a definition of the middling character see NŚ. XXXIV. 4

³ According to this direction the *viṣkambhaka* at the beginning of Pañca, would be an ideal one. 108 (C.110; K.XIX.106).

109 (C.111; K.XIX.107). ¹ Cf. NL. 414 f., 438f.; DR. I. 61; SD. 310.

The Introductory Scene

110. The Introductory Scene (*pravēśaka*) in relation to the Nāṭaka and the Prakaraṇa, is to occupy a place between two Acts and to treat the summary of the Prominent Point (*bindu*)².

111. The Introductory Scene should be known as not consisting of the exploits of the superior and the middling characters and there should be no exalted speech in it, and its language should be Prakrit¹.

The Transitional Scene

112. As in practice it falls between two Acts or within an Act, and relates to the purpose of the Germ (*bīja*), it is called the Transitional Scene (*anikāvatāra*).

The Anticipatory Scene

113. When the detached beginning of an Act is summarised beforehand by a male or a female character, it is called the Anticipatory Scene (*ankamukha*)¹.

An ideal Nāṭaka

114-117. The playwright should write a Nāṭaka having

110 (C.112; K.XIX.108). ¹ Cf. DR. I. 60-61; SD 309; NL. 307ff.

111 (C.113; K.XIX.109). ¹ See NŚ. XX. 32. Cf. DR. I. 60-61. SD. 309. C. gives one additional couplet after this. But this (not occurring in K.) seems to give no new information.

112 (C.115; K.XIX.110). ¹ Cf. DR. I. 62.63; SD. 311; NL. 398-399. The def. is not very clear. The *anikāvatāra* seems to furnish an indication of the subject-matter of the next Act. An example of this seems to be the dialogue of the Ceṭī and Vāsavadattā at the end of the Act II. of Svapna. This relates to the making of a garland by Vāsavadattā. Another example may be Avimāraka speaking एषः समाप्तः । सर्वथा प्रवेष्टव्यं कुलिभोजस्य कथान्तःपुरम् । तदनुमत्तुमर्हसि महाप्राज्ञम्, II. 5-6. This gives a clue to the subject-matter of the next Act which treats Avimāraka's entry into the royal harem.

113 (C.116; K.XIX.111). ¹ The *ankamukha* seems to relate mostly to plays other than of the Nāṭaka and the Prakaraṇa types. Examples of this are perhaps the speeches of the Bhaṭa in the beginning of the Karṇa, and of the Dūtāgha. The reason for the above assumption is that the rules prescribe *viśkambhaka* for Nāṭakas only (see 107), and *pravēśakas* for both Nāṭakas and Prakaraṇas (see 110). Cf. DR. I. 62; SD. 312, 313; NL. 408.

114-117 (C.117-120; K.XIX.112-115).

[different] Styles and minor Limbs (*pratyañga*)¹, Episode Indication (*patākā*)², Explanatory Devices (*arthapratikriyā*)³ arising from the five stages (*avasthā*)⁴, having five Junctures (*sandhi*)⁵, twentyone Alternative Junctures⁶, sixtyfour Limbs (*añga*)⁷, thirtysix *lakṣaṇas*⁸, Guṇas (excellence)⁹ and figures of speech (*alaṃkāra*)¹⁰, many Sentiments¹¹, topics of many enjoyments, exalted speeches, characters of great people, description of good conduct, and it should be popular, wellknit in its Junctures, easy for production [on the stage], composed with soft words and capable of giving pleasure.

118. The condition of the world arising from the happiness and misery and connected with the activity of various people should find a place in the Nāṭaka¹.

119. There is no wise maxim, no learning, no art or craft, no device, no action that are not found in the drama (*nāṭya*)¹.

120. And the human nature with its joys and sorrows depicted through the means of representation such as Gestures, [Words, Costume and Temperament] is also called a drama (*nāṭya*)¹.

121. A mimicry of the past exploits of gods, sages, and human beings should be also called a drama¹.

122. As [this] is represented (*abhinīyate*) and interpreted (*ganīyate*) by the actors who after suppressing their own nature make [for this purpose] various movements of their different limbs, it is called the Nāṭaka¹.

¹ *Pratyañga* has not been defined anywhere. It is possible that the reading is corrupt.

² *Patākū* here stands for *patākū-sthānaka* just as "Bhīma" for "Bhīmasena", see above 30ff.

³ *Arthapratikriyū* is only a synonym of *arthaprakāṣi*. See before 20ff. ⁴ See before 6ff. ⁵ See before 35ff.

⁶ See before 48ff. ⁷ See before 58ff. ⁸ See NŚ. XVII. 1ff.

⁹ See NŚ. XVII.96ff. ¹⁰ See NŚ. XVII.43ff. ¹¹ See NŚ. VI.

118 (C. 121; K. XIX.116). ¹ Cf. NŚ. I.120

119 (C.122; K. XIX.117). ¹ See NŚ. I.116

120 (C.123; K. XIX.118). ¹ See NŚ. I.121

121 (C.124; K. XIX.119). ¹ See NŚ. I.120

122 (C.125; K. XIX.120). ¹ This very clearly defines the artistic character of drama.

123. The Nāṭaka is to be so composed as to include all States, Sentiments, inclination to all deeds, and the various conditions [of men and nature]¹.

124. The various arts and crafts produced by human beings may be applied in the Nāṭaka¹ in their endless forms¹.

125. One is to construct a Nāṭaka [only] after observing the human character, strength and weakness of men, their [mode of] enjoyment and reasoning¹.

126. In succeeding ages men will be deficient in wisdom ; hence those who will be born [after us] will have small learning and intellect.

127. When the world deteriorates, men's intellect, activity, [production of] crafts and skill in arts will dwindle.

128. Hence after observing the strength and the weakness of human feeling, one should compose the Nāṭaka with pleasant and easily intelligible words.

129. The plays (lit. poems) which contain [harsh], words like *ekvīḍita*¹ is repulsive (lit. do not shine) like a courtesan in the company of a Brahmin bearing a Kamaṇḍalu.

130. O Brahmins, I have spoken about the Plot with its Junctures and Limbs. I shall hereafter speak of the characteristics of the Styles.

Here ends chapter XXI of Bharata's Nāṭyaśāstra,
which treats of the Limbs of the Junctures.

123 (C.126; K.XIX.121). ¹ Cf. NŚ. 1.113

124 (C.127; K.XIX.122). ¹ Emend *ekakarma* into *lokakarma*.

125 (C.128; K.XIX. 123). ¹ This puts emphasis on depicting characters in a drama.

126 (C.129; K.XIX.124).

127 (C.130; K.XIX.125).

128 (C.131; K.XIX.126).

129 (C.132; K.XIX.127). ¹ Bhāsa actually uses the root of this verb form in his *Avi*. (III.18.0).

130 (C.133; K.XIX.128).