

Study of Dimensions of Rādhā's Vipralambha Śṛṅgāra From Bharatā's View

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ARTICLE INFO

Keywords: Nāṭya Śāstra, Gītagovinda, Aṣṭapadi, Śṛṅgāra, Sāmānyābhinaya, Vipralambha

Received : 09, August

Revised : 22, August

Accepted: 24, September

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ABSTRACT

In Bharatā's Nāṭya Śāstra, the chapter Sāmānyābhinaya describes ten stages of love and have suggestions for emotionally representing them. Jayadēva's Gītagovinda, symbolizes the interplay between Rādhā and Kṛṣṇa. The objective of this paper is to identify various dimensions of Rādhā's love that are analogous to ten stages of love in order to facilitate an artiste to enrich their internal emotions, in turn enriching their overall performance. The findings of this study is that ten stages of love stated by Bharatā are located across 5 Cantos out of 12 Cantos in Gītagovinda. These 5 Cantos express various dimensions of Rādhā's love that can be related to ten stages of love, however the sequence of the occurrence differs from that listed by Bharatā

INTRODUCTION

Nāṭyā And Abhinaya

Nāṭyā is reputed as fifth vēda, a quintessence of four main vēda-s and is believed to be created by combining Pāṭhya of Ṛgvēda, Abhinaya of Yajurveda, Gīta of Sāmavēda, Rasa of Atharvaṇavēda. Abhinaya is an art of expression by means of which simple meaning of a composition as well as in-depth emotions are conveyed to spectators. Abhinaya, according to Nāṭya Śāstra, is of 4 types, Āṅgika, Vācika, Āhārya and Sātvika. Āṅgika abhinaya (movements of body, hand gestures and postures) originated from Yajurveda, Vācika abhinaya (verbal expressions) originated from Ṛgvēda, Āhārya abhinaya (expression through costume) originated from Sāmavēda and Sātvika abhinaya (expression of inner emotions) originated from Atharvaṇavēda.

Why Sāmānyābhinaya?

Though every classical dance forms conform to different treatises, Nāṭya Śāstra undeniably holds the most revered position as it covers all aspects of theatre, dance and music. Sāmānyābhinaya, described in 24th chapter of Nāṭya Śāstra, is a combination of Āṅgika, Vācika and Sātvika abhinaya-s. As a Bharatanāṭyam dancer, I have been adhering to the extensive text Abhinaya Darpaṇa that predominantly details Āṅgika abhinaya. It basically serves as a grammar text whereas it is the imagination of the dancer to form graces and sequences for a given situation or circumstance based on the information provided in Abhinaya Darpaṇa.

I have taken a special interest in exploring Sāmānyābhinaya as it is unique in the way the chapter suggests sequence of actions and expressions appropriate for specific character in a specific situation and circumstance. Sāmānyābhinaya chapter majorly focuses on śṛṅgāra rasa and offers guidance to actors and dancers on portraying various psychological and emotional states. I do believe that comprehending Sāmānyābhinaya would help to improvise Sātvika abhinaya in turn elevating the calibre of overall performance, thus achieving rasānubhava.

Contents Of Sāmānyābhinaya - Bird's Eye View

Sāmānyābhinaya chapter includes graces of men and women, six fold gestural representation, characteristics of verbal representation, based on state of mind how to represent sound, taste and smell on stage, different natures and habits of women and right ways to approach them, kings etiquettes to be enacted on stage while approaching women, ten stages of love experienced by a woman who has not yet enjoyed the pleasure of love, qualities of female messenger, eight kinds of heroines and their representation, acts prohibited on stage, disappointments and anger between lovers, reasons for the anger and representation of each anger using Āṅgika, Vācika and Sātvika abhinaya-s, means to pacify a man, terms to address beloved in joyful occasion and anger mood, representation of celestial women etc.

The aim of this paper is to dissect ten stages of love or Daśa Kāmavasthāḥ explained by Bharatā in Sāmānyābhinaya chapter.

Why Rādhā's Vipralambha Śṛṅgāra?

Jayadēva's Gītagovinda is about love, separation and union between Rādhā and Kṛṣṇa. It is indeed an epitome of love or śṛṅgāra, thus I consider Gītagovinda as a

felicitous choice to study along with Bharatā's stages of love or Kāmāvasthāḥ. Though this poetic drama treats us with an exceptionally pleasant experience of both Sambhoga and Vipralambha śṛṅgāra, I have taken special interest to learn various dimensions of Rādhā's Vipralambha śṛṅgāra.

Bharatā has explained the ten stages as the psychological states while experiencing pangs of separation, in other words ten stages of Vipralambha śṛṅgāra or Daśa Kāmāvasthāḥ. Bharatā has also detailed those ten stages in specific to women and mentions that similar exploration should be done for men as well who are undergoing Vipralambha śṛṅgāra. So, I have focused only on Rādhā's Vipralambha śṛṅgāra and thrilled to view them through Bharatā's eyes.

Bharatā's Nāṭya Śāstra And Sāmānyābhinaya

Nāṭya Śāstra is an Indian Sanskrit treatise on the performing arts, encompassing theatre, dance and music and holds the most revered position among most of the dance treatises. It was written between 200 BCE and 200 CE and consists of 6000 ślōka-s organized in 36 chapters.

Nāṭya Śāstra is known to be authored by Bharatā, however whether Bharatā was the real name of the author is still debatable. According to a verse, Bharatā may be a generic name for actors. It is believed that Nāṭya Śāstra is the outcome of several centuries of theatrical practice by hereditary actors, who passed their tradition from generation to generation. It is also suggested that Bharatā is an acronym for bhāva (bha), rāga (ra) and tāla (ta).

Sāmānyābhinaya is the 24th chapter in Nāṭya Śāstra and is the common representation expressed as a combination of Vācika (Speech), Āṅgika (Gestures) and Sātvika (Inner emotions) abhinaya-s. According to the author, when Sātvika abhinaya is dominant to other abhinaya-s, the performance is superior in nature; when it is equal with others, the performance is considered as middling; when the performance is devoid of Sātvika abhinaya, it is an inferior presentation. Daśa Kāmāvasthāḥ or ten stages of love in Sāmānyābhinaya is our intended topic for analysis where the author has suggested sequence of actions and expressions appropriate for specific situation and emotional state of Nāyika.

Ten Stages Of Love (Daśa Kāmāvasthāḥ)

1. Abhilāṣa (Longing)
2. Cintana (Thinking)
3. Anusmṛti (Recalling)
4. Guṇakīrtana (Extolling the qualities)
5. Udvega (Anxiety)
6. Vilāpa (Wailing)
7. Unmāda (Insanity)
8. Vyādhi (Sickness)
9. Jaḍatā (Stupor)
10. Maraṇa (Death)

All stages should be represented in general through psychological states arising from separation and other bases such as anxiety, excessive breathing, lassitude, pain, imitation of the beloved, gazing at the sky, looking for his arrival, pathetic speech etc.

Jayadēva's Gītagovinda

Jayadēva is a Sanskrit poet circa 1200 AD and is the composer of Gītagovinda. Based on the "Kindubilva" cited in Gītagovinda, scholars trace his place of birth to village Kenduli in Bengal, village Kenduli sasan in Orissa and village Kenduli in Mithila. From temple inscriptions, it is known that Jayadēva received his education in Sanskrit poetry from a place called Kurmapataka, possibly near Konark in Odisha.

Gītagovinda consists of enchanting Indian hymns where the music has eight couplets within each prabandha or song. Thus, it is also known as aṣṭapadi. The theme of Gītagovinda is the divine love of Rādhā and Kṛṣṇa, symbolizing the longing and striving of the individual for communion with God, culminating in their blissful union. It is this concept that appeared embodied in the form of Rādhākṛṣṇa and performed several līlās in order to lead the hearts of devotees into maturity. Gītagovinda is a spiritual journey and the lyrics may appear to be lustful and erotic but they esoteric in nature.

Rādhā's Śṛṅgāra

Rādhā, the Nāyika of Gītagovinda is also the Nāyika of this paper. Jayadēva is one acclaimed poet to have discovered the uniqueness of Rādhā in complementing Kṛṣṇa, who is the embodiment of passion. Rādhā herself is filled with passion of love (rati) which she expresses through various emotions (bhāva), thus developing the sentiment or taste of love (śṛṅgāra rasa). She may wear different masks in different colors, however her only language is nothing but śṛṅgāra. This study focuses only on the Vipralambha śṛṅgāra of Rādhā.

Rādhā suffers during Kṛṣṇa's desertion, describes her agony to her female friend (sakhi) and while her female friend was conveying it to Kṛṣṇa, Rādhā laments all by herself unable to bear the pain of separation. At one point, Rādhā's femininity spews fire at Kṛṣṇa and she demands exclusive love of Kṛṣṇa. This is one of the dimensions of emotionally amplified longing of Rādhā.

THEORETICAL REVIEW

Introduction

Nāṭya Śāstra is one of the most significant treatises of Indian classical dance and has been discussed by scholars in the field of performing arts, availing the informations that are relevant to their research. As the scope of this paper is to study the ten stages of love in Sāmānyābhinaya, this review is limited to studies that had referred or discussed about ten stages of love or daśa kāmāvasthāḥ from Nāṭya Śāstra.

Ten Stages Of Love - Nāṭya Śāstra

Ms. Eva Wilden (2020) while studying ten stages of passion in Tolkāppiyam, compares Daśa Kāmāvasthāḥ from Sanskrit literatures Nāṭya Śāstra and Kāmasūtra with Kaḷaviyal from Tolkāppiyam to see if the every stage from either of the Sanskrit literatures has a counterpart in Tolkāppiyam.

- Ms. Eva Wilden's study compares ten stages of passion from 2 Sanskrit literatures with a Tamil literature where Nāṭya Śāstra being one of the texts in comparison.

- The focus of Ms.Eva Wilden's study is the Tamil literature Tolkāppiyam, so the detailed discussion was about the stages in Tolkāppiyam whereas stages in Nāṭya Śāstra has been used for one on one comparison only.
- Also the sequence of actions and expressions suggested in Nāṭya Śāstra for ten stages of love were not discussed as they are not their scope of study.

While eight kinds of heroines (Aśtavidhanāyikāḥ), one of the topics in Sāmānyābhinaya, has been explored by many actors and dancers, other topics are yet to be scrutinized. The current study focuses on one such unexplored topic and will serve as an initiative for actors and dancers to dive into entire Sāmānyābhinaya and make use of the suggested histrionic representations to heighten the beauty of their original choreography.

METHODOLOGY

A qualitative analytical approach has been undertaken where the available information has been carefully assessed, efforts have been spent to discover minute details and bring everything together to produce a meaningful inference.

- (1) The Gītagovinda of Jayadēva, Love Song of the Dark Lord by Barbara Stoler Miller is used to study the English translation of Gītagovinda and the chapters depicting Vipralambha śṛṅgāra of Rādhā are carefully identified.
- (2) NĀṬYASĀSTRA, Text with Introduction, English translation and Indices, Vol-3 by Unni N P is used to understand each stage of love along with their representation by an actor or dancer.
- (3) Based on Rādhā's actions, her memories, her spoken words, the way she admires Kṛṣṇa, her emotions expressed in poems, her mental state and the intense of her sufferings, the characteristics of any one or more stages of love are related.
- (4) Having identified the relevancy, each couplet or stanza in Gītagovinda are narrowed down and carefully assorted to one of the stages of love.

The methodology followed here can be seen as a combination of exploratory and descriptive research methodologies. Exploratory research is the initial research where the researcher has an idea or has observed something and seeks to understand more about it. An exploratory research project is an attempt to lay the groundwork that will lead to future studies.

Once the groundwork is established, the newly explored field needs more information. The next step is descriptive research, defined as attempts to explore and explain while providing additional information about a topic. This is where research is trying to describe what is happening in more detail, filling in the missing parts and expanding our understanding.

Dimensions Of Rādhā's Vipralambha Śṛṅgāra From Bharatā's View

Abhilāṣa (Longing)

In this longing stage of love, Nāyika takes efforts to meet her lover, repeatedly goes out and enters into the place where her beloved is, stands within his sight and expresses signs of love.

Table 1. Aṣṭapadi depicting Abhilāṣa stage of love

AṢṬAPADI	INFERENCE
I.26	Rādhā's longing for Kṛṣṇa increases and she wanders in the forest searching for Kṛṣṇa. She follows Kṛṣṇa's footsteps desiring to meet him. These actions of Rādhā justify that she is in Abhilāṣa stage of love.

Cintana (Thinking)

This stage of love may be indicated by speaking to female messenger such as “By what means will he arrive” “Will he become mine” etc. Nāyika, in this stage of love should look half--closed eyes, rub her bangles and anklets and touch her navel and thighs.

Table 2. Aṣṭapadi depicting Cintana stage of love

AṢṬAPADI	INFERENCE
VI.6	In this part of twelfth prabandha, Rādhā continuously questions her friend about the arrival of Kṛṣṇa which could be seen as Cintana stage of love.

Anusmṛti (Recalling)

This stage of love may be illustrated by sighing again and again, imagining the attainment of desire and disliking other engagements. Nāyika recollects the moments with her beloved and finds no respite in sitting or lying on bed. She remains unable to do her duties as a result..

In the sixth prabandha, Rādhā tells her friend that in spite of Kṛṣṇa denying his guilt, to her surprise, her heart feels ecstatically happy about Kṛṣṇa. She recollects her memories with Kṛṣṇa and feels like she has gone crazy waiting for Kṛṣṇa. She requests her friend to unite Kṛṣṇa with her.

Table 3. Aṣṭapadi depicting Anusmṛti stage of love

AṢṬAPADI	INFERENCE
II.11 to II.17	Rādhā recalls her first meeting with Kṛṣṇa and the ecstasy caused by the passionate love between them. By recounting those moments of divine pleasure, Rādhā imagines the attainment of her desires and does nothing but asks her friend to bring Kṛṣṇa to spend blissful time together. Rādhā recollects that she went to a forest hut where Kṛṣṇa secretly lies at night. When she hastily looks out for Him, Kṛṣṇa laughs at her passionately. Rādhā confesses that she has ceased pursuing other activities and has gone crazy waiting for Kṛṣṇa, . Therefore, Rādhā expresses Anusmṛti stage of love.

Guṇakīrtana (Extolling The Qualities)

This stage of love is the enumeration of merits of the beloved saying that there is nobody like him in terms of speech, action, smile, glance, sportive movement of limbs. This stage of extolling the qualities comprises of extolling his virtues, horripilation, wiping of tears, sweating, non--separation from the company of female friend.

Rādhā is passionately in love with Kṛṣṇa. When she witnesses Kṛṣṇa joyfully spending time with other gōpi--s, envy drives her away from Him. Though she feels dejected, she reveals a secret to her friend where she extols the qualities of Kṛṣṇa.

Table 4. Aṣṭapadi depicting Guṇakīrtana stage of love

AṢṬAPADI	INFERENCE
II.2 to II.8	When Rādhā narrates about the time spent with Kṛṣṇa, she recalls all the enchanting and distinct qualities of Kṛṣṇa, thus extolling the features and passion of Kṛṣṇa and expressing Guṇakīrtana stage of love.

Udvega (Anxiety)

This stage of love is that state where one could not get respite in sitting or lying in bed and always in anxiety. This stage of anxiety or distress can be represented by showing eagerness, sighing, lassitude, burning of heart etc.

Table 5. Aṣṭapadi depicting Udvega stage of love

AṢṬAPADI	INFERENCE
IV.3 - IV.6	In this part of eighth prabandha, Rādhā enters into a blissful state of illusion. She protects Kṛṣṇa in her heart from cupid's arrows by covering her chest with wet petals of lotus. With those shot arrows, she prepares bed wishing to relish the pleasure of embracing Kṛṣṇa. She shed tears, draws a portrait of Kṛṣṇa as if Kṛṣṇa is the God of love and worships Him. Therefore Radha is clearly in a state of distress and exhausted which could be related to the Udvega stage of love.
VI.3	In this part of twelfth prabandha, Rādhā is anxious to meet Kṛṣṇa and misses her footing after a few steps. Hasty Rādhā rushing to meet Kṛṣṇa can be interpreted as Udvega stage of love.

VilāPa (Wailing)

This stage of love is represented by speaking sorrowfully such as “he stood here, he sat here, he met me here” etc. This stage of lamentation can be represented by eagerly waiting, roaming about in excessive mental uneasiness, grief, anxiety etc.

Table 6. Aṣṭapadi depicting Vilāpa stage of love

AṢṬAPADI	INFERENCE
IV.7 - IV.8	In this part of eighth prabandha, when Rādhā - <ul style="list-style-type: none"> • utters the words that moonlight burns her even if Kṛṣṇa turns his face away for a briefest instant/moment • tries to bring back Kṛṣṇa through meditation while Kṛṣṇa is actually beyond attainment • bewails, laughs, cries endlessly, she is clearly in excessive mental uneasiness placing her in the Vilāpa stage of love.
VI.8	In this part of twelfth prabandha, Rādhā laments, makes hue and cries that Kṛṣṇa hasn't arrived yet. This is Vilāpa stage of love.

UnmaDa (Insanity)

Women in this stage of love always speaks about her beloved, asks for tales about him and hates all other men. This stage of insanity can be enacted by standing and looking steadfast, deep sigh, absorbed into deep thoughts, weeping on occasions of recreation.

Table 7. Aṣṭapadi depicting Unmāda stage of love

AṢṬAPADI	INFERENCE
IV.2	In this part of eighth prabandha, Rādhā's friend tells Kṛṣṇa that Rādhā is in misery and is able to endure neither the cool sandal paste nor the moon rays. The cool breeze from the mountain feels like venom of deadly snake for her. Afraid of cupid's arrows, she has united herself with Kṛṣṇa in her imaginary world. In general, sandal paste, moon rays, cool breeze from mountain creates pleasant feelings but Rādhā feels high discomfort and is in agony. Therefore, Rādhā expresses Unmāda stage of love.
VI.2	Sakhi states that Rādhā is in delusion having illusions of Kṛṣṇa drinking the nectar from her lips. This state of Rādhā could be related to Unmāda stage of love.
VI.5	In this part of twelfth prabandha, staring at her ornaments, Rādhā imagines herself as Kṛṣṇa. This can also be interpreted as a stage where Rādhā feels Kṛṣṇa within her, in other words, she feels Rādhā and Kṛṣṇa are one and the same, they are not anymore different souls. This mental state of Rādhā could be related to Unmāda stage of love.
VI.7	In this part of twelfth prabandha, sakhi explains the state of Rādhā to Kṛṣṇa. Rādhā's longs for the arrival of Kṛṣṇa, being absorbed by his thoughts, she imagines dark clouds as Kṛṣṇa, embraces and believes that Kṛṣṇa has arrived. This could be interpreted as Unmāda stage of love.

VyāDhi (Sickness)

This stage of love occurs when one fails to produce any effect to bring her condition under control after cajoling, comforting, fulfilling other desires, fanning etc. This stage of sickness may be represented by fainting with extreme emotions, restless heart, excessive headache and absence of lassitude .

Table 8. Aṣṭapadi depicting Vyādhī stage of love

AṢṬAPADI	INFERENCE
IV.11 - IV.16	In this part of ninth prabandha, Rādhā's friend continues to describe the miserable condition of Rādhā. Rādhā suffers to the extent that no comfort could produce any positive effect on her. She feels the garland as burden, sandal paste as poison, bed of tender leaves as fire and even her own breath as fire of love. She is always in tears and looks pale, exhausted, weak and sick. Therefore, Rādhā is in Vyādhī stage of love.
IV.19	Rādhā is in extreme mental suffering where she cries, trembles, sighs, stumbles to hold herself and finally faints. The stage of love depicted here is Vyādhī where Nāyika experiences excessive illness and with no hope left she faints from extreme agony.
IV.20 - IV.21	Rādhā's friend says that Kṛṣṇa is the only celestial physician who is capable of curing Rādhā's love--fever. Ironically, the thought of cool sandal paste, moonlight and pool of lotus flowers multiplies Rādhā's sickness. However she holds on her breath only by meditating on Kṛṣṇa. These symptoms could be interpreted as

	Vyādhi stage of love.
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Jaḍatā (Stupor)

In this stage of love, one doesn't respond when questioned, fails to hear or see things, may say words like 'alas!' or even remain speechless and lose of memory. This stage of stupor can be represented by uttering the word 'hum' without any reason or on wrong occasion, relaxed limbs, deep sighs through open mouth etc.

Table 9. Aṣṭapadi depicting Jaḍatā stage of love

AṢṬAPADI	INFERENCE
VI.1	Rādhā's friend asks Rādhā to meet Kṛṣṇa at woods but she finds Rādhā too weak, immobile and frozen because of her extreme suffering caused by the neglect from Kṛṣṇa. Therefore, Rādhā is in Jaḍatā stage of love.

Hints Of Maraṇa (Hints Of Death)

This stage of love takes place when union with her beloved doesn't occur in spite of all means of efforts. The woman is burnt in the fire of love leading to death.

According to Bharatā, pangs of separation can be depicted with first nine stages of love whereas Maraṇa should not be depicted on stage. In Gītagovinda, Jayadēva has hinted about possibility of Maraṇa to convey the intensity of Rādhā's condition, however, ends with divine union of Rādhā and Kṛṣṇa.

Table 10. Aṣṭapadi depicting Hints of Maraṇa stage of love

AṢṬAPADI	INFERENCE
IV.10	Rādhā's friend mentions that Rādhā is inconsolable to the extent where the pain of separation could lead her to death or to a level of suffering equivalent to death. The mention of word death is to emphasize the degree of mental trauma and can be interpreted as a lead to the possibility of Maraṇa stage of love if union doesn't occur.
IV.17	In this part of ninth prabandha, due to the agony of being neglected by Kṛṣṇa, Rādhā chants the name Hari over and over. This further worsens her condition leading to the possibility of death. This means, if Kṛṣṇa continues to desert her, weak Rādhā may even reach the hands of Yama, the God of death. Therefore, Rādhā is in the verge of entering Maraṇa stage of love if union doesn't occur.
VI.11	Rādhā's friend hints that if Kṛṣṇa continues to ignore Rādhā, she would reach Maraṇa stage of love if union doesn't occur.
VII.5	When Rādhā's friend delays her return, she says that her body is of no purpose now and she would better die. She also mentions that she is half-dead and can't withstand the separation that burns like a fire. This hints the possibility of Maraṇa stage of love if union doesn't occur.

DISCUSSION

- 1) The sequence of stages of Rādhā's Vipralambha śṛṅgāra is not in the same order of stages explained by Bharatā.
- 2) If I look at each Canto and the phases of Rādhā's Vipralambha śṛṅgāra at Canto level, there is a meaningful connection between Rādhā's mental condition in a

Canto and the definition given by Bharatā to those stages of love identified in the respective Canto.

- 3) In Canto-I, the spring season arrives and Rādhā wanders looking for Kṛṣṇa following his footsteps which is Abhilāṣa, 1st stage of love where Nāyika takes effort to meet her beloved.
- 4) In Canto-II, Rādhā tells her friend a secret by recalling her memorable time spent with Kṛṣṇa, his rās dance and attractive qualities of Kṛṣṇa which is a combination of Anusmṛti (3rd stage - Recalling) and Guṇakīrtana (4th stage - Extolling qualities)
- 5) In Canto-IV, Rādhā's friend speaks to Kṛṣṇa explaining the sufferings of Rādhā after being deserted by Kṛṣṇa. She says that pathetic Rādhā is afraid of the arrows of God of Love and holds on to Kṛṣṇa in her fantasy. Rādhā in her fantasy world is related to Unmāda (7th stage - Insanity) whereas Rādhā's sufferings place her in Udvega (5th stage - Anxiety), Vilāpa (6th stage - Wailing), Vyādhi (8th stage - Sickness) and Hints of Maraṇa (10th stage - Death).
- 6) In Canto-VI, with the heights of agony of separation, Rādhā becomes too powerless to move. Her friend says that Rādhā decorates herself and eagerly waits for Kṛṣṇa. As the time goes, she sees Kṛṣṇa everywhere around her, she becomes hasty, she fancies herself as Kṛṣṇa, she laments and cries loud as she feels abandoned by Kṛṣṇa. Rādhā's powerlessness to move depicts Jaḍatā (9th stage - Stupor), actions of seeing Kṛṣṇa everywhere around her and fancying herself as Kṛṣṇa are Unmāda (7th stage - Insanity), lamenting/crying/feeling abandoned shows Udvega (5th stage - Anxiety), Cintana (2nd stage - Thinking), Vilāpa (6th stage - Wailing) and Hints of Maraṇa (10th stage - Death).
- 7) In Canto-VII, as the night came, Rādhā accuses that Kṛṣṇa has avoided her in the woods and enjoys the company of other girls. She sees her friend returning without Kṛṣṇa and assumes cruel Kṛṣṇa would be caressing some other cow herdess by then. This can be related to Vilāpa (6th stage - Wailing) and Hints of Maraṇa (10th stage - Death).
- 8) Thus even though the sequence of order of Rādhā's Vipralambha ŚṛṅGĀRA differs from Bharatā's order, circumstances and happenings in each Canto matches the stages of love identified in respective Canto-s.
- 9) According to Bharatā, Maraṇa, the last stage of love takes place when union with her beloved doesn't occur in spite of all means of efforts. When the actual union of the lovers has not taken place, the pangs of separation can be depicted with first nine stages of love whereas Maraṇa should not be depicted on stage. In Gītagovinda, Jayadēva has hinted about Maraṇa to depict the intensity of Rādhā's suffering. It is worth noted that actual Maraṇa stage of love doesn't occur in Gītagovinda as it ends with divine union of Rādhā and Kṛṣṇa.
- 10) Having said that, the histrionic representation suggested for these stages of love would enhance the inner emotions conveyed to the spectators while performing a particular aṣṭapadi.
- 11) After analyzing stages of love in aṣṭapadi, it is recognizable that there are certain topics from Sāmānyābhinaya that can be explored in aṣṭapadi such as.
 - a. Causes of Anger (Iṣyakāraṇani) - Rādhā's anger over Kṛṣṇa under different circumstance
 - b. Graces of Men (Nāyakāṅkārāḥ) and Women (Nāyikāṅkārāḥ) - Graces of Rādhā and Kṛṣṇa across Canto-s
 - c. Ten stages of love for Men (Daśa Kāmāvasthāḥ) - To explore Kṛṣṇa's pain of love

- d. Female Messenger (Duṭipreṣaṇam) - Sakhi plays a crucial role in aṣṭapadi leading to the divine union of Rādhā and Kṛṣṇa

CONCLUSION AND RECOMMENDATION

The ten stages of love stated by Bharatā are located across 5 Cantos (I,II,IV,VI,VII) out of 12 Cantos in Gītagovinda. These 5 Cantos expresses various dimensions of Rādhā's vipralambha śṛṅgāra that can be related to Bharatā's ten stages of love, however the sequence of the occurrence is not same as the order illustrated in Sāmānyābhinaya. Though the sequences are not same, the circumstances surrounding each Canto and the stages of love identified in those Canto-s are well connected.

Thus, while performing aṣṭapadi, the Vyabhicāri bhāva -corresponding to each stage of love can be studied and the Aṅgika Abhinaya corresponding to each Vyabhicāri bhāva (as given in Nāṭya Śāstra) can be enacted. Thus, in addition to the padārtha abhinaya, by understanding the stage of love, a choreographer and a dancer could bring out the appropriate pain of love of Nāyika. This kind of understanding would elevate the sātvika abhinaya making it a superior presentation or performance. Following is the list of Canto-s and corresponding stages of love identified as a result of this analysis.

1. Canto-I: Abhilāṣa
2. Canto-II: Guṇakīrtana, Anusmṛti
3. Canto-IV: Unmāda, Udvega, Vilāpa, Hints of Maraṇa, Vyādhi
4. Canto-VI: Jaḍatā, Udvega, Unmāda, Cintana, Vilāpa, Hints of Maraṇa
5. Canto-VII: Vilāpa, Hints of Maraṇa

Table 11. Ten stages of love and their corresponding emotional representation suggested by Bharatā.

S.No	Stages of Love	Indication and Emotional Representation as Suggested by Bharatā
1	Abhilāṣa	1) Takes effort to meet her beloved as induced by wish and desire 2) Goes in and out of her beloved's place 3) Stays within his sight 4) Expresses signs of love
2	Cintana	1) Speaking to female messenger about the means of Nāyaka 's arrival 2) Half--closed eyes 3) Rub her bangles and anklets
3	Anusmṛti	1) Repeated sighing 2) Imagining of attainment of desire 3) Disliking other engagements 4) Recollecting memories with beloved 5) Finds no respite in sitting or lying on bed 6) Remains unable to do her duties
4	Guṇakīrtana	1) Enumeration of merits of the beloved 2) Extolling his qualities 3) Extolling his virtues 4) Horripilation

		5) Wiping of tears 6) Sweating 7) Non-separation from the company of female friend
5	Udvega	1) Could not get respite in sitting or lying in bed 2) Anxiety and distress 3) Eagerness 4) Sighing 5) Lassitude 6) Burning of heart
6	Vilāpa	1) Speaking sorrowfully - "he stood here, he sat here, he met me here" etc. 2) Lamentation 3) Roaming about in excessive mental uneasiness 4) Grief 5) Anxiety
7	Unmāda	1) Always speaks about beloved 2) Asks for tales about him 3) Hates other men 4) Standing and looking steadfast 5) Absorbed into deep thoughts 6) Weeping on occasions of recreation
8	Vyādhi	1) Cajoling, comforting fails to produce any positive effect 2) Fainting with extreme emotions 3) Restless heart 4) Excessive headache 5) Absence of lassitude
9	Jaḍatā	1) Doesn't respond when questioned 2) Fails to hear or see things 3) Loss of memory 4) Relaxed limbs 5) Deep sighs through open mouth
10	Marāṇa	Act prohibited on Stage. Indications are 1) Extreme suffering 2) Burnt in the fire of love

ADVANCED RESEARCH

This research still has limitations so further research needs to be carried out on this top.

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