

CHAPTER I

TEN TYPES OF RŪPAKAS

India, can rightly, boast of a theatrical tradition going back to atleast 3000 years. The Nāṭyaśāstra of Bharata (II century BC) is admitted by the greatest work produced in India of theatre. But N.S. itself is a combination of various traditions prevalent at that time. The pre-Bharatan theatre had a history going back to several centuries. The description of various visual forms in the Jātaka stories , in Rāmāyaṇa, in Mahābhārata and the reference to the Nāṭasūtras all go to prove the vibrant theatrical activities prior to the advent of N.S the early centuries of Christian era. There were multiple streams and various forms of manifestation for the visual presentations.

N.S is an encyclopedia of informations regarding all that is presented in the stage. The multiplicity of forms existed at that time itself is a proof to show the fullfledged stature that the theatre had attained at that time. Bharata has enumerated as much as ten types of rūpakas. His disciples and followers like Kohala and Dattila describes a further development in the form of Uparūpakas. We first exam the nature of ten rūpakas.

Nāṭaka, Prakaraṇa, Aṅka, Vyāyoga, Bhāṇa Samavakāra, Vīthi, Prahasana, Dima and Īhāmṛga are the ten rūpakas.

NĀṬAKA

Nāṭaka is the most important rūpaka described by Bharata¹. It is the most perfect one among the rūpakas. The story of drama should be taken from Itihāsa or Purāṇa. In Sāhityadarpaṇa, Viśvanatha says it is to be selected from mythological or historical records along. In Daśarūpaka it is stated that the story of drama may also be partly traditional and partly created by the author.

The hero of Nāṭaka should be an ideal person and must be a King or a God. All the sentiments, especially śrngāra or Vīra should find expression in a Nāṭaka. The plot should be simple. In a Nāṭaka the five sandhi-s namely Mukha, Pratimukha, Ġarbha, Avamarśa and Nirvahaṇa are use to develop the story. The five elements of plot or the Artaprakṛti-s namely Bīja, Bindu, Patāka, Prakari and Kārya are also included in it. Bharata does not seem to contribute to the view of the three unities- of time , action, emotion- in a drama as in the Greek tradition. Hence he does not give any time limit for a Nāṭaka. But the duration of an act should not exceed one day. But Sāhityadarpaṇa maintains that an act may contain incidents of a few days, or even one years when the action cannot be finished within this time The important portions may be simply narrated or it may be supposed to pass between the acts. They may be communicated to the au-

dience by some unimportant characters . On the stage there should be no crowd and only four or five characters should be there at one time. Eating and murder are strictly prohibited on the stage. It should contain five to ten acts. In dramaturgical works, some contrivances called Arthopakṣepakas are described for introducing minor incidents which are not directly connected with the main plot.

Abhijñāna Śākuntala can be cited as typical example satisfying the conditions laid down for Nāṭaka types of Rūpaka.

PRAKARAṆA

The second type of rūpaka is Prakaraṇa. It is similar to Nāṭaka in number of acts and in number of Sandhis. But it differs from Nāṭaka in a few points². Its plot is the poets own creation. The hero should be a respectable person like a minister or a Brahmin or a merchant. The hero should be one self-controlled and Calm Dhīraśānta. The heroine may be a house wife or a courtesan.

Mrcakatika and Mālatīmādhava are examples of Prakaraṇa

ANKA

The Anka is also called Utsrṣṭikāṅka. In this the story should be well-known and it is to be developed by means of imagination³. The main sentiment should be Karuṇa. This is considered to be a one act play. It contains only two Sandhis, the mukha and Nirvaḥaṇa. It con-

tains lamentation of women

VYĀYOGA

The Vyāyoga⁴ is of Military action with heroic characters from the epics. It is restricted to one act. Its plot is taken from tradition. It should contain only one incident which is completed during a day. Only a few women characters should be there. The sentiment of love is excluded from it. It never admits comic scenes. This type of Rūpaka contains only the three sandhis - Mukha, Pratimukha and Nirvahaṇa. Kaiśiki Vṛtti is excluded from it. Madhyama Vyāyoga, ascribed to Bhāsa is a fine example to this type of Rūpaka.

SAMAVAKĀRA

This is another type of Rūpaka which according to N.S⁵, have been enacted in the heaven. It has no introductory scene. Samavakāra should have some mythological theme and it is religious in content. It should be in three acts, each of which should have separate theme. The first act should contain a story which happens in about nine hours, the second three and a half, and the third one hour and a half. Samavakāra deals with the fight between Gods and demons, mortals also are introduced. Twelve heroes will be there. It should include verses having vedic metres like Uṣṇik and Gāyatri. Śṛṅgāra can be introduced in it but vīra should be the predominant rasa. The three kinds of deception should be inserted, namely, natural supernatural and that done by enemies. Three kinds of ex-

citement also should be there, namely that resulting from the burning of a city, from a battle and storm, wildfire and the like. And three kinds of Śṛṅgāra also should be included, namely Dharmaśṛṅgāra, Artha Śṛṅgāra and Kamasṛṅgāra. Samavakara has four Sandhi-s, Mukha, Pratimukha, Garbha and Nirvahaṇa. Daśarūpaka and Sāhityadarpaṇa gives Samudramadhana as the example of Samavakāra. The work is not available to us.

VĪTHI

As the name suggests Vīthi⁶ might have been form performed in the streets. It is something similar to Bhāṇa, written in a gay style. It is a one act play and may be performed by one actor or two. There is no restriction on the kinds of character represented nor on the types of story.

This type of Rūpaka have thirteen aṅgas namely, Utghātyaka, Avalagīta, Avaspandita, Nālika, Asalpralāpa, Vakkeli, Prapanca, Mrdava, Abhibala, Cchala, Trigada, Vyavahāra and Gaṇḍa. In this play the two Sandhis Mukha and Nirvahaṇa are to be employed. Bhārativṛtti also employed in it. The five elements of the plot or the Arthaprakṛtis namely, Bīja, Bindu, Patāka, Prakari and kārya are also included in it

PRAHASANA

The Prahāsana⁷ is a farcial or comic satire in one or two acts. The theme is mostly erotic and invented by the author. Sensuality and hypocricy are the subjects in it.

Prahasana have some causticity and humour. It may have any number of actors . Accordingly to the defenitions of dramaturgists Prahasana is a Rūpaka in one or two acts, simply intended to provoke laughter. The story should be fictitious and the hero may be an ascetic, a brahmin, a king or a rogue. The rest of the characters are courtiers, servants, beggars, villans, prostitutes and the like. The inferior persons are to speak low prakṛts. Prahasana includes two sandhi-s, Mukha and Nirvahaṇa. It includes Bhārativṛtti also. Bhagavadajjukīya and Mattavilāsa are examples of prahasana type of Rūpaka.

DIMA

It is a fantastical piece of dramatic performances. Its subject must be well known and taken from mythology or from popular legends. Sixteen heros can be included in a Dima⁸. They should be Gods, Semi-Gods, Gandharvas, Yakṣas, Rākṣasas, Serpents, Bhūtas, Pretas, Piśācas and the like. Except the sentiments of Smgāra and Hasya, all sentiments may be delineated. But the principal sentiments should be Raudra, Vīra and Adbhuta, by magic, combat, wrath, excitement and by the eclipses of the sun and moon. It has four acts. In Dima, there is no Viṣkambhaka and Praveśaka. Four Sandhis Mukha, Pratimukha, Garbha and Nirvahaṇa are included in this type of Rūpaka The two Vṛttis Satvati and Ārabhaṭi are employed in it. Sāhityadarpaṇa and Daśarūpaka pointout Tripuradahana as an example of Dima.

ĪHĀMRGA

Īhāmrga⁹ is another kind of Rūpaka in four acts. In it the hero and the villain may be either a human being or a devine one. The heroine may be a Goddess. The plot is a partly taken from the legends and partly invented. It describes a hero tries to obtain a divine woman against her will by abduction or some other device. Īhāmrga have employed three Sandhis - Mukha, Pratimukha and Nirvahana. Kaiśiki Vṛtti also excluded from this type of rūpaka.

BHĀNA

Bhāna is one among the ten types recognised by Bharata¹⁰. It is a monologue in one act by a single character. The word is derived from the root 'Bhaṇ' which means 'to speak'. According to Dhanika the predominance of Bhārativṛtti in it makes the name Bhāna - *Sā bhārativṛtti Pradhānatvad bhāṇah*. Vidyānātha supports the view of the Dhanika when he qualifies it as *bhārativṛtti-bhūyiṣṭham*. Rāmacandra and Guṇacandra derive the term from 'bhaṇ' and interpret it as *bhaṇyate iti bhāṇah*. The fact that it is almost a soliloquy confirms its origin from the root 'bhaṇ'.

DEFINITION OF BHĀNA

Bhāna is defined as a one act play of several incidents presented on the stage by a roguish rake called the Viṭa. Bhāna is of two types. In the first, the dhūrtaviṭa enumerates his own licentious experience and in the sec-

ond, he enumerates the experience of other persons. The whole play is presented through the dramatic technique called Ākāśabhāṣita with proper action and gestures. It consists of the diverse conditions of the common people.

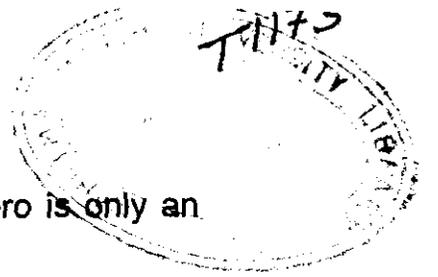
According to A.G the single character on the stage presents to the audience the other characters by looking upon the sky and making conversation with the imaginary persons and reporting it to the on-lookers. Abhinavagupta again explained that Bhāṇa will serve as a moral lesson to the licentious Brahmins, princes and others in the higher strata of the society.

REFERENCES OF BHĀṆA IN ABHINAVABHĀRATI

In his commentary on N.S Abhinavagupta describes the peculiarities of Bhāṇa.

In N.S Bharata defines the three types of theatre namely Jyeṣṭha, madhyama and Kaniṣṭha. The first is ascribed to divinities like the Devas, the second to kings and the third to the others. Commenting upon this A.G. says that play forms like-Dima involving the divine personalities shall be performed in the Jyeṣṭha type of theatre. Nāṭaka and other with royal personages in Madhyama type of theatre. Bhāṇa, Prahāsana etc. in which the characters are ascetics, brahmins and the like shall be acted in the third type of theatre.

Refuting the idea of Kohala about the heroship of Adhama Characters A G¹¹ says that in Prahāsana and



Bhāṇa where hāsyā is prominent the hero is only an adhama.

According to A G¹² types like Nāṭaka and Prakaraṇa Dharma is prominently represented. In Bhāṇa sports element is dominant. He explains this when he describes about the various tastes of people. Material enjoyment is the soul of Bhāṇa.

While discussing about the Āhārya (Costumes) A G¹³ says about Bhāṇa. In Bhāṇa a single performer presents more than one character on stage without changing the dress.

A G¹⁴ says that Prahāsana and Bhāṇa gives stress on entertainment. They are specially intended for women, children and fools. (*sribālamūrkhādiratra adhikāri*)

Explaining the Ākāśabhāṣita A G says the characters are only imaginary and do not actually appear on the stage. The Vīta, the only character observes love situations, sexual union between two lovers and present it to others. The important characteristic features of Bhāṇa noticed by A.G:

1. Bhāṇa is to be played in the third type of theatre.
2. The hero of the Bhāṇa is a low character
3. The prominent rasa is Vismaya.
4. It is for entertainment (*rañjakarasapradhāna*).
5. Women, children, fools etc. are its adhikāris.
6. Sports (*Kṛīda*) is the major activities in it.

THE TREATMENT OF BHĀṆA BY DIFFERENT AUTHOURS

Dhanañjaya¹⁵ insists on several aspects of Bhāṇa. He emphasises the importance of sentiment, plot, characterisation, mode of behaviour of the character and graceful dances. According to him either vira or śṅgāra is to be treated as the main sentiment of a Bhāṇa. These sentiments should be interpreted through the depiction of heroic exploits (*Śaurya*) or fortunes of love (*saubhāgya*). The only character appears on the stage is a shrewd and scholarly Viṭa. The imaginary plot is divided into two Sandhis, viz., the Mukha and the Nirvahaṇa. The whole play narrated through the verbal mode of behaviour of the actor (*bhārati vṛtti*). Dhanañjaya admits, for the first time, the ten Lasyangas in a Bhāṇa.

Dhanika in his Avaloka mentions Bhāṇa. The Viṭa narrates the mischieves of his own. The main character is a dhūrta or cora (a thief) or dyūtakara. The main vṛtti is Bhārati. The solo-actor asks questions to the air and presents answers. Vira and Śṅgāra are the main sentiment in it.

Śāradātanaya selects Śṅgāra as the main sentiment of a Bhāṇa (*Śṅgāraikarasāśrayam*). He adds one more lāsyānga, the Kavika, to the ten mentioned in Daśarūpaka. He introduces four kinds of Nṛtya to be administered to the Bhāṇa. They are Gulma, Sṅghalita, Latā and Bhedyaka. Gulma is a group of dance. Śṅghalita is a dance in which the dancers go in a row like a chain holding one another's hands. In the Latā type of dance the

participants are in pair. In the Bhedyaka type the dancers are dances in seperately.

Śingabhūpāla has nothing new to say about Bhāna. He includes the definitions of the ten lāsyāngas.

Viśvanātha makes a change in the Vṛtti of Bhāna. He admits Kaiśiki also as Vṛtti in Bhāna. He does not stress on Śrngāra.

BHĀNA AND LĀSYĀNGAS

The ten number of lāsyā are liberally employed in Bhānas. They are: geyapada, stitapāṭhya, āsina, puṣpagandhika, pracchedaka, trimūdhaka, saindhava, dvimūdhaka, uttamottama and uktapratyukta.

Geyapada is a song sung by a heroine playing a lute. According to Bharata, she is to be in the sitting posture. It is not accompanied by dancing. The gentle dance in this connection did not imply the movement of the entire body.

Sthitapāṭhya consists of song sung by a woman in a standing pose with appropriate gesticulations. According to Bharata this type of lāsyā should be sung in prakṛt by a woman in seperation and burning with the fire of love.

When a woman character occupies her seat on the stage and engages herself in conversation besides gracefully moving her eyebrows, hands and legs, it is called āsina.

Pushpagandhika is dance accompanied by singing and instrumental music. Men and women should act contrarily to their nature. It is meant for sensing the lover's heart.

Pracchedaka is the lāsyāngā wherein a woman in

seperation, being moved by the moon light, gets ready to go to her lover though he has offended her.

Trimūdhaka is the dancing of men. The song is composed of words neither too harsh nor too sweet.

When one employs prākṛt and dances with a sound of one's bangles it is called saindhava. According to Bharata, the person who dances is a lover.

Dvimūdhaka is a song clear in feelings and sentiments and accompanied by gesticulations.

Uttamottama pertains to a song expressing and anxiety sung in the presence of a stranger. Bharata defines it as consisting in a various kinds of stanzas suggesting various sentiments.

Uktapratyukta is conversation in song expressive of anger and delight, and containing words of censure carried out by couples of youthful vigour.

The question how the ten lāsyaṅgas came to be associated with Bhāṇa has to be answered. Lāsya is one of the dance forms described by Bharata. It is not a dramatic form but a dance form. Lāsya, the deity of which is Pārvati, is feminine and graceful¹⁶. This form might have, at the time of Bharata added to the dramatic forms for entertainments Bharata says-

Anyānyapi lāsyaividhāvaṅgāni tu nāṭakopayogīnī

Asmādviniśṛtāni tu bhāṇa iva ēkaprayojyānī

Bhāṇa is a monologue and it is performed by a single character (*ēkapātrahāryam*). The lāsya is also *ēkapātrahārya*. This is the similarity between the two.

Lāsya is employed in other forms of Rūpakas also.

But it is not usually associated with the heroic type like samavakāra, Īhāmṛga and Dima. It is always being sukumāra in nature. It is always employed in plays where the theme is Sukumāra. This analysis goes to prove that Bharata had included bhana among sukumāra type of drama.

BHĀNA AS A SOCIAL PLAY

Some scholars have attempted to treat the different types of Rūpakas under the two head of social and heroic. According to them Nāṭaka which describes the story of a Dhīrodātta nāyaka worthy to be emulated, belongs to the heroic type. It is of a sublime nature. The sentiments in these plays will be vira or Śṛṅgāra. The theme is derived from the Itihāsas and hence this type is ranked in a higher plane.

Prakaraṇa on the other hand imaginary theme (*Utpādyā*). At terms the popular stories form the subject for these dramas. The characters are drawn from lower strata of the society. As we seen in Mṛccakatika there are Dhūrtas Vitas and Gaṇikas among the characters. These plays though of a lower nature is more truthful to the social realities of the time. Hence they can be classified under the social dramas in Sanskrit. The Vīthi, Prahasana and Bhāṇa belong to this group. Many of the Uparūpakas of the later stage also come under this catogory. Bhana thus represent a tradition in which the theme is related to the social realities of day to day life. It is quite natural that hāsya forms an important part in this type of drama.

THE STYLE OF BHĀNA

Bharata emphasis the use of selected syllables for the beautiful composition of a drama. He stresses the employment of sweet words that may be suitable to the sentiment in progress.

The accepted style of Bhāna is vaidarbhi. Sensuous words and sweetness are the noted characteristic features of vaidarbhi style. Mādhurya and Prasāda are the two important merits of vaidarbhi. Vaidharbhi is most suited for the erotic sentiment.

DRAMATIC CONVENTIONS IN BHĀNA NĀNDI

Bharata defines Nāndi as an invocation in a verse or group of verses seeking the grace of a deity or a Brahmin or a King for the well being of the audience and the actors. Sūtradhāra recites the Nāndi. Viśvanātha follows the views of Bharata and recommends the mention of auspicious names like Moon, Conch, lotus, reddy goose and lilly flower in a Nāndi.

The word Nāndi is derived from the root 'Nand' meaning to rejoice. It is intended to inspire the actors and the audience. There are two types of Nāndi the Śuddha and Pātrāvali. The Śudha is threefold consisting of Namaskṛti, Māngaliki and Āsis. The Pātravali type of Nāndi is suggestive of the Bīja for some important events of the plot in words capable of double meaning.

SANDHIS AND SANDHYAMGAS

All the five sandhis are present in full-fledged dramas like Nāṭaka and Prakaraṇa. Owing to the simplicity of plot and lesser number of characters, some Sandhis are omitted in the case of other varieties. In Bhāṇa there are only two Sandhis, namely, the Mukha and Nirvahaṇa. The omission of certain sandhis in certain types of dramas, depends upon the nature of the plot and the type of the hero. But the important factor is that, in all plays, there are Mukha and Nirvahaṇa sandhis, since they are essential factors for any type of action and plot.

The five stages in the development of the action are called Āramba, Yatna, Prāptyāśa, Niyatāpti and phalāgama. Besides the five stages of action, there are five elements into which the plot is divided. They are known as Arthaprakṛtis. They are the means, by which the desired object is achieved. They go by the names: Bīja, Bindu, Patāka, Prakari and Kārya.

The whole action of Bhāṇa is regulated by the Vita. So all the stages of action and attainment of the fruit rest on the efforts of the Vita.

BHARATAVĀKYA

The last part of the Nirvahaṇa Sandhi is called Praśasti or benediction. It has become famous as Bharatavākya. Bharatavākya is the final benediction of a sanskrit play expressing the welfare of the King, the state,

and the composition of the Poet.

This term is of unknown origin and etymology and is used only in dramas. However, it is the general belief that Bharatavākya is so called in honour of Bharata, the founder of Sanskrit dramaturgy, and that this final benedictory verse is the statement of a 'bharata' or actor not as playing the role of any character in a play.

ĀKĀŚABHĀṢITA

The solo-actor of a Bhāṇa is the Vita, a chief man of the town. He introduces the various characters and to criticise them in diverse ways. The other characters occurring in the theme are supposed to exist off-stage. With all of them the vita carries his conversation through the Nāṭyadharmi technique of Ākāśabhāṣita or imaginary conversation. When one actor alone, without another actor on the stage says 'Do you say so?' or the like, as if hearing some thing, though it is really not spoken, that is called conversation with imaginary persons or Ākāśabhāṣita. The Ākāśabhāṣita is defined in Daśarūpaka as:

Kim bravīṣyevamityādi vinā pātram bravīti yat
śrutveva anuktamapyekah tatsyād ākāśabhāṣitam

THE DRAMATIC ELEMENTS IN BHĀṆA

In Sanskrit, Kāvya is of two types - Drśya and Śravya. The poetry is realised essentially in the form of action. Speech itself is a form of action because through this the people expresses their reactions to whatever situations they

are involved in.

Speech is a very important form of action but it is not the only form in which people act. Much actions expressed through non-verbal forms of behaviour like movements of hands and head, the way of walk, sit, stand or dress- can all be expressive gestures or attitudes.

According to Bharata a dramatic work presented for sight as well as for hearing. It offers a complete integrated experience of the eye and ear. Bharata lays great stress on bodily expression, without it there is no drama, no rasa. According to him, the visual and aesthetic aspects were equally necessary for an effective presentation.

Stage drama comprises four forms of expression called Abhinayas: the bodily expression (*Āṅgika*), the verbal expression (*vācika*) expression through external means- dress, make up etc. (*Āhārya*) and the expression of mental states (*Sātvika*).

The four Abhinayas which are the means of theatrical communication, can be presented in two different styles: Lokadharmi and Nāṭyadharmi.

The theatrical representation is two fold realistic practice and theatrical practice. Lokadharmi is the practice based on the natural state of people and things. Bharata says drama is the representation of the activities and mental states of the three worlds - human, divine and demonic.

LOKADHARMI

According to Bharata, Bhāṇa is a drama depends on natural behaviour in its characters and presence of simple acting the popular usages and activities of men and women of different types with naturalistic appeal, that is called Lokadharmi. Bharata lays stress on Lokadharmi because it gives maximum similarity of a play to the world. The Nāṭya is based on the nature of people. The very soul of Lokadharmi is naturalistic appeal and its every aspects suits to the world¹⁷.

NĀTYADHARMI

If the natural behaviour of the people is stylised and utilised in a play on the basis of the dramaturgical theories is called Nāṭyadharmi.

Bhāṇas present Lokhadharmi in matters like customs and states of people and the dealing of the courtesans and bawds. Bhāṇas also follow what has been accumulated as conventional by Bharata. Bhāṇa being performed by a single character on the stage and present the whole play through the technique of Ākāśabhāṣita. Viṭa follows the movements of limbs and gestures following the established theories. The dress, make-up and other accessories of the Viṭa are also conventional. Bhāṇas also presents the sorrows and joys of the human nature. The concept of Lāsyāṅgas in a Bhāṇa is also conventional. The prescriptions of 'Janāntika' also belongs to Nāṭyadharmi. The above convention seen in the Bhāṇa

make it a Nātyadharmi play among Daśarūpakas.

THE PLOT OF BHĀNA

The plot is divided into three types- Prakhyāta, Utpādya and miśra. The Prakhyāta is that taken from the Itihāsas and Purāṇas. In the Utpādya type, the plot is a product of the poet's own imagination. If the plot centres round both divine and human characters and is partly known and partly imagined, it is known as of the Miśra type.

In the Prakhyāta type the author does not possess freedom because he has to follow the society which is famous among the people. But in Utpādya type the author has complete freedom in expressing his own ideas.

Bharata does not prescribe any particular plot for a Bhāna. Dhanañjaya considers an imaginary plot. Viśvanātha recommends the imaginary type of plot of a Bhāna.

The main object of Bhānas is to ridicule and satirise certain aspects of the contemporary society and describe certain classes of people in an interesting manner. The theme of Bhānas is more serious with occasional touches of humorous situations from which there is much possibility of knowing about the conditions of life, how people enjoyed life, how people suffered due to several evils, their amusements and different aspects of their culture.

HERO - THE VITA

Bharata lays down that Bhāna should be "*dhūrtaviṭasamprajoyya*" i.e. having the characters of rogues and voluptuous people. Such a person need not

be the 'hero' in the sophisticated sense. He is only a character in the play. The heroship is very naturally transferred, to him in the later Bhāṇas. The qualifications that are essential for a hero are: generosity, grandeur, high birth, prudence, valour and piety. All these qualities make him a perfect hero. But in Bhāṇa, the Viṭa is a rake, who has contacts with women of low morals of all ranks including courtesans. More or less he is a master of their profession. He encourages the youngsters into the profession and directs them in various modes of Coquittish life. He is well versed in the erotic science and speaks in sanskrit. He is a jovial person who does not care much for the marital bonds but, condemns them.

He is very clever and capable of see the negative and positive sides of any arguments. The Viṭa is one who spent all his riches for a licentious life. He is respected by the courtesans for his excellences. He is a master in all arts. According to Dhanañjaya the Viṭa is one who is proficient in a single branch of learning. Dhanika accepts the Viṭa as a man of profound knowledge in any one of the fine arts.

The Viṭa plays his role in dramatic and non-dramatic literature. His role is not magnificent in the Nāṭakas and Prakaraṇas. He acts as an assistant to the Nāyaka. In the Nāṭaka he acts as a comic character. The Mrccakatika introduces two viṭas of different types, one assisting Śakāra and another attending Vasantasena. The second viṭa appears in Act V as an attendant escorting Vasantasena on her way to her lover. The Viṭa of

Nāgānanda is a drunkard seeking Navamālika

In the Bhāṇa the Vita is in all his glory. He is ready to protect his friends, when they are in trouble. The courtesans seek his help during their love quarrel.

Bharata does not seem to emphasize the role of Vita as the hero of a Bhāṇa. It seems that Bharata includes the Vita of a Nāṭaka in the class of low characters. The Vita appearing in the rūpakas except the Bhāṇa can be admitted as an inferior character. In the Bhāṇa the Vita is the only character that appears on the stage. The Vita of the Bhāṇa should not be an inferior character. The vita teaches the practical offence of love making to the courtesans and pleasure seekers. Often he acts as a teacher and adviser.

THE MAIN PURPOSE OF VITA

The whole plot of the Bhāṇa revolves round the Vita, the Chief character. He introduces all other characters. He takes up the responsibility of conducting the play to the end. His main purpose is to unite the lovers. He accomplishes this aim towards the end of the day.

He is counted as the chief member of the courtesans colony. He encourages the courtesan girls in their profession. He is a true friend of lovers. He loves them, lives for them saves them from separation and blesses them with an endless happy union. He is noble and it is due to his nobility that all the other characters addressed him as '*Bhāva*'.

THE SENTIMENT OF BHĀṆA

According to Bharata and Dhanañjaya the main sentiment of a Bhāṇa could be śrngāra and vīra. This view is supported by later dramaturgists. A study of the Bhāṇas shows that most of them have śrngāra as the main sentiment. As the Bhāṇa is a popular play intended for depicting the life of courtesans, their passions, śrngāra become the main sentiment. Bhāṇa is a type where in aesthetics and erotics are separately dealt in detail unlike other types of dramas.

HEROINE - THE COURTESAN

The main plot of Bhāṇa is the love affair of a young courtesan, naturally the sentiment of the play will be śrngāra. In Bhāṇa, the courtesans are generally treated as the heroine. Her craze for a paramour and the final union with him by the help of the Vira are generally associated with the main theme of a Bhāṇa. Several other courtesans of various nature are depicted in an interesting manner. The courtesans are crooked and only interested in making money.

Her life is full of pretensions for money. The courtesans are helped in their profession by her mother. The bawd squeeze money from her lovers. The easy mean to gain the company of a courtesan is to please her greedy mother with payment.

THE ENACTMENT OF BHĀNA

Regarding the enactment of the Bhāna there is no other evidence available except that given by the authors themselves in the prologues. Each and every monologue is said to have been enacted on some occasion of festivals of various deities.

Owing to the excessive erotic nature of these Bhānas it is doubtful whether there was the public enactment of the Bhānas. One thing can definitely be said in this connection that these specimens attracted many who enjoyed them as the Śravyakāvya. They became so popular that some of these Bhānas were copied down by many in order to have their own copy to be read in privacy

It is a narrative aided by conversations with unseen characters. So the appeal of its sentiment can only be that of a Śravyakāvya.

CHAPTER I

REFERENCES

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प्रख्यातवस्तुविषयं प्रख्यातोदात्तनायकं चैव ।
राजर्षिवंश्यचरितं तथैव दिव्याश्रयोपेतम् ।
नाना विभूतिभिर्युतमृद्धि विलासादिभिर्गुणैश्चैव
अङ्कप्रवेशकाद्यं भवति हि तन्नाटकं नाम ॥

2. Ibid, P.551

यत्र कविरात्मशक्त्या
वस्तुशरीरञ्च नायकं चैव ।
औत्पत्तिकं प्रकुरुते
प्रकरणमिति तत् बुधैर्जेयम् ॥

3. Ibid p.560

प्रख्यातवस्तुविषयस्त्वप्रख्यातः कदाचित्तेव ।
दिव्यपुरुषेर्वियुक्तः शेषेर्युक्तो भवेत् पुंभिः ॥
करुणरसप्रायकृतो निवृत्तयुद्धोद्धतप्रहारश्च ।
स्त्रीपरिदेवितबहुलो निर्वेदित भाषितश्चैव
नानाव्याकुल चेष्टः सात्वत्यारभटिकैशिकीहीनः
कार्यः कार्यविधिज्ञैः सततं ह्युत्सृष्टिकाङ्कस्तु ॥

4. Ibid p.559

व्यायोगस्तु विधिज्ञैः
कार्यः प्रख्यातनायकशरीरः ।
अल्पस्त्रीजनयुक्त -
स्त्वेकाहकृतस्तथा चैव ॥

5. Ibid, P.554

देवासुरबीजकृतः प्रख्यातोदात्तनायकश्चैव
त्र्यङ्गस्तथा त्रिकपटस्त्रिविद्रवः स्यात् त्रिशृङ्गारः ॥
द्वादशनायकबहुलोद्दष्टादशनाडिका प्रमाणश्च
वक्ष्याम्यस्याङ्कविधिं यावत्यो नाडिका यत्र

6. Ibid P.563

वीथी स्यादेकाङ्का ।
तथैक हार्या द्विहार्य वा ॥
अधमोत्तममध्याभि ।
र्युक्ता स्यात् प्रकृतिभिस्तिसृभिः ॥
सर्वरसलक्षणादया ।
युक्ता ह्यङ्कैस्त्रयोदशाभिः ॥

7. Ibid p.561

प्रहसनमपि विज्ञेयं द्विविधं शुद्धं तथा सङ्कीर्णम् ॥
वक्ष्यामि तयोर्युक्त्या पृथक् पृथग्लक्षणविशेषम् ॥

8. Ibid P.558

प्रख्यातवस्तुविषयः
प्रख्यातोदात्तनायकश्चैव ।
षड्सलक्षणयुक्त-
श्चतुरङ्गो वै डिमः कार्यः

9. Ibid P.562

दिव्यपुरुषाश्रयकृतो दिव्यस्त्रीकारणोपगतयुद्धः ।
सुविहितवस्तुनिबद्धो विप्रत्ययकारकश्चैव ॥
उद्धतपुरुषप्रायः स्त्रीरोषप्रथितकाव्यबन्धश्च ।
संक्षोभविद्रवकृतः संफेटकृतस्तथा चैव ॥
स्त्री भेदनापहरणावर्मदन प्राप्तवस्तु शृङ्गारः ।
ईहामृगस्तु कार्यः सुसमाहितकाव्यबन्धश्च ॥

10. Ibid P.

आत्मानुभूतशंसी परसंश्रयवर्णनाविशेषस्तु ।
विविधाश्रयो हि भाणो विज्ञेयस्तत्त्वेकहार्यश्च ॥
परवचनमात्मसंस्थं प्रतिवचनैरुत्तरोत्तरग्रथितैः ।
आकाशपुरुषकथितैरङ्गविकारैरभिनयैश्च ॥
धूर्तवितसम्प्रयोज्येनानावस्थान्तरात्मकशचैव ।
एकाङ्को बहुचेष्टः सततं कार्यो बुधैर्भागः ॥

11. A.G., Abhinavabharati Vol.1 P.459

प्रहसनभाणकादौ किं ब्रूयात् ? हास्यादि रसप्रधानत्वे ह्यधम एव नायकः
। कथाशरिरफलेन प्रधानतया सम्वध्यमानो नायकउच्यते ।

Vide, S.S. Janaki, Bhana -Rupaka and Uparupaka, The
Journal of Oriental Research Madras, Vol. XLVII-LV .
The Kuppuswami Sastri Research Institute Madras.

Bharata enumerates the varied sorts of relish and utility
that the visual rūpakas provided for people of diverse tastes.
Associating these different factors with specific rupakas
A.G.says- In some types like Nataka and Prakarana
Dharma is prominently is dominant (*Kridapradhānam yathā
bhāna*)

13. A.G.Abhinavabhāratī, Vol.I, P.171

आहार्यस्तु प्राधान्यं न एकः कृतः भाणादावपि न क्षणे क्षणे परिवर्तते ।

14. Ibid Vol.II, P.224

न च नाट्येस्य सर्वात्मनानुपयोगः तथा हि भाणकादौ
आकाशपुरुष इति भावितः प्रधानः अप्रविष्टः पुरुषः भवति
तदा इदमिदं मया दृश्यत इति ब्रूयात् ।

15. Dhanañjaya, D.R, P.98

भाणस्तु धूर्तचरितं स्वानुभूतं परेण वा ।
यत्रोपवर्णयेदेको निपुणः पण्डितो विटः ॥

सम्बोधनोक्तिप्रत्युक्ति कुर्यादाकाशभाषितैः ।
सूचयेद्वीरशृङ्गारो शौर्यं सौभाग्यं संस्तवै ।
भूयसा भारतीवृत्तिरेकाङ्कं वस्तु कल्पितम् ।
मुखनिर्वहणे साङ्गे लास्याङ्गानि दशापि च ॥

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