

Chapter – 4

Critical Study of ʒima

Introduction – According to the Western tradition, drama is three fold, i.e. tragedy, comedy and satyr. The tragedy is the best type of drama; the comedy has developed after the tragedy. The satyr is a mixed type, which is the combination of comedy and tragedy. This genre of drama is also called joking tragedy or humorous tragedy. Most of all these three genres are based on the mythology.

According to Indian classical drama, the drama is of ten types, i.e. Nāṭaka, Prakaraṇa, Samavakāra, Bhāṇa, Prahasana, Īhāmṛga, ʒima, Aṅka, Vyāyoga and Vīthī. ʒima is similar to Vyāyoga, Samavakāra and it is the representation of depressed characters, horrific events, illusions, sieges and battles. It is also a haughty type of drama with terrific sentiment and disorders of every sort. However, ʒima is quite similar to Nāṭaka, with some differences in the junctures and sentiments. ʒima has no place for erotic (*śṛṅgāra*) sentiment and laughter (*hāsya*) sentiments.

According to Abhinava Gupta, ʒima is synonym to ʒimba and Vidrava (Abhinavabhāratī.88). However, Dhanika states that the word ‘ʒima is used in the sense of *samghāte*’ or ‘injuring’ (Daśarūpakāvaloka, III). Manjul Gupta (1987, A Study of Abhinavabhāratī and Avaloka, p.68) states that ‘this type of play is called ʒima because it involves the procedure of injuring on the part of the hero.’

However, it should be noted here that ʒima is composed with the intention of injuring hero. However, A. B. Keith (1924, The Sanskrit Drama, p.347) does not agree with the view of Dhanika and states that ‘it is clear that ʒima cannot be described adequately due to inadequate material; it may represent a popular form of entertainment which did not attain full recognition. The origin of the name is unknown, for no root ‘*dim*’, ‘to wound’ is found in the language though Dhanika asserts its existence.’

ʒima is not a popular type of drama. It is not used extensively either in ancient

period or in medieval period or in modern period; but Bharata has given in the Nāṭyaśāstra (IV.10), the name Ḍima to such dramas as ‘Tripuradāha’, which has no existence perhaps in later period. The name got fame after Vatsarāja, a poet of 12th century A.D. composed Tripuradāha, which belongs to Ḍima type of drama. Further, Kṛṣṇavijaya and Manmathonmathanam by Veṅkaṭavarada and Rāma too belong to such type of drama.

0. Aim - The chapter, Critical study of Ḍima with special reference to Tripuradāha, by Vatsarāja, explains as to how it follows the rules of Nāṭyaśāstra and Daśarūpaka. Further, the article shall justify as to how Tripuradāha is a Ḍima.

01. The Author of the drama: - The author of the ‘Tripuradāha’ Ḍima is Vatsarāja; who was a minister and court poet of Paramardideva of Kāliñjara. Not much is known definitely about him. However, like Bhāsa, Vatsarāja has also written different varieties of drama (*rūpakas*), i.e. Rukmiṇīharaṇa, an Īhāmṛga; Tripuradāha, a Ḍima; Samudramanthana, a Samavakāra; Karpūracarita, a Bhāṇa; Hāsyacūḍāmaṇi, a Prahasana and Kirātārjunīya, a Vyāyoga.

Vatsarāja was the minister of Paramardideva of Kāliñjara, who ruled from 1163 to 1203 century A.D. and also of Trailokyavarman who succeeded Paramardideva and lasted until about the end of the first half of the 13th century. Therefore, the date of Vatsarāja should be between the second half of the 12th century and the first quarter of the 13th century A.D.

02. The Summary of the Drama –

2.1 First Act – As Nārada had observed, the demons had become haughty having been blessed by Brahmā. They started troubling the gods. Thus, Nārada decided to instigate gods against the demons. He reached the hermitage of Maheśa and saw that gods were already worshipping Maheśa. When Maheśa opened his eyes, he saw gods were looking dejected. Nārada told him that the gods were in trouble, because, the demons had already started war and he was living here as an ascetic. Thereafter, Indra asked Maheśa, as to

what should be done. Maheśa replied to him that the obedient gods could defeat the Demons any time.

After getting inspiration from Maheśa, Yama, Vāyu, Indra, etc. decided to destroy demons. When Nārada asked about Tripurāsura, Bṛhaspati replied that Tripurāsura is like a comet in the three worlds that moves in the sky, makes the space weak, terrifies the earth and breaks the serpent Śeṣa, the hero of the hell. Pṛthivī and Śeṣa cried in front of Maheśa describing their conditions. In the mean time, Rāhu swallowed the sun. Maheśa became extremely angry and asked Nandī to bring his bow, as he would like to make the solar world free from Rāhu. However, Nandī convinced Maheśa not to kill Rāhu, because it is very small thing for him to kill that bodiless Rāhu. He further advised Maheśa to first burn Tripuras, by which the root could be destroyed and the heaven, space and earth could be freed.

When asked as to who shall be the chief of Commander in the war, Kārtikeya demanded the position of Commander. However, Maheśa decided to seek advice of Brahmā and Kṛṣṇa and sent Nārada to call them.

2.2 Second Act – On the other side, Tripurāsura started making plans for the war with gods, getting news from the spy. He appointed Āloka and Viparīta to deceive Brahmā and Maheśa by the illusion. When Nārada was informing Viṣṇu about the invitation of Maheśa, Nandī reached there and accused Nārada of creating quarrel between Viṣṇu and Maheśa. Nārada became surprised listening to this from Nandī and asked as to when he did it. Nandī replied that he had come to Maheśa and told him that Viṣṇu alone could destroy the demons and he is not a stone to obey his order. Nārada disagreed and told that he has not said this; and even he has not gone to Maheśa. Consequently, Viṣṇu came to know by the meditation that it was the work of demons and they did it through the deceit. Viṣṇu sent Nandī immediately to tell Maheśa that Nārada had never come to him and also that he would be reaching him with Brahmā. In the mean time, Brahmā reached there with artificial Nārada. He was scolding artificial Nārada saying that he was not his son, because he would listen to Viṣṇu, who blamed him. He would not fight with Viṣṇu

but would kill him by the curse. However, when they reached the place of Viṣṇu, the real Nārada was present there and was hearing their conversation. The real Nārada asked his father (Brahmā) as to what was wrong with him, as Viṣṇu was greeting him. In the meanwhile, artificial Nārada vanished from the place. Thus, Brahmā came to know that he was miss-led by the artificial Nārada. Then Nandī told Maheśa the fact. Further, Maheśa reached the place of Viṣṇu. Brahmā and Maheśa told as to how the artificial Nārada cheated them. Nārada got angry by knowing that Brahmā blessed Tripurāsua. Brahmā realized his mistake and told that they could destroy Tripuras by a single arrow. Nārada retorted that since the Tripuras were flying hundred miles away, how they could be destroyed by a single arrow.

Then the demons started occupying the heaven and Viṣṇu hence, created the darkness everywhere. Thus, the demons started killing each other in the dark without knowing as to who they were killing.

2.3 Third Act – When the demons came to know that the gods created the darkness artificially, they removed it by the illusion called ‘Kaumudī’. Then the gods started attacking Tripurāsura. The armies of demons also started fighting with the gods. Viśadāśaya, the priest of Sarvatāpa did so many things for the prosperity of Sarvatāpa, the lord of demon. Further, Sūryatāpapur started burning by the sun with the help of fire. Thus, Sarvatāpa decided to efface the sun. The iron city of the demons started melting and demons fell in it. Sarvatāpa got angry, when he came to know that the iron city of his brother Sūryatāpa has melted and he could not help him because he was afraid of his death. There, Sūryatāpa entered desperately into the comet, to save himself.

Seeing the condition of his brother Sūryatāpa, Sarvatāpa became worried about the other brother Candratāpa. Meanwhile Himālaya and Candramā attacked Candratāpapura. They started raining snows heavily on Candratāpapura. Sarvatāpa used his firearms to save Candratāpapura but all efforts went in vain, as it started melting by the touch of firearms. Therefore, Sarvatāpa stopped firing and ordered Candratāpa to come out and fight with gods.

Around the same time, Nandi and Kārtikeya attacked Sarvatāpa and his army. The demons were being killed but they were regaining their life, because they were thrown into the pond of ambrosia. When Bhārgava came, he saw that Kārtikeya is fighting with Sarvatāpa, who (Kārtikeya) is his own brother. Then Sarvatāpa embraced Kārtikeya and also was blessed by Brahmā to be immortal. In the meanwhile, Nārada reached there by the order of Maheśa and said that Sarvatāpa and Kumāra should not fight with each other because it would shame him. Thus, Nārada went to Kumāra and said that Maheśa accepts Bhārgava as his son and Sarvatāpa is accepted by Bhārgava. Therefore, Kumāra should not fight with Sarvatāpa.

2.4 Fourth Act: The gods readied themselves to destroy Tripuras. Brahmā became the charioteer, Śiva became the warrior, Pṛthivī became the chariot, Himālaya became the bow, Śeṣa became the string and Viṣṇu became the arrow. Then the chariot started moving and Maheśa saw all the Tripuras, i.e. Svarṇapura, Rājatapura and Lauhapura standing together in front of him, which could be destroyed by a single arrow. However, Viṣṇu said that these were not the real Tripuras. These Tripuras are artificially made by Bhārgava. Even Sarvatāpa did not know about these artificial Tripuras, which were created to cheat the gods and to protect the real Tripuras. When Sarvatāpa came to know about it from the spy, he felt offended.

Then Maheśa saw the real Tripuras, but he was confused, as to which Tripuras be attacked. In the meanwhile, Sarvatāpa ordered his brothers to destroy the artificial Tripuras, thinking that they are made by gods. However, then Śiva saw the real Tripuras, who were running for their life and started raining the firearms. After destroying the Tripuras, Śiva stopped the chariot on the Kailāsa Mountain and acknowledged all the gods that it was not his victory, but it was the victory of all of the gods.

03. The Rules of the Nāṭyaśāstra – According to the Nāṭyaśāstra (XX.81-85, XXI-42), 1) the Ḍima should have a well-known (*prakhyāta*) plot, exalted (*dhīrodātta*) hero, four acts and six characteristics (sentiments). 2) It should have all the sentiments

except erotic (*śṛṅgāra*) and laughter (*hāsyā*). It should consist of different moods and exciting (*dīpta*) sentiment. 3) The scenes of thunder-fall of meteors, solar and lunar eclipses, fight, wrestling, conflict and encounter should be employed. 4) It should be full of illusion, magic, jugglery, idols made of clay and their excited movements. It should be covered with Gods, Lords of the Serpent, Demons, Demi-gods and Goblin. 5) The *Ḍima* should consist of sixteen heroes, grand (*sāttvatī*) and violent (*ārabhaṭi*) styles (*vr̥tti*) and different moods. 6) The *Ḍima* should have four junctures without the pause juncture.

04. The Rules of the Daśarūpaka – According to the Daśarūpaka (III.57-60); 1) the *Ḍima* should have well-known plot and it should have all the styles except gay style (*kaiśikīvr̥tti*). 2) It should have sixteen haughty types of heroes like Gods, Gandharvas, Demi-gods, Demons, Mahoragas, Ghosts, Spirits and Goblins and it should consist of six types of excited sentiments except erotic (*śṛṅgāra*) and laughter (*hāsyā*) sentiments. 3) The principal sentiment should be the furious (*raudra*) one and it should consist of the incidents like illusion, magic, fight, anger, excitement and the eclipse of sun and moon. 4) The *Ḍima* should have four acts and four types of junctures (*sandhi*) without the pause (*vimarśa*) juncture.

05. Difference between the rules of the Nāṭyaśāstra and those of the Daśarūpaka – There is not that much difference between the rules of Bharata and Dhanañjaya, except on the heroes. Bharata states that in *Ḍima*, there should be well known (*prakhyāta*) and exalted (*udātta*) heroes, whereas Dhanañjaya states that the *Ḍima* should have sixteen haughty types of heroes.

06. The Rules to be followed by the Drama – 1) According to the Nāṭyaśāstra, the *Ḍima* should have a well known plot (*prakhyāta*), sixteen well known (*prakhyāta*) and exalted (*udātta*) heroes and four acts. Dhanañjaya accepts this but he is not in agreement with Bharata that the heroes should be exalted also. According to him, they should be haughty and well known and there should be some characters like Ghosts (*bhūta*), Goblins (*piśāca*), Spirits (*preta*), Demi-gods (*yakṣa*), Gandharva. Vatsarāja has applied in the Tripuradāha all these characteristics, except the characters like Ghosts

(*bhūta*), Goblins (*piśāca*), Spirits (*preta*), Demi-gods (*yakṣa*), *gāndharva*. 2) Both Bharata and Dhanañjaya have accepted the fact that the Ḍima should consist of six types of sentiments except erotic (*śṛṅgāra*) and laughter (*hāsyā*), but the furious (*raudra*) sentiment should be applied as the principal sentiment. In the Tripuradāha, Vatsarāja has also used all the six types of sentiments, i.e. furious (*raudra*), heroic (*vīra*), terrible (*bhayānaka*), disgust (*bibhatsa*), pathetic (*karuṇa*) and marvellous (*adbhuta*); which will be discussed later. 3) Further, in Ḍima, there should be some scenes like thunder, Solar and lunar eclipses, fight, war, encounters and illusion. The rule is accepted by Dhanañjaya. In the Tripuradāha, Vatsarāja has employed the scene like illusion in the second act and solar eclipse in the first act. The fight, attack and encounter have been used in almost all acts. 4) Bharata states that Ḍima should be composed in grand style (*sāttvatīvr̥tti*) and violent style (*ārabhaṭīvr̥tti*) and further he states it should be composed without graceful style (*kaiśikīvr̥tti*), at the beginning of the ‘Daśarūpavikalpanam’ (Nāṭyaśāstra.XX.8-9). It means that the Ḍima should be composed with three styles, i.e. verbal style (*bhāratīvr̥tti*), grand style (*sāttvatīvr̥tti*) and violent style (*ārabhaṭīvr̥tti*). He has not discussed about the verbal style (*bhāratīvr̥tti*) in the rules of Ḍima, because every drama contains the verbal style in its prologue. Therefore, Bharata did not feel it important to mention it. However, Dhanañjaya prescribes to apply all three styles, i.e. verbal (*bhāratī*), grand (*sāttvatī*) and violent (*ārabhaṭī*) in the Ḍima. In the Tripuradāha, Vatsarāja has applied all the three above styles perfectly. 5) According to Bharata, the Ḍima should have four junctures without the pause juncture (*vimarśa*), which is accepted by Dhanañjaya as well. The details of junctures (*sandhi*) and styles (*vr̥tti*) are discussed latter.

07. The Characters – Bharata states that in Ḍima, there should be well known (*prakhyāta*) and exalted (*udātta*) heroes; whereas Dhanañjaya states that in Ḍima there should be sixteen haughty (*uddhata*) types of heroes. However, it should be noted that Vatsarāja has used more than twenty-six haughty (*uddhata*) and exalted (*udātta*) characters in the Tripuradāha, i.e. Maheśa, Indra, Yama, Vāyu, Varuṇa, Kubera,

Bṛhaspati, Kārttikeya, Nārāyaṇa, Brahmā, Hutāśa, Nārada, Nairṛtya, Nandī, Himavān, Dharma, Rāhu, Alīka, Viparīta, Viśadāśaya, Sphuṭākṣara, Sarvatāpa, Bhārgava, Pṛthivī and Śeṣa. In addition to these, in the prologue, Vatsarāja has also used two characters, i.e. Sūtradhāra and Pāripārśvika. Here the characters like Pṛthivī and Śeṣa are shown as female characters. Again, the gods other than Brahmā, Maheśa and Nārāyaṇa, are shown as the weaker, which indicates the situation of the society of that period.

Maheśa – Maheśa, the god of gods, removes troubles of all, when the other gods fail to do so. When Tripurāsura starts troubling gods after having been blessed by Brahmā, gods go to Maheśa and request him to save them from the demon Tripurāsura. The comet like Tripurāsura did not even leave the Earth and serpent Śeṣa. He tortured them in various ways. When the gods were describing their sorrows, Rāhu swallowed the Sun. Thus, Maheśa became angry at Rāhu and wanted to save the Sun by killing Rāhu. However, Nandī convinced Maheśa that it was not the time to kill Rāhu, as the bodiless Rāhu was an insignificant demon and he should think first of killing Tripurāsura (*āh! ko'yamsadgraho vigatavigraham nigrhītam rāhugraham grahītum, tripuradāha evārabhyatām, yenoparuddhadevayānapitṛyānena dharmapathanirmūlamunmūlyate*).

Maheśa accepted the opinion of Nandī; but wanted to discuss the matter with Viṣṇu and Brahmā; and hence sent Nārada to call them. However, Tripurāsura got the news from his spy. Tripurāsura deceived Brahmā, Viṣṇu and Maheśa through the illusion and caused the quarrels among them. However, Viṣṇu came to know everything through the meditation. Then Brahmā confessed that it was his mistake, because he had blessed Tripurāsura and there was only one way he could be killed and that is by a single arrow. In the mean time, demons started entering the heaven to occupy it and Viṣṇu created the darkness everywhere to prevent the demons from entering. The demons, due to illusion, started killing each other. But when Sarvatāpa, the lord of demons came to know this, he removed the darkness by the illusion called '*kaumudī*'. Then Brahmā, Viṣṇu and Maheśa planned to destroy Tripuras. Brahmā became the charioteer, Śiva became the warrior, Pṛthivī became the chariot, Himālaya became the bow, Śeṣa became

the string and Viṣṇu became the arrow. Maheśa destroyed all the artificial *purās* one by one, with the help of Brahmā etc.; but when he wanted to kill the real Tripuras, they started running for their life; however, in one arrow he destroyed all the Tripuras. After destroying Tripuras, Maheśa stopped the chariot on the Kailāsa Mountain and acknowledged gods for their help and said it is the victory all of the gods.

Viṣṇu – Viṣṇu is one of the gods who helped Maheśa to destroy Tripuras. He became the arrow, which was the main instrument used to destroy Tripuras. Without him, it would have been impossible to destroy Tripuras. He foiled the plan of Tripurāsura to cause quarrels among the gods, viz. Brahmā, Viṣṇu and Maheśa. Viṣṇu knew the plan through the meditation. Viṣṇu created the darkness when demons started occupying the heaven and the demons killed themselves in the dark. He played an important role and planned the destruction of all the Tripuras.

Brahmā – Brahmā is the most respected god among all the gods including Viṣṇu and Maheśa. Tripurāsura were blessed by Brahmā and due to the blessing, he became powerful. He wanted to occupy the earth, the space and the heaven. They started occupying the heaven and started torturing the gods. They knew that they could be killed only by a single arrow, which was almost impossible and hence were quite assured. However, Brahmā became one of the instruments to destroy the Tripuras. Thus, Brahmā became the charioteer, Śiva became the warrior, Pṛthivī became the chariot, Himālaya became the bow, Śeṣa became the string and Viṣṇu became the arrow. When Tripuras were seen in a straight line, Śiva released the single arrow and Tripuras were destroyed and the gods won the battle.

Śeṣa – Śeṣa, the lord of the serpent and the king of the hell, is shown in the drama as a female and a weaker character by the author Vatsarāja. Like the other gods, she was also tortured by the Tripurāsuras. Śiva consoled her to become fearless and promised he would do everything to destroy the Tripuras. Then he planned to kill Tripurāsuras and their Tripuras with the help of Viṣṇu and Brahmā. Śeṣa herself became the string of the bow, where Himālaya became the bow. Śeṣa became fearless and happy when Śiva

destroyed Tripuras by the single arrow.

Pr̥thivī – Like Śeṣa, Pr̥thivī too is described as a female character who is tortured by the Tripurāsura. She helped Śiva by becoming a chariot in the destruction of Tripuras of Tripurāsura. Śiva destroyed Tripuras and freed Pr̥thivī and all other gods from the hold of Tripurāsura.

08. The Styles (Vṛtti) – According to Bharata, the Ḍima should be composed with grand style (*sāttvatīvr̥tti*) and violent style (*ārabhaṭīvr̥tti*). Further, verbal style (*bhāratīvr̥tti*) any way occurs in the prologue of every drama. Therefore, Ḍima contains the above three types of styles (*vr̥ttis*).

Verbal Style (Bhāratīvr̥tti) - The Bhāratīvr̥tti has four elements, i.e. 1) propitiation (*prarocanā*), 2) preface (*āmukha*), 3) garland (*vīthī*) and 4) the farce (*prahasana*). The Vīthī and Prahasana are excluded here because they are described separately as two types of drama. The propitiation (*prarocanā*) comes under the preliminaries of drama (*pūrvaraṅga*). Further, preface (*āmukha*), which is a part of the drama, is divided into five types; i.e. 1) abrupt dialogue (*udghātyaka*), 2) story caught up (*kathodghāta*), 3) excess of representation (*prayogātiśaya*), 4) entrance (*pravṛttaka*) and 5) continuance (*avalagita*). According to the rule, prologue should contain at least one of these five divisions of preface (*āmukha*), (Nāṭyaśāstra.XXI.35). In Tripuradāha Ḍima, Vatsarāja has applied the excess of representation (*prayogātiśaya*). The Excess of representation means that a character should enter through the observation of the Sūtradhāra. In the Tripuradāha, thus, Nārada enters through the observation of Sūtradhāra, when he was discussing about the nature of Nārada with Pāripārśvika.

Grand style (Sāttvatīvr̥tti) – The grand style (*sāttvatīvr̥tti*), has the story containing some characteristics like challenge, change of effort, shower of abuse, dialogue with insult and breach of alliance for the sake of friend. Since the Tripuradāha has the story based on excited sentiments, the above features may be admitted as being observed. Sāttvatīvr̥tti is generally applied where the heroic and marvellous sentiments are present. In the Tripuradāha Ḍima, the heroic sentiment is the principal sentiment and the

marvellous is applied as subordinate sentiment. In every act of the Tripuradāha, the heroic sentiment is reflected and the last act is full of marvelous sentiment like the demons were regaining their life by falling into the pond of ambrosia with more power and the war between Sarvatāpa and Kārtikeya was stopped by Nārada. It should be noted that the gods were united to destroy the powers of demons from the three worlds.

Violent style (Ārabhaṭīvr̥tti) – The violent style (*ārabhaṭīvr̥tti*) consists of the features like war, use of arms, haughtiness etc. All these features are applied in the Tripuradāha. The gods and the demons have been depicted as using arms to fight with each other. Further, Rāhu is depicted as showing haughtiness when he was speaking to Nārada. The Tripuradāha is full of violence; and hence can rightly be considered to be composed in the violent style.

09. Sentiments: - The Tripuradāha contains characters like gods and demons and consists of the scenes of anger, altercation and fighting and hence the furious (*raudra*) is the main sentiment. In addition to furious sentiment, other sentiments i.e. heroic (*vīra*), terrible (*bhayānaka*), disgust (*bībhatsa*), pathetic (*karuṇa*) and marvellous (*adbhuta*), are also applied.

Furious (Raudra): - The furious sentiment is used in many cases of the drama. All characters are depicted as showing anger in appropriate places. For instance, Śiva gets angry when Nārada tells him that he was living here as an ascetic, whereas demons are engaged in terrible war. Śiva then in angry mood, asked Nārada, as to who he wants to die now (*kathaya kathaya ko 'yam nārada! drāṇmumūrṣuḥ* - I.17). In this way, in many places the furious sentiment is applied.

Heroic (Vīra): - Like furious sentiment the heroic sentiment is also used everywhere in the Tripuradāha. The Tripuradāha is full of fighting, altercation and use of arms. The gods and demons are depicted as desirous of showing their heroic nature to the opponent. For instance, in the first act when Rāhu brings darkness to the heaven, covering the sun, Śiva gets very angry and orders Nāndī to get his bow, which would make the solar world free from sorrow (*nandīnnupanaya me cāpam, drāgastu niḥśokaḥ*

sūryalokaḥ – Tripuradāha, C. Dalal, p.85).

Terrible (Bhayānaka): - The terrible sentiment is applied in some places of the drama. For instance, in the first act, when Rāhu swallows the sun, it creates fearful situation in the drama. (*sotkarṣaroṣabharabhīṣaṇaniḥpidhānadamṣtraḥ...vidhuntudo'rkam* – I.37).

Disgust (Bībhatsa): – Disgust is applied in the first act of the Tripuradāha, when demons occupied the earth (*pr̥thivī*), the lower world (*pātāla*) and the heaven (*svarga*) and tortured *pr̥thivī*, *śeṣa* and gods. The earth and other gods were agitated with fear and ran to Maheśa for his help. In the second act, disgust is applied, when demons occupied the heaven, cheating the gods through Viparīta and Alīka. Kṛṣṇa protects the heaven from them spreading darkness everywhere. Then in the darkness, the demons could not see anything and they fought and killed each other. However, when Sarvatāpa comes to know about this, he removed the darkness through the illusion called 'Kaumudī'.

Pathetic (Karuṇa): – The Pathetic is employed in the first act of the Tripuradāha, when Śeṣa and Pr̥thivī cried that the earth (*pr̥thivī*), the lower world (*pātāla*) and the heaven (*svarga*), have been occupied by demons. Further, in the third act, the conversation of Viśadāśaya and Sarvatāpa indicates also low pathetic.

Marvellous (Adbhuta): - The marvellous sentiment is employed, when the gods decided to destroy the Tripurasand made the proper plan of fight. In the fighting, Pr̥thivī became chariot, Brahmā became charioteer, Maheśa became warrior, Himālaya became bow, Śeṣa became string, Kṛṣṇa became arrow. Further, the fighting becomes an example of marvellous. It is when the dead soldiers of demons started regaining their lives in the fight with Kumāra. It surprised Kārtikeya and Nandī. However, Kārtikeya came to know that the dead soldiers of demons regained their lives by falling into the pond of ambrosia. Thus, the fighting was full of marvellous sentiment. Again, the marvellous sentiment was created when Maheśa, Viṣṇu and Brahmā saw the replicas of Tripura.

10. The Junctures – According to Bharata, the *Ḍima* should have four types of

junctures (*sandhi*), viz. the opening (*mukha*), the progression (*pratimukha*), the development (*garbha*) and concluding (*nirvahaṇa*).

The opening (*mukha*) juncture is the origination of the germ, created by the combination of the beginning (*ārambha*) and the seed (*bīja*). In the Tripuradāha, the seed (*bīja*) is employed when Nandī tells Maheśa that instead of killing Rāhu, he should burn Tripuras of Tripurāsura (*tripuradāha evārabhyatām* – Tripuradāha, C. Dalal, p.85) and at the end of the first act, the beginning (*ārambha*) is employed when Śiva orders Indra, Bṛhaṣpati, Kubera, Yama to be prepared for the burning of Tripuras. Therefore, the first act is the opening juncture.

The progression (*pratimukha*) juncture is that where the seed is developed with its quality, but sometimes the seed is visible and sometimes it is not. The juncture is created by the combination of effort (*prayatna*) and drop (*bindu*). The drop takes the plot forward to the result through the effort. In the Tripuradāha, the progression juncture becomes applied in the second act. The gods are united to destroy Tripura, but the attendants, i.e. Alīka and Viparīta of Tripurāsura, create obstacles in the form of quarrel among the gods like Maheśa, Brahmā, Viṣṇu and artificial Nārada. Here the result is unseen. In the mean time, the demons were occupying the heaven and hence to obstruct them, Kṛṣṇa created artificial darkness. In the dark, being horrified, the demons fought with each other and killed themselves. Seeing this, Sarvatāpa removed the darkness through the illusion called ‘Kaumudī’. Here the effort is made with great haste though the result is not obtained. The juncture has covered the second act.

The development (*garbha*) juncture is the act of attaining the result through the seed (*bīja*) which is lost at the end. The juncture is created by the combination of prospect of success (*prāptyāśā*) and minor episode (*patākā*). In the third act of the Tripuradāha, Nandī and Kumāra had reached to the top of success, but in the last moment, Nārada stopped them from fighting. He protected Sarvatāpa, telling Kumāra that Śukra is his brother because he was accepted by Śiva as his son. Then Sarvatāpa was embraced by Śukra. It should be noted here that when Sarvatāpa was almost going

to be killed by Kumāra, Nārada saved him. Therefore, here the result is again lost, when it was about to be accomplished. That is why it is called the development juncture, which covers the total third act. It should be noted that in the third act, the minor episode (*patākā*) is the conversation between Sarvatāpa and Viśadāśaya.

The concluding (*nirvahaṇa*) juncture occurs when the seed (*bīja*) and the matters of all other junctures are brought together in due order for the result. It is created by the combination of action (*kārya*) and the attainment of the result (*phalāgama*). Here, the juncture pervades the entire result. At the end of the fourth act of the Tripuradāha, the result is accomplished, when the sages declared the returning of the gods after destroying the Tripuras of Tripurāsura. The juncture, thus, covers the fourth act and the actions of the other acts.

11. The Technical aspects: - The Tripuradāha of Vatsarāja contains the technical aspects like benedictory (*nāndī*), prologue (*prastāvanā*), intimation scene (*nepathya*), interlude scene (*viṣkambhaka*), aside (*svagata*), aloud (*prakāśa*), confidential (*apavārita*) and epilogue (*bharatavākya*).

Benedictory (Nāndī):- The benedictory (*nāndī*) verses are used for the welfare of the audience and the actors. The poet usually prays to his god through the benedictory verses, which may bring the grace of deity. In the Tripuradāha, the author Vatsarāja has prayed to lord Shiva to remove the pain and to protect people from the enemy. Vatsarāja has given Nāndī of three verses (*‘parikaritamindumaulerjayati...’*, *‘piṅgaiḥ kurvankujamayamiva vyoma...’* and *‘dhūmairghyāmalayanmukhāni...’*).

Prologue (Prastāvanā): - The prologue (*prastāvanā*) is the introductory part of the drama, conducted by the Sūtradhāra and Naṭī, Vidūṣaka or Sthāpaka and comes after the Nāndī. In the Tripuradāha, Vatsarāja has used Sūtradhāra and Pāripārśvika to manage the prologue. Both of them have introduced the plot indirectly through the comic conversations. The character of Nārada enters with angry mood, when Pāripārśvika praised demons that they were stronger than the gods like Rāhu who even without the hands and body troubled the moon.

Intimation scene (Nepathya):- The intimation scene (*nepathya*) constitutes one of the five types of intermediate scenes (*praveśaka, viṣkambhaka, cūlikā, anḱāsya* and *anḱāvatāra*) and also is called *cūlikā* or intimation scene. It presents off-stage events through any character for the actors present on the stage. All type of dramas use this intimation scene, as it is not possible to present all the scenes on stage. In the Tripuradāha too Vatsarāja has used it as per the necessity.

Introductory scene (Viṣkambhaka):- The introductory scene (*viṣkambhaka*) also constitutes one of the five types of intermediate scenes (*praveśaka, viṣkambhaka, cūlikā, anḱāsya* and *anḱāvatāra*). The scene introduces the past and the future events. In the Tripuradāha, Vastaraja has used it in every act except the third act, which describes the future events. In the Viṣkambhaka of the first act, Nārada decides to make the gods angry against the demons after the altercation with Rāhu. In the Viṣkambhaka of the second act, the attendants of Tripurāsura decide to instigate Maheśa, Brahmā and Viṣṇu to quarrel with each other. Again, in the Viṣkambhaka of fourth act, Śukra and Viśadāśaya become worried, thinking about the words of Tripurāsura, because, the gods are united to kill them. Therefore, Śukra was finding the ways and means to protect them.

Aloud (Prakāśa) and Aside (Svagata): - The aloud (*prakāśa*) and aside (*svagata*) are the two technical terms used frequently in every drama by authors. The dialogues, which are heard, by the audience and the co-actors are called aloud (*prakāśa*). The dialogues, which are not heard, by the audiences and the co-actors but which are uttered to oneself, are called aside (*svagata*). These two are also used in the Tripuradāha frequently by the author.

Personal address (Apavārita):- The personal address (*apavārita*) is the conversation with another actor making aside from the co-actors on the stage. This technical term is used in the Tripuradāha twice in the third act, by Nandī, for Kārtikeya, when he was fighting with the demons.

Epilogue (Bharatavākya):- The epilogue (*bharatavākya*) is the concluding prayer in

general, performed at the end of a drama by an actor or more than one actor to conclude the dramatic enactment. In the Tripuradāha, the character of Indra recites the epilogue verse for the sake of all. He prays to Śiva to protect the people from the folly and darkness and to be present in the heart of good men (*cūḍācandrāvadātenahṛdayam satām*).

12. The Society - From the history, it is known that Vatsarāja was the court poet and the minister under various Candel kings, who were ruling in Mahoba (Kālīñjara), in the twelfth to thirteenth century A.D. His plays are indicative of the fact that in that period, the kings were struggling with disturbances from foreign intruders and other kings. He has written most of the dramas, under the Candel king Paramardideva. The Tripuradāha was staged by the order of Paramardideva.

Sisirkumar Mitra (1958, The Early Rulers of Khajuraho) states that ‘The Candel rulers were very systematic and organized. The king was pivot of the administrative structure. They had realized the importance of the seven characteristics of the administration stated by Kauṭilya (Arthaśāstra, 8.1.5 – *svāmi, amātya, janapada, durga, koṣa, bala* and *mitra*).’ The king was an administrator in its true sense. He was the head of the army. The army was acquainted with the firearms in the war (*upasañharāmyeṣa āgneyāstram* – Tripuradāha, C. D. Dalal, p.104). In addition to these, the arms like sword, axe, bow, arrows were also used (Tripuradāha, C. D. Dalal, p.78).

All castes, i.e. Brahmins, Kṣatriyas, Vaiśyas and Śūdras were living peacefully in the society. They were doing their duties according to their castes and sub-castes. In addition to Hindus, the people of other religions like Jains, Buddhists and Muslims were living. The agriculture was the main source of the livelihood. Even Candels were wealthy trading community like Jains. For the trade and exchange, they were using coins made of gold and copper. The people were using chariot and animals as transport. (*rathārūḍhamāyāntam tripurāntakam* – Tripuradāha, C. D. Dalal, p.116). Candels were the devotees of Śiva. Śiva was their prominent god (*surasamūho’pīdānīm śivam sevamāno bhaviṣyati* – Tripuradāha, C. D. Dalal, p.78). In addition, they were also

worshipping Bhāgīrathī or Gaṅgā. They were especially doing so before going on battle. (*tadaham bhagavatīm bhāgīrathīmupāsya khaṇḍaparaśumupavīṇayitumanusarāmi* – Tripuradāha, C. D. Dalal, p.78). It should be noted here that Bhāgīrathī or Gaṅgā is the only goddess mentioned in the Tripuradāha as being worshipped. At the time of solar and lunar eclipse, people were offering their prayers to the sun and the moon (*pratīkṣasva sūryacandroparāgādīparva* – Tripuradāha, C. D. Dalal, p.75).

The position of the Brahmins in the society was the highest and they were living their life in accordance with *dharma* or sacred laws of the Hindus. They were working as the ministers to guide the king. They were also getting appointments as teachers, ministers, poets, priests and judges. They were generally respected, as the society gave much importance to the morality. However, a section of the society did not openly show it (*ārya viśadāśaya! sarvasandehaviṣopaśamakāraṇam brāhmaṇa iti tvām praṇamāmi* – Tripuradāha, III, p.97).

Though the community of Candels was cultured, they were blind believers. They believed in fate, which changes friends into enemy and enemies into friends. The fate does not recognize (distinguish) poor or rich, great or ordinary. (*ahaha! vidhiviparītataiyā vaibhavamapi viparītaphalam bhavati* – Tripuradāha, C. D. Dalal, p.103). Chandels were highly superstitious and they believed that the thrubing of the left eye and the sneezing etc. are highly inauspicious (*kimetadācaṣṭe spandamānam me vāmam vilocanam* – Tripuradāha, C. D. Dalal, p.104).

13. The Status of Women – The Candels were free-minded administrators. They were ruling without putting unnecessary restrictions on the society at large and women in particular. The people were supposed to marry a woman of their own caste and they were also allowed to marry more than one woman, which indicates the co-wife system. The widows were not allowed to wear jewels, such as necklace, finger ring and similar things and use to remove vermilion from their forehead. The women were devoted to their husbands. The women were always the well-wishers of their husbands.

In the period of Candels, people used to respect women. However, there were

incidents of wicked people torturing women and powerful people misbehaving with them. Vatsarāja has indicated through Pṛthvī, who had come to Maheśa, that women should be protected from the wicked (*sādhāraṇā aṣṭa kulācalā.....bhañjayasi kim dāruṇadānavaiḥ* - I.30). In this situation, the women expect protection from the king only and they get it (*bhagavan bharga sakalalokasargasamhāraparitrāṇakāraṇa* – Tripuradāha., C. D. Dalal, p.83). The women were considered as the weaker section in the society; Kārtikeya's word also proves how women were considered as weaker section in the society (*hitvā pauruṣavāsanām na mahilābhāvam gamiṣyāmyaham* – I.40) and they were worthy of sympathy from the supreme and good men. The king and other officials disliked the torture of the women and took immediate action against offending people (*tat kathaya kimetat, bhagavati mahi! Sakalalokamahaniye mahadetadatyāhitam* – Tripuradāha, C. D. Dalal, p.83). However, a small section of the society believed that women were a burden, like a cow without calf and wealth stored in the house without giving donation (*puṣṭāpi rakṣitāpi.....kaṣṭadā gṛhiṇaḥ* - I.5).

10. Conclusion: Vatsarāja, the court poet and minister of Paramardideva and Trailokyavarman is the author of the Tripuradāha. He is the only author, who has contributed some valuable and rare types of dramas to the Indian classical literature. The Tripuradāha of Vatsarāja is the best example of Ḍima type of drama.

The Śivapuraṇa (chapter. 5-7) is the source of the Tripuradāha drama. It is a fight between gods and the mighty Tripurāsura. Tripurāsura, who used to trouble the three-worlds, was killed by Maheśa in a planned attack. The story of the Tripuradāha is a little bit changed by Vatsarāja to suit the drama. It is well planned and composed by Vatsarāja.

Vatsarāja has followed almost all the rules stipulated by Bharata and Dhanañjaya. However, in some cases, he has ignored certain rules. For instance, he has not used some *bhūta* and *piśāca* like characters. Again, Bharata has prohibited that the scenes of war etc. should not be shown on the stage. However, Vatsarāja has shown war scenes in the third act, where Sarvatāpa and Kārtikeya fight with fire arms.

Bharata states that there should be sixteen well-known and exalted heroes in *Ḍima*; however, Dhanañjaya states that the *Ḍima* should have sixteen heroes, who are haughty. In the *Tripuradāha*, Vatsarāja has used more than sixteen heroes, who are both exalted and haughty. It must be observed here that characters like Gāndharvas, Yakṣas, Mahorogas, Bhutas and Pretas are not used in Vatsarāja's *Ḍima*. Further, it should be observed that neither Bharata nor Dhanañjaya advocate the use of the female characters, because they are not useful in *Ḍima*. However, Vatsarāja has used the weaker characters like Pṛthivī and Śeṣa, who could be considered as the female characters that are tortured by the demons.

Vatsarāja has used all the three styles i.e. Bhāratī, Sāttvatī and Ārbhaṭī in the *Tripuradāha*. He has used Bhāratīvṛtti in the prologue. Since there are more gods than the demons, Sāttvatīvṛtti has dominated the drama, which indicates the heroic sentiment. Since the *Tripuradāha* has very few violent scenes on the stage, Ārbhaṭī can be considered to have been prevalent. Thus, Vatsarāja can be stated to have used the three styles justifiably.

Vatsarāja has also applied all the six sentiments in the *Tripuradāha*, i.e. furious, heroic, terrible, pathetic, odious and marvellous. However, it should be noted that since the plot is violent, furious and heroic sentiments are more prevalent. The other sentiments are used as the subordinate sentiments whenever necessary.

Vatsarāja has employed perfectly four junctures with the combination of elements and actions except the pause (*vimarśa*) juncture, which is prohibited in the *Ḍima* type of drama.

Vatsarāja has employed necessary technical aspects whenever the drama needs. However, it must be observed here that Vatsarāja has used Viṣkambhaka in the second act, in which two low types of characters are speaking in Prakrit language, which is prohibited by Bharata (*Nāṭyaśāstra*, XX.33).

Vatsarāja wanted to show that, as the part of the administration, peace was established in the society. It was a high cultured society, but disturbed by the regular

attacks from other kings and foreign invasion. Therefore, he sent out through his drama a strong signal to the people to be united. The prime motto of Vatsarāja was that people and the king should be united to ward off foreign invasion. Further, it should be noted that the Tripuradāha reflects the fact that the society is neither good, nor bad; but it is a mixture of both.

Vatsarājas drama indicates that women were not safe in the society. They were troubled by the stronger male population. However, the society had given all types of freedom to women such as learning, working, choosing their own partners etc. Thus, as far as the women are concerned, Candel kings were moderate.

At the end, it can be stated that the Tripuradāha is based on the political reality that India was invaded by Muslims. Symbolically, the demons represent Muslims and gods represent Hindus. It is symbolic that Maheśa, at the end of fourth act, declares the names of those gods who have helped to win the war (*vaikunṭhaḥslāghase nārada – IV. 22*). Maheśa knew that if his kings are weak, the other powerful kings would occupy the state, because the land of the weaker section of society is always invaded by the stronger section of the society (*durbalān baliṣṭhaiḥ ghātayanti – Tripuradāha.I*).

Table of Comparison:

Details	Source Book (1)	Ḍima type of Play	Source Book (2)	Ḍima type of Play	Deviations
	Nāṭyaśāstra	Tripura- dāha	Daśarūpaka	Tripura- dāha	
Plot	Well-known	✓	Well-known	✓	Tripuradāha of Vatsarāja has followed all the rules of Bharata and Dhanañjaya except some characters like Ghosts, Spirits and Goblins etc.
Character	Sixteen exalted heroes, gods. Demons, Demigods, Goblins, Lord of serpent	Except Demigods and Goblins	Sixteen haughty type of heroes, Gods, Demigods, Demons, Mahorogas, Ghosts, Spirits, Goblins	Except Demigods, mohoroga s, Ghosts, Spirits, Goblins	
Sentiment	All six type of sentiments, except erotic and laughter	✓	Six type of excited sentiments except erotic and laughter	✓	
Style	Grand and	✓	Except gay style	✓	

	Violent styles				
Juncture	Opening, Progression, Development and Concluding	✓	Four type of junctures without pause	✓	
Act	Four	✓	Four	✓	
Other features	It contains illusion, magic, fight, fall of thunders, solar and lunar eclipses, wrestling, jugglery, idols made of clay and excited movements	Illusion, magic, fall of thunders, fight, excited movements, solar eclipse	Illusion, magic, fight, anger, excitements, solar and lunar eclipses	Illusion, magic, fight, anger, excitement s, solar eclipse	
