PREFACE

As a student of the Sanskrit literature during my college days I had the privilege of studying a little about the nāṭikā. From those days I have been bearing a keen interest to study more on the nāṭikā. Therefore, whenever I have got the chance to work as a researcher under the Ph.D. programme I have selected these two nāṭikās i.e., Śrīharṣa’s Ratnāvalināṭikā and Viśvanātha Kavirāja’s Candrakalānāṭikā for my study as suggested by my supervisor Dr. Kameshwar Shukla.

Even though the nāṭikās are less in number than the nāṭakas, they have also contribution to enrich the Sanskrit dramatic literature. Therefore, these works also deserve methodological study in various aspects with other dramatic works. As not much work has come to our notice on the areas related to the nāṭikā, we have made a humble attempt to present a comparative study on the Ratnāvalināṭikā of Śrīharṣa (7th century A.D.) and the Candrakalānāṭikā of Viśvanātha Kavirāja (14th century A.D.).

The Ratnāvalināṭikā of Śrīharṣa occupies a special place in the Sanskrit literature. But, Viśvanātha Kavirāja’s Candrakalānāṭikā is neither considered as very much popular nor of high order in comparison with the Ratnāvalināṭikā of Śrīharṣa. Viśvanātha Kavirāja is also well known as a rhetorician more than a dramatist. Whatever it may be high or low order this nāṭikā also bears the necessary specialties within the limitation of dramaturgy. He himself quotes this nāṭikā in his work Sāhityadarpaṇa in several times.

This present work is divided into six chapters. The first chapter shortly introduces the Sanskrit dramas - rūpakas and uparūpakas. The specialties of the nāṭikā type of uparūpakas, and the nāṭikās in the Sanskrit literature are discussed. Then we have also discussed on the contents of the Ratnāvalināṭikā and its adherence as a nāṭikā. Similarly, discussion is made on the content of the Candrakalānāṭikā and how far the requirements of
the nāṭikā are applicable in this play. The second chapter discusses about the life, date and works of the two poets namely Śrīharṣa and Viśvanātha Kavirāja. The third chapter deals with some certain dramatic aspects of the Ratnāvalināṭikā and the Candrakalānāṭikā. The fourth chapter describes the literary aspects i.e., rasa, alaṅkāra, guṇa etc. of the Ratnāvalināṭikā and the Candrakalānāṭikā. The fifth chapter discusses about the cultural elements present in the Ratnāvalināṭikā and the Candrakalānāṭikā. At last, in the chapter six, we conclude our study.

My labour will be amply rewarded if the whole work comes to be of interest and utility for the students and researchers having interest in the dramatic literature.

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