CHAPTER XIII

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'Rūpaka' is the generic term for drama proper which, according to the main theory, has ten different types. Various authorities have made independent attempts to explain the meaning of the term 'rūpaka' with the result that a number of shades of its theatrical connotation has come into being, but all seem to have accepted without dispute that in its secondary and more specific sense it means 'a literary work meant for stage presentation'. Dhananjaya draws a subtle distinction in the meanings of the two terms 'rūpā' and 'rūpaka', although, in fact, the two are variant forms of the same word. According to him, a play is called 'rūpa' (show, lit., form) because it assumes a visual form (as opposed to the other forms of poetry which are only meant to be read and heard)¹. The term 'rūpaka' signifies the fact that it is represented by actors playing different parts (Samaropā or assumption of parts)². The same definition has been given by Śrādatānaya³ and also by Viśvanātha⁴, the faithful follower of Dhananjaya. The Nāṭyadarpana-authors hold 'rūpa' and 'rūpaka' as identical in meaning. In their view, the Rūpa (play) is so called because it is represented ('abhinīyate') or given physical form ('rūpyate') by actors⁵.

It will now be seen that these views have only broadly outlined the meaning of Rūpaka which may encompass within its sphere all forms of theatrical representation, but the word has, as a matter of fact, come to represent only those genres of theatrical expression that are strictly dramatic as distinguished from those that are dominated by the dance and operatic elements.

The ten types or play or Daśarūpaka⁶ as they are commonly called are Nāṭaka, Prakaraṇa, Dīma, Samavakāra, Īṭāmṛga, Vyāyoga, Utaṛṭikāṅka, Prahasana, Bhāṇa and Vīthī⁷, each having its special characteristic features that help easily distinguish one from another. These ten forms of theatrical expression do not however embrace the entire gamut of Sanskrit

¹. DR. i. 7.  2. Ibid.  3. BN. pr., p. 180.  4 f.  4. SD. p. 319.  5. ND. p. 23.  6. A term perhaps even older than Bharata. See V. Raghava: A Note on the Daśarūpaka, JORN, Vol. vii (1933), p. 201.  7. NS. xviii. 2 f.; DR. i. 11; BN.Fr., p. 221.  4 f.; SD. p. 320.
dramatic kinds. Besides them there are at least three others which, for all practical purposes, may well be listed under the same genre of Rūpaka though subsequent writers like Viśvanātha have illogically enumerated and discussed them under the inferior types of play or Uparūpakas\(^1\) which are, to all appearance, more mimetic and operatic than dramatic. The Nāṭikā, the best known and the most perfect of these has in fact been incidentally dealt with by Bharata in his chapter on the ten dramatic types. The claim that it is a mixture of the Nāṭaka and the Prakaraṇa\(^2\) is the only justification for its treatment as a type distinct from the Daśarūpaka. Apart from this alleged dependence on these two popular species of drama, it is in all its essentials a full-fledged dramatic type that deserves amidst the categories of theatrical composition a place perhaps only second to the Nāṭaka. The Ratnāvalī, a Nāṭikā by Hārṣa, is in fact a play most frequently quoted by the theorists to illustrate the various technical details pertaining to an ideal drama. The other varieties such as the Toṭaka (or Troṭaka), Prakaraṇikā, Saṭṭaka and Rāṣaka, though ignored by Bharata, appear to have been recognized by Kōhāra and others as major types of play\(^3\), but we do not know the exact definitions given them by these early authorities since none of their works has so far been discovered\(^4\).

Śāradātāmanaya was doubtless aware of the confusion made by later authorities over the classification of plays by types; so he neatly separated the Nāṭikā, Toṭaka and Saṭṭaka from the Uparūpakas and grouped them under the Rūpakas\(^5\). He maintains that the Saṭṭaka is an offshoot of the Nāṭikā while the Toṭaka is a variety of drama belonging to the Nāṭaka type\(^6\). Of these the Saṭṭaka has been represented by a singular early specimen, the Karpūramaṇjari of Rājaśekhara, which is, in conformity with the theory, written entirely in Prakrit. No specimen\(^7\) of the other types has so far been discovered with the exception of a Bengali MS. of the Vikramorvaśīya which is referred to in its Prologue as a Toṭaka, but all the other MSS. style it a Nāṭaka. There is yet another type, the Prakaraṇikā, twice mentioned by

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2. NŚ. xviii. 58; ND. p. 106.
5. See also KAS. p. 373; Nd. p. 24.
Abhinava\(^1\) and described at some length in the Nāṭyadarpana which adds it and the Nāṭikā to the group of popular dramatic forms\(^2\). Dr. Raghavan explains, on the basis of the Abhinavabharatl, how the 'Daśārūpaka' is a name not of ten types of play but ten dramatic forms or trends and how this explanation takks in other types also beyond the ten\(^3\).

However, not more than six of these types are represented by the extant plays written before the decadence of the Sanskrit drama, and the others exist only in theory. Attempts have been made of late to revive some of these long-forgotten theatrical forms but the results are hardly worthy of note. Such works deliberately composed in obedience to set patterns given by dramaturgists who have had to depend on limited resources for their materials, have naturally proved themselves to be poor and imperfect specimens. We may not be wrong if we presume that, during the time when the Nāṭyadāntra was written, most of these types, if not all, belonged to a living theatre. It is quite likely that there were besides these other dramatic types, but Bharata seems to have selected for discussion only those forms which were the most popular and best suited for stage presentation. But, when Abhinava undertook the stupendous task of commenting upon Bharata's work more than half a millennium later, even a single specimen of some of these dramatic forms was not available to him. It appears, therefore, that by Abhinava's time, only a few dramatic types like the Nāṭaka, Nāṭikā, Prakāraṇa, Bhāṇa and Pranāsana and also some Upārūpākas as we shall see later, had retained their popularity either as dramatic compositions or as theatrical productions.

From the standpoint of stage presentation, all dramatic types may be divided into two large groups, namely, Āviddha and Sukumāra, the one embracing those plays written for violent and forceful presentation and the other covering all those meant for gentle and graceful presentation. Plays displaying vigorous body movements, military encounters and similar events which are both dreadful and exciting, representing illusions created by spells, medicines and such other means and presenting many men but few women all into the Āviddha group. These plays naturally display more Sattvati

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and Arabhati than Bharati and Kaidiki. This group comprises the violent types of drama containing martial elements such as the Jina, Samavakara, Vyayoga and Ihamruga, which generally concern themselves with supernatural characters like gods, titans and demons and also violent, virile and adventurous mortals. The remaining types, namely, the Nata, Prakrana, Nattika, Tojaka, Sattaka, Prakaramik, Bhama, Prahasana, Tithi and Arika are Sukumara plays and deal mostly with human beings. They often present a fairly large number of female roles.

Form, content and the style of presentation are the main factors that make all the difference between one type of play and another. Each type is prefaced by a Prologue of varying length and closes with a short Epilogue with a benedictory verse known as Bharatavakya addressed by the actors. The main body of a long play is divided into a number of Acts each generally treating of one subject, event, episode or situation in completion. If the lapse of time between two Acts is marked by certain events the onstage depiction of which is neither dramatically necessary nor desirable nor theatrically feasible and yet must needs be known by the audience, the same may be intimated to them by means of the two entracte forms, the Praveṇaka and the Viškambhaka. An entracte of the latter kind may occur between the Prologue and the opening Act as well. The number of Acts generally range from one to ten though we have two considerably late plays having as many as twelve and fourteen Acts respectively.

According to the number of Acts, a play consists of, all the types can be conveniently divided into four classes, namely, one-act plays, three-act plays, four-act plays and longer plays having five to ten Acts. To the last group fall the Nata or heroic play or drama par excellence and the Prakrana or social play. We have Natakas having five, six, seven or ten Acts and the Bhavaprakāśana gives two lost plays with eight and nine Acts respectively, but the only two complete Prakaranas belonging to the classical age have ten Acts each. The Śāriputraprakaraṇa of Āvaghoṣa, which has come down to us

2. NS. xiii. 64.
3. NS. xviii. 1; A.Bh. ibid., pp. 406 ff.; see also V. Raghavan: A Note on the name Dhanarupaka, JORM, vii (1933), pp. 284 ff.
4. See above, pp. 293 ff.
5. See above, p. 325.
6. The Mahānātaka and the Adbhutānanda of Kavibhusana.
7. The Nalavikrama (8 Acts) and the Deviparinaya (9 Acts); see Bh.Pr., pp. 223, 2-6, 237. 17-21.
only in fragmentary form, has nine Acts. But the Pratijñāyaugandharayana of Bhasa, referred to in the Prologue as a Prakarana, has strangely four Acts. Even if we take the word 'prakarana' here in the general sense of dramatic entertainment, the play does not fit in with any other existing play type. We have therefore no other alternative than to call it a Prakarana in spite of its being a four-act play.

1. NĀTAKA.

The difference between the Nāṭaka and the Prakarana, therefore, lies not so much in the number of Acts each type consists of; it is rather in what they deal with that they widely differ. The former is essentially a court drama having as its hero a noble king or royal sage famous and worthy of admiration and imitation. The plot centred round him should also be a famous one ('khyāta') drawn from history, legend or mythology. The two great epics, the Rāmāyaṇa and the Mahābhārata, which combine history, fiction and mythology into one rare form of literary expression, presenting a galaxy of heroes, heroines and villains, with their romantic adventures, diversions and miseries, triumphs and defeats, provided an inexhaustible wealth of plot-materials for both the poet and the playwright. The themes of nearly all the existing Nāṭakas of appreciable merit with a few exceptions like the Svapnavāśavadatta, Mudrārākṣasā and Mālavikāgnimitra have been drawn from them. The actual life of a contemporary monarch or a complete invention of the dramatist's imagination is not to be taken as the subject of a Nāṭaka. A slight modification in the plot for aesthetic and theatrical reasons is however not considered a blemish, and Mātrghupta seems to have deemed it even essential.

1. Manakā however disagrees with this view saying that 'not a single essential condition of Prakarana is fulfilled by the Pratijñā'. (Vide The Types of Sanskrit Drama, Karachi (1936), pp. 43-55). But it may serve well to remember that the theme freely developed by the poet on a time-honoured folk-tale and the hero drawn from the ministerial rank are two salient features of a Prakarana. For an account and evaluation of Prakaranas, see V. Raghavan: The Social Play in Sanskrit, Indian Institute of Culture, Bangalore (1966).
2. NS. xviii. 12; Bh.Fr. p. 222; ND. pp. 24 f.; SD. p. 321.
3. NS. ibid., 10; DR. iii. 28; SD. ibid.; NLRK, 3266.
5. DR. iii. 24b, 25a; NLRK, 45-51.
The plot may have a supernatural touch but a god as hero is generally not favoured. When a god is the hero, the Nāṭaka fails to retain its true dramatic character, there being no scope, for instance, for the display of pretext and stratagem getting the upper hand, because gods are endowed with power and boons which can set aside such predicaments. But it may have a divine being as an assistant to the hero, say as the leading character of the sub-plot, as Goddess Gauri in the Nāgānanda. Thus the Nāṭaka may sometimes be described as having the 'divyāṅga' or divine element. But some allow besides kings, divine and semi-divine beings as heroes. Rāma is regarded by them as a semi-divine hero. Such a generalization saves plays like the Bālācārita and the Pārvatīpariṇāya from being precluded from the Nāṭaka-group, but such plays in which the supernatural predominates, it must be confessed, are of very little dramatic interest. A heavenly damsel in the role of heroine is also not ruled out, but she shall have all the virtues and weaknesses of a woman of the earth. Urvaśī in the Vikramorvaśīya may be given as an example. It has been laid down that the number of leading characters in a Nāṭaka should not ordinarily be more than four or five. When the stage is crowded with people there is bound to be indiscipline and confusion and this will

2. The subject-matter (Itivṛtta) of a Sanskrit play takes two forms, the main plot or Ādhiḥkārīka which spreads through the entire play and the sub-plot or Prāśāngika which does not normally extend beyond a couple of episodes. The actions and incidents centred round the leading characters form the Ādhiḥkārīka. The Prāśāngika has two forms, Pātākā and Prakārī, both of which consist of incidents centring round persons whose actions are directed towards the furthering of the cause of the principal characters. The difference between the two lies in that the former may run uninterrupted (śāmubandham) over a considerable portion of the main plot and thus assume the proportion of an entire episode while the latter is of comparatively short duration and may well be confined to a mere incident. The leader of the Pātākā while helping the hero to achieve his object serves his own end too, but the Prakārī Nāyaika serves the hero without expecting such personal gains. (See Nā. xix. 24 f.; D.R. i. 13b; Nā. pp. 39, 41; Bh.Pr. pp. 200 ff.; S.D. pp. 352 f.). The dealings of Sugrīva and Vibhiṣaṇa in the Rāma-dramas, of Bāhūmaṇa in the Veniśanārā and the part played by the Vidūṣaka in the Śākuntala are examples of Pātākā. Jaṭāyu in the Rāma-dramas plays the role of a Prakārī leader.
3. Nā. xviii. 10.
5. S.D. ibid.
8. Nā. xviii. 41; Bh.Pr. p. 237. 2; S.D. p. 322.
seriously affect the performance. It must be complete with the five situations of the plot, the five junctures and the five constituent elements of the plot or Arthaprakriti.

The play must display the vicissitudes of life, sorrow and happiness, splendour, prosperity and enjoyment of pleasure. It should therefore be noted that such plots as dealing with kings who give away all their kingdoms and retire to the forest are not fit to be taken for a Nāṭaka.

Judging from the ethical point of view, the Nāṭaka rises above all the other forms of drama. Besides providing pure entertainment it must also serve the nobler purpose of edification of the masses. A Rāma-drama should aim at exhorting its readers and spectators to strive to be like Rāma and not to behave like Rāvana. The Nātyadargaṇa says that, since the life of divine beings is inimitable though one may long to do so, such plays as having divine heroes are not fit for uplifting the soul of the mortals. It may however be noted that in its basic concept Sanskrit drama aims mainly at securing its audience an aesthetic bliss and sublimation of their minds, and, therefore, is more aesthetic than moral.

Śāradātanaya discussed at length a view held by an authority named Subandhu about the classification of different Nāṭaka types. His classification of Nāṭaka seems to have been based solely on the structural pattern of the dramatic plot. Examining plays from different angles, Subandhu seems to have seen in some of them certain junctures quite different from the five conventional ones which must, according to the

2. See above, pp. 298 f.
3. See below, foot-note 11.
4. See below, p. 401, foot-note.
8. NS. i. 14; iv. 3.
9. ND. ibid.
10. Ibid.
11. Junctures or Sandhis are the structural divisions of a play, independent of its formal divisions, namely, the Acts. Unlike in the case of the latter, the beginning or the close of a Juncture is not clearly indicated by means of stage directions. A cardinal point of difference between the two kinds of division is that it is mainly the theatrical requirements and practical convenience that are taken into consideration in determining the contents and the extent of an Act while the division or a play into Junctures serves a
Sanskrit dramatic theory, constitute the plot of any period play. And he classified all Nātakas into five groups each embracing plays composed of a particular set of dramatic Junctures. These five categories of Nātaka are Pūrṇa, Praśānta, Bhāśvara, Lalita and Samagra. About the Pūrṇa variety nothing has been said except that it is a piece complete with all the five conventional Junctures such as Mukha and Pratimukha. The lost Krtyārāvana has been cited as an example.

purely dramatic purpose, that is, to mark each stage of the development of the plot. Therefore, in setting the limits of the different Junctures, the dramatist pays more attention to details of dramatic significance, such as, the manner in which the plot starts moving, its ups and downs, dynamic and static moments and its finale. These Junctures are five in number, namely, Mukha, Pratimukha, Garbha, Vimarda and Nirvahana.

The Mukha Sandhi or opening represents the chain of events beginning from Bija (seed), the first element of the plot, and extending as far as Arambha (beginning) or the first situation which sets the whole drama in motion. The Bija is a brief statement made at the beginning of the play by the hero or some other character, vaguely hinting at the denouement. It is called Bija because, just as a shoot sprung from a seed gradually grows into a large tree, so does the plot built upon the Bija develop in various directions leading to multifarious results in the end. In the Sakuntala, the seed is laid by the three anchorites when they pronounce the blessing on Dusyanta that he would obtain a son destined to be a universal monarch. At the end of the play we witness the materialization of this blessing. The Ratnavall opens with the Bija mouthed by Yaugandharayana who repeats a verse uttered by the Sutra-dhara, which purports that fate will bring the loved one even from the farthest regions of the world and effect the desired union. In the former play, the Mukha Sandhi covers the incident commencing from the Bija and extending up to the Arambha which is marked by Dusyanta's expression in the middle of the opening Act of his desire to see the foster-daughter of Sage Kanva. In the latter the Mukha Sandhi ends in the point where Sagarika remaining concealed catches a glimpse of King Udayana (Act I), which marks the first situation of the plot.

The next Sandhi is the Pratimukha or progression wherein the seed deposited at the beginning of the Mukha Sandhi bursts forth for further growth in the subsequent stages. In this Sandhi, the course of events progresses almost without any interruption, and there is a partial fulfillment of the desire expressed in the Arambha. Thus the Pratimukha may extend beyond the second situation, Prayatna, and may come to a close halfway between the Prayatna and the Prāptyaśa. In the Sakuntala, the Pratimukha Sandhi follows the Mukha almost without a break and runs up to the end of Act III. As the action proceeds through this portion of the drama, we witness the king's first meeting with Sakuntalā, his calling off of the chase
The Prasanta or Serene Nataka is so called because it displays an excess of the sentiment of serenity (Santa) and, according to Drauhini, it is dominated by the Sattvati Vynti. It has also five Junctures which are differently named. They are Nyasa, Nyásasamudbheda, Bijjoki, Bijjadarana and Anuddistasamhāra, the first two corresponding to the Mukha end the Pratimukha. The Svapnavasavadatta has been exploited for the illustration of these Junctures. The entrusting of Vásavadatta to Padmāvatī by Yaugandharayan after snatching her away from the king's possession spreading the rumour that she died in a fire is the Nyasa or deposit. The Pratimukha Sandhi of the Nyasa is the Nyasasamudbheda (or coming of the deposit into view). It is found in the Svapnavasavadatta where the king, having seen Padmāvatī's well-made up face, suspects that Vásavadatta must be alive. The utterance of the name (of the heroine) by the distressed (hero) overwhelmed by emotion is Bijjoki. It is seen where the king absent-mindedly begins to say, "Come, Darling Vásavadatta, whither art thou going?". Having recovered one of the two objects that have had constantly remained together, the search for the other is the Bijjadarana. The king having found his lost lyre makes an emotional outburst: "Cupid that had for long been dormant in me was awakended by (the sight of) this lyre. But I do not see my queen to whom Ghosavatī (n. of the lyre) was so dear!". When the customary question "Is there any more favour I could do for thee?" does not occur at the end of the play, it has an unindicated denouement which is technically called Anuddistasamhāra.

and his staying back in the penance-grove in compliance with a request from the hermits. All these events pave the way for a more fruitful meeting between the lovers at the close of Act III, which however ends abruptly with the arrival of Gautami. In the Ratnavali, it consists of the incidents that take place from the point where Sāgarikā catches a glimpse of the king for the first time up to their first meeting arranged by Susāngata in the middle of Act II.

The Garbha Sandhi or development is occupied by incidents of diverse nature, some helping the action forward, some retarding its progress. The efforts of the principal characters and their assistants continue under resistance. Although beset with manifold obstacles the seed of the plot which has already sprouted now grows slowly but taking roots firmly. From its beginning, the dramatic tension keeps on mounting and reaches its climax in the third situation, Praptvāsā, which marks the close of the Juncutre. The Garbha Sandhi commencing from the beginning of Act IV of the Sakuntala comes to its climactic finis in the fire-sanctuary scene in the middle of Act V when Gautami removes Sakuntalā's
The Bhasvara or Resplendent type has five Junctures corresponding to five situations of a quite different nature. Sāradātanaṇaya cites the Bālārāmāyana as a specimen representative of this type. The presence of an antagonist who is full of dignity like the hero is known as Ṛkalā or string which is the first Juncture. The second, Nāyakasiddhi, is the realization of the rival’s ends after having beguiled the hero as was done by Rāvaṇa with the help of Marici. Representation of devastation is Aṅgākālī, the third Juncture. The siege of Lāṅkā by the monkeys after crossing the ocean is an example. The fourth, Parikṣaya, or failure, is the hero’s illusion (Moha) caused by the enemy’s power, as for instance, the binding of Rāma and Lāṅkāmaṇa with the serpent-noose. The testing of the purity of women after slaying the enemy who had captured them is Mātrāvasitaṣeṣāmāra, the last Juncture. Sītā’s ordeal by fire after her rescue from Lāṅkā is an example. The Bhasvara Nāṭaka has a surfeit of Bharata Vriṣṇi which is dominated by the valour and the marvel.

This section of the drama conveying a number of important details such as the news of the love-marriage between Dusyanta and Śakuntalā, Durvāsas’ curse, uncertainty expressed by Śakuntalā’s friends about the king’s faithfulness and about Kanva’s approval of the marriage, the procession’s setting forth for Hāṣṭiṇāpura, takes us through various stages of the development of the plot—setbacks, advances and moments of uncertainty—to witness a heartrending scene in Act V. In the Ratnavallī, the Garbha Sandhi starts from the middle of Act II where the first meeting of the lovers breaks off suddenly when the queen arrives or the scene quite unexpectedly, and this unfortunate development is followed by various other incidents leading the drama to its climax in the catastrophic end of another meeting where the lovers are caught red-handed by the queen who takes away Sāgarikā and the Vidūṣaka to be thrown into prison.

The next stage of the plot immediately following the Garbha is the Vimarsa (or Avamarsa) or crisis, which extends as far as the Nīyatāpti or the fourth situation. In the Vīmārśa Sandhi, the developments bring the heroes nothing but despair and misery, and the pace of the main action comes to a virtual pause. This may be caused by various factors such as someone’s anger, passion or temptation or some calamity like a curse. The part of the play beginning with Śakuntalā’s repudiation by Dusyanta and ending with the close of the next Act belongs to the Vīmārśa Sandhi. The events intervening between Sāgarikā’s incarceration and the magician’s entry in the middle of Act IV occupy the Vīmārśa Sandhi of the Ratnavallī.

The Nirvahana or conclusion is the last stage in which various details lying scattered in the previous Junctures are brought together and united with the ultimate result. Thus it extends right up to the denouement with which the play comes to its natural close. The whole of the last act
The Lalita or Elegant Nāṭaka is, on the other hand, dominated by the Kaisiki Vrtti and has love as its sole sentiment. The Urvasīvipralambha given as an example of the type is now lost to us, and most probably Saradātmanāya did not himself possess a copy of the play. Its five junctures are known as Vilāsa, Vipralambha, Viprayoga, Viśodhana and Uddīṣṭārthopasamāra respectively. The hero's enjoyment as seen in the description of the spring festival in the Ratnavali is Vilāsa or diversion. Separation whether wilful or impelled by jealousy is known as Vipralambha, as Vasaraṇa's separation from Vāsavadattā. Viprayoga is the separation of lovers caused by curses and the like and lasting for a year or so, as Yayāti's separation from Śarmiṣṭhā. Vindication in spite of popular calumny is Viśodhana, as Śravaṇa gets Śītā exonerated after her prolonged stay in Lākṣa. Indra's message to Puśuravas, "As long as you live this Urvasī shall be your legally-wedded wife", is an example of an Uddīṣṭārthopasamāra or indication of the accomplishment of the desired object.

of the Śākuntala and that portion of the last Act of the Ratnavali from the magician's entry up to the end constitute their respective Nirvahana Sandhis. (NS. xix. 37-43; A.Bh. Vol.III, pp. 22-29; Dr. i. 24-54; Bh.Pr. pp. 204, 2-12, 30, 10-213. 10; N.D. pp. 48-52; S.D. pp. 356 ff.).

Bija, Pataka and Prakari together with Bindu and Kārya constitute the five elements of the dramatic plot. The Bindu or expansion (lit., drop - taken from the metaphor of a drop of oil that spreads out on water) is that part of the play which cements a break in the logical sequence of events, caused by the intervention of any incidents of secondary importance. Thus there may be as many Bindus in a play as are gaps in the continuity of its action. The first Bindu however may not come before the end of the Mukha Sandhi. In the first Act of the Ratnavali the main thread of the story is broken at the end of the worship of Cupid. At this juncture, a bard sings behind the scenes a panegyric on the king, on hearing which Sāgarikā remarks, "How now! Is this King Udayana to whom my father destined me a bride? ..........". By this remark the continuity of the action is restored, and, therefore, it is an example of Bindu. Kārya is the purpose or the object to be achieved which is realized in the denouement: (NS. xix. 21-26; A.Bh. Vol.III, pp. 12-16; Dr. i. 13-18; Bh.Pr. p. 204. 13 - p. 205. 11; N.D. pp. 37-42; S.D. pp. 351 ff.).

Bhoja however conceives the metaphor in a somewhat different manner. He says that the Bindu is so called because it is like the drop of water that keeps on dripping maintaining thereby the continuity of the flow or like the drops of clarified butter falling at intervals into the sacred fire to keep the flame burning continuously. (See V. Raghavan; Bh. Sr.Pr., p. 597).
The Samagra is a technically perfect drama which displays all Vṛttis and all characteristics pertaining to a Nāṭaka. The type is represented by the Mahānāṭaka. 'Nṛttav(o)ārā' is another name for the Samagra Nāṭaka. We do not know if the Vāsavadattā-nṛttadhārā (or -nātyadhārā) mentioned and ascribed to Subandhu by Abhinava is a Nṛttavāra.

2. PRAKARAṆA.

Of a Prakaraṇa, on the other hand, the plot, the subject-matter and the hero are all to be creations of poetic imagination. The plot may be a complete invention (Āhārya) or culled from fiction or from folk-lore. Thus, if the dramatist borrows the theme, it has to be from the secular literature alone, for he has no authority to draw on religious works like the Vedas and the Purāṇas composed by seers of yore. When the theme is borrowed, it is the prime duty of the playwright to modify and elaborate it to suit stage purposes. Two lost Prakaraṇas having as their heroes a merchant named Samudradatta and a Viṣṇu named Muladeva respectively, are given by Abhinava as examples having these two different kinds of plot. The Samudradatta-carita (which is identified with the Puspādītakā) is a theatrical adaptation of a story written by a former poet whereas the Nūladeva-carita has a story invented by the dramatist himself. When the plot is an adaptation, it must be invested with new qualities. It may be noted that the themes of the Mṛcchakaṭikā and the Malatiṭhikā are entirely from the poet's imagination.

The Prakaraṇa concerns itself for the most part with figures drawn from the bourgeoisie, the plebian and menial classes and, therefore, depicts the social life both of the middle and lower orders in their familiar environments. Therefore, no exalted beings like gods and kings and queens with their princely palaces and retinues play leading roles in Prakaraṇas. The hero, a Dīrpaṇa, must be preferably

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2. See above, p. 335.
3. DH. iii. 39; Bh.Pr. pp. 241. 17, 242. 9 f.; SD. p. 434; NLRK. 2777 f. 4. NS. xviii. 45 f.
6. A.Bh. ibid.; ND. p. 105.
7. NS. ibid.
9. NS. xviii. 49 f.; Bh.Pr. p. 242. 16; NLRK. 2782.
from the middling class - Brahmin, a Sresthin, a minister, a Purohita or a trader, but sometimes even a Viśa, like Muladeva (?), who is an adept in music and dance and addicted to women, wine and dice is also permitted. A high-born lady or hetaera may figure as the heroine; sometimes both may appear in one and the same play. The former stays indoors and the latter outdoors. The latter heroine is said to be a low-born lady whose character is not above reproach. This view has perhaps been responsible for the creation of such characters as that of Nandayanti in the Puspadūgitaka, who, driven out by her mother-in-law, might not have been made to stay in the house of a Śabara general, if she were a high-born lady. The experiences of Nandayanti, says the Nātyadārpaṇa which follows the same view, would be improper in the case of a high-born character. Abhinava has sought to reconcile these two views by ruling that the hero and the heroine of a Prakarana are of a higher condition in relation to others of their own ranks, thus implicitly expressing that they need not necessarily hail from noble ranks.

Theory requires the heroine of a Prakarana to be a Kulajā or devoted wife, if the hero is one who looks after domestic affairs, and if the ends of life are objectively realized in the course of events as in the Puspadūgitaka, in which case no hetaera should be introduced. But this injunction has not been respected by Śādraka. In the Mṛčchakatika which has a hetaera as its heroine, the hero is not altogether unmindful of his household duties. The Kulastri is very modest in her ways and dutiful towards the hero's parents and grandparents. According to some she speaks Sanskrit, but this is not exactly the case with the Mṛčchakatika. When a hetaera is there she should be the heroine who should not be made to meet the faithful wife face to face.

1. NS. xviii. 48; DR. iii. 39 f.; Bh. Pr. p. 241. 18; ND. p. 103; SD. p. 434; NLRK. 2782.
2. ND. pp. 104 f.
3. DR. iii. 41; ND. ibid.; Bh. Pr. p. 242. 1.
4. Bh. Pr. ibid., 2; cf. SD. p. 435.
5. Bh. Pr. ibid., 3.
7. ND. ibid.
8. A. Bh. ibid., p. 432.
9. NS. xviii. 51; A. Bh. ibid.; ND. pp. 104 f.
10. ND. ibid.
to face\(^1\). This has been well observed in the \textit{Nṛchakāṭika} in which the two ladies are brought together on the stage only at the denouement of the play. But whether this stipulation has been based on this peculiar feature of the \textit{Nṛchakāṭika} or vice versa is a debatable point.

In the \textit{Prakarana}, the counterparts of the \textit{Kaficukin}, the minister and the \textit{Vidūṣaka} of a Nāṭaka are said to be a slave, the President of the Merchant Guild (Srēṣṭhin) and a parasite respectively\(^2\). But in the \textit{Nṛchakāṭika}, there are both the Viṭa and the \textit{Vidūṣaka} while the role of Srēṣṭhin as the minister's counterpart is absent. We may, however, note that Cārudatta, the hero, though a Brahmin by birth, is engaged in the profession of trade (Dvija-sārthavāha).

It is now clear that, unlike in the Nāṭaka, the divine element is absent from the \textit{Prakarana} in which the melodramatic element prevails through most of the action\(^3\). All actions, business, forms of dress, diversions, enjoyments and so forth depicted in a \textit{Prakarana} should be in accord with the middle class of men presented therein. The plot being strictly an invented one dealing with incidents far removed from affairs of the princely court, there is no place for diversions in the harem and for servants like the \textit{Kaficukin} that are in place only if the plot is laid in a court setting\(^4\). When the heroine is a netaera, even immodest dealings may be allowed. The \textit{Abhinavaśāhara} and the \textit{Nāṭyadarpana} cite as an instance one verse from the lost Deviśandragupta, addressed by Kumāragupta to Mādhavasena\(^5\). But we do not know how this play could be styled a \textit{Prakarana} because its hero is not from the middle class but is a royal personage.

The \textit{Nṛchakāṭika} has one unique feature. It has no \textit{Praveśākas} or \textit{Viśkambhakas}. Credit should be given to Sudraka for sensibly and boldly disregarding convention\(^6\) and not indulging in technical extravagance. He is quite right in dispensing with Interludes since the whole action of the play lasts only for five or six days. And only a dramatist of Sudraka's genius could arrange such a neat plot without

1. NS. xviii. 52.
3. ND. p. 103.
4. Ibid., p. 104.
5. ND. p. 104; cf. A.Bh. ibid., p. 433.
6. See NS. xviii. 33; NLK. 2789 f.
Abhinava speaks of twenty-one varieties of Prakaranas but does not tell us on what basis the distinctions were made. But this point has been explained in full in the Kātyādārpaṇa which first gives seven varieties depending on the degree to which the poet exercises his creative power. The hero, the plot (Vastu) and the denouement (Phala, lit., result) are the three factors that are taken into account. In three out of the seven varieties one or the other of these three determinants is an invention of the poet while the remaining two are borrowed from elsewhere. In the second triad, the hero, the plot and the denouement are respectively drawn from fiction, the remaining two in each case are from the poet's own imagination. The seventh variety is entirely a creation of the poet, without any indebtedness to any source whatsoever. It may be noted that the Mrčchakatika and the Mālati-mādhava clearly belong to this last variety of Prakaraṇa.

One thing that strikes us at once here is the emphatic demand for originality on the part of the author of a Prakaraṇa, no matter how small his contribution be. The proportion of the dramatist's inventiveness may thus vary, but the fact remains that the whole composition is at all events fictitious, no historical personalities or events whatsoever being permitted in it. This is an essential departure from the pattern of a Nāṭaka, which is based on incidents concerning personages that are historical, believed to be historical at least, and whose theme could be borrowed from the epics or the Purāṇas, thus securing a higher spiritual plane than of the Prakaraṇa which is entirely a creation of the poet, sages and seers having no hand in it.

Each of these Prakaraṇa varieties ramifies again into three sub-divisions each of which has as its heroine a nāṭaera, a virtuous and faithful lady and both respectively. The first two sub-divisions in which only one heroine figures are called Suddha or pure types, the third variety where both types of heroine appear the Sankirtana or mixed type. Only these three varieties have been recognized by some authorities, and Dhanaśījaya designates the variety with the courtesan as

2. ND. p. 104.
heroine as Vikrta. The Mrochakaṭika is a mixed Prakaraṇa while the Mālatimādhava is a pure one with a high-born heroine. The Nāṭyadarpana is rather hesitant to accept the Mrochakaṭika as a mixed Prakaraṇa probably because no theatrical justice has been done to Cārudatta's devoted wife, who makes her appearance only once, that is, in the final Act, though she definitely deserves a more significant place in this emotional theatrical piece.

It is very unfortunate that three Prakaraṇas, the Tarmangadatta (with a hetaera as its heroine), the Mūladevavacarita and the Puspadūṣitaka, all of which appear to be of high order, are now lost to us. It has been possible to reconstruct satisfactorily an outline of the plot of the last-named play by piecing together short excerpts gathered from a few dramaturgical works, and it may not be inappropriate to give it here:

The hero of this play is a merchant, Samudradatta by name, who entertains suspicion about his faithful wife, Nandayanti's conduct merely because he hears her mention other people's names like Atfokadatta and so on. In the meantime, he goes away on some business and during his sojourn his father drives the daughter-in-law out, who becomes destitute and takes shelter in the house of the general of a Śabara army. There she gives birth to a son who is named Viśākhadaṭta after the asterism (Viśākhā) under which the child is born. On returning home, the desolate hero, after a frantic search finds both his wife and the child. The days he has spent with his youthful wife come back to his mind. He sheds his doubts about her fidelity and the reunion of the couple takes place and thus the play ends happily. The Bhāvaprakāśana and the Nāṭakalakṣaṇaratnakāṇa mention another Prakaraṇa named Padmāvatiparināya having a Brahmin as its hero.

1. Dr. iii. 41 f.
2. Nd. ibid.
4. See A.Bh. Vol.II, p. 432; Dr. iii. 41 f., com.; ND. pp. 105-106; Sd. pp. 434 f. See also V. Raghavan: op.cit., pp. 25 ff.
Some Common Features of the Nāṭaka and the Prakaraṇa.

Tragedy in the Western sense is incompatible with the Indian philosophy of life and, therefore, it is not surprising that tragedies are completely unknown to the Sanskrit theatre. Every Sanskrit play, as a rule, ends happily and never allows its audience to leave the theatre with their minds filled with gloomy pictures of scenes of blood-shed in which death is the only reward of the hero, the heroine and the villain alike. But the Nāṭaka and the Prakaraṇa can neither be called comedies just because they both have happy endings. In the course of events in both types can be seen the interplay of weal and woe, vicissitudes of life the hero and the heroine pass through. In this respect they correspond with the 'romances' or romantic plays of Shakespeare like The Winter's Tale and The Tempest which, though marked by a strain of sadness running through the story, end on a note of happiness. Both the Nāṭaka and the Prakaraṇa are dramas of majestic sadness and delight. But the difference lies in that the one is more serious and the other lighter. Judging from the presentational point of view, no clear-cut distinction can be made between them. And there is hardly any difference in the general rules regarding the dramatical structure of their plots. In each case the plot is perfect and fully developed with the five elements, the five situations and the five junctures. In both types all the four dramatic Vṛttis are present in a more or less equal measure, a characteristic not shared by the remaining types which are dominated by one or two Vṛttis, the rest occupying only a subordinate place. Thus the Nāṭaka and the Prakaraṇa appeal to any type of audience as they display a rich variety of dramatic effects. But a surfeit of Kaiśiki is not allowed since love and the comic relief are marred by many obstacles and hardships that the hero and the heroine encounter on their way to the attainment of their desired end. The Nāṭyadarpaṇa criticizes Bhavabhuti for going against the tradition of the elders by employing an excess of Kaiśiki in his Kālatimādhava.

2. NS. xvii. 47; Bh.Pr. pp. 222-5-9; 241. 20; SB. pp. 320 f.; NLBK. 2776 f.; ND. pp. 105.  
3. NS. ibid., 7.  
4. ND. pp. 105.  
5. Ibid.
or valour in the case of the Nāṭaka and love alone in the case of the Prakarana is to dominate the play with all the other sentiments being given a rightful but subordinate place. Pathos is generally prominent among them while the sentiment of marvel is favoured at the denouement.

Dr. Raghavan holds that the Nāṭaka was evolved from the heroic play-types like the Dima and Samavakāra while the Vithī and Prahasana which dealt with the lighter aspect of the society gave birth to the Prakarana. An interchange of features between the two types has taken place for the sake of attaining variety of interest.

3. TOṬAKA

For a description of this type of drama we have to turn to the later canonists. Bharata never mentions it though, after him, an early authority named Kohala seems to have mentioned it as a major type of play. With the exception of a few peculiarities, the Toṭaka (also called Troṭaka) resembles the Nāṭaka in all its salient features. It has been described as consisting of five, seven, eight or nine Acts and presenting characters both from heaven and earth.

According to one view, the clown is required to appear in every Act, but this goes against the view expressed by Hārṣa who banishes the Vidūṣaka from all Acts, and Śāradātmanāya himself admits that this rule is not strictly adhered to by the wise. Viśvanātha, however, observes that the presence of the Vidūṣaka makes love the predominant sentiment, for his assistance to the hero in love matters is indispensable.

No play answering to this description has so far been found though Viśvanātha gives as examples the Vikramorvaśīya (5 Acts) on the authority of a single Bengali recension and another play named Stambhitarambhā (7 Acts). Śāradātmanāya mentions two more names, Madalekhā (8 Acts) and Menakānāhuṣa (9 Acts), which are apparently no more extant.

In the Vikramorvaśīya the Vidūṣaka is missing from two Acts. It is certainly wrong
to call it a Toṭaka for the play in every detail conforms
to the description of the Nāṭaka. Śāradātānaya's teacher,
however, did not consider the Toṭaka as different from the
Nāṭaka\(^1\).

**FOUR-ACT PLAYS**

Belonging to this group are four types of play, the
Nāṭikā\(^2\), the Saṭṭaka\(^3\), the Prakaranaṅkā\(^4\) and the Āṭima\(^5\), the
last of which appears to be one of the earliest forms of
dramatic representation. Apart from the superficial
structural form determined by the number of Acts, there is
practically nothing in common with the Āṭima and the other
three types which are, on the contrary, closely related to
each other. Let us first take up the Nāṭikā as it shows the
closest similarity to the dramatic types we have just disc-ussed.

4. NĀṬIKĀ

The Nāṭikā, as has been pointed out earlier, is not
looked upon by Bharata as an independent dramatic category.
None the less, there is no justification for listing it under
the lesser types as has been done by some later dramaturgists,
because it is necessarily a genre that is dramatic in the true
sense and not a mimetic dance or Nṛttakāyya like the Uparūpakas.
All external features such as the Prologue, the Epilogue,
Interludes and other kinds of Arthopakṣepa that are common to
the Rūpakas are found in the Nāṭikā also. It closely follows
the same structural pattern; the dialogue interspersed with
emotional and descriptive verses runs in the same manner. The
general reader therefore notices hardly any structural
difference between the Nāṭikā and the other major types of play.
We shall now examine what these peculiarities are that have
secured for the Nāṭikā a class distinct from the other
dramatic types.

It has already been observed that the Nāṭikā has
borrowed certain features from the Nāṭaka and the Prakarana.
The hero is a famous crowned king or a prince as in the Nāṭeka\(^6\).

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2. NS. xviii. 59; DR. iii. 44b; ND. p. 106; NLRK. 2747.
3. SD. p. 452; NLRK. 3198 f.
4. ND. pp. 108 f.
5. NS. ibid., 84; DR. iii. 58; SD. vi. 242; NLRK. 2809 f.
6. NS. ibid., 58; DR. iii. 43b, 44a; ND. p. 106; Bh.Pr.p.243.19.
and the heroine too needs to be a lady from a royal family befitting the hero. The plot should, on the other hand, be an original, the most salient feature of a Prakarana. The central theme of the play is centred round the amours of the philandering hero with an artless girl of royal birth staying in the harem, with whom he falls in love at first sight, and the realization of their object - the conjugal union. The girl who has been brought there by fate and destined to be the hero's spouse, may also be engaged in studying or performing music or dance in the music-hall.

Besides this unwedded damsel who is invariably the heroine of the piece, comes on the scene his legally married queen who, having detected her husband's new amour, makes futile attempts to check further developments. On account of this eternal triangle, the play provides occasions that demand display of courteousness to and appeasement of angry queens and also of their deception by the hero.

The hero who is guilty of infidelity remains in constant fear of his legally wedded wife. The wife is shrewd (Catura), serious and disdainful on account of her mental agonies while the girl is inexperienced (Mugdha) and exceedingly beautiful. In other respects such as noble birth, education, modesty, bashfulness and magnanimity (Mahatva) both are on equal planes.

The Natyadarpana gives four varieties of Natikā depending on whether the princess and the queen are well-known or unknown. In one variety, both are well-known and in another, both unknown. In the third variety, the heroine is known and the queen unknown. According to Lollata, Natikā are of six different kinds and, according to Sankuka, eight. In both cases, the distinction of one type from another is made on the type of heroine and of queen figuring therein. According to the authority of Ghantaka and others, there are some who proclaim eight varieties and some even sixteen, depending on whether the hero is well-known or not. But further details regarding this classification is not known.
Dhananjaya says that there is an endless variety of forms of the ṛāṭikā depending not only on the nature of the leading characters but also on the number of Acts it consists of. In his opinion, a ṛāṭikā may have even one, two or three Acts. It has all the Juncures but the extent of the Vimārśa is very limited, and this perhaps led some theorists to believe that the Vimārśa Sandhi was totally absent from the ṛāṭikā.

The ṛāṭikā stands out from the other dramatic types by its being dominated by the Kāśīki Vṛtti which is used in a much restricted measure in them except perhaps in the ṛāṭakā. Therefore, all the features that represent Kāśīki are to be met with in the ṛāṭikā. Love is the predominant sentiment while humour occupies a position only second to it, but pathos which is irreconcilable with the Kāśīki figures very little. There are many female characters with two or more leading ladies together with their confidantes, handmaids, messengers and so forth and this offers ample scope for recitations, songs, dance and music. To be in keeping with the Kāśīki element, the hero should belong to the chivalrous or gallant type. Thus the ṛāṭikā is a sort of light comedy of courtship laid in a royal setting, with a surfeit of love, fun and frolic. Contrary to the ṛāṭakā, the type does not seem to have any pronounced ideal of didactic import underlying it, because its motif of hide-and-seek amorous activities of a light-hearted and not-very-young hero weighs more than anything else in a ṛāṭikā. To provide entertainment seems to be the main, if not the sole, object of the dramatist who seizes upon the slightest opportunity to subject to subtle satire the women-loving, women-adoring and pleasure-seeking royal princes. All the three best-known ṛāṭikās have first been staged in royal courts and we can imagine what fun it must have been for the patrons to watch these performances.

The Nālavikāmnimitra of Kālidāsa, generally accepted as a ṛāṭaka, substantially fulfils all the conditions of a ṛāṭikā.

1. DR. iii. 44b, 45a.
2. Dhanika. DR. 1. 43; SD. vi. 272.
4. DR. iii. 48b; Bh.Pr. p. 243. 22; ND. p. 106.
6. DR. iii. 44a; Bh.Pr. ibid., 12, 21; ND. ibid.
7. NS. xviii. 99 f.; DR. iii. 44b; Bh.Pr. p. 244. 8; ND. ibid.; SD. vi. 269; NLRK. 2752.
8. ND. ibid.
9. DR. iii. 43 f.; Bh.Pr. p. 2, 43. 20; ND. ibid.; SD. ibid.
with the exception of the number of Acts (i.e., 5) and the remote connexion of its plot with a historical event. It is quite probable that Harîa tried to imitate Kâlidâsa's play in his Râmâvâlî which most probably was looked upon by the theorists as their model for drawing the definition of a nâtîkā.

5. SATTAKA

The only valid reason for treating the Sat̄taka as a species distinct from the Nâtîkā is that it is written in Prâkrit exclusively. The other two important deviations given are the absence of Vîskâmabhakas and Prâvesakas and the designation of Acts as Javanikântaras or Javanîkâs instead of the regular term Ânka. The Bhâvaprâkâśa adds that the Kaisâkī and the Bharatî and the Kâlîkâ the principal Vîrtis and Sâurasenî and Mâhârâshâtrî the dialects permitted. Some do not favour Prâkrit for the king who is the hero while others allow Mâgadhî or Sâurasenî for him. Exciting sentiments like fury are lacking but Vîsâvanâtha recommends an abundance of marvel.

The only extant early specimen of the Sat̄taka is Râjâsekharâ's Karpurâmanjâri and the probability of the definition being based on this single model is greater than that of the play being fashioned according to an earlier definition. The type however is as old as the Nâtîkā for its existence as a dramatic form has been accepted by Kōhala and other early dramaturges and that it was written entirely in Prâkrit from the very beginning is supported by its Prâkrit name. We do not know if Râjâsekharâ had before him the full definition of the Sat̄taka given by ancient authors, but it is almost certain that he tried to revive a type that had been a thing of the past. But he had few imitators, and the two Sat̄takas belonging to a considerably late date are of doubtful dramatic value.

Kōnôw opines that the Sat̄taka owes its name not only to its being composed in Prâkrit but also to the use in it of a dance type called Sat̄taka. We hear of course of an elaborate dance in the last Act of the Karpurâmanjâri but only

3. NLRK. 3196-3204.
4. Ibid.
5. SD. Ibid.
two dance numbers, the Dandarasa and the Call! have been mentioned and no dance called Sañtaka is given as performed on the occasion. Dr. Raghavan suggests that the word might have been derived from 'sataka' signifying a piece of cloth probably used in the play to serve the purpose of a curtain. This view deserves consideration particularly because the Acts of a Sañtaka are known by the specific term Jawanikanta.

6. PRAKARANIKĀ

Another category of light comedy discussed in the Nātyadarpana and other later works is the Prakaraniyikā which is described as an offspring of the Nātaka and the Prakaraṇa. But, if the description given in those works is trustworthy, the Prakaraniyikā shows indebtedness to the Prakaraṇa and the Nātikā rather than to the Nātaka.

The number of Acts and the prevailing Vṛtti are the same as those of the Nātikā, but the plot deals with a hero from the Brahmin, the ministerial or the merchant class as in the Prakaraṇa. The heroine too should belong to the same class as that of the hero and therefore there can be no such things as the acquisition of territory and the like, but incidents like the hero’s union with the heroine and the acquisition of wealth may be depicted. Since the leading characters are drawn from the middling rank, the social milieu of the play may be similar to that of Prakarana. Apart from these peculiar features, there is no essential departure from the Nātikā, the plot following the same structural pattern as that of the latter. The central theme may thus run somewhat like the following:

The noble lady, learning about her husband’s intimacy with the heroine, becomes indignant and the hero in his turn tries to pacify her anger. Despite her stern steps to check further development of his illegal amorous activities, the hero does succeed in meeting his beloved. In this triangular love-conflict, each is seen trying to deceive the other.

The story however ends as usual with the realization of the hero’s desired end.

Abhinava and Dhanika refuse to accept that the Prakaraniyikā is a separate kind of drama and hold that it is

1. Karpūra, iv. 11 f.
2. V. Raghavan: Bh. Sr.Pr.; p. 543.
3. ND. p. 105.
4. Ibid.
identical with the Prakaraṇa. Their contention is that Bharata's treatment of the Natīkā as a lesser form of the Natāka has inspired some scholars to create a non-existent form called Prakaraṇikā as a lesser form of the Prakaraṇa. This view seems plausible when we consider the fact that no specimen of Prakaranika has so far been found and that even Viśvanātha who has given examples for almost every form of Rūpaka and Uparūpaka has not been able to trace one.

The Dima, as we have mentioned earlier, has traits diametrically opposed to those of the Natīkā and her two sister types. The plot is a famous one and the heroes famous too and exalted as well. It is a sort of thriller or sensational play of bombast and heroics presenting supernatural scenes depicting phenomenal events like the fall of meteors, thunderstorms, eclipses of the sun and the moon and other exciting scenes like battles and single combats, destructions, illusions and magic. Such scenes demand the employment of many stage sets and models. Such shows are bound to attract the masses, particularly women, children and uncultured men.

Thus the Dima gives rise to all the sentiments save love and humour which are the main concern of the Natīkā group. The Nātyadarpana rules out the pathetic sentiments too. It states that unpleasant sentiments are not generally favoured in a play whose characters are supermen like gods, demons, Rākṣasas, Yakṣas, Piśācas and Nāgas, who know not sorrow. In the Dima, the gods are generally the heroes and malignant forces like the demons and Rākṣasas their adversaries. Apparently there are no female roles. Fury is the predominant sentiment, the rest only subsidiary. These characteristics are unmistakably those of the Sāttvati and the Ārabhaṭi Vṛtti, which call for forceful and violent action, display of strong

1. V.Dh.P. calls it Prakaraṇi (III. xvii. 20b).
2. DR. iii. 43 com.; A.Bh. Vol.II, p. 436; see also Bh. Sr.Pr., p. 399 f.
4. DR. iii. 57; Bh.Pr. p. 247. 22; ND. p. 114; SD. vi. 24f.; NLRK. 2803 ff.
5. NS. xviii. 84; NLRK. ibid.
6. DR. iii. 57-60; Bh.Pr. pp. 247.23-248.11; ND. ibid.; NLRK. 2906-09.
7. NS. xviii. 86 f.; SD. p. 114 f.
8. NS. xviii. 84 f.; DR. ibid.; Bh.Pr. p. 247.18; ND. ibid.; SD. vi. 244.
9. ND. ibid.
10. NS. xviii. 57; Bh.Pr. ibid., 16 f.; SD. vi. 245; NLRK. 2808.
11. DR. ibid.; ND. ibid.; 72. DR. ibid.; Bh.Pr. ibid.21; 12. ibid.; SD. vi. 242.
13. NS. xviii. 93; Bh.Pr. p. 247.19.
passions and exhibition of gorgeous costumes. The Kaiśăkti, if there is any, is negligible.

Since battles and such other spectacles are represented therein, the scenes in a dīma are often crowded with extremely vehement supernatural beings. The number of principal characters has been fixed at sixteen, but this may be slightly increased or decreased as it may be necessary. The number of acts has been determined by the actual duration of the plot, one act representing the happenings of a single day. Acts should be composed in Aṅkāvatāra manner which bespeaks an unbroken sequence of action. Aṅkāmukhas may also be employed in describing battle scenes and the like. At all events, a smooth switch-over from one act to another has implicitly been made obligatory, which involves the preclusion of Viśkambhakas and Praveśakas that are used to bridge a wider gap of time. But a nineteenth century drama, Manmathonmathana of Rāma, styled a dīma, has Interludes. All Sandhis except the Vimarśa are found and they correspond to the four stages of development of the plot barring the fourth.

Abhinava derives the name of the type from the word 'dīma', meaning 'destruction' (Yiplava). Dhanika gives 'sakhāta' (injury) as an equivalent of 'dīma'. Both connotations stress the violent nature of the spectacle. Considering the enormous number of characters allowed in scenes, the dīma cannot be believed to have been meant to be presented inside playhouses. It may have, in all probability, been staged in open-air arenas. Whether the dīma was at all a fully developed dramatic type is a question open to controversy. Abhinava once mentions it under the lesser play types (Nṛttakāvyas), i.e., as a story related in songs and represented by dance, and cites by way or example the theme of Trīpaḍa. Being one of the early types of drama, the dīma perhaps represents the Indian drama in its rudimentary form.

1. DR. ibid.; Bh.Pr. ibid.; ND. ibid.; SD. vi. 244; NLK.K. 2809.
2. NS. xviii. 80; DR. 97-60; Bh.Pr. p. 247. 1/1; SD. vi. 243; NLK.K. 2803.
3. ND. pp. 114 f.
5. A.Bh. ibid.; ND. ibid.
6. A.Bh. ibid.; SD. vi. 242.
7. DR. ibid.; Bh.Pr. p. 247. 20; ND. ibid.; SD. vi. 244; NLK.K. 2910.
8. A.Bh. ibid., p. 443.
9. DR. iii. 60, opm.
10. NS. iv. 10; A.Bh. Vol.I, p. 166; cf. Bh.Pr. p. 248. 3; SD. p. 438. Certainly, as a theme it can be danced by a lone performer or as a drama represented by several characters.
Absence of women, of Pravedakas and Viskambhakas (though Saradatanaya says it has them), lack of refinement and grace, unsuitability for playhouse-presentation, non-existence of any early specimen - all these point towards the same direction.

The names of two fairly early Dimas are known to us through the Bhavaprakāśa and the Nāṭakalakṣaṇaratnakosa. One, the Vṛtroddharana, is mentioned in both the works and the Tārakoddharana and the Narakoddharana given in the two works respectively appear to be identical. But these are however now lost to us.

8. THREE-ACT PLAY - SANAVAKĀRA.

The dramatic forms discussed in the foregoing pages have one prominent feature in common, that they all have a unified plot, developed with extreme care preserving a unity of action throughout. The category of three-Act plays of which the Samavakāra is the only type known to us, forms a class by itself, from its being different in that regard.

Generally speaking, each Act in a Samavakāra stands as an independent entity by itself with a separate theme to handle and with no direct connexion with the other. It has therefore no Interludes. But the most noteworthy feature here is that the three Acts do not treat of themes that are completely independent of each other as some have been led to think, but form three successive specific episodes of one whole story. Thus the Acts are not entirely disconnected but rather loosely connected by a common theme. The adjective apratisamānta used by Bharata to describe the Acts at once induces us to accept that they are quite unrelated to each other. But it has been explained by Abhinava as 'not very well connected', in other words, 'loosely connected'. Thus the Samavakāra may in a loose sense be described as a sort of trilogy very much similar to that kind of dramatic performance that was in vogue.

4. N.D. pp. 109 f. 5. DR. iii. 6/B; SD. vi. 236.
in ancient Greece. Abhinava says that even though the three Acts are different integers in themselves, the themes of the first two Acts are united in the last, even as two independent clauses are combined to form a long sentence. On account of this strange construction of the plot, it is not obligatory to limit the plot time just to three consecutive days as in the case of the Dima whose four Acts depict the happenings of four successive days. The duration of the theatrical time of the entire performance has however been determined. It should cover eighteen Nādikās of twenty-four minutes each, each Act consuming twelve, four and two Nādikās respectively. Although some think that this arrangement 'betrays sheer lack of proper understanding of the psychology of the spectators', we are unable to agree with them. The time of each successive Act has been considerably reduced and this we believe has been done in consideration of the audience's psychology.

The Samavakāra, like the Dima, is in all its essentials a supernatural drama with a famous plot and presenting supernatural beings like gods and demons. The number of principal characters has been fixed at twelve but there is no harm even if it is slightly shifted. There are some who hold that all the twelve characters must figure in each Act, but according to others, four different characters (viz, the hero, his rival and their two assistants) in every Act, which appears to be the correct interpretation. The comic figure, Vidūṣaka, is missing. The several heroes achieve their desired ends severally, as in the Parvottimāthana in which Viṣṇu and others obtain Lākṣmī and others, the seed suggestive of the gist of the subject-matter of all the three Acts should be sown at the end of the Prologue, and the first two Acts should be mutually related to each other with regard to subject-matter while the third should supply the common thread running through the whole drama joining the

2. See AS. II. xx. 36 f.
3. NS. xviii. 64 ff.; DR. iii. 62b–66a; Bh.Pr. p. 249. 2-6; ND. p. 110; SD. p. 437; cf. NLRK. 285.3 f.
5. NS. ibid., 63; DR. ibid.; Bh.Pr. p. 248. 17 ff.; ND. ibid.; NLRK. 2814.
7. ND. ibid.
10. DR. ibid.; Bh.Pr. p. 248. 21; SD. vi. 236.
11. ND. ibid.
main episodes of all the Acts. The Mukha and the Pratimukha Sandhi should occur in the first Act, the Garbha in the second and the Nirvahana in the last. The Samavakāra has no Vimarsa Sandhi and no Bindu or expansion 1.

The play provides thrill and excitement by its representation of the three-fold fraud and commotion. The three kinds of fraud are the deception caused by one's own blunders, that which is brought about by one's own destiny and that which is the result of machinations contrived by the enemy. The three kinds of commotion are those that are brought about by living beings like elephants, by inanimate objects like missiles, weapons, wind, flood and fire and by both animate beings and inanimate objects, such as could be witnessed in the siege of a city during war, which involves attacks by armed forces, arson and the like. Each Act should depict one from each 2.

The Samavakāra has another noteworthy feature that is not found in the Dima. In spite of the exciting and sensational events that dominate the action of the play, the erotic element is also required to be present to an appreciable degree. The element of love thus finding its way into a Samavakāra has again three forms, namely, the Dharma-śrīgāra, the Kāma-śrīgāra and the Artha-śrīgāra. The practising of penance and the observing of vows are śrīgāra of the first kind. The union with one's wife without going to others' wives also belongs to the Dharma-śrīgāra; virtuous acts like the distribution of alms here lead to the acquisition of women. Viṣṇu's discovery of Laksāmi is also an instance of Dharma-śrīgāra. The Kāma-śrīgāra is the illegal sexual union with others' wives and unwedded girls and not with one's own wife or prostitutes. Sakra's seduction of Ahalyā may be given as an example. The union with a woman with a view to obtaining territory, gold, wealth, grains, garments and such other things is Artha-śrīgāra. The union with women like prostitutes, which is legal, also belongs to this kind of sexual pleasure 3.

1. DR. ibid.; Bh.Pr. p. 248. 18; ND. ibid.; SD. vii. 234 ff.
3. NS. xviii. 72-75; A.Bh. ibid., p. 440; DR. ibid.; Bh.Pr. pp. 249.11-250.2; ND. pp. 170 f.; SD. pp. 437 f.; NLK. 2321-33. Bh.Pr. says that Dharma-śrīgāra is the desire to observe vows, practise meditation, look after the welfare of the family and the passion for romance, Artha-śrīgāra the ambition to attain material success and Kāma-śrīgāra the self-indulgence
Dramatic effects and situations produced in a Samavakāra are similar to those of a Dima. Since the type deals with supernatural incidents and such spectacles as illusions, magic, staggering, leaping, destroying, display of strength, falling of models and so on, the Ārabhatī is the prevailing Vṛtti. Accordingly, heroism and fury are the dominant sentiments. Although love is present, the Kālīki element is weak in the Samavakāra mainly because of the absence of song, music and dance, the essential ingredients of the Vṛtti. The Samavakāra is not an intellectual or didactic type of play. It has none the less its own way of enthralling the masses. Thus adventurous people derive pleasure from witnessing heroic and daring deeds like battles and fights while children, yokels and women are thrilled by hilarious as well as pathetic and dreadful scenes. In this way, it also conduces, though indirectly, to the attainment of the distant goals of virtue, pleasure and wealth in the long run.

Bhārata favours short metres like Uṣṇih and Gāyatrī of Ardhasama and Visama varieties for metrical compositions in the Samavakāra while Udbhata recommends majestic metres like Śragdharā and Śārdulavriddi which consist of a larger number of syllables to be in tune with the majestic and sensational vein that runs through the whole play. Whatever the correct view, this positively indicates that the body of the play consists of a well-written dialogue. Therefore, unlike in the case of the Dima, we have here definite proof of the genre being not merely theatrical but truly dramatic as well.

We are informed that the first drama ever enacted since the creation of the Nāṭyaveda was the Defeat of Asuras, a Samavakāra. The drama being the first of its kind was a

including adultery, gambling, drinking and hunting (pp. 249 f).
crude production lacking in grace and elegance. But when it was produced for the second time after necessary polish-up, it was more graceful with the participation of women, which gave it a touch of Kaūḍikā. This play which depicted the actions of its own audience, seems to have given rise to a wrong contention among certain authorities, that Samavakāra based on deeds and exploits of high personages might be enacted for the gratification of those personages. But Abhinava is against the depiction of adventures of living personages on the ground that it goes against the Daśarūpaka characteristics. It has been laid down, says he, that the hero of a play should be a personality either historical, legendary or fictitious. The life of a living personality is not fit for dramatization. He defends the plot of the play by arguing that the gods were pleased not with the eulogy of their own adventures but with the 'excellent production' of the play. The production made such an impression on the distinguished audience that it won, quite unexpectedly, a number of awards. The second performance staged in heaven was also a Samavakāra entitled The Churning for Nectar which depicted the mythical story of the war between the gods led by Viṣṇu and the Asuras. The same motif seems to have been the subject of a number of plays composed probably after the decadence of the Sanskrit drama. We do not know if all the names of Amṛtamathana, Samudramathana, Ambodhimathana and Payodhimathana which have been cited in the dramaturgical texts stand for a singular work or different works tried by different hands. The Samudramathana mentioned in the Daśarūpaka is definitely different from the work by that name written by Vatsaśajja, but we do not know if Bhavabhujya is referring to the legendary play mentioned in the Nātyaśāstra. We are again not certain whether the Payodhimathana cited in the Nātyadārpaṇa and the Samudramathana in the Sāhityadārpaṇa are two separate works or not.

We are therefore more inclined to believe that the Samavakāra had long ceased to be a popular type of play.

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1. NŚ. i. 42-59.
2. A.Bh. Vol.I, p. 27.
3. See NŚ. i. 60-63.
4. Ibid., iv. 2 f.
6. DR. iii. 61, com.; SD. P. 438.
7. DR. ibid.
8. NB. p. 11ff.
though attempts have been made by some dramaturgists of much later date to revive the type. Although some are prone to treat Bhāsa's Pañcarātra which also has three Acts, as some sort of a Samavakāra, the play falls far short of the requirements of the type. It is doubtful whether even Abhinava had a specimen of a Samavakāra in his possession.

**ONE-ACT PLAYS**

Let us now turn to the last group of dramatic categories belonging to the Daśarūpaka, which share the common feature of being composed in a single Act, which alone justifies their inclusion in one class, for in their dramatic content they differ widely from each other, covering a wide range of theatrical types, from the funeral lament to the farcical comedy. But this structural frame of one Act has one important implication. As we have already noted, action depicted in a single Act of a Sanskrit play covers a maximum length of one whole day or to put it more precisely, of one particular phase of a single day, leaving out the hours of dining, bathing, worship and similar routine work. Thus the plot time of an Act corresponds, by and large, to a single day and this is also true of all one-act plays. The theatrical time however depends on the actual length of the piece. The different kinds of one-act play listed under the Daśarūpaka are six in number, namely, Vyāyoga, Īhāmrga, Utarṣṭikāṅka or simply Āṅka, Prahasana, Bhāṣa and Vithi, which will now be discussed one by one. It must however be remembered that there were some who did not believe that all these were one-act play-types, though the majority of the authorities believed them to be so, and such divergent views have been recorded here in their proper places. It will be noticed that the first three types are serious in character while the remaining three full of humour and satire are written in a lighter vein.

9. VYĀYOGA

The Vyāyoga is a military spectacle based on a well-known theme and representing exciting scenes like battles, duels and other hostile actions among rivals. The hero who is famous too is neither a superhuman being nor a royal ascetic, but a middling character such as a minister or a general as would suit the exciting sentiments like heroism and fury it is expected to evoke, while Viśvanātha and Śāradātmanāya hold the opposite opinion that the hero should be a god or a king of the Dhirodatta type. In view of its military character, a large number of leading persons, both Nāyakas and Pratinīyakas, are favoured on the stage, and the number is twelve according to Abhinava. The Bhavaprakāśa however fixes the upper limit at ten, but generally it should be three, four or five. One of the striking features of the Vyāyoga is the absence of a heroine, and hence such persons as female attendants and messengers of leading ladies do not appear. But there may be female attendants, gate-keepers and other female characters associated with the hero. On the whole, the number of female characters is quite small, and consequently, the Kaśikī element is lacking in the Vyāyoga while the remaining Vṛttis are present to an appreciable measure. Fighting represented in the Vyāyoga is not over women, but an armed conflict among warriors, as, for instance, the one that resulted in the death of Sañcarājuna at the hands of Parāśurāma in the Jāmadagnyajaya. The Vyāyoga has all the six exciting sentiments without love and humour, and so Bāhāraṇī and Arāhata are its Vṛttis. It has neither Garbha nor Vimarṣa Sandhi.

1. DR. iii. 60b; Bh.Pr. 248. 7; SD. vi. 231; NLRK. 2794 f.
2. NS. xviii. 90, 92; ND. pp. 108 f.; NLRK. 2795 f.
3. NS. xviii. 90; ND. ibid.; NLRK. 2794 f.
4. NS. xviii. 92.
7. DR. iii. 62a; ND. p. 109; NS. xviii. 91.
8. A.Bh. ibid., p. 445; cf. ND. ibid.
10. ND. ibid.
11. NS. xviii. 90; Bh.Pr. p. 248. 40.
12. ND. ibid.; SD. vi. 231 f.
13. DR. iii. 61b; Bh.Pr. ibid., 15; ND. pp. 108 f.; SD. vi. 232.
14. DR. ibid.; ND. ibid.
15. Bh.Pr. ibid., 14; SD. vi. 233.
17. DR. iii. 61a; Bh.Pr. ibid., 11; ND. ibid.; SD. vi. 231.
Bhāsa's one-act play, Úrubhaṅga, seems to fairly satisfy the general requirements of a Vyāyoga save that it has a king as its hero. But it may be noted that the portrait of Duryodhana in this play is painted strictly in the light of a true warrior and not of a ruling monarch. It has been argued that the Úrubhaṅga shows close semblance to tragedy, a type of drama, which, in its fullest sense, is quite unknown to the Hindu theatre. But there are others who argue to the contrary that the hero of the Úrubhaṅga is Bhlma (though he never appears in the play) on the score that a spiteful character like Duryodhana who is not worthy of admiration and imitation cannot be regarded as the hero of a Sanskrit play. And there are some who hold that it is not at all a one-act play but only the surviving Act of a lengthy version of the Mahābhārata story. On the strength of this argument Dasgupta chooses to call it a Utaṛṣṭikāraka or Isolated Act. It is, however, difficult to endorse any of these views in the absence of sufficient evidence. It would suffice to observe here that, whether the Úrubhaṅga is a Vyāyoga or not or whether its hero is Bhlma or Duryodhana, from the Jāmaḍāgaṇa-jaya referred to in the Dāsārūpa and the Nātyadarpāṇa and other later compositions it is evident that the Vyāyoga usually ends with the death of a leading character, either the hero or his adversary, and that sometimes even this death is depicted on the stage.

The Saugandhikāharana is another Vyāyoga mentioned in the Sāḥityadarpāṇa. The other one-act plays ascribed to Bhāsa, namely, the Madhyamavyāyoga, Dūtavākyya, Dūtaṅghaṭotkrama and Karnaḥbārā also can be classed as Vyāyogas. The Dūtavākyya however has a divine being (Krṣṇa) as its Nāyaka.

10. Íhāmbga

The Íhāmbga has many features in common with the Vyāyoga. Though not essentially a martial play as the latter, it does depict conflict and strife, but here the cause of conflict is a heavenly damsel whom the antagonist tries to

5. NS. xvii, 64. 81; Bh. Pr. p. 253. 19.
snatch away against her will. The theme is drawn partly from mythology and partly from the poet's imagination. The hero is a divine being and his opponent a mortal of the haughty type. But the Daśarūpa and the Sāhityadarpana declare that there is no such restriction, and allow both the hero and his rival to be taken freely both from heaven and earth. There may be as many as ten more leading characters, and Sāgara-nandin however says that the number should be six. With regard to the number of Acts, views are at variance. While the widely accepted view lists it under the one-act types, there are some who claim it to be consisting of four Acts. The Nāṭyadarpana expresses a liberal opinion and states that the dramatist may exercise his discretion in this matter, taking into consideration the length of the story. When one-acter, happenings of a single day are alone to be included and in the case of a four-acter, incidents of four days in which case the Acts should be well-connected unlike in the Samavakāra. The Nāṭyaśāstra says that the Īnāṃga is a well-fashioned poetical drama (‘susamāhitakāvyabandha’), but what is exactly meant by the term is not quite explicit. Abhinava understands it as a drama containing Vithyāṅgas, but this cannot be accepted as a very happy interpretation.

From the incoherent details given by the theorists, it may be surmised that in the Īnāṃga the heroine is forcibly whisked away by the antagonist and that this action leads to an angry encounter between him and the hero. But no actual fighting takes place, for the villain opportunely flees away before the situation takes a worse turn. Thus the dramatist should tactfully avoid both armed conflict and death on the stage. The Nāṭyadarpana says that the death should not even be described even in the Nāpathya, not to mention its depiction before the eyes of the audience. Yet the play is marked by excitement, tension and confusion owing to incidents

1. NŚ. xviii. 79; DR. iii. 64; Bh.Pr. p. 248. 20; ND. p. 116; SD. vi. 247; NLRK. 2839 f.
2. DR. ibid.; Bh.Pr. ibid., 8; SD. p. 439. 3. ND. p. 116.
3. DR. ibid.; SD. vi. 245; cf. NŚ. xviii. 78.
4. Bh.Pr. ibid., 12; SD. vi. 248.
5. NLRK. 2841.
6. DR. ibid.; Bh.Pr. ibid., 16; SD. vi. 245; NLRK. 2839.
8. NŚ. xviii. 80.
9. ND. ibid.
11. NŚ. xviii. 82; DR. iii. 64; Bh.Pr. p. 253. 17 f.; SD. vi. 248 f.
12. ND. ibid.
like dissension, abduction and harassment of women. Suspicion mounts and the rivals vie with each other, curse and swear each other. As in the Vyāyoga, all Junctures barring the Garbha and Vimarṣa are employed in the Īhamṛga. The Vṛttis also are the same as in the Vyāyoga, that is to say, all except the Kaśāṭi. Therefore, fiery sentiments like valour and fury prevail. Love is also there since women figure and Śaradātanaya too allows all sentiments except terror and horror. But the Nāṭyadarpana contends that there is no scope for the display of love, for the antagonist’s attempts are not motivated by love.

The type is aptly named Īhamṛga because it represents the pursuit of a maiden as hard to obtain as a gazelle. The Sahityadarpana mentions an Īhamṛga named Kuṣumāşekharavijaya, perhaps the same play given in the Nāṭakalaksanaratnakośa as Kuṇḍāşekharavijaya.

11. ĀṆKA OR UṬŚṬIKAṆKA.

The Uṭśṭikāṇka is primarily a sort of lament describing the horrors and miseries of a war. The plot is usually culled from legend but the poet is at liberty to adapt it according to the requirements of the theatre, and according to some, he can also invent a story of his own. The leading characters are ordinary men, and gods as heroes are not favoured because of the prevailing pathetic sentiment. But it is very much doubtful whether these men play any significant part in a play dominated by wailings of women. It may be that they are responsible for the recovery of their lost dear ones. But what about those who have already lost their lives in battle?

The dialogue written in a melancholy strain consists for

1. NŚ. xviii. 78-80; ND. p. 116.
2. DR. iii. 64; Bh.Pr. p. 253. 9; SD. vi. 245.
3. ND. ibid.; Bh.Pr. ibid., 14.
4. ND. ibid.
5. DR. ibid.; SD. vi. 247.
7. ND. ibid.
10. NLRK. 2842.
11. DR. iii. 63.
12. NŚ. xviii. 94; Bh.Pr. p. 251. 11 f.; SD. vi. 251.
14. NŚ. xviii. 94; NLRK. 2779.
15. DR. ibid.; ND. p. 115; SD. vi. 251; NLRK. 2801.
16. NŚ. xviii. 95; SD. ibid.; NLRK. ibid.
the most part of plaintive laments of youthful women deploring their fate and indulging in self-reproach. The male characters are represented as having died, been injured or taken captive in war. The type appears to be theatrically ineffective, the only scenes that can be described as having any dramatic quality being those in which the mourners give vent to their grief by falling on the ground, whirling their breasts, beating their heads and plucking their hair. As regards the battle, only its account is given by means of a descriptive speech. Since it depicts the aftermath (Nirvṛtti) of war and conflict, the sentiment is predominantly pathetic, and the furious sentiment is out of place. Action has ceded its place to words and hence the prevailing Vṛtti is Bhāratī, all the other Vṛttis but weakly displayed. The play has only two Junctures, the first and the last. It being a one-noter, the action covers a maximum length of one whole day. We have no clear idea about the demouent of the plot. It appears however to be a happy one for it has been said that the object of this type of play is to display the firmness of heart of those characters who though tormented by hostility and manifold calamity, remain unswerved and unmoved and therefore attain prosperity in the end.

Some say that the type is named Utsṛṣṭikāṅka or Isolated Act so that it could be distinguished from an ordinary Act of greater plays like the Nāṭaka. According to others, however, it is so named because it is marked ('ārāka') by lamentations of bereaved women who have no desire to live ('utsṛṣṭikāṅka', lit., whose lives are on the verge of fleeing away). The Sāhityadarpana gives a play named Sāmīsthāyayāti as an example.

1. ND. xviii. 95; A.Bh. Vol.II, p. 446; Bh.Pr. p. 251. 16 f.
2. ND. p. 115.
3. A.Bh. ibid.; ND. ibid.
4. DR. iii. 63; SD. vi. 252.
5. Ns. ibid.
6. ND. xviii. 96; ND. ibid.; SD. ibid.; NLRK. 2802. But the Bhāvaprakāśa differs from this view and permits the Sāttvati and the Arabhaṭi (p. 251. 14).
7. DR. iii. 63; ND. p. 115; SD. vi. 252. Bh.Pr. gives two other views, one held by Kohala and the other by Vyasahjaneya. It has two Acts according to the former and three according to the latter (Bh.Pr. p. 251. 20-23).
8. ND. ibid.
9. Bh.Pr. ibid., 18; ND. ibid.
10. SD. p. 440.
11. ND. ibid.; SD. ibid.
12. SD. ibid.
The Prahasana and the Bhana are quite different from the dramatic types described above in that they venture to explore the lighter aspects of the society rather than the serious. These are the only two types wherein the first consideration is given to the comic element which occupies a quite inconspicuous position in some of the serious types and completely ignored in the rest. The Prahasana achieves this effect mainly by satirizing the conduct and behaviour of curious characters of lower rank. Its chief object is, as its name suggests, to regale the audience with amusing incidents that will provoke laughter.

The plot of a Prahasana is an invented one having as its subject-matter mostly scandalous but amusing reports about the humdrum folk. It unfolds the fraudulent conduct and hypocritical nature of such characters as heretics, knaves, Buddhist monks, recluses, Brahmins, prostitutes and such other persons so that the spectator discerning a true picture of certain aspects of the society which are otherwise hidden from him, may be on his guard against such despicable characters. This is supposed to be the ethical concept underlying the Prahasana. As in the Akā, the Junctures of Hubha and Nirvasa alone are permitted. It has no Pravedakas or Viskambhakas. The Bhāratī Vṛtti dominates the play allowing liberal use of Vṛtti features, and this bespeaks the significant role of the dialogue marked by brilliant sallies of wit and humour and spiced with a subtle sense of satire. The predominence of the comic element notwithstanding, the degree of Kaśmīr present is negligible. The reason is the absence of the element of love which is not appropriate in the case of contemptible characters like heretics and other persons of poor calibre. For that very reason, the use of Lasyāngas is also restricted.

These are the general characteristics of a Prahasana. But the theorists recognize two varieties of Prahasana, the

1. SD. vi. 265.
4. SD. vi. 265.
5. Ibid.
6. NS. ibid.
7. SD. ibid.
8. ND. ibid.
9. ND. ibid.; SD. vi. 264.
regular and the mixed, some even a third which they call Vikrta or irregular. The details available of these varieties are confusing, but they at least give us some idea of the main features that have been contemplated upon in classifying them. According to one view, the pure Prahasana has a less complicated plot than the mixed variety, because in it only one of such deplorable persons as hypocrites among Buddhist monks, Bhagavatas and ascetics and those who are Brahmins only by birth is mainly parodied for his dissolute conduct. In the mixed variety, several disagreeable characters are satirized through a lone character ('ekaśvarṣa'). In both types of play, attendants such as Cetas and Viṣṇas abound. Some hold that the first variety is free from decisive and scintillating dialogue. In the second, because of the presence of several principal characters, there is a diversity of Prakrit dialects and the action is far more complicated than of the first. There is also a rich display of costume. The characters normally involved are courtezans, Cetas, hetaerae, bawds, rakes, eunuchs, heretics, so-called Brahmins, paramours, spies and soldiers, all belonging to the lower strata of society. Their dresses, language and manners, therefore, border on the indecent. There are many subordinate characters. The Sāhityadarpana mentions a play named Kandarpakeli as a specimen of this type.

According to another view, those plays which deal with lewd persons are called mixed because of the unchaste (or impure) conduct of the characters. Plays having as their characters persons who are generally not looked down upon but have become subject to ridicule being vitiated through their association with vulgar elements, are said to be Sudana or pure. Some hold that the pure Prahasana alone is a one-act play while the mixed type has several Acts. The Sāhityadarpana records another opinion that allowed a Prahasana presenting many rakes to be composed in one or two Acts and gives a play named Lātwakakelaka as a Prahasana with two Acts. But others contend that since the Prahasana is treated of in the Nāṇya-sāstra in the context of one-act play types, it should always

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1. NS. xviii. 101; NLRK. 2900; NS. p. 112 f.
2. DS. iii. 54a; Bh.Pr. p. 247. 3.
3. NS. xviii. 102-105; A.Bh. Vol.II, pp. 447 ff.; ND. p. 113; Bh.Pr. p. 247. 4-6; SD. vi. 266.
4. SD. p. 450.
5. ND. ibid.
6. A.Bh. ibid., pp. 448 f.; ND. ibid.
7. Ibid.
have one Act only. Bhanañjaya and Śaradātanaya who recognize three types of Prahasana hold still another view. According to them, the regular Prahasana contains caricatures of Śrotṛiyas (or Brahmins well-versed in Vedic lore), Nirgranthas, Buddhist monks and other similar characters and is dominated by such characters as Cetas, Cetis and Viṭas. The Sāṅkīmā or mixed type is so called because of its admixture of the Vithi features such as Udghātyaka and it is filled with rogues. It may be remembered that the Prahasana is regarded as one of the four Bhārati-āṅgas. So it is not difficult to understand why a mixed Prahasana is said to contain a mixture of Bhārati varieties. A play styled Dhūrtacarita is given by the Sāhityadarpana as a specimen of mixed Prahasana.

The Vikrta or irregular Prahasana presents wandering ascetics, Buddhist monks and heretics in the garbs of Viṭas, lovers, servants etc.

The Nāṭyaadarpana says that the Prahasana induces laughter in children, women and rustics, it serves the purpose of a Prarocana to a play. Their interest in the play being thus excited, even those lowly creatures may derive some inspiration for the purpose of realizing the distant goals of Dharma, Artha and Kāma envisaged in the play. It seems reasonable therefore to assume that the Purvarāga performed mainly for the propitiation of the Hindu deities, not finding favour with those belonging to other creeds (it may be noted that the Nāṭyaadarpana authors were Jains), was sometimes replaced by a Prahasana which served the purpose of a Prarocana or of a curtain-raiser of the present day, for kindling up the interest in the audience.

The Prahasana was perhaps one of the earliest types of play, and we hear from the Nāṭyaśāstra that even the sons of Bharata, the primeval actors, used to embarrass the divine sages by enacting Prahasanas parodying their conduct. However, it soon fell out of vogue, perhaps due to lack of patronage from the masters, and we hardly come across any Prahasana until we come towards the close of the classical age when it gained a new lease of life in the southern part of India.

2. Dh. iii. 54b-56a; Bh.Pr. p. 247. 4-9; 3D. p. 450.
3. ND. pp. 113 f.
4. NS. xxxvi. 32 f.
The earliest known Prahasana is the Hattavilāsa of King Mahendravikramavarman (620 A.D.). The Bhagavadajju-Ciya of unknown authorship is another Prahasana belonging to the same period. The former play depicts the drunken revelry of a Kapālin (a Śaiva mendicant carrying an alms-bowl of human-skull) who quarrels with an innocent Buddhist monk over his lost begging-bowl which is recovered at last from a madman who has retrieved it from a stray dog. The latter is a quaint farcical piece concerning a recluse of the Bhāgavata sect and a courtezan. A snake bites the girl who falls dead, and the recluse, in order to impress his scoffing disciple by his yogic power, lets his soul enter the dead body. The messenger of Yama who comes to fetch the dead body allows it to enter the body of the saint and this exchange of souls leads to a series of amusing situations. The messenger at last puts the things right and the two souls return to their respective bodies.

It is a mixed Prahasana according to Śāgaranandin. Other Prahasanas such as the Dhūrtasamāgama, Häṣyārṇava, Kautusarvasva and Dhūrtamartaka belong to a very much later date.

Of these, the Häṣyārṇava, which contains occasional vulgārisms, is a piece in two Acts. The Bhāvaprakāśana mentions three Prahasanas, namely, the Śāgaraśaundī, Kālikoli and Sairandhrīkā as examples of the pure, mixed and irregular varieties respectively. Another play, the Śādivilāsa, has been mentioned by Śāgaranandin as an example of pure Prahasana.

13. BHĀNA

Notwithstanding the common features it shares with the Prahasana, the Bhāna stands out from the former as well as from the rest of the dramatic types by its unique characteristic of being a monologue play wherein a lone actor appears on the stage and conducts the whole dialogue resorting to conventional technique. The hero is a clever and shrewd parasite or a cozening knave who, walking through the less respectable parts of the town, engages in a series of imaginary conversations with the people he meets and describes the scenes that catch his eyes. Herein, the discer makes use of the technique of sky-talk by which means he speaks not only for himself but...
also for other offstage characters whom he pretends to hear. This he does by means of a series of questions and answers, the question always being an expression like 'What do you say?' addressed to the imaginary character and the answer which he supposedly hears is repeated by him for the benefit of the audience. Since a single character sets out his experiences as well as of others, the play is called Bhāṇa, the text of which is composed of monologues and sky-talks. The word 'bhāṇa' is derived from the root 'bhaṇ' (to speak).

Descriptions of adventures and sensual pleasures mainly concerning parasites, rakes, unchaste women, procurers and so forth constitute the bulk of the subject-matter of this conversation piece whose plot must of necessity be a creation of the poet's own imagination. Hence theoretically, the prevailing sentiments are those of valour and love, in practice however the erotic alone, that too of a cheap quality, reigns supreme in all Bhāṇas. Since love and hilarity are kindred sentiments, the comic element, too, receives a full treatment. But this humour, though enlivened with satirical stings, is very often crude and lacks refinement. Representation of such amusing incidents concerning persons that are looked down upon by the society makes the Bhāṇa highly entertaining for the masses. Almost everyone that comes within its compass is subjected sometimes to sharp satire, sometimes to polite banter. Hetaerae, beaux, merchants, debauchees and even grammarians and poets are not spared. The main object of these Bhāṇas seems to have been 'to caricature and satirize certain aspects of contemporary society and present to us a fairly faithful picture of a certain class of men in an interesting period'. The Bhāṇa may thus be described as a kind of revue in monologue.

Even though love and heroism are said to be prominent, speech is the most important mode of representation since almost every detail is conveyed to the audience through conversation with imaginary persons, of course, with the aid of queer body movements and facial expressions, and therefore,
Bhāratī is the main Vṛtti. Bharata is quite silent about the use of the comic element in Bhāṣas, but Abhinava explicitly prescribes it for the type and, on the contrary, makes no mention of the erotic element as something essential. Although the theory demands a preponderant use of heroism and love, the Sāttvati and the Kaiśiki figure very little, for speech occupies a more prominent place than the modes of representation that are primarily associated with these Vṛttis. Physical action is therefore relegated to an inferior position, but Viśenātha adds that sometimes Kaiśiki also becomes the predominant Vṛtti.

By reason of its being a one-act play, the Bhāṇa covers the incidents occurring during the span of a single day, none the less, the incidents are far too many. Like the Aiikā and the Prahasana, it has the Mukha and the Nirvahaṇa Sanāthi only. The ten types of gentle-dance may conveniently be inserted wherever appropriate. Their presence determines to a great extent the degree of Kaiśiki displayed in a Bhāṇa, and according to some scholars, presupposes its popular origin and development from a primitive mimetic performance, but little of it remains in the extant Bhāṇas and it may be taken as a survival in theory of what probably was its peculiar feature in practice.

With all these profane characteristics inherent, the Bhāṇa is not without its moral lesson. It is believed that deceitful dealings of Viṭas and such other persons are unfolded before us so that we may despise and reject similar characters in real life or that we may abandon our own crooked and dishonest ways of living if we discover them in ourselves.

There is little doubt that the Bhāṇa is of popular origin. The type must be very old, but we do not have any specimen earlier than the Caturbhāṇī, the four Bhāṇas which were known to Abhinava, most probably in a single volume.

1. NS. xviii. 109; DR. iii. 51; Bh.Pr. p. 245, 1, 5; ND. p. 112; SD. vi. 230.
2. ND. ibid. 3; SD. p. 436. 4. ND. ibid.
3. NS. xviii. 108, 110.
4. DR. iii. 51; ND. ibid.; SD. vi. 230; Bh.Pr. p. 245, 2, 8.
5. ND. ibid.; Bh.Pr. ibid., 2; ND. ibid.; SD. ibid.
8. ND. p. 112.
for he quotes from all the four works in his commentary on a single chapter of the Nātyaśāstra. One of them, the Ubbhayabhīṣṭārikā ascribed to Vararuci, the scene of which is laid in the Kusumapura (Pātaliputra), offers a vivid description of the city which, P.W. Thomas thinks, points to the date of the play since that city was in a state of decay by the seventh century A.D.¹ S.K. De also, while hesitating to take this as a piece of conclusive evidence since such descriptions could have been conventional, admits that the description however appears too vivid to be merely conventional². In the Padmaprabhartaka ascribed to one Śudraka (may not be the author of the Mrchakatika though there are some who believe that the two authors are identical³), the action takes place in Ujjaini. Thomas assigns the Pādatīḍitaka of Śyāmālaka, the third play of the quartet, a date as early as that of Ḫaṛṣa of Kanauj or even as that of the later Guptas on the strength not only of certain factual references in the play, but also of its lexicographical and stylistic affinities with the Bhāna⁴. This view is also indirectly supported by S.K. De who sees that certain special characteristics peculiar to these four Bhāgas show greater affinity to early classical drama (especially to the Mrchakatika) than to its later imitations⁵. The other Bhāna of the collection is the Dhūrtavītāsamvāda of Īśvaradatta.

The remaining Bhāgas available to us are however later than the 12th century. Most of these plays belong to South India, their scene of action being laid in some famous South Indian city like Kāṇoli. Both the literary and dramatic qualities of these drab plays are far inferior to those of the Caturbhāni. Even the Prologues of these plays with the exception of the Karpūrācarita, the only play with some merits and originality, are not monologues by the Sūtradhāra but dialogues between the Sūtradhāra and the Paripārvika or the Naṭī. In the Caturbhāni and the Karpūrācarita, in keeping with the Bhāna characteristics, it is always a monologue by the Sūtradhāra who, as in the case of the latter, even resorts to sky-talk.

1. Four Sanskrit Plays, Centenary. Supplement to the JORSI, 1924, October, pp. 123 ff.
4. Loc. cit.
It is now clear that the Bhāna is the 'narrative of a Rake's Progress, giving us the account of a perfect day of adventure of the chief Viṭa who is the hero. In some cases, though the Viṭa is the only character on the stage, the actual hero of the play remains offstage. This is the case with the Paḍmaprabhṛṭaka and the Uṭhayābhīṣārika, in which the Viṭa on a mission assigned to him by the hero, wends his way through the city streets and prostitute quarters, exchanging pleasantries with various kinds of people whom he meets and returns with his task accomplished. In the former play, the Viṭa is sent by Karniputra Kūladeva the hero to his new love to ascertain her mind, and returns with a gift of lotus flowers from her, whence the play derives its title. In the latter, he is sent by his friend Kuberadatta on an errand to the latter's offended lady, Nārāyanadattā, and, at the end of his usual wayside adventures, finds that both the lovers have set out in search of each other requiring only his mediation for a reconciliation. In the Dhūrtavītasaṃvāda, on the other hand, the Viṭa is the one and only hero, who comes out of his house to refresh his mind, and, passing through the prostitute colony, arrives at the house of a rake, Viśalaka by name, and his wife Sunandā. The latter part of the play is thus a humorous dialogue between the Viṭa and the rake, which gives the play its title. The last play, the Pādatāditaka, shows more originality and the plot provides much scope for the comic element. Paṃḍālikā Viṣṇunāga, a high official of the king, seeks the counsel of the Viṭas as to what should be done to neutralize the indignity he has suffered by being kicked on his head by an intoxicated courtezan, Nāḍānasenikā. The Viṭas assemble to discuss the issue. The play gives an account of the adventures of the Viṭa who is on his way to attend the conference and the various solutions, all amusing in themselves, offered by the different members of the assembly. Unique is the final resolution which is unanimously passed by the assembly; Nāḍānasenikā should set her foot on the President's own head in the presence of Viṣṇunāga!

The other Bhānas such as the Śrīgārābhūṣāna, Śrīgārātilaka, Śrīgārmāfjarī, Paṅgabāṇavijaya, Rasasadana—all titles suggestive of the predominence of the love element—.

1. Ibid., p. 8.
the Vasantatilaka, Saradatilaka and Mukundananda are of quite late date and of trifling value. The last-named is described as a Viṣṇa or mixed Bhāṣa the peculiarities of which are however not clear. The Sūtradāra of the play admits that the mixed Bhāṣa has fallen out of vogue during his time. The Karpūratilaka is certainly anterior to this set.

14. VITHI

The Vithi has gained some notoriety by its being ambiguous and mysterious in character. While it is included among the ten dramatic kinds as an independent type of krīṣṇa, the canonists unmistakably confused it with one of the aspects of the Bhāratī Vṛtti, setting out straightaway to define and illustrate its thirteen divisions, without having said enough to convince us that it can stand as a separate dramatic type. Thus the Vithi still remains an enigma as what follows is only an attempt to determine its proper place in the sphere of Sanskrit drama as could be judged from the information available.

Bharata tells us nothing more than that the Vithi has thirteen divisions, all the sentiments and one Act which is conducted by one, two or even three characters drawn from higher and lower classes. Immediately after, he enumerates its thirteen different divisions and then goes on to define them one by one. There are later additions to and deviations from this definition outlined by Bharata, the most important among them being its association with the Kāśikī Vṛtti, (in contravention of Bharata's pronouncement that all dramatic types save the Nāṭaka and the Prakārana have but little in it²), permitting of the use of sky-talk in the case of a solitary character and of Lasyāṅgas (according to Saradātanaya's authority, their use has of course been made optional by Kohala while Bhojarāja makes it obligatory because of the presence of love), prescription of love as the ruling sentiment and its endowment with two juncures, the first and the last⁴, and with all the five elements of the plot⁵. But all these lead us nowhere because they offer no effective solution to the basic problem. Even though no-one

1. Nā. xviii. 112-114.
2. Ibid., 8 f.; DR. iiii. 68; SD. p. 440.
3. ND. p. 117; SD. vi. 253.
has explicitly stated whether the Vīthi and the aggregate of Vīthyangas are two different things or not, all canonists seem to have been inclined to treat the Vīthi as a collective group rather than a play type. All of them, perhaps with the exception of Śāradātanaṇaya, have faithfully followed Bharata in this particular respect and have made no original contribution towards a solution of the problem. We have no reason to call in question the authenticity of the Nātyaśāstra verses which deal with the Vīthi as a group of sub-divisions of a play, for Bharata states in the chapter on Vṛttis that he has already dealt with the Vīthi in a previous chapter (i.e., Chapter 18)¹. If Bharata conceived the Vīthi as an independent type of drama, then that portion of the Nātyaśāstra dealing with the type is missing from our text. Abhinavagupta, the next earliest authority on drama whom we are able to read at first hand also states that the Vīthi is dependent on all types of Rūpaka from the Nāṭaka to the Bhāṣa, and this implies that the term Vīthi stands for a variety of dialogue that may be used in any type of play, apparently for the sake of effect. These Vīthyangas are mostly clothed in equivocal and ambiguous expressions and so they convey to the audience something more than they superficially mean. The numerous examples, almost all from non-Vīthis, quoted by various dramaturgists, reveal to us that, apart from producing this literary effect, they are aimed at giving rise to mainly love and humour. The class of character depends to some extent on the Rasa expected. For humour, for instance, a lower character is most suitable².

Before passing any judgement on the question, there are a few more points we must look into with careful consideration. If we take the Vīthi to mean a type of play the text of which is constituted by thirteen component parts, we are at a loss as to the order of their sequence in the play. And it is very doubtful if these thirteen divisions were sufficient to form a well-knit texture of a perfect play. One more serious objection to its being classified as a type of play is the presence among its thirteen divisions of two forms of switch-over from the Prologue to the play proper, namely, Udgātayata and Avalagīta, which have been often classed among the five forms of Āsukha even by Bharata himself. Surely a single play...

1. One MS. however gives the Vīthyangas in the Vṛtti chapter and not in the chapter on dramatic types.
cannot have two forms of Āmukha at one and the same time.
Again, if we are to presume that they are only alternative and not meant for being used simultaneously, we wonder how a perfect play could be built on one or a few selected Āṅgas.

It will now be seen that these observations lend us only negative support in an attempt to raise the Vīthī to the status of drama. But the fact that it was conceived by the theorists as early as Bharata as a regular type of drama cannot be summarily set aside, though they may have not been able to drive their point home. We may therefore presume that it was a very early form of drama that died a premature death, probably having suffered from a lack of action which is the very quintessence of drama. The Prahasana, on the other hand, being an actable type, survived somewhat or other retaining its popularity among the masses with its cheap humour and sharp satire. The fact that the Vīthī is often coupled with the Prahasana gives us some faint indication that even in later times, the former, like its counterpart, may have sometimes been enacted as a precursor to a full-fledged dramatic performance in order to kindle the interest of the audience in the play in the offing. But this is only conjecture and factual evidence is needed to prove it.

It is very curious that Jagaddhara styles the first Act of the Mālatīmādhava a Vīthī and we can say nothing but that this is a grave mistake. The verses he quotes from Bharata are not found in the extant editions of the Kāvyasastra, and it seems that the copy possessed by him had many interpolations. Nevertheless, he cannot be excused for committing such a blunder as forgetting that his so-called Bakulavīthī does not conform to the requirements of a Vīthī as regards the Sandhis and the elements of the plot. We do not know if the Bakula-vīthī given by Śāradātānaya as an

2. The verses say that the Vīthikā is a one-Act piece endowed with various sentiments, adorned with two Sandhis (i.e., Mūkha and Niśāhanā), complete with the five elements of the plot, having both forms of Śrūgara (i.e., that of union and that of separation) and conducted by those characters, including the heroine, who are drawn from such character-class (Jagaddhara’s com. on MM, N.S. Edition, Bombay, 1936, p. 30).
example of a Vithi\(^1\) is the very same one. K.K. Dutta suggests that a real Vithi may have been known to Śrādātanaśya which may have been responsible for the confusion on the part of Jagaadhara. A solitary verse from another Vithi named Indulekha has been quoted in a number of works. Viśvanātha mentions a Vithi named Nālavīka\(^2\) but strangely enough he does not quote a single passage from it when he illustrates the Vithyaugas. We do not know if the Prabhavati, one of his own compositions, quoted twice in that connexion\(^3\), is a Vithi or not.

Those who identify the Vithi with the Bhārati variety of that name and refuse to recognize it as an independent type of drama, go to the extent of theorizing that the Daśarūpaka are nothing but ten elements ('rūpāṇi) of drama. According to these scholars, these ten elements, viz, Nāṭaka, Prakaraṇa, Samavakāra and so on, are present in every play, hence each type is called Daśarūpa\(^4\) - that which consists of ten elements (lit., forms). Thus the Nāṭaka originally stood not for an independent type of play but only for part of a (long) dramatic performance. That composition which now passes as Nāṭaka is so called because of the preponderance of the Nāṭaka element in it. Thus those types like the Saṭṭaka, they say, are not excluded by a classification of Rūpakas into ten kinds\(^5\).

Different explanations have been offered of the significance of the name Vithi. Some say it is so called because it consists of a series (Vithi) of subdivisions (Āgga)\(^6\). According to others, the Vithi, being employed in other Rūpakas with its double entendre, takes a winding course like a road (Vithi) whence it derives its name\(^7\), while Viśvanātha opines that it is called Vithi because in it various sentiments are stringed together as flowers of a garland (Vithi)\(^8\).

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2. SD. p. 449.
3. Ibid., pp. 444, 446.
5. Dhanika on DR: iij. 68-70.
7. SD. p. 449.
Before setting out to explore the vast field of so-called dramatic categories described as Uparūpakas, it is necessary for us to understand fully and correctly the term Uparūpaka which has often been misconceived and misused. First and foremost, we should bear in mind that Uparūpaka is not the name by which they were originally known but only a neologism of the later theorists. Bharata nowhere mentions a class of dramatic kinds known by the generic term of Uparūpaka, and the word was completely unknown even to Abhinava and Dhanamājaya. But this does not in any way imply that in those good olden days there were no other forms of theatrical entertainment than the ten types of Rūpaka described in the Nāṭyaśāstra and the Daśarūpakā. We have seen that as early as Bharata's time, a derivative type of drama called Nāṭikā was gaining such popularity that even Bharata had to recognize it as a full-fledged dramatic form and give it its rightful place among the Rūpakas, treating it as a secondary type. The urge to invent new dramatic forms was at work from the very early times. The Nāṭikā was therefore by no means alone, for there were other dramatic types like the Toṭaka and the Saṭṭaka existing side by side, which were given Rūpaka status by other ancient authorities. Apart from these truly dramatic kinds, an amazing number of dance-drama forms in which the dramatic element was essentially subordinate to music and dance had begun to evolve, and these came to be known as Nṛtta-kavyas and sometimes as simply Nṛttas. Because of the preponderance of music they were sometimes called Geyaprakṣyas (or theatrical compositions to be sung) to distinguish them from the Pāthyaprakṣyas (or theatrical compositions to be spoken). Most of these Nṛttas appear to have been theatrical types in which a story was narrated or a theme expounded by a narrator or by a chorus while the dancers depicted the meaning thereof. It seems justifiable to assume that the need for a better term (for this expressive dance could often be confused with the pure dance which was also

1. See above, p. 392; see also V. Raghavan: Bh. Śr.Pr., Punarvasu, Madras (1963), pp. 535 f.
known as Nṛtta) to designate these theatrical types has probably been responsible for the coinage of the word Nṛtta from the root 'nṛt' on the analogy of the word Nātya derived from the root 'nāṭ' which is, however, evidently later than the former root1. Dhanika cites an authority which regards seven kinds of Nṛttakāvyā, namely, Pomāṇi, Śāqdita, Bhāṣa, Prasthāna, Rāsaka, Bhāṇi and Kāvyā, as varieties of Nṛtta2, which were depicted in the same technique as that of the Kāṇā, that is to say, performed by a lone actor ('ekārāya'). The same verse has been quoted by Sāradātmanya also3. These theatrical types which possessed certain qualities pertaining to drama proper or Rūpaka, the later theorists designated as Uparūpakas or secondary drama to distinguish them from the Nṛtta or absolute dance which is devoid of literary suggestions.

And they did not stop there. They went a step further and added to this group of minor theatrical types (in which dance and music took the better of acting), those Rūpakas that did not come within the purview of the Daśarūpaka which seem to have by that time had received recognition as the only legitimate representatives of drama proper4. The Prakrit names of some of these minor types such as Hallisaka, Śāgaka (Sk. Šrigadita?) and Prekhāna (Sk. Prekṣaṇa) suggest that they originally belonged to the popular theatre, and their inclusion in the later works on dramaturgy appears to be an effort made by theorists to raise these forms of folk entertainment to the level of classical drama. In their attempt, however, they have not sought to differentiate them from the Rūpakas by pinpointing their distinctive traits but have tried to bring them closer to the Rūpakas instead, by ascribing them certain features like Acts, JUNCTURES, SITUATIONS and so forth pertaining to the latter. It may not therefore be wise to depend entirely on the authority of this group of later dramaturgic treatises in trying to understand the true nature of these theatrical types which has hitherto been shrouded in mystery. Abhinava's commentary which sheds a great light on this matter is definitely a more reliable repository of valuable information which helps us to re-examine the whole subject in a new perspective.

1. See above, p. 4, footnote 1.
2. Dā. 1. 8, com.
4. SD. p. 320.
These so-called Uparūpakas which are, in all their essentials, truly dramatic forms, have already been discussed under the Rūpaka, and we shall now deal with those remaining types and endeavour to determine their place in the vast field of Indian theatrical art.

The question of recognizing the ever-growing operatic forms as true dramatic types was the subject of much controversy during Abhinava's days. There were some schools that vehemently opposed any attempts to differentiate them from the Nātya or real drama, and this, a posteriori bespeaks the existence of another school which held the contrary view. Abhinava was an ardent supporter of the latter school which held that they were two different forms of theatrical entertainment. With the exception of the Daśarūpaka and those types such as Toṭaka and Rāsaka, which were considered in his days as pure dramatic forms, all forms of expressive dance he designated by the generic term of Nṛttakavya, a term which signifies the preponderance of dance and lyrical elements.

Some ancient writers who sought to identify these Nṛtta forms as they called them with the Nātya forms put forward by way of argument many points they found in common with the two classes. In the Nṛtta the gestures follow the words and in the Nātya the meaning is carried across by means of body movements; so they argued that these two methods of representation hardly differed from each other. A theory holding the Nṛtta as something different from the Nātya because the former is a form of dramatic representation set in a musical framework has also been rejected by them on the ground that such musical forms as Dharuvā-gāṇa and the like are used in the Nātya as well. And Lāsyaṅgas such as Āśinapāthya while performing which the actors themselves sing, are also employed in both forms. Thus broadly speaking, the elements of word and music are common to both the Nṛtta and the Nātya.

They have seen something common in the use of costume also. In the Nṛtta, the costume worn by a performer is not generally changed though he may represent a number of characters by turns, but this feature is also known to certain

2. Ibid., p. 171.
Rūpakas like the Bhāna in which a single actor plays several roles by resorting to pretentious dialogue, without changing his costume on each occasion. Needless to mention, they add the importance of the Sāttvika and Ṣāgika modes of Abhinaya for any kind of theatrical representation.

These arguments put forward by some unknown authorities in support of the fallacy that the Nṛttakāvyas are identical with the Rūpakas may seem rather ludicrous, none the less their method of approach opens our eyes to see some noteworthy features that characterize the former group. Bharata has drawn a clear distinction between the Nṛttta and the Nāṭya, the former being devoid of Abhinaya and therefore conveying no specific meaning. Answering those who question the practical use of a form of dance which conveys nothing, he says that it is employed merely for aesthetic reasons.

It should be noted that this Nṛttta or pure dance explained by Bharata is quite different from the Nṛttta or Nṛttakāya referred to in the preceding paragraphs, which stands for a sort of dance-drama or synthetic combination of operatic, dance and dramatic elements. Since they belonged neither to the drama proper nor to the dance proper, many scholars of the time were perplexed not knowing what to call them. While some chose to call them Nṛttta trying at the same time to bring them together with the Nāṭya or Rūpakas, Abhinava carefully distinguished them from either, giving them the designation of Nṛttakāya. These forms of dance-drama differ from the Rūpakas in the following details:

(i) No written dialogue is employed in them but songs to the accompaniment of music are used instead. In drama, they are used only to add colour to the performance. Therefore, the written text, if there is any, of the Nṛttakāvyas is nothing more than a skeleton libretto or scenario which is composed mainly, if not exclusively, in Prakrit. If there was spoken dialogue at all, it might have been improvised by the dancers. Hence the controversy over the question whether these Nṛttta types of play could be legitimately called Nāṭya.

2. Ibid.
3. NS. iv. 263 f.
4. Dr. Raghavan, too, does not rule out the possibility of certain types of Uparūpaka having written dialogues in terms of musical compositions. Among such Uparūpaka are the Śrigadita, Durmadhikā, Prūsthāna, Kāvyaka, Bhānakā, Bhānikā and Nartanaka (Sād Bh. S'r.Pr., pp. 389 f.).
(ii) It is by means of dance that mental states, emotions and dispositions are expressed and situations created and not through diistrionic representation in its strict sense as in drama.

(iii) A lone performer is able to play several roles without changing his (or her) costume, not in the capacity of an impersonator but in his own capacity as a dancer; he does not conceal his own personality under the assumed garb of the character he portrays as is done in drama. That is why the drama is called Rûpaka.

(iv) A performer of a Nṛttakāvya is classed as Nārtaka or Nārtakī whereas the performer of a Nāṭya is called a Nāṭa or Nāṭī.

(v) Lāsyāṅga pieces are liberally used in them unlike in the Nāṭya where they are employed in a much restricted measure.

(vi) A performance of a Nṛttakāvya is generally called a Prakṣaṇīyaka (show) as distinguished from the Nāṭya which means a 'dramatic representation'.

(vii) Most of the Nṛttakāvya types appear to have been meant for open-air presentation and not to be staged inside playhouses.

These Nṛttakāvyas of the classical age seem to have survived up to the present day in the form of classical and folk drama forms prevalent in South India, such as the Bhāgavata Mela and the Therukoothu or Street-play of Tamil Nadu, Yakṣagāna of the Kannada regions, Kṛṣṇāttam of Keralī and Vīdi Nāṭakā (counterpart of the Therukoothu) and Kucchipudi of Andhra. The last-named which claims to have been based on the same lines as envisaged in the Nāṭyaśāstra, may be regarded as the closest descendant of the Nṛttakāvyas. In these, song, music, speech, dance and Abhinaya are all combined in a remarkable manner to lend the presentation a high aesthetic appeal. The two epics, Rāmāyaṇa and Mahābhārata, the Bhāgavatapurāṇa and the Gītāgovinda are the main sources that provide themes for these different kinds of dance-drama which, in spite of the inevitable influence of the modern civilisation, display a well-preserved tradition of Hindu theatrical art come down
through the ages.

The Bhavaprakāśana perhaps gives the longest list of these Nṛttakāvyas or Uparupakas - some twenty different kinds\(^2\) which give expression to the meaning of words said or recited. Some of the varieties described there are not met with in any other work. The work says that some teachers call them by different names, but that they never differ in their form and content\(^3\), and this statement appears to be true in some cases as will be seen in the following pages. Let us take these one by one.

1. **Dombi or Dombikā**

The Dombikā does not seem to claim a position above the ordinary court-dance that had so much been in vogue in princeloms of India until the country won independence. The dance derives its name from the heroine who is a Dombikā by profession. Dombikā is a word of obscure origin, which may have probably been derived from the root 'vidamb' (to imitate or represent)\(^4\), and if this should be accepted, the word would mean at best a professional actress. Whether the word had a more specific connotation cannot be definitely said. In this dance, a dansuēs portrays a Dombikā who tries to lure a king with suggestive songs and by her personal charm, in order to win wealth from him\(^5\). Kalhana speaks of dancing girls belonging to a family in Kashmir known as Domba gaining royal favours before the princes\(^6\). It may be that the Dombika has derived its name from the performances given by these Dombi girls in Kashmir. In accordance with the Nṛttakāvya features, the performer appears in dance costume and make-up in the capacity of a dansuēs and not as an actress\(^7\). It is however not clear whether the Dombika signifies an actual dance performance given before a king in his princely court or one given before the public in imitation of the same.

The whole performance consists of two parts. A dance in which the girl gives expression through simple hand move-
ments and facial expressions to the import of an accompanying song coming from the background constitutes the first part.

The lines of the song may run as follows:

'Accompanied by clever attendants I have daily praised thee with very charming songs', and so forth. She should show through Abhinaya that she has entered into the heart of the prince who has already been strongly attracted by her suggestive song. Her gait should also be executed with very graceful movements. The dance should be in perfect harmony with the song in time and tempo. When the second half commences the singing stops and the girl next tries to enrapture the lord's heart by her dance which will be followed by a roll of drum. The kind of drum used here was known as Hudukka. This piece of dance which appears to be of the pure type, may also be interspersed with songs of the Chandaka type (consisting of meaningless syllables), merely for the sake of variety. In both parts, dance should be strictly of the Kaspa or graceful variety. Abhinava says that the Dombika is essentially an amorous dance mainly dealing with love-matters such as expression of hidden love and other love secrets.

The Dombi described in the Bhavaprakāśana must be the same as the Dombika. But in his attempt to underline the dramatic aspect of the Dombi, Saradatmaka makes himself far from clear, for he gives only a vague idea of the theme and does little to bring out the distinct traits of the type. It has a haughty heroine and one Act. The Bharatī and Kaisiki Vyrtti are predominant, and accordingly, valour and love are the prevailing sentiments. The heroine who is described as a not-very-active ('mandotsaha') 'puruṣanayika' (the implication of the term is hard to guess), comes dressed in suggestive costume. The entire performance passes through seven successive stages, namely, Vinyasa, Upamya, Vibodha, Sadhvasa, Anuvrtti, Samarpana and Sāharū.

Words expressive of despondence or dejection are Vinyasa. They come out through despair caused by the separation from the desired object. Upamya is the narrating of the heroine's mission (Kārayāhyāna) for the gratification of her

1. Ibid., pp. 166 f., 176; KAS., p. 393.
2. A.Bh. ibid., p. 167.
3. Ibid., pp. 180 f.
4. Ibid., p. 172.
desired one. Freedom from doubt and confusion (about the lord's affection) is Vibodha. Then follows a false alarm, Sādhvāsa, which will be followed by Anuvṛtti or continuation of the same. The finding fault with the circumstances that constrain her to separate from her dear one is the Samaraṇa, and then comes the Samhāra or attainment of the desired object. In this type of dance, the Lāsyāṅgas may be employed in an appropriate manner.

The same description with slight variations has been given by Viśvanātha and Sāgaranandin for their definition of the Uparūpaka type known as Bhāṇikā. It is beyond doubt that both the authorities are referring to one and the same type, because both have given a piece entitled Kāmadattā by way of example.

The popularity of the Dombikā as an Uparūpaka type seems to have soon dwindled for it has been dropped from the lists given in the later works except the Śrīgārangāṇa and the Bhāvaprakāśa. Abhinava speaks of two Dombikās, namely, the Cūḍāmaṇi and the Guṇamālā. He also names a poet called Śrī Kāṇaka as one who introduced the four-Apasāra system into the Dombikā. An Apasāra may roughly be described as an Act, since the end of one Apasāra is marked by the exit of the dancer from the stage.

2. NARTANAKA

The Nartanaka is a similar performance described in the Nāṭyadārṣṭāna and briefly defined in the Bhāvaprakāśa. It is a dance in a suitable tempo (Lalitalaya) by a dancing girl, in which she interprets the meaning of a song. It includes a Śamya, a Lāsya and a Chālita piece. The Śamya is a form of dance said to be prevalent among the Kinnarans. The Lāsya is a graceful dance kindling up the erotic sentiment, while the Chālita may evoke besides love, the...
heroic and furious sentiments. The whole dance may be set
to the kind of metrical composition known as Bvīpādika.

3. BHĀNA OR BHĀNAKA

This type should not be confused with the Rūpaka known by that name. In this Bhāna, instrumental music plays
a vital role, particularly in walking round and such move­ments as effecting sudden changes in the time-beat. Here a
dancing girl depicts various feats of the Lion, Boar and other incarnations of Viṣṇu, and the dance is therefore
mainly of the vigorous type. But the commingling of the vigorous and graceful styles is not considered disagreeable.
Thus, when there is a blending of the two styles of dance, the Bhāna is known as Bhānīkā which is described next in
this chapter as a separate type. The Kucchipudi dance number
talled Daśāvatāra may be a modification of the old Bhāna.

The Nāṭyadarpana says that the nature of the subject­matter demands the use of both forms of dance, vigorous and
graceful. If the subject is difficult to represent or too elaborate or too vigorous for a girl, it should be handled
in a Bhāna having Anūtālas and Vītālas, which is described
in the Bhavaprakāśana as Nandimāli. Those who hold the
Nandimāli to be a distinct type, says Śāradātānaya, do so
without understanding Bharata properly. This statement
puzzles us because Bharata has nowhere mentioned about these
Uparāpikas. The distinctive features of the Nandimāli may
be summarized as follows:

(i) The plot is recited with reference to an imaginary
correct (Ākāśapuruṣa).
(ii) It consists of terrible action and is performed
mostly without women.
(iii) Incidental songs or Gāthās in praise of kings and
others are employed in it. (Such alien features naturally
creep into a performance particularly when it is intended to
be given before a king or some other dignitary.
(iv) It is rich in good music, dialogue and lofty scenes.

1. ND, p. 191.
from an earlier source.
3. Ibid., p. 172.
4. ND, p. 192. Anūtālas and Vītālas are most probably dance
pieces performed with and without percussion accompaniment respectively.
The plot consists of praises of Brahma, Narayana and other gods, from which the type has probably derived its name.

From the description given in the Bhavaprakasha, it seems that the Bhāna, as time went on, developed certain features that were unknown to the old type. According to this work, the plot may be woven round not only Viṣṇu and his family members but also Siva and his family members. It is performed by men alone (because of the vigorous nature of the dance) and women were allowed only in the sub-variety of Bhānika. It may also contain panegyrics on kings, be full of music and group-recitations (Sahokta) and adorned with noble scenes. The performance is punctuated by seven Viśrāma or breaks. A detailed note on the employment of time-beats is given in the Bhavaprakasha, but we need not enter into details here.

If the singing and recitation are entirely in Śuddhabhasa (i.e., Sanskrit), the dance is called Śuddha-Bhāna, if mixed with Prakrit, a Saṅkīrṇa Bhāna and if any dialects are found, a Citra Bhāna. The Bhānas are again divided into three groups according to the nature of the plot; if it is terrible or Uddhata, it is said to be lālitodhata; if graceful, Lalita and if both elements are present Lalitoddhata.

4. Bhānika

The Bhānika just referred to in the above discussion is also a type of mimetic dance representing the feats of Viṣṇu or of his incarnations. The repertoire may include amusing scenes from Kṛṣṇa's childhood, his physical encounters with demons, heroic deeds of the Lion and Boar incarnations and banner dances. The narrative is sung in Gāthās by women and their meaning is expounded by means of a dance of the graceful variety, performed most probably also

2. Cf. RB. ibid.
4. Ibid., pp. 259. 1-261. 4.
by women. The use of violent or virile movements should be avoided. The participation of women is therefore permitted in the Bhāvaprakāśana which precludes them from the Bāṇa on the ground of the trenchent nature of the dance prescribed for it. When the graceful element is preponderant, even Bhāṇa may thus easily pass for a Bāṇikā. No aerial caris should be employed in the Bāṇikā. Graceful Karanas are to be used. The dances are punctuated by percussion music and sometimes performed in consonance with time-beats like the Rathya.

The entire dance-drama consists of nine or ten parts, and at the close of the first, fifth and the ninth, the Bhagnatāla is effected. Bhagnatāla probably means a change or break in the time-beat. And at other places, too, variations of time and tempo may appropriately be introduced. The dialogue is to be of a high order that would be conducive to the awakening of the Utsāha or spiritual fervour on the part of the audience. The same rules relating to the employment of Lāsyāṅgas and Sandhis in the Bāṇa apply to the Bāṇikā as well.

Some details given in the Bhāvaprakāśana regarding the Bāṇikā can hardly be regarded as authentic. The work says that love is the predominant sentiment and that the heroine should accordingly be dressed in suggestive costume ('Śākana-nepathyā'). It is strange that a dance depicting the adventures of a god should evoke love rather than valour. Similarly, the presence of the Pīthamārdha, the Viṣa and the Viḍūṣaka as stipulated there is highly incongruous with the nature of the subject-matter of the Bāṇikā. These lines, written in a different metre show themselves to be spurious. A work named Vināvatī has been given as an example. Viśva-nātha describes under the style Vilāṣikā a type similar to that of Śāradātāna's description. In addition to the above details, he lays down that the Vilāṣikā (variously called Vilāṣikā, Lāṣikā and Vināyikā) has one Act, a hero of low birth and three Sandhis without Garbha and Vimarsa and incorporate the ten forms of gentle dance.

5. Prasthana

'Prasthana' means 'setting out' and accordingly, the type appears to narrate a somewhat incomplete story beginning with the first union of two lovers and ending in the man's separation from his beloved to go on a long journey apparently on some business. We know nothing about the finale of the piece except that it is permeated with the heroic sentiment. All important situations of the plot such as the meeting of the lovers, the display of pride (most probably on the part of the woman) and the hero's departure and absence from home, shall have an erotic touch. The journey is depicted by a dancer in a graceful dance in imitation of the gait of an elephant. Descriptions of the rains, spring and of the heroine's anxiety are also in place. The whole piece consists of four Asars or sections marked by pure dance pieces. It is graceful and little exciting (Alpāviddha). The dance piece known as Varna (perhaps from which Varnam of the Bharatanatyam has developed) plays a very important part here. The Bhavaprakasana says that it is a one-act piece having only two Junctures, the Nukha and the Nirvahanam.

The Prasthana defined elsewhere in the Bhavaprakasana and also in the Nāṭakalakṣamāvatnakośa is quite another thing. It is a two-act piece having as its hero a Viśa, a Cēta and a slave and another Upanayaka or assistant to the hero, also of low birth. It is charming on account of drinking scenes and other amusements and presents music and dance composed to the appropriate time and tempo. The Kalakī is the prevailing Vṛtti and only two Junctures, the first and the last, are present. The Śṛngaratilaka is an example.

6. Śrīgadita or Śīdgaka

In the Śrīgadita, a noble and virtuous lady either extols in front of her friends the admirable qualities such as valour and fortitude of her husband even as Goddess Lakṣmi eulogizes (gād to tell or relate) those of her consort Viṣṇu...

1. ND. p. 191.
2. Probably the vehicle used by the hero. See V. Raghavan: Bh. Sr. Fr., p. 549; Uparūpaka and Nṛtyaprābadae, Sh., new Delhi, no. 2 (1966), pp. 9 f.
3. ND. ibid.
5. Bh.Pr. p. 265, 15-18; p. 266, 3 f.
6. Ibid., p. 262, 19-22; NLRX, 5148 ff.; BD. p. 450; Sg., p. 95.
or takes her friends to task apparently because they have wounded her pride by making fun of her lord. Later, having been betrayed by him and longing for reunion, she recites or sings in a melancholy vein musing upon his capricious nature. The Bhāvaprakāśana informs us that the recitation or singing is done by the actress herself seated. The meaning of the words recited or sung is represented by Abhinaya. The hero of the Śrīgadita requires to be a famous personage. Since it is composed of elevated dialogue, the Śrīgadita is dominated by the Bhārati Vṛtti. It has but one Act without the Garbha or Vimarşa Sandhi. Love of separation is a recurring theme in the piece. The Krīḍārasātaka is given as an example. There were some who held that the Śrīgadita was a form of entertainment in one Act in which a dancing girl in the role of Laksñma executed a recitation-cum-declamation performance.

Saradatānaya has, elsewhere, taken a passage bodily, which has been quoted by Abhinava from the ancients, but reads 'śilpaka' in place of 'śigdaka'. This must be a clerical error because he later describes a separate type called śilpaka. He also names a Śrīgadita called हमासङ्गा.

7. PKEKṢAHAṆA OK PREŚKHAṆA

This is a kind of theatrical performance based on a religious theme like the Burning of Cupid and shown on highways, in assemblies, at crossroads and temple courtyards. It is therefore beyond doubt that it was a form of popular entertainment. As facilitated by the spaciousness of open-air arenas, there was a large number of dancers participating in the spectacle. The theme of Burning of Cupid is still enacted in public in various parts of India during religious festivals like Holi.

The following description given by later authorities:

2. ND. ibid.
3. Bh.Pr. p. 258. 8-16; SD. vi. 293 f.
5. SD. vi. 295.
6. Bh.Pr. p. 266. 5 f.
7. Ibid., p. 258. 17.
8. ND. ibid.; see also V. Raghavan: Uparūpakas and Nrtyaprābhandhas, op. cit., p. 41.
clearly belongs to a quite another kind of performance. Perhaps there was another theatrical type which was also known as Prakhamana during later times. But the examples which have been given by them are evidently from the old type. Thus it appears that they had only a confused idea about the type of Prakhamana they were discussing. According to these writers, the representation is done through dance movements to the accompaniment of percussion instruments. There are two forms of graceful Chalita variety of dance, performed to the time-beats of Sutala and Caturasratala. The sweet Magadhi and Sauraseni dialects are mainly used in the dialogue, and this too points to the popular origin of the type. The hero may hail from either the higher rank or the lower rank. The Garbha and the Vamarca Sandhi are missing, though some hold that it has only the first and the last juncture. All the four dramatic Vṛtti, particularly the Bhāratī and the Arabhati, are present. The Kāśikī seems to be quite weak, may be due to the conflicts and strife adumbrated as occurring in the plot. Sometimes the piece is full of voices spoken offstage. Even the Nāndī is performed behind the scenes and the Sūtrakālaka never makes his appearance on the stage. The examples given are the Vālīvadha, Kṛṣṇahīmavijaya and the Tripuramardana, all signifying a triumph of a god (or of an incarnation of a god) over the evil forces.

8. HALLISAKA

This is a dance in a circle, similar to those in which Kṛṣṇa danced in the company of cowherds and cowherdesses and thus there is only one hero with a number of male and female participants. The number of female dancers varies from seven to ten. The description given in the works on dramatic theory is so vague that it is difficult to guess the significance and exact nature of the dance. According to these works, the Hallisaka may have one or two acts, the Kukha and the Nirvahana Sandhi, elevated dialogue and the Kāśikī Vṛtti. The dance is a graceful one performed to the accompaniment of a song in an appropriate tempo. There may be one break (Viśrāma) in the dance. The Keliiraivata has been given as an example.

1. Bh.Fr. p. 263. 11-21; SB. p. 454; SG.D. pp. 91 f.; NLK. 3192-97.
We witness a Hallisaka in the Bālacakīra where Kṛṣṇa is joined by all Gopas and Gopis in the cow-settlement. The dance is intermingled with songs and music and so lively with pranks and frolics that the old cowherd who is the sole spectator finds it impossible to resist the temptation to join the fun. The dance by cowherds and their consorts in the second Act of the Pañcarātra too seems to be a Hallisaka.

9. RĀSAKĀ

The Rāsaka, too, is a dance similar to the Hallisaka, which may with reasonable assurance be described as a representation of Kṛṣṇa's dalliance with the cowherdesses. Here, too, there is only one hero probably representing Kṛṣṇa, and eight, twelve or sixteen heroines, the cowherdesses, all presumably forming one perfect ring. The number of female dancers may extend even up to sixty-four pairs, and this multitudinousness of participants allowed clearly indicates that it is an al fresco performance. It is difficult to say how far it differs from the Hallisaka though it appears that, unlike in the latter, no males (except the hero) take part in it. The dance is in a mixture of Tāndava and Lāsya styles. The Rāsaka is presumably the archetype of the modern religious folk dance of Rāslīlā. The variety of time-measures employed with changing tempo makes the dance a very gay one. The group dance known as Pindībandha or dance patterns of which there are four main varieties, namely, Pīṇḍī, Śrīkhalā, Bhedyaka and Lāṭā occupies a very prominent place in the Rāsaka. The first is the dancers coming together and forming clusters. Śrīkhalā is forming a chain; Bhedyakā is breaking from the lines of the former and going into different positions and Lāṭā is a formation like creepers, with intertwining of the dancers standing in two or more lines.

Saradātanaya elsewhere mentions another view held by some (evidently the school to which Viśvanātha and Sāgara-mandin belonged) that the Rāsaka has one Act, five characters with a famous hero, three Sandhis (excluding the

2. A.Bh. ibid.
3. Ibid.
4. ND. p. 192.
Garbha and the Vimāra Sandhi, vernaculars and their dialects, the Vīthyaṅgas, the Kaśikī and the Bhāratī Yṛṣṭi, and no Sūtradāhāra. There is a nice Nādi sung apparently behind the curtain¹. Viśvanātha and Sāgaranandin cite two pieces named Henakāhita and Madanikākāmuka as representatives of the type².

10. NĀTYARĀSAKA

Like the above two types, the Nātyarāsaka also remains obscure as regards its thematic content. It is a kind of performance in which a bevy of lustful women dance the dcnings of their lords³. Beyond this we know nothing about its theme and in the long description given in the Bhāvaprakāśana much more importance has been attached to the technical details of the dance. The whole dance is set to music in the Rāga Vasantā⁴. The number of heroines may be eight, twelve or sixteen⁵. Apparently no hero takes part in it. First, two girls enter and perform a dance whose exact nature is not clear. They go dancing round the stage and make their exit together, which is followed by the entry of another pair of girls who shall perform the scattering of flowers to the Mātrā Tāla. Then the remaining girls enter behind them dancing pieces of the Varṇa type such as Rathyavarna to the beat of Paṇavas. Songs composed of meaningless sounds sung by the chorus provide the background for the various Pīthabandhas such as Pindī, Latā, Bhedayaka and Gūlma, which follow next. As the Mura jas begin to play, the Tāla Hālla, they shall withdraw and that is the end of the first lap (Apsaras) of the dance. There are three more similar Apsaras⁶. This dance very closely resembles the Āsāritprayoga described in the Nātyadāstra⁷. The type is not mentioned by Abhinava.

According to Viśvanātha and Sāgaranandin, the Nātyarāsaka has a Pīthasārda as assistant to the hero. It may include all the ten types of gentle dance and is rich in rhythmic variations. Love and humour are the predominant sentiments⁸. According to some it has only two Sandhis, the

1. Bh.Pr. p. 269. 12-20; cf. SD. p. 454; NLRK. 3205-09; Sg.D. p. 95.
2. SD. ibid.; NLRK. ibid.
4. Bh.Pr. ibid.; ND. ibid.
5. Bh.Pr. p. 263. 23.
7. See ND. iv. 272-270.
8. SD. p. 472; NLRK. 3210 ff.
Nukha and the Nirvahana, while others allow all but the
Pratimukha Sandhi. The Naravati and the Vilassavati are two
compositions consisting of two and four Juncures repectively.
Some hold that the dance form known as Carcari, a Spring
Festival dance, is the same as the Nātyarāsaka.

11. Goṣṭhī

The type derives its name from the Goṣṭha (cow-herd) which Lord Kṛṣṇa has very often been associated with, and
accordingly, it represents the amusing deeds of the child
Kṛṣṇa and also Kṛṣṇa’s feats like the vanquishing of the
demons Raśa, Yasala and Arjuna. The choreographer is also
wont to exercise his imaginative power in inventing new episodes.
It is described as a one-acter without Garbha or Vimarsandhi and with love as the prevailing sentiment. There are
five or six beautiful heroines and nine or ten ordinary actors.
The language of the dialogue may not be very refined. Dance
employed is of the graceful type and so Kaśiki is the
principal Vṛtti. This kind of show too has not been mentioned
by Abhinava. The mimetic dance depicting the childish pranks
of the child Kṛṣṇa, which is a favourite number in the
repertoires of the exponents of the Bharata and Manipuri dance
styles, may have had its origin in the Goṣṭhī. The Sāhitya-
darpana and the Nāṭakalakṣaṇaratnakoṣa cite two Goṣṭhis
named Haṁvatamadaniśa and Śatyaabhāma respectively.

12. KĀVYA OR RAGAKAVYA.

The Kāvya is a variety of theatrical entertainment
containing eulogies of deities such as Viṣṇu, Śiva, Bhairavī,
(Sun), Pārvatī and Skanda, though the main theme of the dance-
drama has little to do with them. It usually deals with a
chapter from the social life mainly of the middle and lower
classes. The hero and the heroine are drawn from the Brahmīn,

1. SD. p. 452; NLRK. 3210 ff.
2. According to some, Carcari is a kind of song, according to
some a kind of metre while others think it is a style of
drumming (see Y. Raghvan: Bh. Sr.Pr., pp. 563 ff.). It is,
however, primarily a kind of dance that has lent its name to
the other things that are directly associated with it.
4. 'Goṣṭhī' means 'assembly'. Dr. K.K. Dutta opines that the
word is derived from 'goṣṭha' probably because the assembly
may have originally had some relation with the 'goṣṭha'.
6. SD. Ibid.
7. Ibid.
8. 3027; see also Sg.D., p. 35.
ministerial and merchant classes. The heroine is a virtuous lady, the hero both noble and gallant. But, since the story consists for the most part of vigorous dance, says the Kāya-darpana, women usually do not take part in it. On the contrary, the Bhavaprakāśana tells us that it has love and humour as predominant sentiments and all the four Vṛtis (but the Śāhityadarpana is not in favour of the Ārabhatī), with the graceful element conspicuous in the representation of Vītas and Cētas, and such characteristics call for the participation of women.

In the Kāvyā, musical compositions known as Āksiptikā, dvipadikhaṇḍa, Mātrādhruvā and dance pieces called Vārna, Bhagnatāla, Paudhatikā and Chardanikā are employed. It is a one-act piece devoid of the Garbha and the Vīmasa Sandhi and woven with dialogues and actions of joyous women, Vītas and Cētas. The Gauḍevijaya and the Sugrīvakāla are two examples given in the Bhavaprakāśana. The Śāhityadarpana gives a Kāvyā named Yādevodaya and the Māṭakalakṣaṇaratnaṇaṇa another piece named Utkaṅkhitaśrīvadha.

If the Rāgakāvyā spoken of by Abhinava is the same as the Kāvyā, the most noteworthy feature of this theatrical type is, however, its being danced to the accompaniment of music set in a single pure Rāga (and not in a combination or succession of Rāgas). Nevertheless, it can give rise to various sentiments. It has a well-wrought anagnōrsis. The Rāghavavijaya and the Māricavadha are given by Abhinava as two examples of Rāgakāvyā.

In a Rāgakāvyā, Gīta or singing is the most important element and, unlike in the Nāṭya, there is no change of Rāga or dialect to suit the changing situation in the story. Thus in the Rāghavavijaya, the Rāga Ṭhakka alone is employed from beginning to end as it is well suited for magnificent descriptions. In the Māricavadha, the entire music is composed in the Kākubhagrāmarāga. They are called Rāgakāvyas because they are poems (Kāvyas) set to a melody (Rāga) which is the very soul of the song.
Tandava dance is said to have been employed at the end of the narration of the incidents like Sita's swooning, and this presumably stressed the gravity of the situation.

The Rāgakāvyas instruct their audiences in the four ends of life, viz, Kama, Artha, Dharma and Moksha. They seem to be closer to the Nāṭya than some of the other types of Nāṭakāvyas, because there were some who believed them to be Nāṭyas since they were much associated with Abhinaya. A Citra Kāvyas is a composition in which several Rāgas are employed. The celebrated Gitagovinda of Jayadeva may be classed as a Rāgakāvyas of the Citra variety.

13. DURMAALLIKĀ OR DURMILITĀ

For their definition of the Durmallikā both Saradātanaya and Rāmacandra seem to depend on the same source, for we find two identical verses quoted by them in that connexion. According to these verses, in the Durmallikā (Bhoja calls it Durmilikā and Rāmacandra Durmilitā) a young man who has a secret love-affair with a girl is seen blackmailed by one of his female messengers. The latter who has discovered the carnal relationship between the couple, goes on scandalising it in private in not-very-decent language. Being a low-bred person she herself brings this to the youth's notice and demands of him wealth after obtaining which she craves for more.

The Bhavaprakāśana further states that it is a four-act piece having as its heroine a proud woman of the city. It has all the Junctures except the Garbha. In the first Act which consumes three Nāḍikās the Viṣṇu is seen amusing himself ad libitum, in the second with a theatrical length of five Nāḍikās the Vidūṣaka provides the comic relief and in the third which is seven Nāḍikās long entertainment is provided by the Nāṭhamārda. In the last Act running for nine Nāḍikās, all three take part, but others reserve it for a pleasure-loving man-about-the-town. A Durmallikā named Bindumattā.

3. Ibid. 4. See V. Raghavan: Bh.Śr.Pr. p. 549; Upāntarikās Nṛtyaprabandhas, op cit., p. 36.
7. SD. pp. 416 f; NLHK. 3187-91; Sg.D., p. 96.
has been mentioned by some authorities. When Jurotab, ministers, mendicants and such other persons who have evil on evil days appear, the Duralikā is called Matalikā. The Matalikā is described as a Kṛṣṇakathā composed in Kāśī.

14. SAMLĀPAKA OR SALLĀPAKA

The Samlapaka or Sallāpaka is a sensational piece in three or four Acts, with an irascible heretic who proves himself a formidable opponent to his enemies (sapatnasaṅkā). The plot may be either famous or invented or an adaptation of a well-known story. There is concerted war against him during which his place of dwelling is besieged. It is caused by fate and maneuvered by the enemy. The first Act represents panic, the third deception by the enemy. Dance and music displaying a rich variety of Tāla is the main attraction of the second Act. All sentiments except love and humour are permitted with special emphasis on valour and fury. (Viśvanātha however replaces humour with pathos). Accordingly, Bhārati and Kalākī are wanting in the Sallāpaka which is dominated by the other two Vṛttis. All Sandhis except the Pratimukha are present. The type must be fairly old for we find it mentioned in the Prologue to an old farce, the Bhṛgavadv-ajjukā. An example of Samlapaka is the Mayakapalikā. It may be noted that the Sallāpaka and the other types of Uparupaka described below are not mentioned in the Abhinavabhāratī or in the Nātyadāryaṇa.

15. ŚILPAKA

We know very little about the subject-matter of this four-act piece save that it has a Brahmin hero, a secondary hero of low birth and a heroine who is married or a discover woman, born of a minister or of a Brahmin, like Kādāhava's Mālatī or Kamala's Kalāvatī and that it contains descriptions of such places as cremation grounds. All Vṛttis and all Śasan except humour and serenity are present. The absence of humour makes it very improbable that this is the same type of representation as the Śilpaka through which the heavenly

3. Bh.Pr., p. 256. 17-25; SP. pp. 454 f.; NLK. 3028;
Sg.D. p. 93.
actors caricatured the behaviour of the divine sages. The entire plot consists of twenty-seven situations, namely, longing, dissimulation, effort, wish, speculation, doubt, pain, distress, folly, sloth, trembling, following, amazement, propitiation, sighing, affliction of mind, desolation, allurement, dance, conflict, comfort, excessive joy, delight, negligence, union, praise and eulogy. The Kanakavatimādava is an example given in the Sāhityadarpana and the Nāṭaka-laksāparatmakāda.

16. ULLÓPYAKA.

The Ullopyaka, or Ullāpyaka is a divine spectacle in one Act, with a noble hero and a heroine. It represents exciting scenes like battles which demand the use of elaborate stage sets and models. The piece, so named because a song consisting of three parts, called Ullopyaka provides the background for the dance. It abounds in humour, love and pathos. Because of the loftiness of the theme, there is an exalted atmosphere prevailing about the whole performance. All the Sandhīs except the Vimaśa and all the twenty-seven divisions pertaining to the Sīlīpaka are present in it. There were some who held that it had three Acts and four heroines. The Devimahādeva and the Udattakunjara are two examples.

17. MALLIKĀ

This is a form of entertaining pantomime representing the activities of a clown (Vidūṣaka) and a rake (Viṭa). It is dominated by the Kāśikī because of its richness in music and scenes full of love and other enjoyments. It may consist of one or two Acts. The songs are of the Gāthā and Dvipadikā types set to the time measure of Rathyāvāsaka. In his definition of the Mallikā, Śāradātmaneya has wrongly included a verse from the Śrīgāraprakāśa where it is used to define a Śrāvyakāvyā and not a dramatic composition.

1. See Nā. xxxvi. 32 ff.
2. Bh. Pr. p. 257. 2-14; Sā. vi. 296-300; NLRK. 3029-3037; Sā. D. p. 94.
5. Sā. ibid.; NLRK. ibid.
verse in question says that, in the type of composition known as Kaihikulyā which is also called Nallikā, the plot is at first not clearly discernible any more than the water running along an imaginary crystalline river-bed (where it name Kaihikulyā) but attain marked distinctiveness at a... stage (‘paścāt’). Apparently, there were two different kinds of composition, the one dramatic, the other poetic, bearing the same name whence this confusion on the part of Sarada...tanāya. The type called Viśāsikā described in the Sāhitya-...darpāṇa bears some affinity with the Nallikā but this peculiarity in the treatment of the theme is of course not mentioned there.

18. KALPAVALLI

This is a kind of dance-drama with a Bohemian type of hero, a heroine who is either awaiting her lover’s arrival or going to meet him at a tryst and a liaison known as Piṭhāmardā. It is a merry-go-round of mimic dances pervaded by love and humour and enlivened with Dvipadikhandas sung in the Rathyāvānaka measure in the three tempi. No Garbha or Viṃarṣa Sandhi is found in it. The Bhāavapakāśana gives a piece named Nāpiṇḍyavallī as an example.

The definition given by Viśvanātha and Sāgaranandac of the Nāṭyarāsa closely follows the above description inducing us to believe that the same type of Uparūpaka was known differently in the two schools.

19. PĀHIJĀTAKA

The Pāhijātaka is a love-comedy in dance and mime, having as its hero an exalted king and its heroine a lady who is usually separated from her lover in consequence of a love quarrel. But a concubine, a devoted wife or a hetaera as heroine is also recommended. Four pieces of dance known as Daṇḍarāsa and other dances such as Varnas, Mātrās and Khandatālas are employed in it. Interesting episodes concerning the lovers are sung in Gathās. It is all

1. See above, p. 449.
3. See above, pp. 454 f.
the more entertaining with straggling jokes and jests of the clown (Vidūśaka). Love and valour are the principal sentiments. It has but one Act in three scenes with only the first and the last Juncture. The performance is carried out in three shifts. It is also known as Pārijātalatā. The Gaṅgātarangikā is an example.

It may be borne in mind that no text of any of the examples of the Uparūpakaśas given above as cited by the theorists has so far been found. As I have pointed out earlier, it is even doubtful whether all these forms of dance-drama had written dialogues at all. There are two other types called Prerāṇa and Rāmākridā mentioned by Abhinava and Hemacandra, but no details of them are available except that the former presents a riddle and is full of humour and that the latter contains descriptions of seasons.

2. There was also a kind of dance called Prerana, a Desī class dance of Karnatic variety, mentioned in the Saṅgīta-ratnākara and the Saṅgītasamayasāra, which Kāṭayavema in his commentary on the Mālevikāgnimitra mistakes for this Prerāṇa. See V. Raghavan: Bh. Sr. Pr., p. 569.