CHAPTER III

3.0 SPECIAL TECHNIQUE

An important special technique of Sanskrit Drama is the mixture of prose and poetry together in dialogues. Continuously beautiful poetic verses are used in the play to create adequate effect of the dramatic speech. The poetic style is effective in certain conditions and its implementation in the play energizes its easy understanding. Beautiful descriptions of seasons, characters and conditional clauses have been presented using the poetry. The dramatist himself can decide where prose or poetry is necessary in the composition and mode of presentation. The Indian traditional theatre admits its style of occasional co-existence of prose and poetry. It is exceptional that the poetical portions of the plot got much attention because it is a presentation of scholastic and intellectual jugglery. Sanskrit dramaturgy locates the poetry as a much-respected style in plays and
almost all the dramatists chose this a style of mixing prose and poetry in composition.

Kālidāsa is a distinguished playwright who uses his efficiency in selecting the style appropriate for the situations whereby he proves his potential in the composition of both prose and poetry. Both shares equal admiration of the spectators and thus become the finest creation of all time.

Sanskrit dramaturgy presents a special technique in its composition of dialogue. The heroine, other female characters and the Vidūṣaka also speak the language Prākrit. This is a convention that the Sanskrit play world preserves from the ancient times.

3.1 TIRASKARAṆI

Tiraskaraṇi is a technique used on drama to present some of the characters even while they are invisible. The audiences guess their presence by the bodily movements and expressions of the other character.
Tiraskaraṇi is an important special technique while nymphs, sages and celestial personalities become the characters. Both Abhijñānaśākuntalā and Vikramorvaśīya plots rely on this technique as an important supplement to the functions of the plot. Tiraskaraṇi is useful to present a character that is not visible to the other characters on the stage. But all the words, doings and presence itself of these fairy characters are well assimilating to the audience. Tiraskaraṇi is quite efficient in the development of the plot towards the desired end. It is special to that extend because of its ardent effect of micro acting.

In Abhijñānaśākuntalā, Sānumati, the beautiful character in Tiraskaraṇi, contributes a lot to the plot for its rich creation. It is noted that this type of a plot wants the presence of such supernatural characters for the complex and unquestionable composition. Her conditional clauses are powerful in apparent responses and depiction the feelings of Šākuntalā. The sixth act though sentimentally sad due to the separation, the words reported show that she herself feels happy
in seeing the sorrows of the king on his separation from Śakuntalā. She further adds that the king surpasses Śakuntalā in depth of feelings of separation in all respects. It is Sānumati in Tiraskarāṇi who reports the state of mind of the Śakuntalā and makes the heroine live in the sixth act even in her bodily absence.

In Vikramorvaśīya also the heroine Urvaśī herself wishes to visit the hero in the second act using Tiraskarāṇi with Citralekha. While they enter the scene, the king is resting in the garden with Vidūṣaka. After the Bhūrjapātra letter Urvaśī sends Citralekha to convey her exact state of mind to the king.

Hearing the king’s reply for this message, Citralekha returns as the messenger of Purūravas and hence Urvaśī is forced to appear before the king from Tiraskarāṇi. This scene is broken suddenly by the message from heaven. This technique is essential for this circumstance for a nymph like Urvaśī to be able to understand the condition of the king although she is invisible to the scene. But their
conversation in Tiraskaraṇī surely excites the audience. Eventually it vitalizes the later scenes.

Again in the third act Urvaśī enters the scene wearing a blue silk, with Citralekha. After overhearing the personal talk of the king and Vidūṣaka about herself she wants to appear before the king and she expresses her grief after getting closer to him. But the king behaves indifferently and Urvaśī little is a disappointed in this matter.

Citralekha informs her that she forgets to come out of Tiraskaraṇī. Suddenly there enters the queen and yet they are in Tiraskaraṇī which helps both Urvaśī and Citralekha out of the sight of the queen. There after there is the accidental change of mind of the queen and hence the love gets fulfilled.

In the Mid Summer Night’s Dream Puck and other fairy characters are in somewhat a Tiraskaraṇī, to perform the task vested on them by the dramatist. It is very clear in its performance that this Tiraskaraṇī style of invisible presence of characters is necessary in
the total composition of the lot.

Ariel and other fairy characters in the Tempest also under invisible cover performed their part. The whole plot itself is created on the feathers of Ariel as in the case of Sānumati in the A.S.\(^3\) and Urvaśi in the V.\(^4\)

The invisible form of the King is the strange cause of the plot and obviously the foundation of the theme in the glorified play of Hamlet. It is this formless character, who compels young Hamlet to ask revenge to the usurper or the assassinator.

### 3.2 ARIEL SPEECH

Some Ariel speeches are used in the plot to accomplish the context of effective dramatic composition. Such a speech is very clearly used by the Kālidāsa in his Abhijñānaśākuntāla to overcome a very typical situation. The matters of king’s love affair with Śakuntāla and her conceiving, etc., are skillfully informed to sage Kaṇva by using the Ariel speech.
It is presented on the scene just after Anasūya expresses their helplessness in reporting it to the sage.

Some plots of Shakespeare necessitate the support of the ariel speech, by which the playwright successfully maintains the balance of the sentimental flow. The Hamlet, The Julius Ceasar and the Tempest are the plays used this technique very promptly in the composition of the plots.

3.3 OMENS AND BAD OMENS

Kālidāsa uses some omens and ill omens to perform certain functions in the plot. In Vikramorvaśīya the king is consoled by the words of Vidūṣaka that he is able to meet Urvaśi soon. There the king also agrees by pointing to the omens to Vidūṣaka that his right hand throbs and soon after the omen becomes effective.6

In Abhijñānaśākuntala also the same technique is used twice
in the plot and it yields its fruit instantly. In the first act when Duṣyanta enters the hermitage for the first time his hand throbbs and with a little doubt he himself asks how it is possible here in a hermitage. It is exactly not mentioned as which hand is throbbed but the result is same as in Vikramorvaśīya, and so the hand ought to be right one. Its result is visible in a moment and the king meets Śakuntala.

Again in the fifth act when Śakuntala and the hermit team reach Hastinapura to the court of Duṣyanta, Śakuntala becomes upset by the ill omen of her right eye throbbing continuously. Gautami tries to console her, but the later developments in the plot exactly assure the effect of the omens in the drama. This type of a technique is effective in keeping the audience prepared for the coming incidents. Whether good or bad the spectators are used to feel its power.

Shakespeare uses this technique identical as to those of the
Kāṭṭidāsa dramas. They are used in the plot to add emotional tightness and to keep the suspense factor live all the time throughout the plot.

Macbeth is the play that uses this technique quite logically and effectively. The day, in which Duncan is assassinated, was a terrible night. The atmosphere around the condition is horrifying by the presentation of the bad omens and evils.

The plot of the Troilus and Cressida where Andromache is describing the Bad omens in the context so powerfully. This strengthens the emotional propriety of the war scene. In addition to that the sister of Troilus, Cassandra doubles the effect of this sequence.\(^\text{10}\)

Romeo and Juliet is the other play that utilized this technique as an emotional support. The bad omens, which Romeo noticed, become effective later on.

The very same usage is helpful in the plays H.A., T.G., T.S.also.
3.4 POLYGAMY

Kālidāsa’s romantic plots are presenting the then social custom of Polygamy. Even though the society agrees to it the heroes are not prurient. They always keep their dignity with women characters. As it is presented in the fifth act, the king’s expressions are real testimonies of social status.

इदमुपनत्मेवं रूपमाकलिष्टकाण्ति
प्रथमपरिगृहीते स्यात्रा वेत्यब्यवस्यन्।
भ्रमर इव विभाते कुण्डमन्तस्तुष्यारं
न च खलु परिभोज्कु नापि शक्तोमि हातुम्।¹¹

This fact is exclaimed by Sānumati in the sixth act.¹² And even the king withdraws his eyes from her saying that someone else’s wife shall not be thus to looked.¹³

It is interesting that in the Shakespearian period the teenage boys enacted the female characters. Their soft skin and premature youth age suit to female structure and nature. Their faces look charming by the arrival of the youth. Shakespearean play exactly
narrates the same conventional practice of the plot, but it is the
dramatic practices that the women characters are performed by the
ladies themselves and there is no discriminations in the case of actors
mentioned anywhere in the treatises.

This special technique is portrayed in the plot of the play
Antony and Cleopatra, which is a customary system in the then
society. The other ladies whom Antony engaged are Fulvia and
Octavia. Its opposite system is portrayed in the plot of the Titus
Andronicus, where Tamora keeps affair with Aaron in secret and is
about to spread out by her delivery.

3.5 SEASONAL DESCRIPTIONS

It is quite often that while dramatizing a theme the plot
necessitates certain description on the seasons. Sometimes these
seasons maintain certain ritual practices and drama glorifies change
of nature and festivals, etc. Indian system of climatic seasons named
as Ṛtūs are necessary in the plot. For example Abhijñānaśākuntalā’s
prasthāvana depicts a detailed description of the summer season beautifully. This seasonal description is harmonized with Śakuntalā’s heat of love in the third act, otherwise she would be in deep trouble.

The seasonal descriptions in a plot are really inevitable part to create the plot to have a harmony with the nature. This is a conventional practice in the construction of a plot that really keeps the plot out of artificiality. Even the audience feels great comfort in the theatre and it acts as a mental relief in the complex mixture of the emotional varieties.

3.6 THREE UNITIES

Aristotle accepts three unities, i.e. unity of time, place and action. It is very much applicable to Kālidāsa’s plot in Mālavikāgnimitra. The plot is fully concentrated on the palace and its surroundings of Agnimitra’s royal residence. The first act is placed in the song hall near the palace and just after the meeting with Kaumudika, Bakuḷāvalika visits Gaṇadāsa, who narrates that it is his
rest time after teaching the Pañcāṅgābhīnaya to Mālavika. Then the 
next scene is shifted to the court inside the palace.

The second act is the continuation to the first act and the scene 
is kept at the presentation hall, which is also near the palace. Then the 
competition takes place and after the first performance there comes a 
time-indication of afternoon. The third act is located in the royal 
garden near the palace and Samāhitika’s words state that Mālavika is 
moody for some days. This shows that a few days have gone after the 
competition. Samāhitika goes to inform the queen that Asoka tree yet 
to blossom. The same Royal garden is selected for the later part of the 
third act. The garden becomes the place of half a dozen characters 
including the King, Vīduṣaka, Mālavika and Irāvati. Irāvati reaches 
there to enjoy swinging with the king and Mālavika is to serve Asoka 
tree to blossom.

The fourth act is placed in the palace where the king gets from 
Vīduṣaka, the message of Mālavika’s imprisonment by queen
Dhariṇi on the request of Irāvati. There is a hint on yesterday by Vidūṣaka. King and Vidūṣaka visit Dhariṇi resting at the harem or Antahpura. There arrives Vidūṣaka with a cry that a serpent has bitten him and he is suffering from the poison. The tricks and tactics become victorious and the rescued Māḷavika and Bakuḷavalika are sent to Samudragṛha. The end of the fourth act reports the Asoka tree blossomed within the speculated time of five days.

The fifth act’s praveśaka shows the place near the Antahpura and just after that queen Dhariṇi wants to see the blossomed Asoka with the king. Māḷavika is also with the queen and she is in wedding dress and the same place maintained till the final scene of the fifth act. Thus it is noted that the Māḷavikāgnimitra well carries the unity of place by depicting royal garden, Samudragṛha, Antahpura, and the court itself all of which are the nearby places of the palace. Unity of action is well maintained by the continual action of competition and so on. The unity of time, though it is not satisfied as the Greek system
proposes, i.e., the incidents may be presented, as happening in one single time, is free from lagging and in continuity. The plot never becomes reason for emotional timeliness. In such a way the plot considerably agrees to the rules of three unities to a major extent.

Vikramorvaśīya’s first act depicts the direction of Northeast angle through which Keśi kidnapped the nymphs on the airy way and king returned back and landed the chariot in the Hemakūṭa Mountain. There hardly any hint on the time is mentioned. Then the second act happens in king’s palace and when the king is enjoying his leisure in the royal garden, Urvaśī’s arrival and Bhūrjapatra presentation, etc., take place in the garden and at the end of the second act an indication of time is shown by the words of the King.\textsuperscript{15}

Then the sudden change of Place is shown in the third act where Miśraviṣkambhaka is placed in the heaven when the two disciples of Bharata engage in their personal talk. Then the king enters the palace and the time is mentioned as evening. The Queen
informs the king of her vow Priyānuprasāda and the king meets Urvaśi there. The time is mentioned as night. The fourth act starts with a Praveśaka where the scene is located at the heaven. In this scene Citralekha and Sahajanya discuss the disaster that happened to Urvaśi, while she was enjoying the sensual pleasures with the king at the Gandhamādana forest.¹⁶ Urvaśi becomes a creeper when she enters into the Kumāravana due to Kumāra’s curse. After getting curse relief from the Kumāravana, Urvaśi denotes that it is long time since they set out from their capital Pratiṣṭānagāra and at last in the fourth act they returning back to their kingdom.

In the fifth act’s opening scene Vidūṣaka speaks that the king just arrived from the Gaṅgā Yamunā saṅgama after the divine bath. The place set for the scene is in the Palace itself and the rest of the play is located in the royal court.

Though the action is slightly weakened, the unity of time and place is not satisfactory in its presentation. But that is not an obstacle
in the enjoyment of the plot. It is only a matter of serious consideration for its enactment.

Abhijñānaśākuntalā’s first four acts take place in the forest area. The hunting of the king Duṣyanta near sage Kaṇva’s hermitage is mentioned in the first act and the Vaikhānasa invite him to the hermitage. After that the king meets Śakuntalā and her friends at the hermitage. The very next day he looses his interest and takes rest in the tent situated not too far away from the hermitage. Again the king is invited for protecting sacrifice in the hermitage. Vidūṣaka is sent back to the Palace.

In the third act also the hermitage is the location for the scene. Śakuntalā is taking the treatment at the bower near Mālini river. The King reaches there and their love is effectively accomplished. There comes an indication of the time that night is near and the demons initiate to enter into the hermitage.

The fourth act presents the unity of action and place. The
Gandharva marriage and the curse of sage Durvāsas are denoted there in the praveśaka. After that through the words of Anasūya it is evidenced that some days have passed, yet the king has not responded. She also informs that Śakuntāla is pregnant. So it is clear that some months already have gone and the end of this act Śakuntāla and the hermit team set forth to Hastinapura.

Fifth act presents the court of Duṣyanta and then he hears music of Hamsapadika. Later the hermit team visits the court and after a lot of arguments and cross-questioning the hermits except Śakuntāla return. As a negotiation she is sent along with the Purōhita, but she disappears just near at the Apsaratīrtha.

The sixth act’s praveśaka is moving form a fish market and ends in front of the royal court of Duṣyanta. After that Sānumati, a nymph and friend of Śakuntāla’s mother Menaka, just arrives there near the garden. At the same time the king Duṣyanta and Vidūṣaka reach the Pramadavana and later on move to Mādhavīmaṇḍapa.
Vidūṣaka’s movement to the Meghapradicchandaprāśāda with the portrait of Śakuntalā and the visit of Mātali with Indra’s message follow. Then there is the king’s journey to heaven for an encounter with demons.

The seventh act deals with the returning of the king with Mātali from Heaven to Hastinapura. In the midst of this journey the king and Mātali visit the Hemakūṭa Mountain. The King wishes to salute the sage Mārīca and eventually there occurs the reunion of the couples. Though the vast areas of scene incidents are introduced these are covered without any missing of events and usual mistakes.
3 A.S.,Act.VI.,p.204
4 V.,Act.II.,p.104
5 A.S.,Act.IV.,sl.4,p.132.
6 V.,Act.III.,sl.9,p.148

7 शान्तिमिदाश्रमपद्म। स्फुरितं च बाहुः। कुष्ठः फलमिहायं अथवा भवत्वानां द्वाराणि भवति

8 (निर्मितं सृष्टिवत) अहो किं मे यामेतरं नयनं विस्फुरित। A.S.,Act.V.,p.170

9 जानामि निर्मितं कौतुकालक्षकरकं। तथापि विसिनीप्रत्रगतमिव सलिं वेंपते मे ह्रदयम्। अधि च

10 Act.V.Sc.3.,p.822
11 A.S.,Act.V.,sl.19,p.178 & sl.21,p.182, sl.23,p.186
12 A.S.,Act.VI.,p.224
13 A.S.,Act.V.,p.172
14 M.A.,Act.IV,p.114
15 V.,Act.III.,p.136

16 गुरुशापसम्मृद्धंद्वा विस्मृतदेवतानिम् लीजपरिहरणीयं कुमारवं प्रविष्ट। प्रवेशानलं च
काननोपायति लताभावेन परिणतस्याः रूपम्। V.,Act.IV.,p.182