Chapter- II

(Five Avasthas, Five successive states)

"An action when developed in full, as normally it is in the Nāṭaka, the most perfect of forms of drama, involves of necessity five stages of development".

These five stages are called five Avasthas or Kāryāvasthās of the plot, the 'itiyṛtta'.

They are, - Ārambha (Prārambha) Prayatna, Prāptisambhava (Prāptyāśā), Niyatā Phalaprāpti (Niyatāpti) and Phalayoga (Phalāgama). They occur in this order as they are enumerated in the NS. and the preceding stage naturally leads on to the succeeding stage.

Sgn. describes the five Avasthas in prose and mostly in terms of the NS without quoting it word for word. But at the close of his discussion he quotes Mg. and states that Mg. describes the five Avasthas briefly in the following way. It can be presumed from this, that according to Sgn. Mg.'s description of five Kāryāvasthās does not vary from that of the NS. Mg.'s description, as stated in the NLRK, is:

prārambho rāvaṇa-vadhe khāra-prabhṛti-vaiśassam /
prayatnāṁ sūrpaṇakhayaṁ kṛtaṁ sītāpaharataṁ //
sugrīvasya tva sakhyena saṁjñataṁ prāpti-sambhavaṁ /
niyatā phala-saṁ-prāptiḥ kumbhaṅgadī-saṁkṣaye //
ayo devai rukṣasā-pateḥ kāryo duṣṭamater-vadhāḥ /
phala-yogāḥ sa rāmasya dharma-kāmārtha-siddhaye //

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2. NLRK. 11. 54-88, NS. G6S. XIX 7,8.
3. NLRK. 1. 102.
4. NLRK. 11. 103-108.
Mg., as it appears from the above, described five Avasthās with reference to a Nāṭaka, beginning with the forest life of Rāma and ending at the killing of Rāvaṇa. Sgn. informs, that all these are clear in the Rāghavābhyudaya, an old lost Nāṭaka from which there are fourteen citations in the NLRK. From the above description it appears that according to Mg. each of the five successive stages is marked by an incident or incidents and the Phalayoga is marked by the last incident bringing about the gains of the hero in the forms of virtue, pleasure and prosperity. Here Rāvaṇa-vadha has been taken to be the Phalayoga and the first stage i.e., the annihilation of Khara etc., has been shown to lead to the second stage marked by the abduction of Sītā and so on. But at the time of killing Khara etc., Rāma cannot be supposed to be conscious of the ultimate end, i.e., the killing of Rāvaṇa. So, it cannot be said that according to Mg., the ultimate object of the hero is fixed in the stage of Arambha. Moreover, in the stage of Prayatna, Mg. seems to have given the scope of describing the pursuit after the desired object by some one, other than the hero.

Arambha (Beginning):

Sgn. defines Ārambha as: "bījasyaut-sukya-mātrabandhah," and illustrates the same with a verse, said to be taken from the Kośālāṇka. As a comment on the illustration he says, "This Ārambha is to accomplish this." The illustration seems

5. NLRK.11,109, for Rāghavābhyudaya see P.- infra, f.n. 8 on Bindev.
6. NLRK. 1.59. This is after the NS.GOS.XIX. 9, autsukyamātra-bandhastu yadbījasya nibadhyate/mahataḥ phala-yogusya sa phalārambha िस्यते/. It is interesting to note that RE. (Abhi.śāku,P,15) attributes this verse to Adi-bharata, Bhā.pra. (P.206. ll.5-6) gives the same definition.
7. NLRK. 11. 59-65. Ths illustration is evidently from a lost Rāma play and there are two more citations from this 'āṅka' in the NLRK. below 11.3094 and 3132.
to describe a situation where Rāma is determined to move to the forest at his father's command and praises the move as commendable in all respects. Bija according to Sgn., as will be shown, is the cause of the final stage of the action. Now, the exile of Rāma, the first incident, ultimately leads to the destruction of Rāvana, the final stage of the action, through successive stages. But at this first stage the hero, here Rāma, cannot be said to be conscious of the ultimate goal. This is quite in conformity with the above exposition of the Ārambha by Mg. Thus, according to Sgn. Ārambha consists in the beginning of the action wherefrom a move sets afoot which ultimately leads to the final stage of the action.

It is evident that Sgn. does not make any attempt to explain the text of the NS. quoted by himself, but through illustration brings out the implication of Ārambha and in doing so he follows Mg. presumably with a belief that Mg. does not differ from the NS. The Bhā.pra. also follows this line of thought as it appears from the illustration it cites from the Abhiṣak. According to the R.S., the beginning of exertion by the hero for the final aim is the Ārambha and in this respect it is followed by the N.C. Only anxious desire (autsukya-mātram) for the accomplishment of the chief aim is the Ārambha according to the DR and SD. The DR. is not explicit enough whether the first move or anxious desire should be always of the hero himself or not. Viśvanātha, however, maintained that this 'autsukya' may be aroused in the mind of any leading character like the 'nāyaka', 'nāyikā' etc.

8. Bhā.pra.P.206. II.17-18. 'śakuntalāyāḥ kṣatrenā parigrāhyakṣmatvataḥ/ ārambhō'-saṃśayaṃ kṣatreyādi duṣyantabhāṣite//'  
10. DR. I. 20; SD. VI. 71.  
11. S.D. P. 354, below VI. 71.
But the first move in every case may not be a conscious desire of the character concerned for the final object to which it ultimately leads through different circumstances.

Ag. takes Bīja to mean 'upāya-sampat', i.e., means and explains Ārambha as a state of deliberation and anxiety regarding the means for the attainment of the final end, suitable to the hero in question. The desire, giving rise to deliberation and anxiety may at this stage be rooted in the mind of the hero or his minister or heroine or hero's enemy or it may be simply an affair of 'daiva' (providence). Ag. seems to mean that whoever might be anxious for the means at this stage, the means should be always for the final achievement. But how it is possible in the case of a 'pratināyaka' is not clear. The ND adds movement with anxiety for the means but follows the line of the Abhīṣaḥ closely so far as the implication of Ārambha is concerned.

Prayatna (Effort):

Following the NS, Sgn, defines Prayatna as :- 'Phala-yogam apasyata eva tatra vyūpāraḥ; and illustrates this second stage of the action by citing the part of a verse from the Kulapatyaṅka where Rāvana in the guise of a hermit describes

12. NS. GOS. Vol.III. P.6. pradhanabhūtasya phalasya...tat-tannāyakocītasya yadbījam upāyasampat tasya yadautsukyamaṭram tadviśaya-smaranotkanṭhānurūpam... tasya bandho hṛdaye nirudhīḥ prārambhāḥ, sa ca nāyakasyāmātyasya nāyikāyāḥ pratināyakasya daivasya vā/

13. ND. P.44. phalaṁ mukhyam sāchyam tadarthaṁ autsukyam upāyaviśayaṁ anenopā- yenaitat sidhyatiti smarōṇotkaṇṭhādikarma tadanugo vyāpārascobhayam ārambhāḥ/

14. NLRK. 1. 66. NS. GOS. XIX. 10. RB. attributes (Abhi-śaku. P.69) this verse to Ādi-bhārata.
his effort, presumably directed towards the abduction of Sītā, Rāvaṇa certainly is not the hero of the drama from which the illustration has been cited. Thus, according to Sgn., the zealous pursuit after the object of desire which has not yet been found, is the Prayatna. This pursuit may or may not be done by the hero himself or related directly to the final object, but must lead to the next stage of the action. This is what Műg. says about Prayatna, as pointed out before.

According to Ag. Prayatna is the more serious endeavour of any one, as in the case of Ārāmbha, in finding out the means for the final achievement. Here also Ag. gives stress on mental activity. ND follows the Abhi. bha. but states more explicitly that only anxiety is Ārāmbha but Prayatna is serious anxiety.

15. NLRK. 11. 67-68. There are six more citations from this Act in the NLRK. below 11. 205, 942, 1752, 1817, 3076, 3112. Dr. Raghavan informs us (NLRK. Eng. Tra.P. 61) that Kulapatyaṅka is the Act II of the lost Rāma play Udāṭta-rāghava of Amoghavarṣa Māyurāja, of which a manuscript has been luckily discovered by him (SOLRP. Intro. P. XIII). It is curious that the name of the drama itself has not been mentioned by Sgn. The Bha.pra. cites this Aṅka twice (Bha.pra.P. 202. 1.1, P. 279. 1.10) which occur also in the NLRK. in the same contexts (Cf. NLRK. 11. 205-207, 11. 3110 respectively). Sdt. also does not mention the name of the drama. Viśvanātha also cites from the Kulapatyaṅka in two cases and both these citations occur in the NLRK in similar contexts (Cf. SD. P. 353 and NLRK. 11. 205-207; SD. P. 420. NLRK. 1. 1752) In other two cases where the name of the drama Udāṭta-rāghava has been mentioned the SD. seems to have followed Dhanika (Cf. SD. P. 331, DR. P. 63; SD. P. 398. DR. P. 60). Dhanika cites the drama in five cases (DR.P. 60, 63, 70, 81, 83). The ND. cites the drama twice (PP. 102, 173).

The ÚR., as interpreted by Dhanika, maintains that Prayatna is the speedy activity of some one, consisting in the employment of means. The SD. follows the ÚR. and Avaloka. Persistence of the anxiety for the attainment of the desired object is Prayatna according to the RS. and this is followed by the NC.

The Bhā. pra. defines Prayatna after the NS., and illustrates it by citing the verse from the Ma.Mā. Act. I, where Kūmandakī’s determined effort in uniting Mādhavā with Mālatī has been described. Thus, the effort is not of the hero here.

Prāpti-Sambhava or Prāptyāśā (Prospect of success):

Sgn. defines Prāpti-sambhava briefly in the words of the NS. as, ‘bhāvamātreṇa phalasya yā prāptih’. The word ‘bhāvamātreṇa’ is significant but has not been explained in the NLRK. The Bhā. pra. in this respect comes to our help. It gives the same definition of the Prāpti-sambhava as is found in the NS. but reads ‘sattāmātreṇa’ instead of ‘bhāvamātreṇa’. This stage of the action is illustrated by the NLRK, with a

citation from the Sugrīvāṅka, where the furious monkeys are asked to fall upon
the demons. Sgn. comments on this illustration that here at the news of Sītā
there is the determined effort of the monkeys to destroy the demons. Here the
final end (phala) is evidently the recovery of Sītā and this is possible only
when her whereabouts are known. Hence, here there is at least a mental accom-
plishment of the final object of desire (Phalasya Prāpti) so far as its possi-
bility (bhāvamātreṇa) is indicated and the whole effort of the hero is directed
to the final achievement. Thus, 'bhāvamātreṇa' in the above definition seems to mean
'sattamātreṇa', i.e., in its mere existence. So, it appears that according to Sgn.
Prāpti-sambhava is the knowledge of the existence and as such possibility of the
future 'phala-prāpti'. The main characteristic of this stage is thus a psycholo-
gical farestalling of a chance of achieving the end, tantamount to the adoption
of a plan, based on materials in hand which are regarded as conducive to success.

The RS. says this in a more simple language. The NC. follows the RS. and also
quotes the NS in its support. It also quotes the view of the DR., evidently to
indicate its difference with that of the NS.

Ag. takes the expression 'bhāvamātreṇa' to mean the removal of obstacles
and the gain of additional means. Due to these two factors according to Ag., the
possibility of specific achievement but not its certainty, comes to be known at

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23. NLRK. 11. 70-75. Dr. Raghavan informs us that this is the Act IV of the
Udāttarāghava (NLRK. Eng. Tra. P. 61) This Act has been referred to in the NLRK.
below l. 308 and l. 964; part of a verse from this Act. has been cited below
l. 1607. For Udāttarāghava see f. n. 15, supra.
25. NC. PP. 10-11.
this stage. But to whom it comes to be known is not clearly stated though this Avasthā has been stated to be the third one of the hero. So far as the gain of means is concerned Ag.'s view here seems to be similar to that of Mg. 27 Mg. as quoted above, seems to mean that the possibility of Rāma's success in killing Rāvana is born of his friendship with Sugriva, i.e., the gain of means. The ND follows the line of Ag.

According to the DR, also this third stage is one of uncertainty regarding the final accomplishment due to the existence of both suitable means and apprehension of obstacles. The SD. here quotes the DR ad-verbum.

It is interesting to note that all the authorities referred to above, try in their own way to suggest that in the third stage of development of the plot of a drama, the playwright suggests the final mark he wishes to hit. Here he indicates the possibility of hero's success but not certainty.

**Niyatā Phalapāpti**

**Niyatāpti** (Certainty of attainment):

The NLRK. offers two views so far as the description of the Niyatāpti is concerned. The NS. seems to mean that at this penultimate stage of the action.

26. NS. GOS. Vol. III. P. 7. bhāvaḥ upāyaḥ, tasya sahakāryantarayogaḥ prati-
bandhaka-vāraṇāṁ ca mātra-padenāvadhāritam...Sambhāvanā-yogyatvamasambhāvanā-
viśiṣṭatvam nāma tṛtiyā karturavasthā.

27. Cf. Supra, F. 25

28. ND. P. 45.

the sure success of the hero come to be visualised in idea (bhūvena). It appears, that according to NS, the playwright is to handle the plot in such a way that the audience in this stage can form an idea of the final achievement of the hero, which is yet to come and that the dramatic suspense is also maintained.

Ag. interpretes the above description of the Niyatāpti in his own way. He takes the word 'bhūvena' to mean "by main means." According to his interpretation, at the stage of Niyatāpti it becomes apparent that the hero's final achievement is assured by main means through the assistance of helping means and by the removal of obstacles. The ND. follows this explanation of Ag. Here also Ag. does not state specifically to whom it becomes apparent that the means are sure to bring about the Phala.

Sgn. first analyses the term 'niyatāpti' as, - 'niyatā niścitā phala-
prāptirūpapasthitaiyāvat. He means to say that at the stage of Niyatāpti the final attainment is come about. This stage has been illustrated in the NLRK. by a citation from the V. sam. where Pāṇḍālaka relates the message from Vāsudeva to

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30. NS. GOS. XIX. 12. niyatām tu phala-prāptām yadā bhūvena paśyati/niyatām
tām phala-prāptām sagunām paricakṣate// RB. in his Arthadyotamikā (Abhi-saku.
PP.168-169) attributes the verse to Ādibhārata. The Bhā. pra. (P.206. 11.11-12) also seems to have adopted this description of Niyatāpti but the reading there is corrupt.

31. NS. GOS. Vol. III. P.7. sāmagrīm yadā...mukhyopāyena miyāntritām
phalāvyabhicāriṇīṃ Paśyati. ND. P. 46.

32. NLRK. 1.76. This is evidently from the NS. excepting the portion 'yadā'
bhūvena etc."., as quoted above.
Yudhīṣṭhira asking the latter to make preparations for the coronation, as Bhīma
is sure to kill Duryodhana in the battle, now in progress. The illustration
shows that the success is about to come. But we know that a tragic complication
will be created by the unforeseen entrance of Carvāka in this drama. So,
Niyatāpti according to this explanation of Sgn. seems to consist mainly in the
removal of all known obstacles.

Sgn. then gives the view of Aśmakuṭṭa which says: - arāter-apacaya-
paramparā niyatā ca phalaprāpti. According to this view successive losses sustained
by the enemy constitutes Niyatāpti. This seems to be what Mg. means by "niyatā
phalasamprāptih kumbhakarṇādisaṃkṣaye." Sgn. illustrates this Niyatāpti by a
citation from the Act VI of the lost Rāma-play Jñānākī-rāghava of a forgotten dra-
matist. Here, in the citation Lākṣmana appears to console Rāma that there is no
cause of his dejection as the more formidable young enemies like Kumbhakarṇa.

33. NLRK. 11. 78-81.

34. NLRK. 1. 83. The NS. counts one Aśmakuṭṭa among hundred sons of
Bharata (NS. GOS. I. 33). Like some other Bharataputras Aśmakuṭṭa was
perhaps an ancient 'ācārya' on dramaturgy. The NLRK. refers to his views in
connection with important topics like Niyatāpti as mentioned above and
also Čūlikā and Toṭaka below 11. 437; 2766, 2775.

35. NLRK. 1. 106.
Indrajit and Kumbha have already been killed and there remains only the old Rāvana. The illustration refers to the number of losses for Rāvana, the enemy of the hero (Rāma) of the drama and this is the characteristic feature of Niyatāpti according to Mg. and Aśmakuṭṭa as recorded by Sgn.

The DR. holds that Niyatāpti is the certainty of final achievement of the hero, due to the want of obstacles. The SD. simply quotes this statement of the DR., and the RS. also means the same and is followed by the NC. This view seems to be somewhat similar to that of Ag. but not so expressive and clear.

36. NLRK. 11. 84-88. On at least twenty four occasions Sgn. refers to the play Jānakī-rāghava. The drama appears to have depicted the Rāma story beginning from his forest life up to the recovery of Sītā. From the number of citations from this drama in the NLRK, Dr. Raghavan (SOLRP. P. 60) suggests that Sgn. might have had "Some special relation to or interest in this play". Only from the number of citations this sort of supposition seems to be unjustified as there are as many as fifty-three citations in the NLRK. itself from the V.sam. But there are other good reasons in favour of Dr. Raghavan's suggestion. The drama in question, has been cited only once in the SD. below VI. 96, P. 375. But this also seems to be due to the influence of the NLRK. on the SD. The last half of the whole verse, cited with the name of the source by Viśvanātha, occurs in the NLRK. (11.747-748) in the same context as in SD., as an illustration of Anumāna, an'anga' of the Garbha-sandhi. Now, the Jānakī-rāghava, referred to so many times by Sgn., finds no mention in the Abhi-bhā., DR., ND., Bhā. pra. and RS. Dr. Raghavan's above suggestion can very well explain this fact.


Phalayoga (accomplishment, consummation):

Phalagama is the last stage of the action consisting mainly of the accomplishment of the desired object of the hero. Following the NS, Sgn. describes phalayoga as:

\[ \text{abhipretam-anurūpaṃ kriyā-phalam yatra niśpannam sa phalayogāḥ.} \]

The illustration is cited from the Jānāki-rāghava. In the Act I of the drama, as quoted and commented upon by Sgn., the killing of Rāvana and the rescue of Sītā have been referred to through the dialogues of Sītā and Priyamvadā. In the last Act, says Sgn., both have been accomplished in accordance with what was referred to before and as such both are to be considered as Phalayoga. By 'anurūpa' he seems to mean 'in accordance to what has been hinted at before'. It may be noted here that Mg. also as quoted above, says that the killing of Rāvana by Rāma is Phalayoga. It appears then that according to Mg. whom Sgn. seems to have followed, Phalayoga is also marked by incident or incidents. Sgn. thus seems to maintain that here in the last stage the desired fruits of action (abhipretam kriyāphalam) should be represented as attained (niśpannam) and this should occur in such a way as to conform with the beginning.

According to Ag., that state of the hero (sā avasthānāyakasya) is 'phalayoga' in which he achieves in full the suitable object desired by him. The ND. also says the same in different words. The DR. simply states that the 'phalayoga' consists in the full and final attainment of the hero. The SD., RS. and NC just follow the DR.

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39. NLRK. I. 89. NS. GOS. XIX. 13. abhipretam samagraḥ ca pratirūpaḥ kriyāphalam/Itivṛtte bhavedyasmin phalayogāḥ prakṛttitah/ It is interesting to note that KB. attributes (Abhi-saku. P. 230) this verse to Mātrgupta. The Bhā. pra. (P. 206, 11.13-14) reads the third pada of the verse differently.

40. NLRK. II. 90-100.

41. NS. GOS. Vol. III. P. 8; ND. P. 46.

42. DR. I. 22; SD. VI. 73; NC. P. 11.
In this last stage of the action of a drama the playwright unfolds the meaning of the beginning and successive stages. In every serious Sanskrit drama worthy of its name, the dramatist conveys a noble idea and tries to set an ideal. This idea acts like a guiding force throughout the play. The incidents are represented to occur as connected by a chain; the central idea. In the 'Phalayoga' this idea finally unfolds its nature and establishes the ideal firmly. Thus, from another point of view, the 'Phalayoga' consists in the achievement of the dramatist's own desired object.

There has been a great confusion regarding the exact implication of the five Avasthās and the fact has been recorded by Sdt., as pointed out by Dr. K. K. Dutta Sastri. According to Sdt. the 'phala', so far as the construction of the plot of drama is concerned, "Is connected with the desired end either of the poet or of the hero of the play concerned." The said scholar further points out that Avasthās, though connected with the hero and other dramatic personages objectively, yet subjectively they are the concern of the poet and that the NS. itself and Abhi-bhā appear to have supported this view.

Dr. V.M. Kulkarni after a study of the Avasthās, mainly in the line of Abhi-bhā., arrives at the conclusion that this division of the plot of a drama is a subjective analysis of the theme inasmuch as, "The Avasthās are primarily the mental states or attitudes of the hero with reference to the end aimed at by him."


45. JOT. Vol. V. No. 4. P. 374.
But from our above analysis it appears that no stage can be strictly called as a mental state of the hero. It has been clearly shown that at least the first two stages may not refer necessarily to the mental attitudes of the hero according to Ag. and that no stage has been explained as mental state of the hero by Mg. and Sgn., and also that according to the later theorists the question of the final end at by the hero may not arise at all in the first two stages. Other authorities also hold almost the same opinion in the matter, as has been discussed in details. The analysis is subjective no doubt, but that is from the standpoint of the playwright as pointed out above. Ag., of course, gives in some cases stress on mental states in explaining the Avasthās but not always of the hero himself. Ag.'s analysis of the Avasthās seems to be that of from the standpoint of the dramatist, materialised through the characters of the play concerned.

Sgn., following Mg. mainly, analyses the plot purely from the standpoint of a spectator and his process may be called an objective one. He seems to have given stress on the fact that the Avasthās are successive stages in the development of the action and each Avasthā is marked by an incident or incidents. It has also been shown where he differs from other theorists and mainly from Ag. Among other writers, the authors of the ND. follow closely the line of Ag., and Sdt. in some places seems to adhere to the school of thought represented by Sgn., as has been pointed out in respective occasions.

All the theorists, however, are of opinion that from the very beginning of the action the situations in a drama, should be depicted in such a way that in each case the preceding stage should naturally lead on to the succeeding one and ultimately the whole action should culminate to one point.

From the above study it appears that the idea of a mono-centric plot has been firmly established in the realm of Indian dramaturgy. A perusal of the plots of extant Sanskrit dramas also leads to the same conclusion.