CHAPTER I
TEN TYPES OF RÜPAKAS

India, can rightly, boast of a theatrical tradition going back to atleast 3000 years. The Nāṭyaśāstra of Bharata (II century BC) is admitted by the greatest work produced in India of theatre. But N.S. itself is a combination of various traditions prevalent at that time. The pre-Bharatan theatre had a history going back to several centuries. The description of various visual forms in the Jātaka stories, in Rāmāyaṇa, in Mahābhārata and the reference to the Natasūtras all go to prove the vibrant theatrical activities prior to the advent of N.S the early centuries of Christian era. There were multiple streams and various forms of manifestation for the visual presentations.

N.S is an encyclopedia of informations regarding all that is presented in the stage. The multiplicity of forms existed at that time itself is a proof to show the fullfledged stature that the theatre had attained at that time. Bharata has enumerated as much as ten types of rūpakas. His discipies and followers like Kohala and Dattila describes a further development in the form of Uparūpakas. We first exam the nature of ten rūpakas.
Nātaka, Prakaraṇa, Aṅka,Vyāyoga,Bhāna
Samavakāra,Vithi,Prahasana,Dima and Īhāmṛga are the
ten rūpakas.

NĀTAKA

Nātaka is the most important rūpaka described by
Bharata¹. It is the most perfect one among the rūpakas.
The story of drama should be taken from Itihāsa or Purāṇa.
In Sāhityadarpana, Viśvanatha says it is to be selected
from mythological or historical records along. In Daśarūpaka it is stated that the story of drama may also
be partly traditional and partly created by the author.

The hero of Nātaka should be an ideal person and
must be a King or a God. All the sentiments, especially
śṛṅgāra or Vīra should find expression in a Nātaka. The
plot should be simple. In a Nātaka the five sandhi-s namely
Mukha, Pratimukha, Garbha, Avamarśa and Nirvahana are
use to develope the story. The five elements of plot or the
Artaprakṛti-s namely Bīja, Bindu, Patāka, Prakari and
Kārya are also included in it. Bharata does not seem
to contribute to the view of the three unities- of time , ac-
tion, emotion- in a drama as in the Greek tradition. Hence
he does not give any time limit for a Nātaka. But the dura-
tion of an act should not exceed one day. But
Sāhityadarpaṇa maintains that an act may contain inci-
dents of a few days, or even one years when the action
cannot be finished within this time The important portions
may be simply narrated or it may be supposed to pass
between the acts. They may be communicated to the au-
dience by some unimportant characters. On the stage there should be no crowd and only four or five characters should be there at one time. Eating and murder are strictly prohibited on the stage. It should contain five to ten acts. In dramaturgical works, some contrivances called Arthopakṣepakas are described for introducing minor incidents which are not directly connected with the main plot.

Abhijñāna Śākuntala can be cited as typical example satisfying the conditions laid down for Nāṭaka types of Rūpaka.

**PRAKARĀṆA**

The second type of rūpaka is Prakarāṇa. It is similar to Nāṭaka in number of acts and in number of Sandhis. But it differs from Nāṭaka in a few points. Its plot is the poets own creation. The hero should be a respectable person like a minister or a Brahmin or a merchant. The hero should be one self-controlled and Calm Dhīraśānta. The heroine may be a house wife or a courtesan.

Mrccakaṭika and Mālatīmādhava are examples of Prakarāṇa

**ANKA**

The Aṅka is also called Utsṛṣṭikāṅka. In this the story should be well-known and it is to be developed by means of imagination. The main sentiment should be Karuṇa. This is considered to be a one act play. It contains only two Sandhis, the mukha and Nirvahana. It con-
tains lamentation of women

**VYĀYOGA**

The Vyāyoga is of Military action with heroic characters from the epics. It is restricted to one act. Its plot is taken from tradition. It should contain only one incident which is completed during a day. Only a few women characters should be there. The sentiment of love is excluded from it. It never admits comic scenes. This type of Rūpaka contains only the three sandhis - Mukha, Pratimukha and Nirvahaṇa. Kaiśiki Vṛtti is excluded from it. Madhyama Vyāyoga, ascribed to Bhāsa is a fine example to this type of Rūpaka.

**SAMAVAKĀRA**

This is another type of Rūpaka which according to N.S, have been enacted in the heaven. It has no introductory scene. Samavakāra should have some mythological theme and it is religious in content. It should be in three acts, each of which should have separate theme. The first act should contain a story which happens in about nine hours, the second three and a half, and the third one hour and a half. Samavakāra deals with the fight between Gods and demons, mortals also are introduced. Twelve heros will be there. It should include verses having vedic metres like Usnik and Gāyatri. Śṛngāra can be introduced in it but víra should be the predominant rasa. The three kinds of deception should be inserted, namely, natural supernatural and that done by enemies. Three kinds of ex-
citement also should be there, namely that resulting from the burning of a city, from a battle and storm, wildfire and the like. And three kinds of Śṛngāra also should be included, namely Dharmaśṛngāra, Artha Śṛngāra and Kamasṛngāra. Samavakara has four Sandhi-s, Mukha, Pratimukha, Garbha and Nirvahaṇa. Daśarūpaka and Sāhityadarpana gives Samudramadhana as the example of Samavakāra. The work is not available to us.

VĪTHI

As the name suggests Vīthī might have been form performed in the streets. It is something similar to Bhāṇa, written in a gay style. It is a one act play and may be performed by one actor or two. There is no restriction on the kinds of character represented nor on the types of story.

This type of Rūpaka have thirteen aṅgas namely, Utghātyaka, Avalagīta, Avaspandita, Nālika, Asalpralāpa, Vakkeli, Prapanca, Mrdava, Abhibala, Cchala, Trigada, Vyavahāra and Gaṇḍa. In this play the two Sandhis Mukha and Nirvahana are to be employed. Bhārativr̥tti also employed in it. The five elements of the plot or the Arthaprakṛtis namely, Bīja, Bindu, Patāka, Prakari and kārya are also included in it.

PRAHASANA

The Prahasana is a farcial or comic satire in one or two acts. The theme is mostly erotic and invented by the author. Sensuality and hypocrisy are the subjects in it.
Prahasana have some causticity and humour. It may have any number of actors. Accordingly to the definitions of dramaturgists Prahasana is a Rūpaka in one or two acts, simply intended to provoke laughter. The story should be fictitious and the hero may be an ascetic, a brahmin, a king or a rogue. The rest of the characters are courtiers, servants, beggars, villains, prostitutes and the like. The inferior persons are to speak low prakṛts. Prahasana includes two sandhi-s, Mukha and Nirvahana. It includes Bhāratiyṛtti also. Bhagavadajjukīya and Mattavilāsa are examples of prahasana type of Rūpaka.

DIMA

It is a fantastical piece of dramatic performances. Its subject must be well known and taken from mythology or from popular legends. Sixteen heros can be included in a Dima. They should be Gods, Semi-Gods, Gandharvas, Yaksas, Rāksasas, Serpents, Bhūtas, Pretas, Piśācas and the like. Except the sentiments of Smgara and Hasya, all sentiments may be delineated. But the principal sentiments should be Raudra, Vīra and Adbhuta, by magic, combat, wrath, excitement and by the eclipses of the sun and moon. It has four acts. In Dima, there is no Viśkambhaka and Praveśaka. Four Sandhis Mukha, Pratimukha, Garbha and Nirvahaṇa are included in this type of Rūpaka. The two Vṛttis Śatvati and Ārabhāti are employed in it. Sāhityadarpaṇa and Daśarūpaka pointout Tripuradahana as an example of Dima.
IHAMRGA

Ihamrga is another kind of Rūpaka in four acts. In it the hero and the villain may be either a human being or a divine one. The heroine may be a Goddess. The plot is partly taken from the legends and partly invented. It describes a hero tries to obtain a divine woman against her will by abduction or some other device. Ihamrga have employed three Sandhis - Mukha, Pratimukha and Nirvahana. Kaiśiki Vṛtti also excluded from this type of rūpaka.

BHĀNA

Bhāna is one among the ten types recognised by Bharata. It is a monologue in one act by a single character. The word is derived from the root ‘Bhaṇ’ which means ‘to speak’. According to Dhanika the predominance of Bhārativr̥tti in it makes the name Bhāna - Sā bhārativr̥tti Pradhānatvad bhānaha. Vidyānātha supports the view of the Dhanika when he qualifies it as bhārativr̥tti-bhūyīṣṭham. Rāmacandra and Guṇacandra derive the term from ‘bhaṇ’ and interpret it as bhanyate iti bhānaha. The fact that it is almost a soliloquy confirms its origin from the root ‘bhaṇ’.

DEFINITION OF BHĀNA

Bhāna is defined as a one act play of several incidents presented on the stage by a roguish rake called the Vita. Bhāna is of two types. In the first, the dhūrtaVṛti enumerates his own licentious experience and in the sec-
ond, he enumerates the experience of other persons. The whole play is presented through the dramatic technique called Ākāśabhāṣita with proper action and gestures. It consists of the diverse conditions of the common people.

According to A.G the single character on the stage presents to the audience the other characters by looking upon the sky and making conversation with the imaginary persons and reporting it to the on-lookers. Abhinavagupta again explained that Bhāṇa will serve as a moral lesson to the licentious Bhrahmins, princes and others in the higher strata of the society.

REFERENCES OF BHĀṆA IN ABHINAVABHĀRATI

In his commentary on N.S Abhinavagupta describes the peculiarities of Bhāṇa.

In N.S Bharatā defines the three types of theatre namely Jyeṣṭa, madhyama and Kaniṣṭaḥ. The first is ascribed to divinities like the Devas, the second to kings and the third to the others. Commenting upon this A.G. says that play forms like Dima involving the divine personalities shall be performed in the Jyeṣṭa type of theatre. Nāṭaka and other with royal personages in Madhyama type of theatre. Bhāṇa, Prahasana etc. in which the characters are ascetics, brahmins and the like shall be acted in the third type of theatre.

Refuting the idea of Kohala about the heroship of Adhama Characters A G¹¹ says that in Prahasana and
Bhāna where hāsya as prominent the hero is only an adhama.

According to A G\textsuperscript{12} types like Nāṭaka and Prakaraṇa Dharma is prominently represented. In Bhāna sports element is dominant. He explains this when he describes about the various tastes of people. Material enjoyment is the soul of Bhāna.

While discussing about the Āhārya (Costumes) A G\textsuperscript{13} says about Bhāna. In Bhāna a single performer presents more than one character on stage without changing the dress.

A G\textsuperscript{14} says that Prahasana and Bhāna gives stress on entertainment. They are specially intended for women, children and fools.\(\text{stribālamūrkhādīratra adhikārī}\)

Explaining the Ākāśabhāṣita A G says the characters are only imaginary and do not actually appear on the stage. The Vīṭa, the only character observes love situations, sexual union between two lovers and present it to others. The important characteristic features of Bhāna noticed by A.G:

1. Bhāna is to be played in the third type of theatre.
2. The hero of the Bhāna is a low character
3. The prominent rasa is Vismaya.
4. It is for entertainment \(\text{rañjakarasapradhāna}\).
5. Women, children, fools etc. are its adhikāris.
6. Sports \(\text{Kṛīda}\) is the major activities in it.
THE TREATMENT OF BHĀNA BY DIFFERENT AUTHORS

Dhananājaya¹⁵ insists on several aspects of Bhāna. He emphasises the importance of sentiment, plot, characterisation, mode of behaviour of the character and graceful dances. According to him either vira or śṛngāra is to be treated as the main sentiment of a Bhāna. These sentiments should be interpreted through the depiction of heroic exploits (Śaurya) or fortunes of love (saubhāgya). The only character appears on the stage is a shrewd and scholarly Viṣa. The imaginary plot is divided into two Sandhis, viz., the Mukha and the Nirvahaṇa. The whole play narrated through the verbal mode of behaviour of the actor (bhārati vṛtti). Dhananājaya admits, for the first time, the ten Lasyangas in a Bhāna.

Dhanika in his Avaloka mentions Bhāna. The Viṣa narrates the mischiefs of his own. The main character is a dhūrta or cora (a thief) or dyūtakara. The main vṛtti is Bhārati. The solo-actor asks questions to the air and presents answers. Vira and Śṛngāra are the main sentiment in it.

Śāradātanaya selects Śṛngāra as the main sentiment of a Bhāna (Śṛngāraikarasāśrayam). He adds one more lāsyāṅga, the Kavika, to the ten mentioned in Daśarūpaka. He introduces four kinds of Nrītya to be administered to the Bhāna. They are Gulma, Śṛnghalita, Latā and Bhedyaka. Gulma is a group of dance. Śṛnghalita is a dance in which the dancers go in a row like a chain holding one another's hands. In the Latā type of dance the
participants are in pair. In the Bhedyaka type the dancers are dances in seperately.

Śingabhūpāla has nothing new to say about Bhāna. He includes the definitions of the ten lāsyāṅgas.

Viśvanātha makes a change in the Vṛtti of Bhāna. He admits Kāśīki also as Vṛtti in Bhāna. He does not stress on Śṛngāra.

BHĀNA AND LĀSYĀNGAS

The ten number of lāsyā are liberally employed in Bhānas. They are: geyapada, stitapāthya, āsīna, puspagandhika, pracchedaka, trimūdhaka, saindhava, dvimūdhaka, uttamottama and uktapratyukta.

Geyapada is a song sung by a heroine playing a lute. According to Bharata, she is to be in the sitting posture. It is not accompanied by dancing. The gentle dance in this connection did not imply the movement of the entire body.

Stitapatya consists of song sung by a woman in a standing pose with appropriate gesticulations. According to Bharata this type of lāsyā should be sung in prakṛt by a woman in separation and burning with the fire of love.

When a woman character occupies her seat on the stage and engages herself in conversation besides gracefully moving her eyebrows, hands and legs, it is called āsīna.

Puspagandhika is dance accompanied by singing and instrumental music. Men and women should act contrarily to their nature. It is meant for sensing the lover's heart.

Pracchedaka is the lāsyanga wherein a woman in
seperation, being moved by the moon light, gets ready to go to her lover though he has offended her.

Trimūdhaka is the dancing of men. The song is composed of words neither too harsh nor too sweet.

When one employs prākṛt and dances with a sound of one's bangles it is called saindhava. According to Bharata, the person who dances is a lover.

Dvimūdhaka is a song clear in feelings and sentiments and accompanied by gesticulations.

Uttamottama pertains to a song expressing and anxiety sung in the presence of a stranger. Bharata defines it as consisting in a various kinds of stanzas suggesting various sentiments.

Uktapratyukta is conversation in song expressive of anger and delight, and containing words of censure carried out by couples of youthful vigour.

The question how the ten lāsyangas came to be associated with Bhāna has to be answered. Lāsyā is one of the dance forms described by Bharata. It is not a dramatic form but a dance form. Lāsyā, the deity of which is Pārvati, is feminine and graceful. This form might have, at the time of Bharata added to the dramatic forms for entertainments Bharata says-

\[
\text{Anyānyapi lāsyvidhāvaṅgāni tu nātakopayogīnī} \\
\text{Asmādvinisṛtāni tu bhāna iva ēkaprayojyānī}
\]

Bhāna is a monologue and it is performed by a single character (ēkapātraḥāryam). The lāsyā is also ēkapātraḥārya. This is the similarity between the two.

Lāsyā is employed in other forms of Rūpakas also.
But it is not usually associated with the heroic type like samavakāra, Īhāṃrīga and Dima. It is always being sukumāra in nature. It is always employed in plays where the theme is Sukumāra. This analysis goes to prove that Bharata had included bhana among sukumāra type of drama.

BHĀNA AS A SOCIAL PLAY

Some scholars have attempted to treat the different types of Rūpakas under the two head of social and heroic. According to them Nāṭaka which describes the story of a Dhirodatta nāyaka worthy to be emulated, belongs to the heroic type. It is of a sublime nature. The sentiments in these plays will be vira or Śṛngāra. The theme is derived from the Itihasas and hence this type is ranked in a higher plane.

Prakaraṇa on the other hand imaginary theme (Utpādyā). At terms the popular stories form the subject for these dramas. The characters are drawn from lower strata of the society. As we seen in Mṛccakaṭika there are Dhūrtaś Viṭas and Gaṇikas among the characters. These plays though of a lower nature is more truthful to the social realities of the time. Hence they can be classified under the social dramas in Sanskrit. The Viṭhi, Prahasana and Bhāṇa belong to this group. Many of the Uparūpakas of the later stage also come under this category. Bhāṇa thus represent a tradition in which the theme is related to the social realities of day to day life. It is quite natural that hāṣya forms an important part in this type of drama.
THE STYLE OF BHĀNA

Bharata emphasis the use of selected syllables for the beautiful composition of a drama. He stresses the employment of sweet words that may be suitable to the sentiment in progress.

The accepted style of Bhāna is vaidarbhi. Sensuous words and sweetness are the noted characteristic features of vaidarbhi style. Mādhurya and Prasāda are the two important merits of vaidarbhi. Vaidharbhi is most suited for the erotic sentiment.

DRAMATIC CONVENTIONS IN BHĀNA
NĀNDI

Bharata defines Nāndi as an invocation in a verse or group of verses seeking the grace of a deity or a Brahmin or a King for the well being of the audience and the actors. Sūtradhāra recites the Nāndi. Viśvanātha follows the views of Bharata and recommends the mention of auspicious names like Moon, Conch, lotus, reddy goose and lilly flower in a Nāndi.

The word Nāndi is derived from the root ‘Nand’ meaning to rejoice. It is intended to inspire the actors and the audience. There are two types of Nāndi the Śuddha and Pāṭrāvalī. The Śuddha is threefold consisting of Namaskṛti, Māṅgaliki and Āsis. The Pāṭrāvalī type of Nāndi is suggestive of the Bīja for some important events of the plot in words capable of double meaning.
SANDHIS AND SANDHYAMGAS

All the five sandhis are present in full-fledged dramas like Nāṭaka and Prakaraṇa. Owing to the simplicity of plot and lesser number of characters, some Sandhis are omitted in the case of other varieties. In Bhāna there are only two Sandhis, namely, the Mukha and Nirvahaṇa. The omission of certain sandhis in certain types of dramas, depends upon the nature of the plot and the type of the hero. But the important factor is that, in all plays, there are Mukha and Nirvahaṇa sandhis, since they are essential factors for any type of action and plot.

The five stages in the development of the action are called Āramba, Yatna, Prāptyāśa, Niyatāpti and phalāgama. Besides the five stages of action, there are five elements into which the plot is divided. They are known as Arthaprakṛtis. They are the means, by which the desired object is achieved. They go by the names: Bīja, Bindu, Pataka, Prakari and Kārya.

The whole action of Bhāna is regulated by the Vita. So all the stages of action and attainment of the fruit rest on the efforts of the Vita.

BHARATAVĀKYA

The last part of the Nirvahaṇa Sandhi is called Praśasti or benediction. It has become famous as Bharatavākya. Bharatavākya is the final benediction of a sanskrit play expressing the welfare of the King, the state,
and the composition of the Poet.

This terms is of unknown origin and etymology and is used only in dramas. However, it is the general belief that Bharatavākyya is so called in honour of Bharata, the founder of sanskrit dramaturgy, and that this final benedictory verse is the statement of a ‘bharata’ or actor not as playing the role of any character in a play.

ĀKĀŚABHĀŚITA

The solo-actor of a Bhāça is the Viṭa, a chief man of the town. He introduces the various characters and to criticise them in diverse ways. The other characters occurring in the theme are supposed to exist off-stage. With all of them the vita carries his conversation through the Nātyadharmi technique of Ākāśabhāśita or imaginary conversation. When one actor alone, without another actor on the stage says ‘Do you say so’? or the like, as if hearing some thing, though it is really not spoken, that is called conversation with imaginary persons or Ākāśabhāśita. The Ākāśabhāśita is defined in Daśarūpaka as:

Kim bravīṣye vamityādi vinā pātram bravīti yat
srutveva anuktamapyekah tatsyād ākāśabhāśitam

THE DRAMATIC ELEMENTS IN BHĀNA

In sanskrit, Kāvyā is of two types - Drīṣya and Śravya. The poetry is realised essentially in the form of action. Speech itself is a form of action because through this the people expresses their reactions to whatever situations they
are involved in.

Speech is a very important form of action but it is not the only form in which people act. Much actions expressed through non-verbal forms of behaviour like movements of hands and head, the way of walk, sit, stand or dress- can all be expressive gestures or attitudes.

According to Bharata a dramatic work presented for sight as well as for hearing. It offers a complete integrated experience of the eye and ear. Bharata lays great stress on bodily expression, without it there is no drama, no rasa. According to him, the visual and aesthetic aspects were equally necessary for as effective presentation.

Stage drama comprises four forms of expression called Abhinayas: the bodily expression (Āngika), the verbal expression (vācika) expression through external means- dress, make up etc.(Āhārya) and the expression of mental states (Sātvika).

The four Abhinayas which are the means of theatrical communication, can be presented in two different styles: Lokadhami and Nātyadhami.

The theatrical representation is two fold realistic practice and theatrical practice. Lokadhami is the practice based on the natural state of people and things. Bharata says drama is the representation of the activities and mental states of the three worlds - human, divine and demonic.
LOKADHARMI

According to Bharata, Bhāña is a drama depends on natural behaviour in its characters and presence of simple acting the popular usages and activities of men and women of different types with naturalistic appeal, that is called Lokadharmi. Bharata lays stress on Lokadharmi because it gives maximum similarity of a play to the world. The Nātya is based on the nature of people. The very soul of Lokadharmi is naturalistic appeal and its every aspects suits to the world17.

NĀTYADHARMI

If the natural behaviour of the people is stylised and utilised in a play on the basis of the dramaturgical theories is called Nātyadharmini.

Bhāṇas present Lokhadharmi in matters like customs and states of people and the dealing of the courtesans and bawds. Bhāṇas also follow what has been accumulated as conventional by Bharata. Bhāṇa being performed by a single character on the stage and present the whole play through the technique of Ākāśabhāṣita. Viṭa follows the movements of limbs and gestures following the established theories. The dress, make-up and other accessories of the Viṭa are also conventional. Bhāṇas also presents the sorrows and joys of the human nature. The concept of Lāsyāṅgas in a Bhāṇa is also conventional. The prescriptions of ‘Janāntika’ also belongs to Nātyadharmi. The above convention seen in the Bhāṇa 20.
THE PLOT OF BHĀNA

The plot is divided into three types—Prakhyāta, Utpādyā and miśra. The Prakhyāta is that taken from the Itihāsas and Purāṇas. In the Utpādyā type, the plot is a product of the poet’s own imagination. If the plot centres round both divine and human characters and is partly known and partly imagined, it is known as of the Miśra type.

In the Prakhyāta type the author does not possess freedom because he has to follow the society which is famous among the people. But in Utpādyā type the author has complete freedom in expressing his own ideas.

Bharata does not prescribe any particular plot for a Bhāna. Dhanañjaya considers an imaginary plot. Viśvanātha recommends the imaginary type of plot of a Bhāna.

The main object of Bhānas is to ridicule and satirise certain aspects of the contemporary society and describe certain classes of people in an interesting manner. The theme of Bhānas is more serious with occasional touches of humorous situations from which there is much possibility of knowing about the conditions of life, how people enjoyed life, how people suffered due to several evils, their amusements and different aspects of their culture.

HERO - THE VĪTA

Bharata lays down that Bhāna should be “dhūrtavitasamprayojya” i.e. having the characters of rogues and voluptuous people. Such a person need not
be the 'hero' in the sophisticated sense. He is only a character in the play. The heroism is very naturally transferred to him in the later Bhāṇas. The qualifications that are essential for a hero are: generosity, grandeur, high birth, prudence, valour and piety. All these qualities make him a perfect hero. But in Bhāṇa, the Viṭṭa is a rake, who has contacts with women of low morals of all ranks including courtesans. More or less he is a master of their profession. He encourages the youngsters into the profession and directs them in various modes of Coquittish life. He is well versed in the erotic science and speaks in sanskrit. He is a jovial person who does not care much for the marital bonds but, condemns them.

He is very clever and capable of see the negative and positive sides of any arguments. The Viṭṭa is one who spent all his riches for a licentious life. He is respected by the courtesans for his excellences. He is a master in all arts. According to Dhanañjaya the Viṭṭa is one who is proficient in a single branch of learning. Dhanika accepts the Viṭṭa as a man of profound knowledge in any one of the fine arts.

The Viṭṭa plays his role in dramatic and non-dramatic literature. His role is not magnificent in the Nāṭakas and Prakaraṇas. He acts as an assistant to the Nāyaka. In the Nāṭaka he acts as a comic character. The Mrccakatika introduces two Viṭṭas of different types, one assisting Śakāra and another attending Vasantasena. The second Viṭṭa appears in Act V as an attendant escorting Vasantasena on her way to her lover. The Viṭṭa of
Nāgānanda is a drunkard seeking Navamālika

In the Bhāṇas the Viṭa is in all his glory. He is ready to protect his friends, when they are in trouble. The courtesans seeks his help during their love quarrel.

Bharata does not seem to emphasis the role of Viṭa as the hero of a Bhāna. It seems that Bharata includes the Viṭa of a Nāṭaka in the class of low characters. The Viṭa appearing in the rūpakas except the Bhāṇa can be admitted as an inferior character. In the Bhāṇa the Viṭa is the only character that appears on the stage. The Viṭa of the Bhāṇa should not be an inferior character. The Viṭa teaches the practical offence of love making to the courtesans and pleasure seekers. Often he acts as a teacher and advicer.

THE MAIN PURPOSE OF VĪTA
The whole plot of the Bhāṇa revolves round the Viṭa, the Chief character. He introduces all other characters. He takes up the responsibility of conducting the play to the end. His main purpose is to unite the lovers. He accomplishes this aim towards the end of the day.

He is counted as the chief member of the courtesans colony. He encourages the courtesan girls in their profession. He is a true friend of lovers. He loves them, lives for them saves them from seperation and blesses them with an endless happy union. He is noble and it is due to his nobility that all the other characters addressed him as 'Bhāva'.
THE SENTIMENT OF BHĀNA

According to Bharata and Dhanaṁjaya the main sentiment of a Bhāṇa could be śṛṅgāra and vīra. This view is supported by later dramaturgists. A study of the Bhāṇas shows that most of them have śṛṅgāra as the main sentiment. As the Bhāṇa is a popular play intended for depicting the life of courtesans, their passions, śṛṅgāra become the main sentiment. Bhāṇa is a type where in aesthetics and erotics are separately dealt in detail unlike other types of dramas.

HEROINE - THE COURTESAN

The main plot of Bhāṇa is the love affair of a young courtesan, naturally the sentiment of the play will be śṛṅgāra. In Bhāṇa, the courtesans are generally treated as the heroine. Her craze for a paramour and the final union with him by the help of the Vita are generally associated with the main theme of a Bhāṇa. Several other courtesans of various nature are depicted in an interesting manner. The courtesans are crooked and only interested in making money.

Her life is full of pretentions for money. The courtesans are helped in their profession by her mother. The bawd squeeze money from her lovers. The easy mean to gain the company of a courtesan is to please her greedy mother with payment.
THE ENACTMENT OF BHĀṆA

Regarding the enactment of the Bhāṇa there is no other evidence available except that given by the authors themselves in the prologues. Each and every monologue is said to have been enacted on some occasion of festivals of various deities.

Owing to the excessive erotic nature of these Bhāṇas it is doubtful whether there was the public enactment of the Bhāṇas. One thing can definitely be said in this connection that these specimens attracted many who enjoyed them as the Śravyakāvyas. They became so popular that some of these Bhāṇas were copied down by many in order to have their own copy to be read in privacy.

It is a narrative aided by conversations with unseen characters. So the appeal of its sentiment can only be that of a Śravyakānya.
CHAPTER I

REFERENCES


2. Ibid, p.551

3. Ibid p.560

4. Ibid p.559

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26
5. Ibid, P.554
देवासुरवृज्ञकृतः प्रश्नातोदात्तनायकशैव
व्यक्तस्थाणुञ्जितेऽविन्दः स्थात सिद्धेऽगारः ॥
ढादशनायकबहुलोकोपार्श्वनारिका प्रमाणशः
व्यक्तामयस्यावकविधिः यावतःयो नारिका यत्र

6. Ibid P.563
ौऽरी स्यादेकाङ्का
तथेक हार्ष द्विहार्य वा
अधमोतममध्यामि
युक्ता स्यात प्रकृतिमित्राष्ट्रीयमः ॥
सर्वसचक्ष्णादया
युक्ता हांडकेत्त्रयोद्दसामि: ॥

7. Ibid p.561
प्रत्यक्षमधि विढ़ेयं द्विविधं शुद्धं तथा सब्कीर्णम् ॥
वक्तामितयोपक्त्या पृथक् पृथ्विक्षणविशेषम्॥

8. Ibid P.558
प्रश्नातवस्तुविषेषः
प्रश्नातोदात्तनायकशैव।
षड्सत्क्शणयुक्तः
श्चतुरूध्रो वे ग्रिमं कार्यः

9. Ibid P.562
दित्यपुमृशश्रयकृतों दित्यश्रीकारणोपत्युद्धः ॥
सुविशिष्टवस्तुनिविव्वो विन्दिण्डयणारकःशैव ॥
उद्दत्पूर्णप्रायः स्त्रीत्रोषग्रहितकायबन्धरथ ।
संशोभिविद्वृक्तः संप्रेर्कृतेऽविन्दः चैव ॥
स्त्री मेदनापहरणवर्त्तन प्राप्तवस्तु स्रृंगारः
ईहाम्मुगस्तु कार्यः सुसमाहितकायबन्धरथ ॥
10. Ibid P.

आत्मानुसूतंसी परसंश्रयवर्णनाविशेषस्तु
विद्विषयर्यो हि भागो विष्कृयसत्तावहार्यस्तु
परवचनमात्सांस्थं प्रति वनैतृत्तरोत्तरग्राम्यक्षीति
आकाशपुष्करिकिते रेस्विक्षितेनिर्मितीस्तु
द्वैतविद्मत्सर्यो ज्ञेयानावस्थान्तरात्मकक्षवचे 
एकाद्र्को यथेष्टः सततं कार्यं बुधेम्भाणः

11. A.G., Abhinavabharati Vol.1 P.459

प्रहसनभाषाकारों किं बुधायत् । हस्यादि रसाधानत्ये ह्यदम एव नायकः
| कथाशिरसिफलेन प्रधानतया सम्बन्धमानो नायकुख्ये।

The Kuppuswami Sastri Research Institute Madras.
Bhararta enumerates the varied sorts of relish and utility that the visual rūpakas provided for people of diverse tastes. Associating these different factors with specific rupakas A.G.says- In some types like Nataka and Prakarana Dharma is prominently is dominant (Kridapradhānam yathā bhāna)


आहार्यस्तु प्रवाहायर्न न एक कृत: भागादायपि न क्षणे क्षणे परिवर्तते।


न च नाट्येष्य सर्वत्रत्नानुपयोगं तथा हि भाषाकारी
आकाशपुष्कर इति भाविदि: प्रधानं अप्रविष्टं पुरुषं भवति
तदा इतदमिदं मयं दृश्यत इति बुधायत्।

15. Dhanañjaya, D.R, P.98

भागस्तु घूर्तचरितं स्वाभावूर्त परेण वा।
यथापवर्णयेदेको निपुणं पण्डितो विदं।
सम्बोधनोक्तिप्रत्युक्ति कुर्यादाकाशभाषितः।
सूचकदीनाथश्रृद्धारो शौर्य सोभाग्य संस्तवः।
भूयसा भारतीयतिरिक्तेकांक वस्तु कल्पितम्।
मुखरनिर्देश उद्योगकारिणि देशापि च।।

16. Dr. V. Raghavan, Journal of the U.P. Historical Research Society, Lucknow XVIII, 1945
17 Ibid