MISCELLANEOUS TOPICS COMMON TO ALL TYPES OF DRAMA.

Chapter IV of the ND deals with miscellaneous topics concerning dramaturgy. It is named Sarvarūpakasādhārana-lakṣāṇa i.e. a chapter defining and explaining some miscellaneous features which are common to all forms of Rūpakas. After discussing the nature, form, structure and peculiarities of all the Rūpakas the authors here take into consideration miscellaneous things that a playwright ought to be conversant with.

The chapter begins with the discussion of Nāndī.

A drama should invariably begin with Nāndī. It consists of blessing or propitiation of a god, a king, assembly, a master, speech (sarasvati), poet, etc. It consists of six or eight padas.

Nāndī is indispensable. Other Angas of Pūrvarāṅga such as Utthāpana and others are not indispensable. They may or may not be introduced.

1. The word 'pada' in the definition is ambiguous. Pada may mean a word or a quarter of a stanza. According to some 'pada' does not mean a full sentence but a subordinate sentence or a clause (Avāntara vākya).
Then the ND quotes the Nāndī verses from Bharata’s IJS by way of illustration¹. The four verses in Anustubh metre quoted here constitute 12 subordinate sentences pronouncing blessings.

The ND points out here that the length of Nāndī differs according to the nature or shape of the theatre. In a triangular theatre the Nāndī can consist of maximum of 12 padas and minimum of 3 padas. In a quadrangular theatre it consists of Sixteen padas (at the most) or four 'padas' minimum. This would mean that in a triangular theatre ordinarily it should consist of 6 padas while in the quadrangular one it should consist of 8 padas².

The ND now explains the place of Nāndī in Purvaranga. Nāndī forms the essential part of Purvaranga. It is the twelfth out of the nineteen Anāgas. But all these nineteen are not indispensable. The ND discusses only one out of these, viz., Nāndī and does not discuss the rest because some of them are too obvious or well-known, some are futile, while some are voluntary (not indispensable)³. Nāndī on the other hand is

1. NS (CCS) V, 110-113.
2. It is not quite clear as to why the length of Nāndī should vary according to the shape of the theatre. There is hardly any causal relation between Nāndī and shape of the theatre.
Indispensable and a good act should precede auspicious utterance; that is why it is defined and not other limbs of Purvaranga. The poets also invariably put the stage-direction, "then enters the stage manager at the end of Nandi" at the commencement of a drama.

In case the Nandi by the poet is not found even then the Nandi by the stage-manager must be performed. The Nandi is to be recited by the stage-manager, and actors.

CRITICAL OBSERVATIONS.

Nandi forms a very important part of Purvaranga.

It will be out of place to go into the details of the problem within the limited compass of this work. Still we shall note a few points about the conception of the ND regarding the Nandi and the Purvaranga of which it forms a part.

The NS of Bharata gives a detailed treatment of the Purvaranga (the preliminaries of a play). These preliminaries are, in fact, so clumsy that they are apt to exhaust the patience of any human being—the actors as well as the spectators

1. Here our authors seem to have Dasha in their mind whose dramas began with Sutradhara.
2. The problem has been discussed in detail by prof. R.B. Athavale in his article "The Problem of Nandi and Purvaranga".
3. Vide NS, chapter V.
4. The words like 'Alesativistareya' (i.e. enough of the formalities) clearly point to this.
Their performance involved practical difficulties. Naturally enough therefore slowly and gradually these apparently useless limbs of Purvaranga began to be dropped one by one.

Bharata himself is not unaware of the tediousness of the lengthy and clumsy religious ceremony and lays down that these lengthy pūrvaranga-ceremonies may be curtailed so that they may not try the patience of the audience. This practical difficulty Bharata himself might have felt in his own time. This hint of Bharata's NS was taken very seriously by the dramatic companies after the time of Abhinavagupta, and the process of the curtailment or gradual dropping of all the items of Purvaranga began. In the days of the ND it is quite possible that other Aṅgas of Purvaranga were not popular and only the Nandi had survived.

The word Nāndī has been variously explained. It is commonly derived from 'Nand' (to please). It is so called because it pleases gods as it eulogizes them. It pleases the spectators too as it confers blessings upon them. The BP

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1. Cf. NS (WM) V, 162-164.
2. R.B. Athavale: The Problem of Nāndi and Purvaranga.
3. Ṛandanti devatā sayāṃ iti nāndī.
4. Cf. NS V, 214 āśīrvacane... etc. The BP too explains it thus but does not state how it delights the audience (BP I, 197).
tries to derive it from Nandi, the bull of lord Siva, merely on the basis of verbal similarity being permitted by Yaska to do so when it is not possible to do otherwise.

**Dhruva**

After Nandi, the ND takes up the topic of Dhruva, Dhruva here dealt with is Dhruva of the poet and is different from Rangadhruvas and Ganadhruvas discussed by the VS of Bharata which form a part of the stage-performance.

1. BP, p. 196.
3. By Rangadhruvas the ND seems to refer to those Dhruvas which were employed in the lengthy Purvaranga ceremony where Bharata ordains the use of various Dhruvas (MS, Adhyapa- V).
4. By Ganadhruvas the ND seems to mean those Dhruvas which were introduced merely for the purpose of music, at the time of enacting the play. Dr. V. Raghavan in his article "Music in Ancient Indian Drama" observes, "In the great classical period, when the prose-verse dramatic master pieces were produced, stage artistes had their own composers who wrote the Dhruva-music, using the poet's contextual verses for guidance." (The Journal of Madras Music Academy Vol. XXV p. 36)
5. ND, p. 194.
Dhruvā is defined as a metrical composition which is fit to be sung and which has strikingness of sense consisting of the various descriptions of lakes, forests, etc., or of day, night, twilight, etc. or of animals, such as an elephant, a horse, a lion, etc. or of some sentiment such as love, pathos, etc. But the sense should be such as would help the relevant plot.

**TYPES OF DHRUVAŚ**

Dhruvā can be divided mainly into five types:


1. **Pravesi** - When a particular song is sung ornamented by the figures of speech like Paronomasia (Slesa) and speech of brevity (Samāsokti) in keeping with the sentiment, state (Bhava), nature, condition, etc. of the character that actually enters the stage, that Dhruvā is known as Pravesi i.e. having entry as its purpose. The illustration is from the Anarghārāghava where the arrival of Visvāmitra (with a view to taking away Rāma for the sake of protecting his hermitage) is suggested under the pretext of the description of the sunrise.

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1. Citrātha geya rūpaka - ND, IV, 155. Here Rūpaka is taken in a peculiar sense, viz., a metre which has specific number of syllables. Cf. Rūpakāni niyata-mātrākāram chandah ND, p. 195.
The ND gives another illustration from the Devīcandragupta\(^1\) where the entry of Kumāracandragupta is suggested under the pretext of the moonrise.

2. **Neīskṛāmikī** - When a song is introduced with a view to suggesting the exit of a character from the stage on account of some reason at the end or the middle of the Act, it is known as Neīskṛāmikī, i.e. having exit as its purpose.

The ND illustrates from the Devī. Act v. "The moon (Candra) is going to assault the planet in the form of the sky...etc." suggests the going of Candragupta towards the palace.

3. **Akeṣāpīkī** - This is to be introduced when a new sentiment is brought to rise having subdued the one already present. It suggests the introduction of a sentiment other than the prevailing one, e.g., in the CDR, having brushed aside the sentiment of love, the heroic is introduced by the verse uttered from behind the scenes, "O, you hermit, halt, where are you going now?" etc.

4. **Prāśādikī** - It is introduced to strengthen a particular Rasa by developing its Vibhāvas, etc. or with a view to informing the audience of the mental state of the character which has entered the stage.

The ND adds here a line, viz., it is the old tradition

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1. Vide ND, p. 144.
that this must be introduced after the introduction of Prāveśikī and Ākṣepikī.

5. Āntari - It is meant to fill up the gap\(^1\). When there is a shocking news such as the loss of wealth, or when in case of a violent performance, there is a possibility of the person falling into a swoon or the like, out of fatigue, or the falling down of the garment or an ornament this is sung in order that the person may get time to recover and that the adverse effect of the unexpected occurrence on the mind of the spectators might be wiped out. The Dhruvā is sung by an actor or an actress from "behind the scenes." It is in keeping with the current (lit. previous) sentiment or the coming one.

This five-fold division of Dhruvās cannot be taken very rigorously because there can be other divisions too but they are not so much used. The above-mentioned five divisions are very commonly found in literature and hence only five are mentioned.

CRITICAL REMARKS.

The NS XXXII treats exhaustively of the nature of Dhruvā and its various types. Dhruvā had more purposes than one. The NS discusses them in detail. It was employed in Purvarāga.

\(^1\) Antaram chidraṁ tatra bhavā āntari - ND, p. 195.
Purvareṇāga was a very elaborate procedure and the author of the NS requires Dhruvās in that procedure at some intervals. Moreover, Dhruvās were specially employed to introduce the element of music in the play. There can be many types of Dhruvās according to their meter and nature.

The Śāṅgadhāra-paddhati begins the topic of Dhruvās with the verse—"Just as there can be no knowledge without discrimination (Viveka), no meditation without spiritual interest, no dāsya without faith, in the same way there can be no song without Dhruvaka"; and then discusses its sixteen divisions. It appears that these Dhruvās are particular metres governed by the number of syllables or by their quantity and by the rythme (Tāla).

On a close observation of the works on dramaturgy we find that Dhruvās were mainly connected with song and music. Music plays an important part in drama. Ancient rhetoricians were

1. Śāṅgadhārapaddhati, verse No. 1965.
3. Prof. D.R. Mankad writes "In the actual practice of the performance of a drama, there was a musical programme gone through. At the entrance of particular characters in particular scenes, certain songs were sung declaring their entrance. They were called Dhruvās". The Types of Sanskrit Drama, p. 181, also compare Sanskrit Drama, p. 339.
4. Dr. V. Raghavan has elaborately treated of this topic in his article "Music in Ancient Indian Drama".
not ignorant of this magical effect of music and song. From the early times literature was, usually meant to be sung, and so we find most of our ancient literature to have been composed in verse\(^1\). We know thereby how intimate was the relation between song and literature in old days.

Bharata gives a number of such Dhruvās. But the Dhruvās of the ND are rather different from those of the NS in the sense that Bharata mentions them as forming a part of elaborate ceremony to be performed before the drama is actually staged (i.e. Pārvarāṣa) or they were introduced by the stage-manager in the play at his own discretion while those of the ND formed a part of the play proper. The Sarvasvatiśāntabharana mentions Dhruva as one of six divisions of Śravya Kāvya\(^2\) and points out that its purpose is the entry of a character or depiction of a sentiment\(^3\).

The use of Dhruvās is mostly found in ancient plays. Rājaśekara and Mūrāri too have used them (In the prologue of the Śalabhārata, Rājaśekara points out that Dhruvās are

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1. Compare the early Sanskrit name for literature, viz., Kāvya (i.e. which is fit to be sung). And the poet is known as Kavi - one who sings.
2. Cf. SK, II, 140-141.
the very essence or spirit (lit. soul) of Drama. They are songs which serve a triple purpose in the play. Firstly, they reveal a past of the plot. Secondly, they entertain the spectators, and thirdly, they combine the different sentiments. The early origin of Dhrūvās is significant. Music and dance have played a very important role in the origin and development of Sanskrit drama. Even today in primitive societies singing and dancing have been the chief means of entertainment. The very fact that our most ancient literary works were in verse also indicates the importance of song.

In the Bālabhārata the meeting of Vasistha and Vālmīki is suggested by Prāveśikī Dhrūvā. The Prakrit verses of the Vikramorvasīya (Act IV) furnish us with a number of Dhrūvās. The song of Hamsapadikā in the Sāk, Act V, may also be taken as an illustration of Dhrūvā.

The illustration of Akṣepikī Dhrūvā as given by the ND forms a purely classical Sanskrit metre. It is written in Sanskrit too. Thus it would not be correct to say that Dhrūvā should be in Prakrit only. Prakrit might have been usually selected by the poets simply because Prakrit, because of its

1. Dhrūvā hi nātyasya pratham prānaha – Bālabhārata: prologue.
fleability of grammar and phonetic variations, its simplicity and sweetness, was more suited to song than classical Sanskrit which is so rigid and bound up by rules of grammar and composition; classical metres also are highly regularised by rigid rules of metrics and so are more fit to be recited than sung.

The BP discusses the topic of Dhruvās in about twenty verses. Here it is pointed out that the language in which Dhruvās are written is Sauraseni while in the case of divine characters it may be Sanskrit.¹

From the illustrations of the prāveśikī and other Dhruvās it appears that the Dhruvās are generally symbolical (especially when the entry or exit of a character is to be suggested). Thus in Dhruvās cited by the ND the entry of Viśvāmitra and Candragupta is suggested by the rise of the sun and the moon respectively.

From the above discussion we can come to the following conclusions:

1. Dhruvās were originally particular metres. These metres were governed by the quantity (Mātra) of syllables or merely by the number of syllable (Aksara).

2. They were sung.

¹ BP, p. 303, lines 17-18.
3. They were employed at different places with various purposes -

(a) They were employed in the religious ceremony called Purvaranga.

(b) They were at times introduced in a play merely with a view to creating a musical effect.

(c) They were introduced with the dramatic purpose of helping the plot-development.

4. They were usually in Prakrit especially when the purpose was to create a musical effect.

Still, however, there is no specific rule as there have been Dhruvas in Sanskrit too.

While discussing the relation between Greek and Sanskrit drama Prof. K. B. Dhruva remarks that the Dhruvas have something in common with the chorus in ancient Greek drama which was used.

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1. This is further corroborated by the fact that Dhruvas seem to have developed in provincial languages. In this connection it may be noted that the word Dhruvaka or Dhruvapada in Gujarati seems to have been derived from Dhruva. The term Dhruvaka is used for a line which is to be repeated every now and then in a song (usually a folk-song).

2. Vide the illustration of Aksepiki Dhruva as given by the MD (p. 194).
to develop action and join the different parts of the plot, the essential difference being only this: Greek chorus was related to the plot while Drirn was to the hero.  

**TYPES OF CHARACTERS IN A PLAY.**

After the discussion of Nandi and Drirn, the ND turns to one of the most important elements of Drama, viz., characters. In a typically Indian manner a detailed classification of characters is given. This classification is done from different angles. The first is the classification on the basis of sex according to which characters are primarily of two types:


On the basis of their qualities each of these can be sub-divided into:

1. High or Uttama
2. Middling or Madhyama.
3. Lower or Nīca.

(1) The male with excellent character (Uttama) possesses the following qualities. He is a protector of the refugee,

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2. The ND gives here the etymology of the word 'Uttama', the word is made up of two parts - (Ut (i.e. excellent) Tamap (a suffix in the sense of superlative degree). This shows the fondness for grammar and etymology on the part of our authors.
courteous, sacrificing, well-versed in the ways of the world and all sciences, possessed of poise, courage, sense of honour and justice.

(ii) The male of the middle type has all these qualities in a mediocre degree.

(iii) The male of the lower type is sinful, slanderous, slothful, ungrateful, quarrelsome, impotent, greedy of women, harsh-tongued and a dullard.

Similarly, a woman with an excellent character has the following virtues: She is bashful, tender, calm, serene, gay, modest, born of a high and noble family, skilful, and affectionate. The remaining two types of female characters are not discussed but they resemble the corresponding types of males. That is to say, the middling one will have the above qualities to a mediocre extent and the lower woman will have all the vices belonging to a male of the lower type.

The authors of the ND give another classification of character on the basis of their nature or temperament as compared to their age and state -

i. Appropriate.

ii. Inappropriate.

iii. Befitting the role.
The appropriate indicates apt mental condition looking to the age, position, sex, etc. of a character. A male character must exhibit masculine qualities while a female must have feminine grace. Inappropriate variety will occur when an old man exhibits childish character and vice versa. The last variety will include a state when a male will show womanliness when he has taken the part of a woman and vice versa.

**QUALITIES OF A HERO.**

Usually the hero must be of the high (Uttama) type but occasionally even a low one can figure as a hero as in Bhāya and Prabāsana where the chief purpose is to provoke laughter and ridicule. They are an exception to the general rule that only a high or a middle (as in Prakāraṇa) character can stand as a hero.

1. The above classification may be represented in a tabular form as under:

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The ND now defines a hero and explains his qualities -

The hero is one who achieves the fruit and never suffers a catastrophe. He must possess the following in-born qualities at least -

i. **Tejas** is the sense of honour which shall retaliate any kind of insult or offence even at the cost of one's life.

ii. **Vilasa** is vivacity which implies a firm step (like that of a bull) and a firm glance and a laughing voice.

iii. **Sadhurya** is the grace manifested in the display of but slight change of demeanour in trying circumstances.

iv. **Sobha** indicates brilliance at the time of showing competition, heroism, etc.

v. **Sthairya** - is steadfastness in accomplishing one's objects inspite of the impediments or misfortunes.

vi. **Gambhirya** - is impassivity or superiority to emotion even at the time of great mental agitation.

vii. **Aurdarya** - is the nobility exhibited in sacrificing one's own life for the sake of the good.

viii. **Falita** or sportiveness includes the natural innocent expressions of love such as side-long glances, striking speeches, self-decoration, etc.
CRITICAL OBSERVATIONS.

Characters form an important part of drama. The dramatic development of the plot is possible through characters only. Thus the treatment of this topic becomes necessary in a treatise on dramaturgy, without which the work cannot be said to be complete.

The characters have been usually divided into (i) High (ii) Middle and (iii) Low. There is another type of division given by the ND on the basis of the nature of the characters, into (i) Amurūpa (ii) Virūpa and (iii) Rūpānurūpin. This type of division is not generally found in other works of dramaturgy. In fact, the writers like Bharata and even Dhanañjaya have not undertaken so much pain to classify the mental condition or the psychological state of a hero as compared to their detailed classification of the heroines from different angles. The ND seems to have given this novel division taking into consideration the human psychology.

The eight qualities of a hero are in strict accordance with the NS and the DR except that the order is not the same. Materially there is no change in the definitions of the qualities too. Only the wording is slightly different. The NS (Ch. XXII) treats of the topic at full length. The DR in the beginning of Chapter II treats of the qualities of a hero. The DR is more informative and exhaustive in the treatment of the
The DR illustrates each quality in the commentary by Dhanika but the ND does not think it necessary to do so probably because in that case the work would be unnecessarily lengthy. The topic is also simple and require little of explanation.

**THE HERO OF THE PATAKĀ OR THE PRAKARI**

After the discussion of the hero, the authors of the ND discuss very briefly the nature of the hero of the Patakā or the Prakari, i.e., the hero of the sub-plot (Gauna nayaka). He is a companion to the hero and is not directly concerned with the achievement of the main fruit. He is concerned with the fruit of the sub-plot. He is depicted to be inferior in qualities to the hero, so that the personality of the hero may not be overshadowed by him.

**PRATINAYAKA**

(The rival of the hero) - He is the opponent or the enemy of the hero. He is avaricious, stubborn, criminal, vicious, and ultimately meets with disaster. He corresponds to the villain of a modern drama. His object is to create obstacles in the path of the hero. In the story of Rāma, Rāvana works as Pratināyaka against Rāma. Duryodhana may be looked upon as a Pratināyaka against (the Pāṇḍavas or) Yudhīsthira.
The Pratiniyaka should have the qualities opposite to the hero. He symbolizes the wicked (or devilish) elements trying to harass the good and virtuous. But ultimately truth becomes triumphant.

**LOW CHARACTERS IN DRAMA.**

After discussing the hero, the hero of the sub-plot and the rival of the hero, the authors of the ND turn to the low characters such as the Vidūṣaka, eunuchs, the Sakāra, the Viṭa and attendants.

The Sakāra is the brother-in-law of the king. He is the brother of the royal concubine who is of low caste. He is meant to produce humour.

The Viṭa is the knower of any one of the fine arts such as singing, etc. which would entertain the king. The word is derived from the root 'vid' to know. The word will thus mean 'one who knows' i.e. cultured. He is a perfect man of the world with literary and artistic culture to boot.

His position in drama is usually subordinate, but in a Bhāra he plays a very important part where he describes his adventures or those of others. He usually accompanies a

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1. Bharata refers to Sakāra, Viṭa, etc. as low characters. 
   Vide NS (GOS) XXIV; 14; Cf. SD, III, 46,  167. By 'any one' the ND seems to mean 'at least one', also cf. Ekavīcyo viṭah - DR II, p. 9.
courtesan. In the MRC he is also related to the Sakāra.

Bharata describes him thus: He is fond of gaudy clothes and ornaments. He is easily excited and easily pacified. He speaks Māgadhi Prakrit and belongs to Adhama type of characters.

The character of Sakāra finds a very important place in the MRC of Śudraka where he acts as a villain and makes the audience laugh at his stupid speeches and awkward actions. He has earned this title on account of his over-use of 'Sa'.

THE VIDŪŚAKA (jester)

He holds an important place in the Sanskrit drama. His chief purpose is to produce laughter. It may be produced in three ways (i) by physical deformity such as bald-headedness, crippledness, having long protruding teeth, mis-shapen face, etc. (ii) odd and unusual dress such as very long attire (iii) strange and ludicrous speech such as irrelevant, meaningless, vulgar chatter. In short the Vidūśaka is ludicrous in physical appearance, dress and speech.

All the Vidūśakas are personal friends of the hero. They are of four types (i) an ascetic (ii) a Brahmin (iii) a King's employee and (iv) pupil. The ascetic type of Vidūśaka is used when the hero is a god. He is a pupil when the hero is a

1. The ND p. 199; also cf. RS-Vikṛtāṅgavacoveśaiḥ hāsyakārī Vidūśakāḥ (I, 92).
Brahmin. In the case of the hero being a king or a merchant, he may be any of the three types except the pupil.

Were the ND seems to have followed Bharata. But the ND deviates from Bharata in one point, viz., Bharata allows a Brahmin only as the Vidūṣaka of the king while the ND allows any of the three except the pupil. It is likely that this modification by the ND may be based on the observation of the actual dramas even though at present we do not come across any piece of drama where the Vidūṣaka of a king is an ascetic or a king's employee. It is also quite probable that such works are now lost to us.

The ND then gives an interesting etymology of the word Vidūṣaka. The root here is 'ḍūṣ' (to spoil) with the preposition 'vi' which means 'excessively' (Viśeṣena). Vidūṣaka is so called because he spoils (i.e. removes) completely or in a particular (Viśeṣena) manner, peace by conflicts and conflicts by peace in the case of heroes in separation of love and that he causes the separation to be forgotten by affording diversion.

Keith takes the word Vidūṣaka to mean "one given to abuse. Dr. A.H. Upadhye explains the word as "a hyper-

1. Cf. NS (COS) XV, 16-20.
2. NS (COS) XXIV, 20.
Sanskrit back-formation of 'Viṣṇu' or 'Viśnu' in Prakrit (with 'Ka'-suffix) which is to be connected with 'Vidvā' in Sanskrit. Dr. G. K. Dhat does not agree with either of these scholars and takes the word to mean "one who has a characteristic mode (Vi) of fault-finding or spoiling (Iūs) with a view to evoking laughter".

Vidūṣaka is one of the most conventional characters of Sanskrit drama. His humour is quaint and stereotyped.

Bharata has described in detail his nature and characteristics such as deformity, stupidity, gluttony, timidity, etc. All the Vidūṣakas in Sanskrit literature share these common characteristics and lack individuality excepting those of the great poets like Kālidāsa and Śūdraka who have tried to infuse some new spirit in this character.

HELPMATES OF THE HERO.

A hero should have helpmates. They are the royal prince, the commander-in-chief, priests, ministers, foresters, feudatory princes, ascetics and others. Some help in matter relating to administration of royal affairs (Arthasāntā), some others in matters of love, and some others still in matters pertaining to religion.

These helpers are essential to the hero. The success of the hero of the Dhāralalita type rests on his helpers. The hero of Dhāroddhata type has his success resting on both himself as well as the helpers.

ATTENDANTS OF THE HAREM.

The authors then discuss the attendants of the harem.

They are as under:

i. Karuka - is an impotent person but is of good conduct and worthy. He works as a door-keeper.

ii. Karukkin - is effeminate and not of condemnable cause.

iii. Varavarac - or eunuchs are impotent, obedient and modest.

iv. Mimandha - is one who is completely impotent and idle. He is employed to send for women.

v. Pratiharī - (door-keeper) has the function of announcing to the king political events.

vi. Mahattara - (duenna) is one who sees to the punctual performance of auspicious rites.

vii. Urdhā - an old experienced lady who is conversant with the tradition and customs of the earlier kings.

viii. Silpakārikā (a crafts-woman) is well-versed in painting, shampooing, fanning, and other fine arts.
HEROINES

Heroines are divided into four types on the basis of their social strata.

1. **Kurilea** - is one born in a high family like that of a Brahmin, a Śramaṇa, etc. She is noble (udāta), possessed of modesty, good conduct and fear of elderly persons.

2. **Panyakāśini** - (a harlot) She is of Lalitodatta type, noble and portrayed in the hūpakesh chiefly for love and money.

3. **Urvā (Divine)**

4. **Kṣatriyā** - both (Urvā and Kṣatriyā) are possessed of three qualities viz., courage, grace and nobility.

A harlot must be depicted love-lorn in all plays (except in Prahasanas which have mere farce for their aim, e.g., Vasantasesa in the Māg. For the sake of ridicule in the Prahasana the courtesan may not be after the hero.

When the hero is divine or a king the courtesan should not be depicted as the heroine. A divine courtesan, like Urvāsi in the Vikramorvasiyam, however, could be introduced as the heroine.

Moreover, on the basis of their age and mental state the heroines may be divided into three types:

1. **Mucchā (Inexperienced)** - She is shy in her love (being
ignorant about it) and gentle in anger. She is of budding youth and love.

2. **Madhīya** (Partly experienced) - She is full of love of the (rising) youth, and anger. She is conversant with the pleasures of love and permits its indulgences even to the point of fainting. Madhīya again is of three types: - Bhīrā, Aḍhīrā, and Bhīrāḍhīrā.

   (a) Bhīrā (self-controlled) rebukes her erring husband with sarcasm and double entendres.

   (b) Aḍhīrā (Uncontrolled) chides her husband with tears, aided by harsh words.

   (c) Bhīrāḍhīrā (Partly controlled), rebukes her husband with tears, sarcasm and harsh words with double entendres.

3. **Pragalbha** (the experienced) She is well advanced in age, love’s, anger (manya) and love. She is so passionate that she faints at the first embrace (touch).

   Just as Madhyā she also is of three types - i) Bhīrā
   ii) Aḍhīrā, iii) Bhīrāḍhīrā.

   Bhīrā when angry is pretendedly respectful and is indifferent to the pleasures of love.

   Aḍhīrā is wont to scold and strike (uses threats and blows) against her husband.
bhīṣṭābhīra employs the weapons of raillery and equivoke.

Still from another point of view, depending upon her different relations to her lover, the heroine is divided into eight types -

1. Prasitapriyā (or Prasitabharmā) (a heroine with her lover absent abroad) is one whose husband has gone to some foreign land for earning wealth or such other reason. She does not embellish herself by decorating her hair etc.

2. Vipralabdha - (Deceived heroine) - When the lover does not turn up even after fixing the appointment at a rendezvous or even when the heroine sends a messenger to call him the heroine is known as Vipralabdha (deceived or betrayed).

3. Khanditā (enraged heroine) is the lady overpowered by jealousy finding her lover disfigured by the marks of union with another lady.

The difference between Vipralabdha and Khanditā is that in the former the lover is not attached to another lady while here he is.

4. Kalabāntarīta - (a heroine separated from her lover by a quarrel) - When the lover has left being tired of the
quarrel through jealousy and does not return, the heroine is
known as Kalahentarita.

This type of heroine, because of the quarrel, is not eager
to meet her lover at all, while Khandita as anxious for the
union and that she is highly jealous on finding her lover
attached to some other lady.

5. Virahatkenhitā - (distressed by her lover's
involuntary absence) Here the separation is caused not by
the attachment to some other lady. The heroine gets anxious.
There is no quarrel (as in no.1) or jealousy as in the case
of Khandita and so the union with the lover is sure in no
time. Thus she differs from other heroines in separation
where separation is due to pride, jealousy, etc.

6. Vēgikaṣajā - (awaiting her lover in full dress). She
decorates herself as the lover is going to stay at night and
would come at the fixed time. In all the earlier types there
is love in separation (Vipralambha) while here there is love
in Union (Sambhoga).

7. Svādhīnabhartrikā - (a heroine having her husband in
subjection). The husband is at her beck and call being
enamoured of her beauty and youth. She feels delighted. She
is not different from No. 6 as both have their husbands at
hand.
8. **Abhisārika** - (a heroine moving towards her lover) -
She herself goes out to meet the lover or presses him to come to her for the sake of dalliance. She is so called because she herself moves towards (Sr' (to move) with 'Abhi' (towards)) her lover being overpowered by passion.

The Sanskrit rhetoricians have taken great care and pains in specifying very minutely the types and the qualities of the heroines. The NS (KSI) XXI 203-212 defines the eight types of heroines and then discusses their dress, behaviour, etc. The DR goes in to greater details and systematically classifies heroines from various points of view and illustrates every one of them. The later rhetoricians have usually followed the DR and have added several species more. The treatment of this topic finds still more elaboration in the Rasamañjarī of B̄āmidatta whose total number of types of heroines come to 1152.¹

The treatment of the MD is much the same as its earlier authorities, viz., Bharata and Dhanamśaya.

The elaborate classification of the hero and the heroine has led certain critics to think that Sanskrit drama does not

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¹ Vide Rasamañjarī (Intro), p. 6.
represent individuals but types. All the characters here are conventional. But their criticism is not well justified. Firstly the classification applies only to the hero and the heroine and not to all the characters in the play, where the poet is free to exhibit his skill in effective characterization. Great poets like Bhāsa, Kalidāsa, Dhavabhūti, and others have skilfully depicted even their minor characters as possessed of distinct individuality. Characters such as Anasūyā and Priyarivadā in the Šākuntala, Sāristhānaka, Parduraka and others in the Bhāg, are unforgettable on account of their unique individual personality.

Even the heroes and the heroines, although they belong to a particular type, have their own individual traits, e.g., both Rāma and Dusyanta, even though both belong to Chīrodātta type, have their own distinct personality; so also Śītā and Šākuntalā.

The theory therefore puts no restriction on the poet's art of creating individualized characters.

THE QUALITIES OF YOUTHFUL LADIES.

After the discussion of the various types of heroines the authors now proceed on an allied topic of the qualities of youthful ladies. These qualities are divided into three groups:-
1. Physical (Āṅgaja)

2. Natural or inherent (svabhāvaja)

3. Involuntary (Ayatnaja) (at the time of sexual enjoyment).

These qualities are twenty in number. The authors at the same time point out that the number twenty should not be taken to mean that there are only twenty qualities. In fact, there can be innumerable qualities. But here only twenty are mentioned, they being more important.

These qualities are like ornaments such as bangles, bracelets, etc., which too decorate the body. These qualities really add charm to the personality of a lady.

These qualities are specially the qualities of young ladies. They are chiefly accompanied by youth. In girlhood they manifest themselves slightly. In old age they mostly vanish. It is in youth that they are distinctly perceived.

These qualities belong to women only. In men also some of these may be found but they are subsidiary. The chief qualities of males are fortitude (Utsāha), etc. All the four types of heroes are possessed of firmness and courage. So these qualities, viz. Bhāva etc., are suppressed by the strong.

1. Cf. ND, p. 201. The SD mentions twenty-eight excellences born of Sattva (Sattvaja alaṅkāra) (III, 89-92.)
qualities such as fortitude etc. in males.

The first three of these twenty qualities belong to the first type, viz., Physical. They are Bhāva, Hāva, and Helā. These arise out of the body only, charming due to the blossoming youth irrespective of the external causes such as lovely sight, dress, garlands, etc.

The next group of ten qualities belongs to the second type, viz., Svābhāvika or Innate, related to the very nature (Svabhāva) of the person. They are - Vibhrama, Vilāsa, Vicchitti, Lilā, Vivvoka or (Bibboka), Vihrta, Lalita, Kuṭṭamita, Moṣṭāyita and Kilikificita¹. They arise out of the personal sentiment of love at the time of enjoyment with the lover². All of these ten qualities are not indispensable as they may arise singly or in a group of two, three or more.

These ten together with the above three (Physical) making a total of thirteen, signify activity and the physical gestures of the damsels, while the remaining seven of the third group, i.e. Ayatnaja, automatically arise without any sort of effort at the time of sexual enjoyment. So they are different from

1. The SP refers to eighteen innate qualities adding Mada, Tapana, Maugādha, Viṣeṣa, Kutūhala, Usita, Gakita and Keli, to the above group of ten. (III, 105-110).
2. NP, p. 294.
the earlier thirteen which constitute physical activity which is not possible without deliberation and effort.  

Now the authors go to define and explain each of them one by one—

1. **Ānubhava**

   1. **Bhāva** (Feeling) is a peculiarity in speech, action, gait, etc. which reveals the internal love and high-bredness.  

   2. **Hāva** - (Emotion) It means the movement of eyes and brows betokening the awakening of love.  

   3. **Hele** (Passion) - When the same emotion (Hāva) becomes permanently rooted, and exhibits exuberance of youth and advancement of love without any special object, it is termed Hele. In other words, the development of the emotion of love leads to passion.

   It has to be noted here that all these three qualities are purely physical, pertaining to body, and are not concerned with any special mental activity. The ND adds that these three mostly arise from one another. Each succeeding quality

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2. Cf. BR II, 33.  
3. Cf. BR II, 34.  
4. Cf. BR II, 34. MS XXIII, 11.
arises from and exceeds the preceding one. Bhāva, however, does not require any other quality for its manifestation but Bhāva requires Śvabhāva and Hela, in its turn, Rīva.

(ii) Śvabhāva

1. Vibhrama - (confusion) It is a confusion of actions on account of love, intoxication, delight, etc. Here the lady speaks something different from what she actually intends, the ornament of hands is put on feet, that of waist on neck and so on.

These changes in physical movements are innate or born of Śvabhāva because they arise out of excessive delight at the arrival of the object of love. While those physical (Asgaja) qualities are seen even in the absence of any such cause.

2. Vīlāsa - (amorous gestures) is charmingness of limbs as well as action like standing, sitting, moving, looking, etc. in the presence of the beloved.

3. Vićchitti - Is the simplicity of dress and ornaments which even enhances the charm owing to the excellent beauty and natural grace.

4. Hīla - (sportive mimicry) is amorously imitating the speech, dress, activity, etc. of the beloved on account of great regard and love for him.
5. **Vivveka** (or *bibboka*) (affected coldness) is the indifference exhibited towards the favourite objects such as good dress, ornaments etc. on account of pride or arrogance (due to one's good fortune).

6. **Vibrata** (want of response) - It is keeping mum even at a time when one must speak, on account of bashfulness, deceitfulness or innocence (*Maugdhyya*). It is also meant to exhibit one's bashfulness with a purpose.

7. **Lalita** -(lolling) Graceful delicate movement of the limbs such as eyes, hands, etc. without any purpose (just naturally) is known as Lalita.

Lalita is distinguished from Vilāsa which too indicates graceful movement of the body only in one point, viz., in Lalita the movement is without any purpose-unintentional-while in Vilāsa it has a definite purpose.

8. **Kuttamītta** (Pretended anger)-

Feigned anger when the lover catches hair, lips, breast, hand, etc. is known as Kuttamītta. Here there is external repugnance shown even though internally the lady enjoys it.

9. **Nratāvīta** - (manifestation of love) implies

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gestures such as rubbing of limbs, yawning, scratching the ears, etc. as a result of intense love being absorbed in the thoughts of the lover at his arrival or during the talks concerning him.}

1. **Kilikilota** - "(hysterical mood) is a mixture of smile, tears, fear, laughter, fatigue, anger, pride, pain, desire, etc.

These ten qualities are natural in a lady either married or unmarried on account of the development of love.

(iii) **AYATNAJA**

1. **Sobha** (Beauty) - is the brightness of youth, physical charm etc. of a lady when enjoyed by the lover.

2. **Kanti** (charm) - When Sobha is heightened on account of love it is known as Kanti.

3. **Dipti** (Lustre) when the Kanti attains a high standard it is called Dipti.

4. **Jadharya** - (sweetness) consists in mildness even at the time of agony or uneasiness caused by pain, anger, fear, jealousy, etc. or shame, love, etc.

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3. BR IV, 189 also cf. *WS (XM) XXII*, 26 ad.
5. Audarya (dignity) is not abandoning modesty etc. even when there are occasions which render the person uneasy.

The difference between Audarya and Madhurya is only this out that in the latter there is no change in one's form or outward appearance, while the former refers to the steadiness of qualities.

6. Phairya - (Courage) is abstinence from self-eulogy and rashness (Cāpala).

7. Prāralbhya (Boldness) is expertness in amorous sports. These seven qualities arise in a woman automatically when she enjoys pleasures of love in the company of her man.

Sanskrit theorists have fairly elaborated this topic. These twenty qualities have been originally given by Bharata in his chapter on Śāmśayābhīnaya and the later theorists including Pāmacandra and Gūmacandra have followed the same. The Nā, as has been pointed out earlier, adds eight more to the list of Bharata. The authors of the Nā, on the other hand, remark that there can be innumerable qualities over and above the twenty mentioned here.

Śrūgāra or love is the universal basic instinct in man and woman and a vast majority of the Sanskrit poets and dramatists have chosen it as the theme of their literary

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1. Nā, p. 207.
2. NS (KM), XXII.
creations, Sanskrit rhetoricians have also reckoned it as the first and the foremost among all sentiments and have discussed it in all details.

The different types of heroines should be employed for different types of heroes in keeping with their nature, state, customs, place, time, etc.

The ND now touches a minor topic concerning the heroines, viz., the attendants (or helpmates) of the heroines. They are as under:

- **Dhātreyī** - a nurse who gives milk.
- **Līṅgini** - a nun possessed of some 'liṅga', i.e. Characteristic sign.
- **Prātiyeśikā** - a companion who remains near the heroine at all times.
- **Silpinī** - one well-versed in fine arts such as painting, carving, etc.
- **Setikā** - a maid-servant.
- **Sakhi** - a female friend.

These are all confidantes (so that they may not give out any secret), clever, knowing the proper place, time, etc. modest, and serious.

After the elaborate discussion of the hero and the heroine together with their types and essential qualities, their attendance etc. the ND turns to another important issue in a drama, viz., language or dialect. Sanskrit drama though called so (i.e. Sanskrit) is not purely in Sanskrit but is bilingual being a mixture of Sanskrit and Prakrit with its varied dialects. Strict rules have been imposed by the NS of Bharata as to what language and dialect should be spoken by different characters. Sanskrit was looked upon as a language of the Aryas—the language of the learned—the language of the civilized and cultured class of society. It was called cīrvāṇagīrā, the language of the gods, and having a halo of awe, serenity, sanctity and culture around it, Sanskrit could not be spoken and defiled by any ordinary person. It was true that all people could comprehend Sanskrit but the right of speaking that 'language of gods' was conferred upon a selected few.

The ND first enumerates those who can speak Sanskrit.

Gods (including goddesses), high and middle types of men (excluding women, low men) are always entitled to speak Sanskrit. Sometimes for some special purport even a queen, or a minister's daughter or a harlot may speak Sanskrit. A queen, for instance, may speak in Sanskrit while discussing the military affairs or so, a minister's daughter at the time of declaring justice, a harlot for exhibiting learning or
pedantry. Real ascetics, male as well as female, such as wandering mendicants, Munis, Śākyas, Šravakas can speak Sanskrit in order to show their proficiency in all arts. This implies that in the ordinary course the ascetics have to speak in Prakrit; this is an exception to the above rule that men other than low-born are eligible to speak Sanskrit. Those who are disguised as ascetics have to speak Prakrit only in order to conceal their identity.

The ND now turns to those characters who have to speak Prakrit. Boys, children, eunuchs, those overpowered by some evil spirits or Grahas such as Śanī, etc., intoxicated persons, womanish men, women and even high-born men who have been maddened by penury or power or loss of wealth are to speak in Prakrit.

Here too extremely low persons, ghosts, evil spirits such as Pisācas have to speak Paiśācī and Mahādhi mixed together. Those who are merely low have to speak in Śauraseni. And generally the language should be in accordance with the province to which a person belongs.

The ND now goes a step further and points out that the language (rather sounds) of other creatures such as birds and beasts should be according to their well known voices so that there is semblance of reality. Persons of different castes such as Brahmins, Banias, untouchables, etc. should
speak in a language customary to their own caste and creed.

Similarly, villagers, citizens, Vītas should converse in the
dialect current in their respective societies.

The KD concludes this discussion of speech saying that
these rules of speech are to be followed generally, but they
are not so rigid and are not to be followed blindly. These
rules may be violated if the occasion or the plot demands it.1

The problem of different languages to be used by different
characters may appear a little strange at the first sight;
but it is not so especially when we keep in mind that India is
a land of diversities and differences. Travelling from
Kashmir to Konkan and from Kaccha to Assam we come across a
huge variety of people differing in castes and customs, putting
on different dress, speaking diverse languages. It was
necessary, therefore, for a dramatist to be conversant with the
different dialects and use them at proper places. Drama being
an imitation of life demands a keen observation of life2, in
order that it may be realistic. Thus for a work on science of
drama it is in the fitness of things to enlighten a budding
poet who has not been able to wander all over the country, by
giving him the benefit of the vast fund of experience of the
past Rasis.

1. MD IV, 195.
The authors of the HP then turn to an allied topic, viz., how different personages in drama are to be mutually addressed. There are specific rules in Sanskrit drama regarding the mode of address, e.g., a king is to be addressed as 'Mahārāja' (lord) only. The following persons have to be addressed as Ārya or Āryā (according to the Sex).

The wife, a female ascetic, a brahmin lady, a brahmin, mothers, elderly woman, a revered lady (she may also be addressed as Bhavatī), the elder brother, a minister (by low persons), Naṭī and Sūtraḍāra (by each other), a wife (by a priest and merchant) and an old husband.

A queen addresses her husband as Mahārāja provided he is aged; in youth he will be addressed as Ārya-putra; when the acquaintance is new a man addresses his beloved as Bhadrā, Dayitā or Bhāryā and as Priyā in youth, or the wife may be addressed with reference to the name of her father or son, such as "O, daughter of Māthara" or "O, Mother of Somaśarmā". The chief queen is addressed as Devī by the King and others. Vidyūṣeka addresses the queen or a maid-servant as Bhavatī. All the wives of the king, are addressed by attendants with the words Bhattini, Svāmīni or Devī.

1. Mother and elderly women may also be addressed as Ambā.
The harlot (if young) is addressed by the attendants as Ajjukā and as Atta if old. A lady addressed another one of her own age, state and similar family as Helā. Attendants (maid-servants) or low ones are to be addressed as "āṇje:. Gods, goddesses, persons performing penance, revered ones, sages, learned persons, and also their wives are addressed as Bhāgavat. Respectable persons are addressed by names other than their actual one such as "minister", "śraṇṭhin", "Vatsarāja," "O, crest jewel of Soma-family," etc. (sometimes by one's own name too). Persons of middle class are to be addressed with their name. An ascetic addresses the king as 'Rājan' or 'Bhūpati' or by the ancestral name such as 'Kauravya' etc. Jesters address him as 'Rājan' or 'Veyasa' (friend), low people as Bhāṭṭin and the public-high, middle and low people-call him 'Deva'.

The king addresses the jester as 'friend'. The prince is addressed as 'Kumāra' if and the princess as Kumārī, a sage of some other sect according to the conventional name. A stage manager is to be addressed by his subordinates (i.e. Actors) as Bhāva and the former in his turn addresses the latter as 'Vārṣa' Equals address each other as 'friend' (Sakhā) or by one's own name.

A pupil, a son or a younger brother is addressed by the preceptor, the father, or the elder brother respectively, as 'Putra' (son) or 'Vatsa' or 'Tāta'. An old person too may be
addressed as Tata. A low-born man is addressed by a middle
or high-born one as 'Saumya' or 'Bhadramukha', by a low-born
again as 'Hande', 'Are', 'Gamho', etc. A person may be
addressed by whatever thing (i.e. work, profession, family or
the like) he is well-known, e.g., a person tilling the land may
be addressed as 'farmer', a keeper of cows as 'cowherd', a
servant as 'servant', a physician as 'doctor', a Brahmin as
'Brahmin' and so on.

The above etiquette was to be observed by a playwright.
Bharata has treated this problem in the NS(KM) XVII.

Apparently this set of rules of addressing might appear
to a modern reader as strange. It appears that the progress
of Sanskrit drama was considerably hampered by the great
number of rules of various types that we find to have been
elaborately discussed by Bharata and others. As time went on
the NS became "the Bible of dramaturgy" and the rules that
were stated therein became binding to all the later dramatists.
These rules which Bharata formulated by consulting so many
literary pieces of his times were given so much of importance
that no young dramatist could dare to chal lenge or break them.
That is why we find that a majority of Sanskrit dramas is
highly conventional and lacks freshness or originality.
But truly speaking these rules are meant for the guidance of a novice artist who has not obtained the vast experience of life. The old sage like Bharata must have a fund of knowledge regarding the ways of the world. He must have moved from place to place and observed the peculiarities of different provinces in speech, dress, customs and traditions. He must have also gone through most of the important plays and literature of his times. He then might have thought it quite proper to help the later writers by means of his knowledge and consequently he gave the maximized rules mentioned above. Really speaking, they were meant as a guide to those who were new to the subject and not meant to fetter them into rigid chains.

It was unlucky that this benevolent act of Bharata happened to tie up the hands of later writers in rigid conventionalism. In fact, it is not possible to fetter the poetic soul. It is totally free and gay like a singing bird flying gaily in the unlimited open firmament without any restriction.

The fact unfortunately is that after Kālidāsa and Bhavabhūti we rarely come across a poet of high dramatic talents. Great artists like great men are few and far between. The succeeding poets of lesser talents had little of originality in them and had therefore to tread by the same path. They had no true vision which makes a real artist and so engaged
themselves in play of words and went on giving long conventional descriptions even when they were not called for (as an exercise in style).

The M now takes up the topic of names (nomenclature) of different characters. Here too certain conventions ought to be observed.

The name of a heroic person should be such as it may suggest his inner qualities, such as Bhūmapārākrama (i.e. possessed of terrific prowess or valour) Arīmarādana (i.e. Killer of enemies). The name of a merchant should generally end in "patta", e.g., Samudradatta, Sāgaradatta, etc. This is generally so; it may be otherwise also such as 'Dhanapati'.

The name of a Brahmin must be generally with reference to his family or work (Karma) such as 'Sāṇḍilya' (i.e. the descendent of Sāṇḍila), Gārgyāyaṇa, or Agnihatīya (who performs Agnihotra ceremony), Ātharvanika, Sāmaka, etc. It may also end in "Sarman" such as Agnisarman, Somasarman etc. The name of a queen ought to be auspicious such as Sulakṣṇa (having auspicious signs) Vijayatī etc. The name of a harlot should be generally ending in "Dattā" or "Senā" such as Nivadattā, Vasantasenā etc. It may also be different such as Vidagdhāmitrā, Vasantasrī, etc. The name of a maid should pertain to flowers and the like, such as Mālinī, Mallikā or Gātalikā, Āmramañjarī, etc. The name of a servant ought to be suggestive of auspiciousness such as Siddhārthaka.
The names may also be different in the case of different types of characters in keeping with their purpose.

Even though in actual life we do not find names carrying much significance as a person named Dhaneśa may be living from hand to mouth and Divākara may be equally dark and dull, still in good old days some significance was attached to the name and consequently we come across names like Kāmbakarna, Sunah-sepa, etc., in early literature. Moreover, a name would also suggest the caste, community or creed of the person, e.g., the name Agnisārman will automatically suggest that the person is a Brahmin, while a name like Satrughna or Samaraketu would undoubtedly indicate that the man is a Kṣatriya. This implies that there were certain conventions for nomenclature which were generally observed by all people. What is true of life is also true of literature. In literature the poet should select such names for the characters as are deeply significant, e.g., a modern dramatist writing a play concerning the life of second century A.D. cannot give modern names to his characters otherwise the drama would fail to create an air of realism.

1. A good dramatist is always careful in selection of names of his characters, as he has full freedom in doing so. We can easily see how significantly Kālidāsa, for instance, has named his characters like Anasuyā, Priyāmvalī, Šeṅgaraṇava and others. The very name here suggests the nature of the character.
The above stated rules therefore help the new writer in naming his characters.

At the end of the fourth chapter when the ND declares to have discussed all the forms of drama in details, it points out that there are other forms of Rūpakas also which are available. They are as under.

1. **Sattaka** (Also known as Sātaka) is similar to Nāṭika. It is written in one language not in a mixture of Sanskrit and Prakrit. There are no Viskambhaka or Praveśaka in it. The SP and the KS mention it as one of twelve (Principal) Rūpakas.

   The SD adds that it should be in Prakrit only. The acts are called Javanikās and the wondrous sentiment should dominate. The example is the Karpuramanjari.

   The BP takes it to be a variety of Nāṭika written in Prakrit. Vṛtti is graceful and verbal.

Most of the theorists describe Sattaka in terms of Nāṭika. Dr. Upadhya takes Nāṭika to have evolved from Sattaka.

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1. The ND does not enumerate first but directly begins to define and explain. This seems a little unscientific. It should first enumerate all and then explain one by one in the said order. Moreover, the ND has literally borrowed the definitions from the SP of Bhūja.
2. Dr. Mankad mentions it among derivative types. Vide "The Types of Sanskrit Drama, p. 93-94."
4. Vide SN VI, 276-277.
5. BP, p. 269.
6. Rājaśekhara explains it as follows, "That is known as Sattaka which very much resembles the Nāṭika, the only difference being that in the former there are no Viskambhaka or Praveśaka. Karpuramanjari I, 6."
It is difficult to say which of the two evolved out of the others.

It should have Adbhuta Rasa in abundance. The NLK does not mention it at all.

The authors of the ID have followed the SP word for word so far as the definition is concerned but they do not put it among the twelve principal Ṛūpakas as the SP has done. Dr. N. Upadhye gives a very interesting etymology of the word "Saṭṭaka", which he considers to be unsanskritic in origin. "Saṭṭa" is split up as Sa+āṭṭa or Āṭṭa. Āṭṭa is a Pravidi word meaning dance or play and thus the word stood originally as an adjective of a suppressed term, the suppressed term being Ṛūpaka or Martana.

2. Śrīgadita - "ere a lady of high birth like Śrī (Lakṣmī) of Viṣṇu narrates before her friend the virtuous qualities of her husband, such as heroism, courage, etc. She is deceived by her lord and gradually scorns him as she sings.

The BP adds that it should have one act only. The sentiment is love in separation. Trtti is verbal. Sarbha and Avamarsa are absent. The hero is well-known.

Here the word "Śrī" should be frequently used. Some hold that Śrī sings here sitting.

3. ID has literally followed SP here.
3. **Durmilita** - Where a female messenger describes the different types of stealthy, amorous dalliances and by means of rustic stories secretly narrates the love between two young souls and while narrating the story asks for money again and again and even after having it desires for still more, it is known as Durmilita.

This is also known as *Matallika*. The BP adds that there should be four acts and four sandhis excluding Carbiha. The KS describes it as *Kṣudrakathā* in *Mahārūṣyā*. The SP wants six heroines in the second act.

4. **Praśthāna** - It is based on Śṛṅgāra arising out of first love or pride or going on a journey. It should depict the states of desire, and anxiety. It should be enriched by descriptions of the monsoon and the spring. It should end in the *Māpta* kāsas such as *Vīra*. It contains four *Apaśāras*. It is called *Praśthāna* as it is concerned with journey.

The BP gives three different definitions at three different places.

5. **Gesthā**: Here is delineated the life of lord *Kṛṣṇa*, moving among the shepherds, which would consist of destruction of enemies and demons.

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1. SP (also BP and SD) calls it *Durmellikā*.
2. The above definition of *praśthāna* verbally agrees with SP and BP, p. 265.
3. BP, p. 262, 265, 266.
4. The BP has literally borrowed this verse from SP or KS (p. 265).
The Abhi does not mention this type. The BP remarks that it consists of one act. It has nine or ten male characters and five or six females. The principal sentiment is love and the Vṛtti is Kāśikī. Sandhis are three excluding Cērbha and Avamarāṇa. The plot is imaginary.

6. Mallīsaka - This is a sort of dance. Here women dance in a circle. Moreover, there is only one hero among them like Kṛṣṇa among the shepherdesses.

   SD - It is in one act; the Vṛtti is Kāśikī. The Sandhis are Mukha, and Uurvahana. It has 7,8 or 10 heroines.

   It may be compared with the operic ballets of the West.

7. Antarāsana - where a female dancer imitates or represents charmingly a particular incident in keeping with proper time (Tāla). It is of various types such as Samyā, Lāsya, Chalita, Dvipadi. The ND explains these four types. Samyā is a particular delicate dance performed by Kinnaras, the celestial singers. Lāsya is a dance conveying the sentiment of love. Chalita is dominated by the sentiments of Love, Heroic, Piers etc. Dvipadi etc. are different types of metres.

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1. The definition faithfully echoes KS VIII, 4, SP, as well as Abhi., I, p. 181.
The SD does not mention this as an Uparūpaka. The BP also does not give this though it gives about twenty varieties of dance.

8. Pransanaaka¹ is an incident or episode which is staged in streets, assemblies, quadrangles, or temples, e. g., 'Burning of Cupid' (Kāmadahana).

The definition of the BP IS very vague and ambiguous. According to the SD it has one act, the hero is low-born. There is no Sūtradhāra; Saāchis are three excepting Garbha and Avamarā. It can have all Vṛttis².

9. Rasaka - That is known as Rasakas where sixteen, twelve or eight ladies dance with various postures such as Pindībandha etc.³

1. Prankhara - SD
2. SD, VI, 286-287.
3. The definition of the SD verbally agrees with the SP as well as BP, (Pp. 263-4). It explains the term Pindībandha etc. as follows. Pindībandha is so called because of huddling up closely. Śūrkhāla is so called because of an arrangement of limbs like knitting, Bhediyaka because of splitting up or moving apart and Latañibandha because of arrangement in the form of a net.
Rāsaka can be well compared with modern ballet dance according to Abhinaya, Rāsaka is so performed by a number of dancing women. It has charming rhythm. It consists of sixty four pairs maximum. It is of two types - (i) soft and (ii) excited.

The SR gives an interesting legendary account of the origin of Rāsaka. Originally Śiva created Tāṇḍava type of Dance and Pārvatī created Lāsya. The latter taught this to Uṣā, turn the wife of Aniruddha, who in her imparted it to Cōpīs of Dvārāvatī. They then imparted it to young women of Saurāstra.

The early definitions of Rāsaka suggest, that Rāsaka was not meant for mere recitation or reading but was composed with a view to be sung and danced. It must have been originally a piece of folk-dance and music (It became very popular in Apabhramsa or old Gujarati literature).

The BP gives three definitions of Rāsaka at three different places. One is identical with the ND while the other (on p. 269) is totally different, where Rāsaka is defined as a

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2. SR VII, 4-8.
4. There is a verbal identity between this verse of ND and SP as well as BP p. 264 lines 3-9.
5. A similar verse is found in SP and SP under the treatment of Rāsaka; vide BP, p. 265.
a one act-play with five characters, three Sandhis (excluding Garbha and Avamarsa), well-known hero and heroine, with Kaiiki and Bharati Vrtti, decorated with Vithyangas, different languages, etc. A similar definition is given by the SP.

The two different definitions of the Rasaka clearly suggest that originally it was purely a form of dance which is suggested by the definitions of the Abhi, the KS, the SP, the M, the BP (first definition) while later on it developed into a form of drama as can be inferred from the definitions of the BP, the MLR, and the SD.

10. Nātyarāsaka - When ladies, at the advent of the spring season represent by dance the life or actions of a king on account of affection for him, it is known as Nātyarāsaka.

It consists of one act. Its subjects are love and mirth.

The SD gives an altogether different definition of Nātyarāsaka. According to the SD "Its hero is Udatta, the heroine should be Vāsakasajja, the principal Rasa is Hāsya accompanied by Śṛṅgāra. It should have plenty of music. Sandhis are two Gīkha and Mīrvahana. It should have ten limbs of Lāśya" etc. (SD VI). The BP gives two definitions of the Nātyarāsaka. One resembles that of the ND while the other on page 108 is more associated with the definition of the SD.

1. SD VI, 288-290.
11. Kāvyā - is that where there is Aksiptikā, Varṇa, Lādradh- 
ravaka, Bhagnatāla, Paddhaulkā, and Chardanikā1. It is a love-
story in one act interspersed with poetical stanzas and musical 
sairs.

12. Bhēna or Bhēnska - It chiefly concerns itself with Viṣṇu 
Śiva, the Sun, Pārvatī, Kārtikēya or Pramathādhīpta. It is 
dominated by violent or rude (Gōdhata) action. It has no 
woman character. It is furnished with descriptions of various 
things. It contains things which are difficult to stage but 
are interesting and captivating. It should be accompanied by 
time-measure, viz., Anutāla, Viṭāla, etc.

Bhēnska is of six types2.

(i) Pure (Sūdha) provided it is in pure language i.e., 
Sanskrit.

(ii) Mixed (Sānkīrṇa) provided it is in mixed languages 
such as Sanskrit, Prakrit, etc.

(iii) Citra - if it is in all different languages and 
is performed by attrative (Citra) action.

(iv) Arrogant - if the action is full of arrogance.

(v) Graceful - if the action therein is charming and 
graceful.

1. Similar verse is found in SP and BP under the treatment 
of Kāsaka; vide SP, p. 265.

2. The first three are based on the language and the next 
group of three is based on the nature of its contents and 
action.
(vi) Gracefully arrogant - if the action is a mixture of both the qualities.

13. **Bhanikā** - The essential difference between Bhaṇa and Bhanikā according to the HD, is only this much; Bhaṇa is dominated mainly by vigorous action, the latter is found to be tender and graceful. Mostly it has the life of Viṣṇu as its subject. Abhinava calls Bhanikā as Maśrnoddha (gracefully arrogant).

According to the SD it has one act. The Vṛtti is Kaisikī and Bhērati.

**CRITICAL REMARKS.**

The number of Uparūpakas varies according to the different theorists. The ND recognizes only thirteen out of the eighteen subordinate types of drama later known as Uparūpakas. The ND and the KS as well, call these "other types of dramas".

According to the ND dramas are of two types:

1. Where sentiment is predominant.

2. Where sentiment is not predominant. Nāṭaka and the remaining eleven come under the first head, while the so-called

1. The same divisions are found in the BP as well in the same words. BP p. 259.
2. Cf. BP p. 262.
4. ND p. 25.
Uparūpakas come under the second. The JD mentions them in the commentary only for the simple reason that they are not so interesting and that they are not mentioned by the "Vyddhas". The SD uses the term Uparūpakas for these types for the first time. Dhanika simply mentions (does not define or explain) seven types, viz., īmbī, Ārīgadīta, Diśā, Diśāṇī, Kṛṣṭhamāna, Kesāka and Kavya as varieties of dance. The Abhi refers to nine types. The KS refers to twelve adding Ārīgadīta, Kavya and Gaśthī to the list of Abhihāva. The KS seems to have literally borrowed from the Abhi who again ascribes the authorship to ancient ones (Cirantana). Bhoja refers to twelve types. The SD gives eighteen types. The greatest number of Uparūpakas seems to have been given by the BP which mentions as many as twenty. It can also be credited with a detailed and systematic treatment of the same.

Strangely enough the KS does not mention any variety of Uparūpakas. The probable cause seems to be that the Uparūpakas

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1. JD, p. 215.
2. Abhi., p. 133.
4. SP (MS), Pp. 141-145.
were invented by Kohala and his followers who made the Nāṭyaveda easily accessible to the dramatists by their work.

This is supported by a reference from the ND itself which ascribes the authorship of Sāttaka and others to Kohala. It is likely that the NS might not have been aware of these Uparūpakas excepting Nāṭikā which the NS mentions. The DR too is totally silent on this topic from which it may be inferred that the DR also may be unaware of these. Bhoja divides the Prekṣaya Prabandhas into two: Vākyārthābhinnaya and Padārthābhinnaya. Each has twelve varieties. The former are known as principal Rūpakas and the latter as minor Rūpakas.

The KS divides the dramatic literature into two (1) to be recited (2) to be sung, and includes the Uparūpakas under the latter. Somesvara also calls it 'Geya' type of Prekṣaya Kāvyā.

1. Stray references to Kohala by the writers on dramaturgy point out that Kohala must have written a celebrated work on music and dance including the Uparūpakas. Abhinava has quoted him very often. He is considered to be the author of Abhinayaśāstra which may be a part of Kohala's work or any later abridgment of it (Vide Krishnamachariar: History of Sanskrit Literature, Pp. 222-3).

2. Cf. Abhi. I, Pp. 185-186. The definition of Kāvyā is quoted under the name of Kohala and the same is repeated by KS.

3. ND, p. 25, last line.

4. It is also likely that Uparūpakas were in a very initial stage of development in the times of Bharata and were systematized later on.
He also considers it as Padarthābhinsya-Svabhāva, following Bhoja. Even the ND calls them 'other Rūpas' and differentiates them from the earlier twelve Rūpas on the basis of the place of kasa which predominates in the latter. In Uparūpākas sentiment has a subordinate place. It is the element of music and dance that prevails here in most cases. The Abhi calls them musical compositions. Phanika and the author of the SP calls "them varieties of dance" (Nrtyañhedāḥ). Some of these like Rāsaka, Pailāsaka, Kartanaka, Chalita, Sanyā, Lāsya, etc., are still in the form of dance. As the time went on there was a notable development in the nature of Uparūpākas. The elements of plot, speech, sentiment, etc. were gradually introduced to such an extent that some of these such as Kātikā, Satyaka, Prakaranika, Trotaka, etc., became as good as the Rūpas.

Even though early works like the NS do not refer to the Uparūpākas their origin may be taken as earlier than the Rūpas. They went on developing simultaneously with Rūpas.

2. They were of the form of modern 'ballads'.
3. Dr. Shankad calls them 'Derivative types'. Vide The Types of Sanskrit Drama, pp. 91-96.
4. Dance is supposed to be the earliest form of expressing one's joy and emotions. Even at present it is found in backward tribes (Zulu and others). Abhinava's reference to "Girantana" authorities with regard to the Uparūpākas also corroborates this view. (Abhi. I, p. 181).
ultimately leading to the present Uparūpaka.

The difference in the total number of Uparūpakas varying with every rhetorician indicates that they were not unanimous regarding their number as they were about the hūpakas, and the great difference in the various definitions of one and the same Uparūpaka (at times in the same work) clearly suggests that they had a popular origin and that they underwent continuous changes and modifications in their nature and form, from time to time.\(^1\)

The word 'Uparūpaka', the earliest mention of which we find in the SD\(^2\) seems to be rather misleading in the sense that it is translated as "minor hūpakas". It is true that most of the Uparūpakas have music or dance as their predominant element, still it is not proper to attribute the word "minor" to them as some of them like Nāṭika, Prakaranīka, Saṅgīka, Troṭaka, etc. are as good as the so called "Major Hūpakas".

The above mentioned types of the minor Rūpakas are in no way inferior to the major Rūpakas from the point of view of plot-construction, characterisation, delineation of Sentiments, etc.

\(^1\) It is also not improbable that Kohala who was supposed to be the originator of the Uparūpakas was not looked upon as such a binding authority as Bharata and so there are bewildering variations as regards their nature and number.

\(^2\) SD VI, 6.
Even in bulk they surpass some of the major Rūpakes which are simply one act plays, as we know that not less than fifty percent of the major Rūpakes have only one act, while some of the above mentioned minor Rūpakes have four acts (Trotaka has five to nine acts). And that is why probably the authors of the ND call them "other Rūpakes".

The word Uparūpaka can better be understood in a slightly different way. The prefix "Upa" is very often used in the sense of "near." Uparūpaka are so called because they are very near to the Rūpakes, the essential difference being that in the former there is preponderance of dance and music.

CONCLUDING VERSES.

In the five concluding verses our authors briefly evaluate their own work. In the first verse they pay glorious tributes to their learned preceptor, "Haracandra whom they regard as an authority on grammar, logic, poetics and metrics. In verse 30-2 they refer to the pains they had to take in writing this work and have mildly reproached those unfair critics who themselves are unable to write anything original (and who have earned a name by somehow plagiarising from others' works) but whose sole interest is just to criticise. In the

1. Upagacchati—goes near.
2. A very similar verse is found in the Mallikāmakaranda (1,7).
remaining verses the authors have tried to draw the attention of the readers towards the outstanding merits of their work. Their kārikās as well as the Vṛtti are neither too brief nor too elaborate and are apt to convey the sense. Like the threefold current of the Ganges their learning is also threefold: grammar, logic and literature. At the end they claim that if anybody desires to get a real life-like picture of the Rūpakas he should look into this pure (i.e. faultless) Nāyyadarpana (the mirror of drama)!

1. How far these claims are justified has been discussed in detail in Chapter IX of the Thesis.