CHAPTER V

The Uparupakas in Natyasastra treatises

The Uparupaka chapter of the Sanskrit treatises is very important for students of the history and development of Indian dance and minor representations belonging to the vast indigenous Indian theatre. Although Indian drama or Sanskrit drama as envisaged by Bharata is of the nature of dance-drama, it is Uparupaka class of performance that is par excellence; for in them music and dance dominate.

With music dance and abhinaya, the ancient Sanskrit production was really an art of dance-drama using fully the intrinsic and purely artistic resources of Natyadārmi. Although the plenitude and perfection of this display could not be seen in most of the contemporary dance-drama forms, yet it is in the production, structure and presentation of the dance-dramas that one gets glimpses of the glory of the abhinaya of Sanskrit play, glimpses which aided by imagination and knowledge of the Sanskrit NS could help one in visualising how it would have all been done in the heyday of the classical Sanskrit stage. For the fact that as against the form in which one person impersonates the different characters, here we have several actors coming together to enact their respective roles.
or as a corollary of this the full complement of all the four abhinayas are availed for the enactment. The distinction of ekaharya and anekaharya is fundamental one in the definition of the varieties of Rupaka and Uparupaka.

In NS we do not find mentioning of Uparupaka class of dramatic works. They are considered minor works, therefore the term Uparupaka. It is held by several scholars that the uparupaka was the dance-drama or musical-drama which was distinct from the major dramatic form called the rupaka and the nataka proper. 3

Bharata in chapter XXXVI says that all the topics which have not been discussed by him will be discussed by Kohala later in his supplementary treatise (uttara tantra). That work of course is lost to us. The earliest work now available to us from which we gather names together with the features of some of the uparupakas is the Abhinavabharati. In the present text of Bharata's NS we find three varieties of stage presentations, the Tandava and the Lasya, both of which are dances and a class of dramas called Dasarupakas. Besides being an entertainment by itself as pure dance exhibiting rhythm and beauty of movement, it is related to drama in two ways. Firstly, it has an external relation; that is, it forms part of the propitiatory performances of the Purvaranga of the citra variety as distinguished from the Suddha Purvaranga which has no dances. Secondly, the Karanas
and other physical movements of Tandava appear in the drama itself as part of the action in fighting scenes (NS Ch XI Sl 70 discussion on Nyayas).

The karanas appear in several ways in which various characters in their different moods enter or walk on the stage. At the end of his commentary on the IVth chapter Abhinavagupta says in AB that Asvatthama enters in Suci, Viddha and Urdhvajansu, Pururvas in Alapallava suti and so on.

She Lasya is similarly a dance, but it is described in the chapter giving details of various junctures of the plays and of the various dramatic types. Chapter XVIII describes Dasarupakas and we notice that Bharata actually includes Natika immediately after the description of Natak and Prakarana.

Dr. Raghavan is of the opinion that the description of Natika as a later day accretion cannot be judged. According to him other types also derived from earlier specimens and the name Dasarupaka, 'ten dramas' is earlier than Bharata in whose time itself the eleventh type Natika might have developed. The derivative types of drama were increasing and the next stage of codification was reached in Kohala's work which Abhinavagupta quotes.5

The earliest work now known which mentions some of the uparupaka types is the Kamasutras of Vatsyayana. It mentions Hallisaka
and Natyarasaka. We hear of the men and women of taste witnessing or taking part in Hallisaka, Natyarasaka and Preksanaka. Bhamaha and Dandin, who were primarily rhetoricians concerned with 'read poetry' mention by the way that there were Dwipadi, Rasaka, Skandhaka, Lasya, Chalika and Samya all of these intended to be 'seen'. These were compositions set to music and dance. As these names come up in regular treatises on NS, we will consider them later on as to determine their nature. Some of these appear also in descriptions in literature e.g. Kumarila, the great Mimasaka speaks of Dwipadi and Rasaka in his Tantrvartika, and one, the chalika or calikya occurs as a dance in the Harivamsa and is mentioned by Kalidasa as being learnt by Malavika.

The Natya and Alankara sastra texts in Sanskrit had to codify the uparupakas that were growing and compelling recognition at a particular stage and the texts simply drew a line, which was somewhat historical, though mainly artistic and technical. We notice that even in rupaka class there were irregular types like Bhana. The uparupaka class too had larger dramatic forms which were placed there on historical grounds, but with justification for inclusion among them, viz. that music and dance dominated in them.

In Abhinavagupta's commentary on the NS we first see some of these uparupakas referred to occasionally mentioning technical characteristics of theirs and an illustrative composition also. The chief of these uparupakas mentioned by Abhinavagupta as dealt with by
Kohala is the **Totaka**. The Totaka is described by post-Abhinavagupta writer for example Saradatanaya, but none has any clear idea of it, nor even an undisputed example of a Totaka. It is taken, like Natika and Sattaka, more as a dramatic form and sometimes the Vikramorvasiyam of Kalidasa is cited as Totaka. The correctness of this identification can not be vouched for. Though the names Totaka or Trotaka have been understood as names of dramatic forms, it is not forgotten that they were intended to be danced or that they were dominated by music and dance. It is quite likely that these were originally popular dance-forms. Dr. Raghavan adds that an element called Totaka occurs among sixty-four sandhyangas or emotional or incidental ideas occurring in a regular drama. Bharata defines it as something said in agitation, under the stress of an emotion.

**Sattaka**, exemplified by Rajasekhara's Karpuramanjari was a complete Prakrt counterpart of Natika. In the ancient and traditional technique of production music and dance formed an integral part of drama, but what is meant here specifically with reference to the uparupakas is that these elements played a greater part here, as thematic features and motifs too; often the vacika the spoken dialogue took a musical form, the story having been composed in songs. The forms under our present inquiry viz. Kuchipudi dance-drama and Bhagawata Mela Nataka have vacika element. We do not find vacika to that extent in Kuravanji form though in
Kannappar kuravanji dance-drama RukminiDevi has used vacanams as vacikabhinaya. The spoken dialogue is found in musical form; the story having been also partly composed in songs. In the former two dance-drama forms vacikabhinaya has equal importance. Except for a few directions from the codified tradition, and a few inaccuracies and general statements, the Karpuramanjari presents before us a kind of drama, which was very much akin to what is today known as operatic drama. The literary merits of the play may not be great, but of its significance as a play, with a very definite technique there is no doubt. Rajasekhara himself tells that his work is not a plain drama or Natika; it is a Sattaka. It is defined in the text as the play which 'very much resembles a Natika, except only that pravesakas, viskambhakas and ankas do not occur.' Konow in his introduction to the Karpuramanjari says, 'the Sattaka in most of its characteristics resembled the natika, but was classed separately, not only because it was written in Prakrit, but also because a distinct kind of dancing was used in it.' The tradition preserved in this form of play, is perhaps, an older tradition of a class of plays in which dancing played an important part. The type of operatic-drama we find in the Karpuramanjari, perhaps grew out of the music and dance recitals portrayed in the Bharhut sculptures.

As observed earlier, the excessive zeal of the theorists to classify Sanskrit drama varieties is not necessarily met with the extant...
examples. The varieties of the minor dramas show that either they existed side by side along with the known and crystallised ten varieties Dasarupakas or grew later on. It is also disputable to credit one person e.g. Kohala as its inventor. But it is he who is mentioned by Abhinavagupta when he describes the uparupakas. He also mentions 'taduktam cirantanaihi' but we can not specifically say who these 'cirantanas' are. Sri Harsa's Varttika on NS must have dealt with the uparupakas as AB quotes from Varttika an Arya on Ragadarsaniya. i.e. Ragakavya, which is one of the uparupakas. That some early writers had dealt with uparupakas can be made out also from Bhamaha.

We further notice that the uparupaka varieties known to the different writers though bearing the same names did not develop simultaneously and uniformly.

Dhananjaya says that Natya is imitation of mood or character and that it falls in two classes: the major depicting rasa - rassaraya and the minor depicting bhava - bhavasraya. The former is called rupaka and is only of ten kinds. The latter is called Nrtya and is for padarthabhinaya. This means that the scope of the Nrtya class is smaller and that, as distinguished from these which are called padarthabhinaya, the rupaka class is called vakyarthabhinaya.

Thus in the rupaka a full story was presented through all the dramatic requirements and resources fully employed but in
the uparupaka only a fragment was depicted and even when a full theme was handled, all the complements of the stage were not present. In some cases the uparupakas lacked one or the other or more of the four abhinayas. Thereby the scope for naturalistic features—Lokadharmi was minimised and it resorted increasingly to the resources of Natyadharmi. Often the reduction of the Lokadharmi of each character played by a separate actor or dancer as the chief feature, that made for the performance being classed as an uparupaka. The Bhana among the rupaka negotiated the theme through a single actor, through the device of the talk in the air-akasabhasita or imaginary conversation. This reduction of dramatis personae took with it the elimination of one whole abhinaya— the aharya. Aharya also included the use of a few stage properties whose renunciation threw the burden of interpretation exclusively on the solo artist and his or her ability to expound and exploit to the full the possibilities of angikabhinaya.

The technical distinction which NS works make between rupakas and uparupakas is from this point of view of vakyarthabhinnaya and padarthabhinnaya.

Among the post-Abhinavabharati authors Bhoja in Srngaraprakasa and Saradatanaya in Bhavaprakasa have dealt at length with the subject of uparupakas. We come across the uparupakas in Agnipurana (AP), Dasarupavaloka, Kavyanusasana (KS), Bhavaprakasa (BP), Natyadarpana (ND), Natakalaksarahatnakosa (NLRK), Srngaraprakasa (SP).
and Sahityadarpama (SD) etc. Agnipurana (9th century) adhyaya 328 records names of other varieties of minor forms under the category of Nataka. They are: Totaka, Natika, Sattaka, Silpaka, Karma, Durmallika, Prasthana, Bhanika, Bhani, Gosthi, Hallisaka, Ullopyaka, and Preksana.

Dasarupaloka (11th century) quotes as Nrtiyabheda the following seven: Dombi, Srigadita, Bhana, Bhani, Prasthana, Rasaka and Kavya. (I.8) These are described as seven varieties of Nrtya and all are to be depicted by one person like Bhana of the Dasarupaka group, which is in nature of ekaharya.

Abhinavabharati (11th century) mentions the following: Dombika, Prasthana, Silpaka (Sidgaka), Bhanaka (Bhana), Ragakavya (Kavya), Bhanika, Prerana, Ramakridaka, Rasaka and Hallisaka.

Vaghkata's Kavyanusasana (11th-12th century) reproduces these from Abhinavagupta adding to them Srigadita and Gosthi.

Srngaraprasas (12th-13th century) quotes fourteen types: They are all included in the list given by Bhavaprakasa (12th-13th century).

Natyadarpana by Ramacandra and Gunacandra (12th century) mentions fourteen varieties adding Martanaka which is additional.

Sagarananandin's Natakalamraatamakosa (NLEK) (13th Century) refers to Gosthi, Sampilpa, Silpaka, Prasthana, Kavya, Hallisaka, Srigadita, Bhanika, Bhani, Durmallika, Preksana, Saptaka, Rasaka, Natyarasaka, Ullopyaka in all fifteen types which are described briefly.
Sahityadarpana (14th century) gives eighteen types among which Vilasika is new. It is also referred to as Vinayika. Visvanatha however avers that it was included under Durmallika.

Thus if we take all these forms in to account the total number amounts to twenty-five. There is sometimes confusion seen in naming these terms; also at times contradictions while categorising a particular variety under a particular heading and what is more difficult is to determine the exact nature of these uparupakas as there are not extant literary models.

SD uses the term uparupaka. The distinction between the terms Nrutta pure dance and Nrtya has been by now clearly established and understood in the right context with right connotation in the dance-world. The uparupakas incorporated these elements to a large extent. Professor D.R. Mankad is of the opinion that the uparupakas as known to the author of SD represent a gradual growth which can be seen even today and that uparupakas were Nrtyatmaka. It is to be surmised that these types existed side by side the prevalent forms in the post-Bharata period and must have developed by the 9th century as Abhinavagupta's commentary (11th century) includes these varieties and texts like SP and BP deal with them in greater detail. That these forms were Nrtyatmaka has found consensus of opinion among the authors like Abhinavagupta, Dhananjaya, Bhoja, Saradatanaya as can be seen from the classification. Hemacandra and Gunacandra
classify them as Geyarupakas which should be considered as falling under the category of Nrtyarupakas for Nrtya with music is integral part of dance-dramas.

Dr. Raghavan has drawn our attention to the fact that an examination of these uparupakas is useful to light up the history of the surviving forms of popular dance and dance drama forms. The uparupaka is the link or common ground where the classical met the popular, and the sophisticated took the folk forms; and therefore an inquiry into the nature of these uparupakas is valuable. The term uparupaka is an effort to codify these lesser and popular forms, and assign them a place in the framework of theory; and their relevance and significance will be clearer if we take into account their other name Nrtyaprabandhas.

The various Sanskrit treatises we have referred to, draw their material mainly and ultimately from Abhinavagupta and Bhoja. Saradatanaya also deals in detail with the subject of uparupaka. We shall discuss the treatment at the hand of these authorities in the following pages.

Saradatanaya in HP in the first Adhikara refers to having witnessed all the varieties of rupakas and uparupakas in Sarada's temple in front of the image of the goddess, enacted in the Nartana Hall of the temple by the Natas. His text is product of the later Chola period. In the 9th Adhikara he quotes the list of these forms as follows: Totaka, Natika, Gosthi, Sallapa,
Sripaka, Dumbi, Srigadita, Bhana, Bhan, Prasathana, Kavya, Preksanaka, Natyarasaka, Rasaka, Ullopyaka, Hallisaka, Durmalika, Kalpavalli, Mallika and Parijata.

Bhaja in SP describes 12 uparupakas, viz. Srigadita, Durmalika (or Durmilata), Prasathana, Kavya (citrakaavya), Bhana (suddha, citra and samkirta), Bhanika, Gosthi, Hallisaka, Nartanaka, Preksanaka, Rasaka and Natyarasaka (called carcari).

We shall treat these forms in order from Bhaja's list and see its treatment as it is found in other texts.

Srigadita: The treatment of Bhaja regarding Srigadita differs from that of BP. It seems Saradatanaya has combined the two descriptions into one using that of SP and the one found in SB. Visvanatha refers to Srigadita as of two kinds (VI - 308 - 312). The first of them is not found anywhere else while the second variety is similar to that stated by Bhaja. The Ramananda has been mentioned as an example in the sloka in BP, and it is considered a kind of drama. Visvanatha mentions the Kridarasaatala as an example of the first variety but does not find an example of his second variety.

From the SP and BP definition we notice that this piece depicts vipralambha smgara. The character is a family lady (kulangana), in separation, and there is a second character, her friend, to whom she describes the qualities of her lover. If her lover
has deceived her, she is a vipralabdha who finds fault with him and longs for reunion. The theme is in songs; sometimes not sung according to Saradatanaya. Bhoja gives no example of Srigadita. Regarding the name Bhoja explains that it is due to the fact that a heroine here describes (gadita) her Lord's qualities like Goddess Sri of her Lord Narayana.

Abhinavagupta mentions Sidgaka which is variously given as Singaka, Silpaka etc. It is defined in a manner similar to Bhoja's Srigadita.

In Srigadita a separated heroine relates to her friend her husband's bad and unruly conduct. While the Sidgaka seems to be a pure complaint about the hero, the Srigadita seems to be first an eulogy of the hero's qualities and then finding fault with him for deceiving the heroine.

The dance-drama form of Kuravanji has the elements of Srigadita. In Kuravanji the heroine generally falls in love with the deity of local temple or local king and lets her feelings out to a friend of hers; but our study reveals that Kuravanji has other characters also. The character of Kurathi or gypsy fortune-teller whose arrival is announced to the princess is an important feature of Kuravanji. Kurathi looks at the palm of the pining nayika and foretells of a happy union.*

* See Kuravanji dance-dramas pp 505-6, XI, vol II
Many scholars have also classified Bhamakalapam in the Kuchipudi dance-drama tradition as Srigadita, as Satyabhama the central character enumerates the merits of Lord Krsna in his absence to Madhavi.**

In the contemporary Bharata Natyam solo form the theme of Varnams and Padams have a similar theme of nayika in separation from her Lord. Using the ekaharya principle she impersonates the character of the nayika, the sakhi and the hero and presents the vipralabdha nayika with appropriate sancaribhavas.

In the Subhadraharana of Madhava (in Kavyamala edition), Dr. Raghavan observes that there is a specimen that calls itself expressly in the prologue an uparupaka and a Srigadita, but it has no feature answering to anything in the description of Srigadita; in fact no characteristic feature by virtue of which it could be identified with any uparupaka.

NIHIK mentions: In it woman recites mournfully in a sitting position. It is in one act. The language is elevated. The bharati style predominates. The hero and the theme are famous. For example Kridarasatala.

DURMILAKA: In this variety the theme is clandestine love-intrigue or sometimes description of love between two young persons. The character of Geti (a female go-between) takes the audience into

** See Kuchipudi dance-dramas repertoire pp. 302
her confidence and narrates all the details of secret love between her two friends. After that one of the parties to the love affair appears on the stage. The Ceti sets forth her plans and makes demands bordering black-mail. The name Durmilika (or ta) may mean the clandestine union.

Saradatanaya mentions three views of early writers on Durmallika. He adds the Aryas from Bhoja. According to the first it should have a cultured heroine, four ankas and four sandhis. The characters of Vida, Vidasaka and Pithamarda should amuse the audience and the four acts should be finished within twenty four nadikas. Visvanatha also followed generally this view; according to the second, it should have a procuress who should describe on the stage the clandestine love-affair. This is what Saradatanaya incorporates from Bhoja; thirdly the view of certain thinkers who recognise that this kind of drama is known by the name of Mattallika is quoted. There are two descriptions of it by quoting two verses from earlier work. The same Mattallika described here is included as one of the twenty four sravyakavyas as enumerated by Bhoja in SP. The two identical verses also are found quoted there with a slight modification under the name of Manthulli or Manthullika. Thus we see that a sravyakavya like this is classified among the uparupakas and it does not seem very clear or no reason is given for such classification. In Mattallika Purohit, Amatya or Tapas is described as fallen on
bad days. And it is ksudrakatha in Maharastri.

NLRK refers to it as: it has four acts. It lacks the garbha juncture. For example, Bindumati. In one act is featured the play of parasite, in the second the play of the jester, in the third the play of the Pithamarda, and in the fourth the play of the hero, who is a man about town. The first lasts three nadis, the second for five nadis, the remainder for ten nadis.

SD mentions the example of Bindumati as given by NLRK above. It refers to hero; few and Nagara. It should have six heroines in the second act and a Nagara should act in the third act.

KS considers this as a prose story.

From the dance point of view Durmilika of SP finds resemblance in the padams and songs interpreted through dance with abhinaya and gestures in contemporary Bharata Natyam and Kuchipudi forms with a solo dancer, in ekaharya mode. In Kuchipudi dance-drama like Parijatapaharam or Bhamakalapam the dialogue between Madhavi the confidante and Satyabhama, when the later requests Madhavi to carry her letter to Krsna, humourous elements are introduced when Satyabhama refers to Krsna. Madhavi purposely feigns ignorance and speaks about familiar types of persons like potter etc to raise laughter. The resemblance is limited to talk only as there is nothing clandestine about Satyabhama's love for Krsna.

In AB there is no reference to Durmilika.
ND refers to it as Durmilita as it borrows the Aryas from SP.

**PRASTHANA:** It is described by both Bhoja and Abhinavagupta, but each one has done so in a different way. According to SP Prasthana depicts all the phases of love in separation including Pravas, i.e. *pravasa vipralambha.* Other aspects of Smrīgara, first meeting consequent pining (prathamamuraga), misunderstanding (mana), and separation through pravasa, the course of development, love through spring and winter and the description of these seasons also form the theme of Prasthana. A technical detail of music and dance mentioned by Bhoja is the performance marked by four Apasa-ras. ND explains it as the name of a section marked by a course of dance. Abhinavagupta says that in poet Kanaka's uparupaka called Dombika there are four Apasaras. In this context it means *exit.* It is not possible to deduce fully the details from this description.

The performance enlivens itself towards the end by the introduction through some device of the theme, of the heroic sentiment (vira rasa). Prasthana means also starting of a warrior on a victorious expedition. And if the hero is one such, his triumphant return and the description of his exploits could very well introduce this heroic element at the conclusion of this piece.

Abhinavagupta speaks of different elements in his version of the Prasthana. He says that it should be played in both the styles of Tandava and Lasya, forceful as well as delicate with the
latter predominating. The definition in the earlier part refers to treatment of love and has graceful movement generally but it is described imitating the gait of elephants and other beasts and has some wild movements also as result of this. The idea of pravasa is also seen in the definition. Are horses and the elephants to be understood here as forming part of the forces of the hero going on the expedition? In another context Abhinavagupta refers to a music feature called varnanga as characterising the Prasthana.

When we compare Prasthana as described in BP we notice that it is altogether different from AB and SP.

There is a mention of specimen called Srngaratilaka. It is Prasthana; it is musical; erotic in theme with Vitas, Cetas etc. It has scenes of drinking and merry-making. It is said to be in two acts with mukha and nirvahana sandhis. Of the two definitions in BP one is found in SP and in N and the second is from SD. It is the second definition which says that it should have a great deal of drinking, dancing together with two sandhis etc. Both BP and SD give example of Srngaratilaka.

NLRK refers to Prasthana as follows: The heroine is a servant or the like. It abounds in the kaisiki style, with much rhythmic music. There is drinking of vine. The second character is a parasite; the hero is a slave or the like. For example
Sringeratilaka. This too agrees with the definition of BP.

SB has additional points on this topic as follows: the heroine is a Dasiservant and it has kaisiki and bharati as vrttis.

KAVYA AND CITRAKAVYA

From the dance-drama point of view and for the purpose of our study and inquiry into the nature of the uparupakas the most important and relevant type is Kavya and Citrakavya. This form served the model for later dance-dramas and the inspiration for the dance-drama forms of Kuchipudi and Bhagavata Mela Nataka could be traced to this variety.

Kavya and Citrakavya, in the class of uparupakas are not to be confused with the types of poetry of those names known in Alankara sastras. The Kavya is here a whole story composed in to songs and danced.

According to Bhoja Kavya is only in one Raga throughout, and is hence called merely Kavya, the other variety Citrakavya is in various Ragas-vividha-raga. Bhoja's description is full of technical musical details concerning the composition, Raga and Tala. Abhinavagupta gives it a clearer name Ragakavya; it is sung and interpreted in gestures, abhinaya. From its definition we can see that Kavya or Ragakavya is a musical composition covering a complete story in the shape of songs. Dr.Raghavan surmises that
it might have been something like a South Indian Harikatha-kalaksepan where one definite theme is chosen for exposition, the songs of the theme are sung and exposition in prose is given. Since the Ragakavya is said to be Nrtysprabandha it must have comprised the singing of the songs of a continuous theme in one raga or various ragas (if Citrakavya) and the interpretation of the contents of the songs by a single dancer through abhinaya. Similar traditions with variations or slight differences are also found in North India. In Gujarat Manabhatta a class of akhyanakaras who like Harikatha musicians used to tell stories and akhyanas in various ragas (like Citrakavya) and enact them with some abhinaya. Premananda, Samalabhatha were famous akhyanakaras who followed this tradition. The traditional Dhadhilila singers who used to recite at the time of Krsna's birth also followed similar tradition. The kathakaras and to an extent Kathaka dancers also refer to their origin to some such tradition where through ragas some kathas and stories were sung and recited along with gestures and abhinaya.

The quotations from AB throw more light on the nature of ragakavya; it is sung and interpreted in gestures and abhinaya. Abhinava mentions the names of two specimens both on the theme of the Ramayana, the Ragnavavijaya and the Maricavadha. Both of these belong to the class of kavya sung through out in one raga,
the first variety of Bhoja. For, Abhinava says that, the rasa and the situations differ, the tune and the time measure do not change in a Ragakavya as in drama proper. The ragakavya is throughout sung only in Thakka-raga and the Maricavadha in the Grama-raga called Kakubha.

Abhinava quotes Kohala for describing Kavya. This is Bhoja's Citrakavya, for it has more than one raga and tala. Though sung and represented through abhinaya by only one, though the theme is descriptive as in a sravyakavya and not written in the form of dramatic dialogue, the Citrakavya employs various ragas and talas at different places to suit the varying rasa and idea.

Elsewhere Abhinava quotes Kohala describing the story of Tripuradaha composed in this form sung and danced by Siva. That this was an early development is shown by a reference in the Udbhayasarika in the Caturbhami collection to coutesan dancers taking dancing contests on such stray compositions for dance like the Purandaravijaya mentioned there.

The well-known example of Citrakavya is the Gita-govinda uparupaka. It could be seen that the celebrated Gita-govinda, in the wake of many musical story-poems, belongs to the type of Citrakavya. The Gita-govinda occupies indeed a key position in the history of both music and dance and not only inspired numerous Sanskrit imitations but led to the outburst of a class of musical dance-
drama in the local languages, sometimes mixed with Sanskrit, in different parts of the country. The compositions of Sankaradeva of Assam, of Umapati in Bihar, of Bhagavata Mela Natakas of Tamil areas, Yaksaganas of Andhra and Karnataka and Kranattam and Kathakali of the Malayalam areas all reach up to the Gita-govinda for the ultimate source of their inspiration. In the whole history of music or dance, in any part of the world, avers Dr. Raghavan, there has been no creation of a genius of greater destiny than the Gita-govinda of Jayadeva.

The ragakavya particularly of the Citra variety has been cultivated in the Tamil country, in the field of music primarily but sometimes with intention to be performed as a dance-drama too. Thus we notice that Puranas, Itihasa and episodes there of and stories on the lives of saints composed in Tamil in the form of kirtanas in different ragas and talas: e.g. the well-known compositions of Nandanarchitram of Gopalakrishna Bharati and Ramanataka-kirtanan of Arunachala Kavirayar, and the lesser known Skanda-purana-kirtanas, Bhagavatadasamaaskandha kirtanas and the like.

It is well-known that the Gita-govinda was intended for abhinaya and that Jayadeva's wife Padmavati herself rendered it in abhinaya. In Orissa, as we gather from the authorities of the main Jagannatha temple at Puri, it is being sung even to-day at regular timings. The Odissi dance-tradition utilises it for the past 900 years. It formed part of the temple rituals and in the times of Kapilendradeva in 1435 A.D. when the rule of the solar dynasty was
established. The custom of having Maharis-devadasis dance twice every day in the temple of Lord Jagannatha once at the time of Bhog, or the Lord's mid-day meal, and again at the time of Barha singar, or Lord's ritual adornment before being put to bed, was introduced and also the tradition of the Gita-govinda sung as a part of the daily ritual of the temple were started. Kapilendra-deva's son Purushottam-deva who succeeded him continued this tradition. His son Prtapurudrada-deva made a strict ruling that only the text of Gita-govinda and no other text should be recited in the Jagannatha temple — a covenant which holds good to this day. The Maharis-devadasis employed in the temple used to sing and enact abhinaya to the astapadis of the text of the Gita-govinda.

In South India it is regularly recited in the bhajana-sampradaya. Dr. Raghavan mentions that it is rendered in abhinaya in the bhajana tradition of the Bhagavatas. In the Tanjore Saraswati Mahala Library there are two copies unfortunately incomplete, of a commentary on the Gita-govinda giving the abhinaya for the text, word by word.

Dr. Raghavan refers to Sangitanarayana ascribed to King Narayana chief of Parlakhimidi but written by his teacher and court poet, Purushottam Misra. Such compositions as could be seen from such examples were produced till very late time. This Purushottam composed some raga-kavyas as also his son named Narayana, who
wrote, besides, a music treatise called Sangitasarani. Narayana mentions two kinds of musical compositions—Gitaprabandhas—covering a whole theme like the above mentioned Kavya. He speaks of sUdha-prabandha and sutra-prabandha, the former resembling the Gita-govinda with songs composed in various ragas, and the latter set in only one raga throughout. Narayana says that most of his father's compositions are sUdha prabandhas and that some of his own are sutra-prabandhas. Narayana composed a Ramabhudaya sutra-prabandha and a Gundica vijaya sutra-paraban-
dha, the latter on a local temple festival. Of the sUdha class he composed Balabhadravijaya, Sankaravihara, Krsnavilasa and Usabhilasa. His father Purushottam composed with Ramayana themes three sUdha-prabandhas, Ramacandrodaya, Balaramayana, and Ramabhudaya.

Saradatanaya in BP gives the largest description of Kavya. He mentions Gauda-vijaya and Sugrivakelana as two specimens. Kavya is described as having music and dance, hasya and srngara rasas, courtesans and family women, Vitas, brahmins and merchants—all characters appearing in a Prakarana variety—and as devoid of the Garbha and Avamarsa sandhis and as being in one act. The second definition of Kavya is under the heading of Rasaka. It incorporates Bhoja's Arya definitions of Kavya and Citrakavya. NLRK mentions: It is embellished with rhythms khandamana, matra, dvipadi, bhaga-natalaka, and so forth. It has four styles. Love
and laughter predominate. It lacks the junctures, Garbha and Avamarsa. It has one act. HLRK gives an example of Utkanthitamadhava.

ND has the following as the definition of Kavya which in BP has been included under Rasaka and which again is referred to by Bhoja. It mentions that it should have Aksiptaka, Matra, Dhruva, Bhagnatala, Vardhanika and Dhvanika.

SD has in addition all Vrttis except arabhati and gives example of Yadavodaya, as a specimen.

In the uparupakas Citrakavya appears to be a form which flowered latter on into a genre of dance-dramas of the present times. The scheme of the Gita-govinda with depiction of the nayika-bhedas, the go-between the dutika, otherwise also known as the samyogarasika sakhi, the friend desirous of bringing union between the nayaka and the nayika, and the delineation of smrnga rasa in its varied hues is followed by the later compositions. In Bhamakalapam of the Kuchipudi dance-drama tradition, in Usaparinayam in the Bhagavata Mela Nataka tradition and the Kuravanji dance-drama themes, it is reflected very well. The rhythmic, musical, dance structure gives a distinct form to this class of uparupakas. The abhinaya rendered for the various songs with enough scope for sancaribhavas becomes highly enjoyable in its exposition. We have already referred to the influence of this form on the dance-dramas in the introduction.
We shall consider a few more varieties of the uparupakas and also see what are the varieties in the Jain tradition. We have tabulated the uparupakas with comparative approach and analysed them from the point of Nṛtta, Nrtya and Natya. (see table No. 44)

BHANA AND BHANIKĀ: EP gives the description of Bhana which is very long compared to others. Two distinct principles of decisions are recognised here according to which Bhana has nine different varieties. It is suddha when a suddha (i.e. Sanskrit) language is used, sankirna when two languages (Sanskrit and Prakrta) are used and Citra when many languages are used. The other three varieties are: It is Uddhata when the plot is terrible, Lalita when the plot is charming and Lalitoddhata when the plot shows elements of both.

Regarding plot there may be descriptions and praises of Hari, Hara, Bhavani, Skanda and Pramathadhipa. It must have terrible action. It must have no females, while it must be descriptive. Also it may have praises of Kings in Gathas, unfolding their virtues etc. It must be full of music, dialogue (sahokti) and decorated by noble scenes.

A suddha Bhana is punctuated by seven visramas, each visrama showing a varying programme/music. Bhana is called Nandimali and it should be included under this type, as those who consider it as a distinct type.
| No. | Type | Text | Plot | Music | Act | Nayaka | Rasa | Nayika | Sandhi | Vrtti | Misc. | Natya | Prati | Notes |
|-----|------|------|------|-------|-----|--------|------|--------|--------|-------|-------|-------|-------|-------|-------|
| 1   | Sriganita | AB | wayika in separation Musical | - | - | - | - | - | - | - | Masrna | Nrtya | - | Contemporary Tamil Kuravanji. Also some scholars have classified Bhamakalapau as Sriganita. |
|     |      | SP | - | - | - | - | - | - | - | - | Masrna | Nrtya | - | |
|     |      | BP | - | - | - | - | - | - | - | - | - | Natya | Rama- | nanda |
|     |      | ND | - | - | - | - | - | - | - | - | - | - | - | |
| 2   | Durmilla | AP | 4 Nagar | - | - | - | - | - | - | - | Nagara | - | - | AB does not mention. |
|     |      | BP | 4 Khyata | - | - | - | - | - | - | - | Praudha | Nrtya | do | BP calls it Durmilla |
|     |      | ND | - | - | - | - | - | - | - | - | - | - | - | SD mention it as Durmilla |
| 3   | Prasthana | AB | Indicating games of elephants etc. Prevessa | - | - | - | - | - | - | - | Alpavidd | Metya | - | |
|     |      | SP | Going away of a lover | 4 Apsaras | - | - | - | - | - | - | Pravasa | - | Vipralamkha | Vire |
|     |      | BF a | - | - | - | - | - | - | - | - | - | - | - | |
|     |      | BF b | description of seasons & Apsaras | 1 | - | - | - | - | - | - | Apsaras | - | - | Sringaretakesas |
|     |      | BF c | Charming account of Khyata | 2 | - | - | - | - | - | - | Khyata | - | - | Sringaretakesas |
|     |      | ND | d of BP | has nrtya | - | - | - | - | - | - | - | - | - | Sringaretakesas |
|     |      | NLRK | Charming on account Rhythmical of drinking wine & music | slave | - | - | - | - | - | - | - | - | Natya | Sringaretakesas |
|     |      | SD | Similar as BP | - | - | - | - | - | - | - | - | - | - | |

Notes:
- Srigadita AB
-opies Masrna Nrtta, Nrtya Examples,
4 Kavya (i) AB (1) also calls Raga Kavya musical composition covering a complete story in <i>kas</i>. 
Kathakala raga, Kasu raga.

(ii) Theme is descriptive 
More than one raga.

SP (i) As in AB

(ii) As in AB

SP (1) Courtesans & family women, brahmins etc.

ND

NLTK (i)

SD Srngarabhhasita

5 Bhana AB Wild animals like Krishna, Sukra, didactic in nature.

SP (ii) (a) Buddha (b) Sankrma

(ii) With Hari carita it becomes 

LF (i) (a) Praise of Hari and Naraka etc. 

---

Single dancer enacting through abhinaya.

The famous example is the Gita-govinda and the contemporary dance-drama with various raga, tala & laya.

The Gita-govinda & the contemporary dance-drama owe their links with the Gita-govinda.* (see above)

Varadastanaya gives Bhoja's definition under the wrong heading Rasa-kavya vide Col. 4. 
ND gives similar descriptive of first two mentioning Abhagnatalas which is wrong.

ND does not mention Citraya.

Citrakavya.

ND does not mention Citraya.

Bhana (i) and Shastrika (ii) 

(b) Sankrma

(c) Citra one, two and more languages used respectively. Bhana has akashabhhasita

(ii) With Hari carita it becomes 

Shakala

---

Bhanaka

---

Dipta

---

Many

---

Udbhata Nrtya

(continue note from item 4 of Col. i. * see above. 
The dance-dramas in the Kuchipudi tradition of Andhrapradesh, the BMN of Tamilnad, the BMN of Tamilnad, and the BMN of Karnataka, the BMN of Kerala, the BMN of Assam also Akkiya Nat & Bhavana of Assam & Kerala; Yaksaganas of Karnataka, Krishnattara and Kathakali of Kerala; Sattri, Assam also Ankiya Nat & Bhavana of Assam & Kerala; Rasalilas of Manipuri tradition all owe their inspiration to the Gita-govinda. *(see above)
### Table: Dance Forms and Their Inspirations

<table>
<thead>
<tr>
<th>Dance Form</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kuchipudi</td>
<td>In the cha Kuchipudi tradition of Andhra Pradesh, the BMN of Tamilnad; Yaksagar, ac of Karnataka, Krishnattara and Kathakali of Kerala; Sattriya of Assam also Ankiya Nat &amp; Bhavana of Assam; Rasalilas of Manipuri tradition owe their inspiration to the citra kavya variety of Uparupaka viz. the Gita-govinda.</td>
</tr>
<tr>
<td>Sattriya</td>
<td>An example is the Gita-govinda and the contemporary dance-drama from various regions of India owe their links with the Gita-govinda.</td>
</tr>
<tr>
<td>Kathakali</td>
<td>The famous example is the Gita-govinda and the contemporary dance-drama from various regions of India owe their links with the Gita-govinda.</td>
</tr>
</tbody>
</table>

### Table: Bhana

<table>
<thead>
<tr>
<th>Bhana</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 Bhana</td>
<td>Wild animals like Nra, Sura, didactic in nature, instrumental music, some speech included.</td>
</tr>
<tr>
<td>Nranika</td>
<td>Wild animals like Nra, Sura, didactic in nature, instrumental music, some speech included.</td>
</tr>
<tr>
<td>Sattriya</td>
<td>An example is the Gita-govinda and the contemporary dance-drama from various regions of India owe their links with the Gita-govinda.</td>
</tr>
</tbody>
</table>

### Table: Sringarabhasita

<table>
<thead>
<tr>
<th>Sringarabhasita</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 Bhana</td>
<td>Wild animals like Nra, Sura, didactic in nature, instrumental music, some speech included.</td>
</tr>
<tr>
<td>Nranika</td>
<td>Wild animals like Nra, Sura, didactic in nature, instrumental music, some speech included.</td>
</tr>
<tr>
<td>Sattriya</td>
<td>An example is the Gita-govinda and the contemporary dance-drama from various regions of India owe their links with the Gita-govinda.</td>
</tr>
</tbody>
</table>
5 (Contd.)

Shana & (i) Phanika
(i) follows BP
Phanika
(ii) Phanika

(ii) Phanika

(i) Nataraka

(i) Charny

Horse

It has seven
members:
Vinyasa,
Upanyasa,
Virodha,
Anuvrtti,
Guhiras,
Samarpam,
Sambhavas

Samhara.

6 Gosthi
AB not mentioned
SP Representation of sp
sports of Krishna.
BP (i) According to one
description as per
SP

(i) Imaginative
piece with love
theme.

ND musical similar
to SP

SLRK Gosthi is referred
to as assembly

SD as per BP (ii)

(iii) Reading as per
SP

(ii)imaginative
piece with love
theme.

1 9 or 10 Srvagasa
low male
characters
5 or 6 beautiful

out

Garba
& Avasara

Kaisiki

Natyara

Mascara

Kaisiki

Natyara

Sacyabhamas

Natyara

Kaisiki

Natyara

madanika

7 Hallisaka
AB Krishna in the middle
and Gopis around him.

SP Similar as in AB
musical

BP Lasya,
laya etc. 2
Lalita.

ND as per SP

SLRK as per BP (ii)

SD rhythmic as per
BP

(i) Prominent
musical

1 male

7,8 or

Kaisiki

8 Nartanaka
AB It does not mention
it separately.

SP A dancer sings and
gesticulates the
song.

BP From SP the defini-
tion of Nartanaka
is used for
5 (Cont'd)  
NLRK (ii) Bhanika 
- 1 - - noble 
Kaisiki 
and 
Bharati 
Natya 
Kamadatta 
It has sev- 
members: 
Vinyasa, 
Upayasa, 
Virodha, 
Anuvruti, 
Sadhvas, 
Samarpana, 
Samkhyavat 
Samhara. 

ND (i) follows BP 

6 Goorhi:  
SP Representation of sp 
sports of Kr̄ṣṇa. 
BP (i) according to one 
defination as per 
SP 
(ii) Imaginative 
piece with love 
theme. 

ND not mentioned 

SP musical similar 
to SP 

NLRK Goorhi is referred 
to as assembly 

SD as per BP (ii) 

1 9 or 10 
low male 
characters 

5 or 6 
beautiful 
out 
Garbha 
& Avamarsa 

Masrana 
Natya 

NLRK 

Krtta 

Natya 

ND 

Kr̄ṣṇa in the middle 
and Gopis around him. 

SP Simlar as in AB 
musical 

BP 

Lasya, 
lor 5 or 6 
- - 

Mukha 
Kaisiki 
& Ava- 

Masrana 
Natya 

Keli- 
raiva- 

taka 

ND Same reading as in musical 
SP 

PALRK - 
rhythmical 1 1 male 
prosminent 
7.8 or 
9 
Kaisiki 

SD - 
many talas 1 1 clever 
in speech 
7.8 or 
10. 
Mukha 
-do- 

Natya 

SD musical similar 
to SP 

NLRK Goorhi is referred 
to as assembly 

ND as per BP (ii) 

7 Hallisaka 

AB Kr̄ṣṇa in the middle 
and Gopis around him. 

SP Similar as in AB 
musical 

BP 

Lasya, 
lor 5 or 6 
2 Lalita. 

Mukha 
Kaisiki 
& Ava- 

Masrana 
Natya 

Keli- 
raiva- 

taka 

ND Same reading as in musical 
SP 

PALRK - 
rhythmical 1 1 male 
prosminent 
7.8 or 
9 
Kaisiki 

SD - 
many talas 1 1 clever 
in speech 
7.8 or 
10. 
Mukha 
-do- 

Natya 

SD musical similar 
to SP 

NLRK Goorhi is referred 
to as assembly 

ND as per BP (ii) 

8 Nartanaka 

AB It does not mention 
it seperately. 

SP A dancer sing and 
gesticulates the 
song. 

BP From SP the defini- 
tion of Nartanaka 
is used for 
Preksanaka. 

ND as in SP 

PALRK See note Col.16. 

SD - - - - - - 

Nartanaka is 

NLRK does - it 

mention it seper- 
tely as Hallisaka 

Natya 

It has Pedara- 
himsya includes 
Chalika, Sanyya, etc. 
Also see Preksanaka 
of SP.
Many points common with NLRK.

AB speaks of Rasaka but not Natya.

Natya Madanikakamuka NLRK treats as drama.

Bhernti-33 Murkha used.

Natya-rasaka also famous among many languages.

SD Many languages

Natya-rasaka is similar to similar to Rasaka folk dances of Gujarat.

Patterns like Pindibandhas, Gulrana, Srnkhala, Lat etc.

Similarly, the Natya Rasaka has many characters and is performed in streets as per SD No.8 See col. 16.

Preksanaka

AB See note Col.16

SP It is a simple representation of episodes like Kameshahana, burning of cupid by Siva.

ND Performed in Streets by many characters.

NLRK It is a fight conflict, has all the languages.

SD Similar to BP in description

- 1 Hina

- do

- do

- Tripuramardana.

Also called Pehlashamdana.

Rasaka

AB Dancing in a circle by men and women or by women alone.

Similar to Hallisaka.

SP Similar to Hallisaka One Nayaka Krana around whom Gopis dance in a circle

- One male

- 16,12 or 8

- -

- Nrtta

BP

a) Similar to Hallisaka

of AB nrtta type

b) Five characters

c) Nrttya type

d) Having special Karanas, Nrtta

- 1 murkha Udatta famous

- Bhava

- Kal&iki Vithya-

Bharati nagas

- -

- -

- Nrttya

- -

- -

- Nrttya

- BP identifies Rasaka as a drama type also, which is confusing.

Preksanaka

AB See note in col. 16.
<table>
<thead>
<tr>
<th>Page No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td><strong>Kasaka</strong></td>
</tr>
<tr>
<td><strong>AB</strong></td>
<td>Dancing in a circle by men and women or by women alone, similar to Hallisa.</td>
</tr>
<tr>
<td><strong>SP</strong></td>
<td>Similar to Hallisa One Nayaka Krishna around whom Gopis dance in a circle.</td>
</tr>
<tr>
<td><strong>BP</strong></td>
<td>a) Similar to Hallisa of AB nrtya type. b) Five characters many languages. c) Nrtya type. d) Having special bhavas.</td>
</tr>
<tr>
<td><strong>ND</strong></td>
<td>All languages and dialects are used.</td>
</tr>
<tr>
<td><strong>NLRK</strong></td>
<td>Many languages.</td>
</tr>
<tr>
<td>11</td>
<td><strong>Naty-rasaka</strong></td>
</tr>
<tr>
<td><strong>AB</strong></td>
<td>See note in col. 16.</td>
</tr>
<tr>
<td><strong>SP</strong></td>
<td>Also called Carcoari recital of Nartaki dance in spring. a) Includes definition.</td>
</tr>
<tr>
<td><strong>BP</strong></td>
<td>From ND and treats as a dance drama-famous Vipralam Mukha All Masrna Nrtya.</td>
</tr>
<tr>
<td></td>
<td>1</td>
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<td>---</td>
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</tr>
<tr>
<td>11</td>
<td><strong>Natya-rsaka</strong>&lt;br&gt;(Contd.)</td>
</tr>
<tr>
<td></td>
<td>SD</td>
</tr>
<tr>
<td></td>
<td>NLRK</td>
</tr>
<tr>
<td></td>
<td>SD</td>
</tr>
<tr>
<td>12</td>
<td><strong>Dombika or Dombalika</strong>&lt;br&gt;Female dancer</td>
</tr>
<tr>
<td></td>
<td>SP</td>
</tr>
<tr>
<td></td>
<td>BP</td>
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<tr>
<td></td>
<td>ND</td>
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<tr>
<td></td>
<td>NLRK</td>
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<tr>
<td></td>
<td>SD</td>
</tr>
<tr>
<td>13</td>
<td><strong>Ullopyaka</strong>&lt;br&gt;Female dancer</td>
</tr>
<tr>
<td></td>
<td>BP</td>
</tr>
<tr>
<td></td>
<td>SD</td>
</tr>
<tr>
<td></td>
<td>NLRK</td>
</tr>
<tr>
<td></td>
<td><strong>14 Silpaka</strong></td>
</tr>
<tr>
<td>---</td>
<td>----------------</td>
</tr>
<tr>
<td></td>
<td>AB Does not mention it.</td>
</tr>
<tr>
<td></td>
<td>4 Brahmasastra, Nizampanayaka</td>
</tr>
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<td></td>
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</tr>
</tbody>
</table>

Like Durmalika of SP, Vinavati there is confusion while classifying this variety.

- **Musical**
  - **Sritaki**
- **Dipta**
- **Sattvati**
- **Arghatik**
- **Bhishmanka**
- **Lapayangas**
- **Masina**
- **Nitya**
- **Nirvahana**
- **Vira**
- **Kalsha**
- **Sravya-Kavya**

- **Abhisarika**
  - **15 Parijataka**
  - **16 Kalpavalli**
  - **17 Ballapaka**
  - **18 Mallika**
  - **19 Vilasika**
  - **20 Remakrida**
  - **21 Prerana**

Like Durmalika of SP, Vinavati there is confusion while classifying this variety.
Regarding Bhanika BP mentions: Plot: Bhana, having mostly Haricharita for its subject matter, with accepted metres in Gathas, Varnas, Matras etc. becomes by graceful gestures Bhanika.

There may be nine or ten different threads, but the plot must be sparse, full of Vita, Pathamarda, and Vidusaka and excitement should be created in the audience by various turns of speech. The rasa should be mainly erotic. Sindhi void of Garbha and vimarsa, and style should be Pancali. Music and dance; ten lasyangas as in Bhana. It should have divya-caris, graceful acting, Nrtta punctuated by tala, at times rathya etc., to be performed by females, laya and tala to be adopted at proper places. e.g. Vinavati.

ND recognises this type but has nothing distinct.

SD mentions that Bhanika has Sindhi, Mukha and Nirvahana; the style Kaisiki and Bharati; act one, heroine noble; hero manda. e.g. Kamadatta.

As far as BP description is concerned the two distinct types described under caption of Bhanika requires one to distinguish between Bhanika and Bhani, former being based on Nrtta and the later being a form of uparupaka having Sandhi, Anga etc. This Bhani seems to be the same as Dombi of BP and Bhanika of SD.

SP describes Bhana as gayanasahoktiyukta. There is no doubt about it that it is completely musical but the man who sings
songs of the theme seems to add speech also. That this type has dance also is plain from the words uddhatakaranaprayah. The dance is generally Tandava. Since BP incorporates Bhoja's description all other details are common.

Regarding Bhanika it is further said that in it movements called divya-caris are not executed; that is movements involving jump and swaying of the limbs above ground. Only Lalita karanas are to be used. Women are to be added here. Probably women sing the libretto. Nine or ten vastus, parts or feet appear in the composition. The description of Bhoja is reproduced by Saradatanaya. In this also Bhoja says that the musicians speak now and then (gayana-sahavacana is also mentioned) and perhaps more than in the Bhana.

The uparupaka Bhana is not a purely musical composition, and not a pure Nrtya-prabandha. Regarding Nandimali Bhoja observes that it is chiefly characterised by a feature borrowed from the Bhana of the Dasarupaka class viz. Akasabhisa. Bharata here is not sage Bharata but any other later writer, for Bharata speaks neither of uparupakas nor of a Nandimali.

In AB quite a different description of Bhanika is given. In it instrumental music seems to predominate at intervals of mere speech. The narrator is a nartaki who dances the wild karanas in accordance with the wild animals described in the theme. The theme is in the nature of parables and fables, Anyapadesa,
Arthantaranyas and Drstanta, inculcating advice to man through description of acts of wild animals; something like a bit of Panchatantra cast in a semi-dramatic form. There is no mention in SP of this.

In AB Bhana is didactic, in SP Bhana is devotional extolling gods. Similarly Bhanika is also described in the quotation in AB as containing the sports of lions, pigs etc., along with the sports and fights of youngsters. The Nrsimha mentioned twice in the definition of Bhana in the AB suggests an idea. Bhoja says that Bhanika deals with the doings of Hari. Perhaps the Nrsimha and Sukara mentioned by Abhinava as described in the Bhana refer to Visnu's avatara as Nrsimha and Varaha. This seems therefore to be a tale-link which can explain to some extent Bhoja's and Abhinava's ideas of the Bhana and Bhanika.

NLRK refers to Bhana as follows: Narrating one's own experience, conveying through special descriptions the actions pertaining to others, relating to various people, but sustained by one person, male or female. That is this Bhana should be sustained by one actress, who dances. And words of others should be woven into the actor's own words and spoken; this is in the style in which aerial voices speak. Rogues and accomplices in love are introduced, and various conditions of happiness and misfortunes are presented. It is in one act. Such is the Bhana. For example Patralekha and Lalitanagara.
This seems to be the description of Bhana of the variety of Dasarupaka.

NL RK further refers to it as follows: In it occur the several members of the Lasya: geyapada, sthitapathy, asinapathy, vaimudhaka, puspagandika, prachchedaka, uttarittaraka, utkaprayukt, dvimuktaka and saindhava.

Of Bhanika NL RK says: The heroine is noble. There are fine costumes. It is in one act. The kaisiki and bharati styles predominate. The male character is of humble station. e.g. Kamadatta. It has seven members: vinyas (effect), upanyasa (information), virodha (hostility), anuvrtti (continuation), sadhvasa (fear), samarpana (unburdening), samhara (closure).

This classification differs from the one mentioned in SP but confirms with BP description. ND too has the same six types of Bhana as referred to in BP on the same two principles and his Bhana or Bhanika contains nothing new.

Now we come across a few uparupakas which on account of the description given could be formed under one heading of RASA, the circular dance performed by Gopis and which is closely associated with Krishna. This form is variously described and its examples are found in the living traditions of dance-dramas of Manipur called Hasalilas. The folk dances of Saurastra, Gujara, Rajasthan and South India have also forms similar in nature to
the rasa dances. The uparupaka varieties are Gosthi, Hallisaka, Chalika, Chalikya. Samya, Rasaka and Natya-rasaka, caracari, Cali and the like. We have shown with the help of the table their main features (see Table No. 1). From this survey we can see that Bhoja has defined twelve uparupakas for the padarthabhinaya varieties. Bhoja illustrates only Preksanaka by giving example of Kamadahana. Dr. Raghavan says that it is not certain that all the twelve varieties mentioned by Bhoja had set, written texts in the form of musical compositions and involved word to word abhinaya for the content of the song. Such compositions there must have been for Srigadita Durmilika, Praethana, Kavya, Bhanika and Bhanaka. From Gosthi onwards we have a different type. We do not know exactly whether Gosthi had text or represented only the dumb imitations of Krsnas sport, or had some composition singing the sports of Krsna which was rendered in action. The Nartanaka is definitely musical composition rendered through gestures. But Hallisaka, Rasaka, and Natya-rasaka contained minimum abhinaya and maximum Nratta or pure dance. In the Rasaka and Natya-rasaka there were a few songs intended for gesture. In Preksanaka the description is too meagre for us to decide whether it was a mere gestureless imitation of some events like the burning of Kama or had compositions on themes like Kamadahana which were rendered in abhinaya. The Dombi had songs but no word to word abhinaya.
Saradatanaya in BP culls matter from four main sources viz. Dhananjaya, Abhinavagupta, Bhoja and a fourth unknown writer. We notice some correspondence between BP and MLHK. The difficulty about the descriptions in BP arises on account of the quotations which are from works that are lost to us now. The confusion is created on account of the following factors.

(i) The ten rupakas are in the VIIIth chapter mentioned as rasatmakas following Dhananjaya. Saradatanaya gives bhavatamaka varieties as twenty. In this classification of uparupakas he therefore includes the Totaka, Natika and Sattaka.

(ii) At the beginning of the next chapter whose first part deals with the uparupakas, he again mentions twenty uparupakas. He leaves out Sattaka and in its place we find Bhana, a masculine companion to the feminine Bhani added. Immediately are mentioned the Natika, Totaka and Sattaka as derivatives from Natika and he says that they are already described under Nataka. Totaka is defined along with Nataka and Sattaka along with Natika in chapter VIII. (The Vikramorvasiya is given as illustration of a Nataka as well as Totaka). Thus he calls the Natika, Totaka and Sattaka both as rupaka and uparupaka. We see the contradiction when these three are mentioned as rasasraya like Nataka and then counted as the first three in the list of twenty uparupakas which are Nrtya varieties and are bhavasraya.
(iii) In the very beginning of his work, Saradatanaya says that he himself saw actually all the thirty types i.e. ten rupakas and twenty uparupakas, played by the nätayacarya named Divakara in a Sarasvati temple during a festival. But the chapters on rupakas VIII and uparupakas IX do not justify this claim. These chapters show the author's indebtedness to certain earlier texts from which widely differing descriptions are borrowed.

(iv) In the description of all the uparupakas, the first part is generally from some earlier work which consistently describes all of them as regular dramatic compositions, with the mention of number and nature of sandhis, nayakas, vrattis etc. To these definitions are added the definitions borrowed from Bhoja. The first part and the second part differ widely. e.g. according to the first part, even the Hallisaka is a play of one or two acts with Brahmins, ksatriyas, vanikaputras, all dependent on ministers for their success etc. This does not fit in in the nature of Hallisaka.

(v) The types which are additional in BB are the sallapaka, silpaka, ullopyaka, mallika, kalpavalli and parijataka. We do not have any clue to the source of the mallika, kalpavalli and parijataka. It appears that there could be confusion regarding readings relating to the silpaka and the sidgaka and the prerana and the preksanaka. According to Dr. Raghavan the ullopyaka is
the name of a Margi music composition. It is from Saradatanaya and Sagaranandin that Visvanatha gives ullopyaka under the types of uparupakas.

Now let us see what is the information that we cull from NLRK. It stands related on one side to the BP and on the other to the SD of Visvanatha. It describes the uparupakas towards the end. With the exception of the Dombi, Kalpavalli, Mallika and Parijatakas, it mentions all the varieties described in BP. Here too we see some confusion. e.g. Saradatanaya describes Bhanika, the last five lines of which being obviously the description of the same Bhanika but according to a different writer. Sagaranandin however takes these five lines as describing a separate variety called Bhani, different from Bhanika, both of which he describes. Another point to be noted here is that while Saradatanaya names examples for some of the uparupakas described by him, Sagaranandin gives names of illustrations specimens for all, which Visvanatha borrows in his SD.

True to its name, the NLRK is a precious collection of dramatic theory from different writers on the subject, representing diverse traditions of the art. NLRK does not use the term uparupakas, but they are classified separately. From the complete list of authorities given by Sagaranandin (see the appendix on page 69 of NLRK translation; see note 43 a), it may be seen that most of the
authorities named are less-known writers on the subject, or writers who presented traditions different from the widely accepted one, together with some writers whose works have yet to be discovered. An idea of the varieties of the views held may be gained from the AB or SP; as noted above in BP we have seen these divergent views in some confusion; in the NLRK we have a text which is specially helpful for the understanding of some of the other views on many important topics of dramaturgy.

In SD chapter VI Visvanatha deals with the topic of Uparupakas. He considers Natika, Totaka and Sattaka as uparupaka (VI 269-270), but gives also Prakaranika here, corresponding to the Natika, but leaning more towards the Prakarana. Like Sagaranandin, he also describes most of these as regular dramatic compositions with Sandhis etc. Even Rasaka, Natya-rasaka and Hallisa which are really dance types, are described as dramas, without any mention of the dances involved in these.

Dr. Raghavan gives us additional information regarding uparupakas referring to the Vanmaya-viveka of Cintamani Misra of Orissa (A.D. 1574). He gives first ten names of what he calls Natya; then ten Margas which are Natika, Prakarani, Bhanika, Hasika, Dima, Vyayogini, Kala, Utsahavati, Citra, Vicitra and Jugupsita; the first six at least among these are clearly diminutives of Nataka, Prakarana, Bhana, Prahasana, Dima and Vyayoga; then are mentioned sixteen Desya-variety. These however remain names to us in absence of the examples.
The two authorities Dr. V. Raghavan and Dr. Kapila Vatsyayan have referred to the dance varieties mentioned in the Jain Sutras. The Rajaprasniya in Sutra 23 called Natyavidhi speaks of 32 varieties of Natya. The commentator says that the exact nature of each of these 32 varieties is obscure, owing to the loss of the text Natyavidhi-prabharta which formed part of the extinct corpus of purva-texts and the consequent break in the tradition. We will see the 32 varieties with such elucidations as are possible on the basis of evidences in Sanskrit literature: Dr. Kapila Vatsyayan mentions that as per their names they were dance-dramas: only a few seem to be the names of pure dance-numbers:

(1) The first dance-drama was presented to the accompaniment of orchestral music. It represented the eight symbols: Svastika, Srivatsa, Nandyavarta, Varhamanaka, Bhadrasana, Kalasa, Matsya, Darpana. This was like an auspicious prelude - an invocation. Dr. Raghavan suggests that this can be understood either the design in which dancers stand in the above-mentioned symbols or as the dance in which one executes the movements which would form these patterns. In the South Indian dance traditions the execution of pictorial outlines, as of the lion, in dances done to Talas like Simhanandana is rembered. In Kuchipudi tradition
pictorial outlines of Ganesa and peacock are executed through the dance even today. Bhagavatar C.R. Acharyalu the teacher from Kuchipudi tradition imparts training in such ritualistic performances.

(2) In this dance-drama, other artistic motifs were represented through dance: avarta, pratyavarta, sreni, prasreni, svastika, sauvastika, pusa, puyamanaka, vardhamanaka, matayandaka, makarandaka, puspavali, padmapatra, sagarataranga, vasantalata and padmalata. This representation is called Bhakticitra. Some of these design-like creeper and the lotus creeper have their counterpart in the pindi-varieties in dance mentioned by Bharata and elaborated by Abhinavagupta.

(3) The third series of dances comprise representation of movements of animals, bulls, horse etc. as in some of the uparupakas according to Abhinavagupta. Ihamarga, Rasbha, Turaga, Nara, Makara, Vihaga, Vyaia and other classes of beings are mentioned. There seems to be abhinaya element in all these.

(4) In this variety, abhinaya is not predominant, instead natya and nrtya are important. The terms mentioned here indicate dance formations of circles and mandalas. Cakra, cakravala, double cakravala and artha cakravala.

(5) The fifth variety is called avali and various types of avalis are represented resembling moon, sun, swans, stars, pearls, gems and so on.
(6-10) Rise of the moon and sun and their movements up to their setting as also their being eclipsed. In the tenth other semi-divine beings, Nagas, Yaksas and Bhutas are also included.

(11) This deals with the same animal themes as the third but the distinction lies in showing of these animal movements in the three tempos, slow, medium and fast and also the animals in a condition of intoxication or exhilaration (mada).

(12) Sea and Land.

(13) A drama named after two creepers called Nanda and Campa.

(14) Matsyanandaka, Makarandaka etc. mentioned already in the second variety.

(15-19) Formations according to the letters of the five consonantal vargas, Ka, ca, ta, pa.

(20-21) Representing pallavas or sprouts of different trees, Asoka, mango etc. and creepers, lotus, vasanti etc.

(22-24) Dances in three tempos, druta, vilamabita and druta-vilamabita.

(25-30) Ancita, Rabhita, Ancita-rabhita, arabhata, bhasola, arabhata-bhasola; one of which at least arabhata is known in Bharata's tradition as vritti.

(31) Jumping up, coming down, contraction, stretching out, wheeling etc.
The text then speaks of four kinds of instrumental music, four stages of vocal singing and developing the song or melody section, similarly the four stages of elaboration of dance movements starting with the slowest and most delicate movement and lastly four kinds of mimetic representation, the first: the drstantika alone being clear here.

From the above we gather some interesting details about the types of dances and the vast repertoire of the dance compositions. We have in these 32 categories abhinaya, nrtya, nrutta and natya proper. Many of these terms do not seem to indicate complete dance-dramas as has been suggested. Only the sixth, seventh, eight and ninth varieties suggest a complete dance-drama based on the movements of the sun and the moon, and the tenth suggests circle formations and dance-compositions to represent planets, supernatural beings and the rest.

The Jain texts on the whole are a very rich source of knowing the social status of artists, the ways in which some of the original characteristics of the arts were being modified; but we find very little technical reference which adheres to the tradition of the NS.

From the above survey we are now in a position to surmise that besides the major varieties of Rupakas, minor varieties of
Uparupakas with preponderance of dance and music had definitely developed. We have recourse to the help of Kohala in an indirect way through such use as Abhinavagupta makes of his text which was available to him. The complements of music and dance were all the more pronounced in the types of plays that developed in the post-Bharata period. Bharata as we have already noticed defined only ten kinds of Rupakas and a derivative type called Natika and the two types of dance called Tandava and Lasya. The increased attention that came to be paid to the music of drama and dance in the important work of the post Bharata period, viz that of Kohala has been referred to already. It was this Kohala who first codified also the further varieties of stage performances which came to be known as the uparupakas. From a smaller play of lesser theme value but increased music and dance interest to pure dances, these new varieties were of different grades and forms. The orchestral equipment, Vrmanda, of the stage also assumed greater proportions. In many of these lesser varieties of the repertoire of ancient Indian stage, there was either a continuous theme or story or a series of related or unrelated emotional ideas, all set to music, sung and danced and gesticulated. The varieties of Ragakavya and particularly the celebrated Gitagovinda of Jayadeva reveal that these uparupakas are the dance-drama traditions, that developed in different parts of the country, the Assamese Sattriya dance-dramas, the Bengali Yatra,
the Telugu and Kannada Yaksaganas, The Bhagavata Mela Nataka of Andhra and Tamilnad and the Kathakali of Malabar, the Raslilas of Manipur etc. are still being performed as living traditions and still not dead. Song, action and word follow in one unbroken continuity, and as one saw no beginning, middle or end in the wheeling flame Alata cakra even so was it in the play. Varying Bharata's metaphor, Abhinavagupta says: 'It was one well-ground multi-coloured whole of drama, dance and music, like some rich perfume distilled from more than one essence, Citragandha. Great as the Sakuntala and Mruchhatkika are as literary masterpieces, imagine how much more superb they would have been as finished productions on the stage, deepened with the additional dimensions of music and dance!'
NOTES: UPAKUPA TRADITION:

1. Raghavan, V. SP Ch XX Bhoja and MS pp. 533 of pp. 546
2. Raghavan, V. 'Kudiyattam its form and significance as Sanskrit drama' in Kalamandalam Annual 1967 pp. 18
3. Vatsyayan Kapila CIDLA pp. 39
5. Raghavan, V. SP p. 536
6. Ibid pp. 536
7. Raghavan, V. 'Uparupakas and Nrtyaprabandhas' paper read at All India Dance Seminar 1958. Sangit Natak Akademi page 4
7.a Vatsyayan Kapila CIDLA page 280; also cf Infra page
7.b Raghavan, V. Uparupakas and Nrtyaprabandhas paper page 4
8. Ibid
9. Dasarupaka
10. Raghavan, V. Uparupaka and Nrtyaprabandhas page 3
11. Mankad D.R. Types of Sanskrit Drama pp. 102 Nrtya types (Uparupaka)
12. Raghavan, V. Uparupaka and Nrtyaprabandhas
13. Sastri Ramaswami, K.S. Introduction BP GOS page 54
14. Raghavan, V. SP page 547
15. Ibid page 547
16. Sagaranandin: MLHK page 59
17. Raghavan, V. SP page 547
18. Sastri Ramaswami K.S. Introduction BP page 58
19. NLBK page 59
20. SD VI 303-305
21. KS page 339
22. Raghavan, V. SP page 547
23. Raghavan, V. Uparupakas and Nrtyaprabanhas
24. Sastri RamaSwami K.S. Introduction BP page 56
25. NLBK page 59
26. SD VI 280-281
27. Raghavan, V. SP page 550
29. Kalavikas Kendra Annula Journal devoted to Odissi dance;
   see also Pattanaik Dhirendra 'Oddissi Dance' ch on History
   of Oddissi dance
30. Gitagovinda with Abhinaya publication of Saraswati Mahal
    Library, Tanjore
31. Raghavan, V. 'Later Sangita Literature' in Journal of the
    Music Academi Vol. IV pp. 74-77
32. Sastri RamaSwami K.S. Introduction BP page 56
33. NLBK page 59
34. SD VI 284-285
35. Mankad D.R. Types of Sanskrit Drama pp. 108
36. Raghavan, V. SP page 553
37. Ibid pp. 553
38. Ibid pp. 554
39. NLBK p. 54
40. NLBK p. 58
41. ND page 215
42. Raghavan, V. SP page 571
43. Ibid page 571
44. NLRK Introduction by Raghavan, V. page 7
45. Raghavan, V. SP page 572
46. Ibid page 572
47. Ibid see Uparupaka varieties in Jain tradition
48. Vatsyayan Kapila CIDLA page 209 see Jain works
49. Ibid page 213. See also for further information Rayapaseniya page 211; also Jain, Jagdishchandra, 'Life in Ancient India as depicted in Jain canons' page 172 ff.