

CHAPTER - I

INTRODUCTION

SANSKRIT DR̥ŚYAKĀVYAS – RŪPAKAS AND UPARŪPAKAS

Kāvya is the generic name comprising all forms of poetic compositions in Sanskrit. Two types of *Kāvya* recognized by the Sanskrit rhetoricians are – *Dṛśya* (What is capable of being seen or exhibited) and *Śravya* (What can only be heard or chanted).¹ The English word drama may be used to denote the first division i.e. *Dṛśyakāvya*. *Rūpaka* is the general technical term for all kinds of *Dṛśyakāvya* (Drama). *Rūpaka* is so called as in it the conditions and circumstances of the original characters are superimposed on the dramatic personel.² It is reproduction of certain situations so as to induce in the spectators a sense of identification with the hero and other characters by the way the actors present them. The *Rūpaka* is divided into ten types, viz. *Nāṭaka*, *Prakaraṇa*, *Bhāṇa*, *Vyāyoga*, *Samavakāra*, *Ḍima*, *Īhāmṛga*, *Aṅka*, *Vūhī* and *Prahasana*.³ Of these types

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1. dr̥śyaśravyatvabhedena punaḥ kāvyaṁ dvidhā matam. -SD., VI.1
 2. tadrūpāropāttu rūpakam. -ibid., VI.1
rūpakam tatsamāropāt. -DR., I.7
 3. nāṭakamatha prakaraṇam bhāṇavyāyogasamavakāraḍimāḥ
īhāmṛgāṅkavīthyaḥ prahasanamiti rūpakāṅi daśa. -SD., VI.3

Nāṭaka and *Prakaraṇa* are popular among playwrights. There are eighteen Uparūpakas, viz. *Nāṭikā*, *Troṭaka*, *Goṣṭhī*, *Saṭṭaka*, *Nāṭyarāsaka*, *Prasthāna*, *Ullāpya*, *Kāvya*, *Preṅkhaṇa*, *Rāsaka*, *Samlāpaka*, *Srīgadita*, *Śilpaka*, *Vilāsikā*, *Durmallikā*, *Prakaraṇī*, *Hallīśa*, *Bhāṇikā*.⁴ Acting (*abhinaya*) or representation of certain situations forms the basis of a drama. Representation of certain situations is possible in four ways: Physical, Verbal, Decorative and Emotional.⁵ Physical representation consists of various movements of limbs, hands and feet, breast and waist,

4. nāṭikā troṭakam goṣṭhī saṭṭakam nāṭyarāsakam

prasthānollāpyakāvyaṇi preṅkhaṇam rāsakam tathā

samlāpakam śrīgaditam śilpakam ca vilāsikā.

durmallikā prakaraṇī hallīśo bhāṇiketi ca

aṣṭādaśa prāhuruparūpakāṇi manīṣiṇaḥ

vinā viśeṣam sarveṣām lakṣma nāṭakavanmatam.

-ibid.,VI.4-6

5. bhavedabhinayo'vasthānukāraḥ sa caturvidhaḥ

āṅgiko vācikaścaivamāhāryaḥ sāttvikastathā.

- ibid.,VI 2

āṅgiko vācikaścaiva hyāhāryaḥ sāttvikastathā

catvāro'bhinayā hyete vijñeyā nāṭyasamśrayāḥ.

- NŚ.,VI.23

āṅgiko vācikaścaiva hyāhāryaḥ sāttvikastathā

jñeyastvabhinayo viprāscaturdhā parikūrtitaḥ

-ibid., VIII.9

head and sides and of the most delicate expressions conveyed through eyes, brows and cheeks, the lip and the chin.⁶ Verbal representation is an imitation of the original speech giving rise to identical feelings in the minds of spectators. The verbal representation is related to the knowledge of nouns (*nāma*), verbs (*ākhyāta*), particle (*nipāta*), preposition (*upasarga*), nominal suffix (*taddhita*), compound words (*samāsa*), euphonic combination (*sandhi*) and case –endings (*vibhakti*).⁷ Imitation of the background, appropriate colours and costumes and all other outward equipment make decorative representation. Emotional representation is that action of an actor in which he poses the same bearing of mind and carries the same import as that of a character in a manner so realistic that it may appear natural to him, nay his own. The *Nāṭya* is technically known as *Rūpaka*, for it contains the imitation of the circumstances by characters.⁸

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6. śirohastakatīvakṣaḥ pārśvapādasamanvitaḥ
aṅgapratyaṅgasamyuktaḥ ṣaḍaṅgo nāṭyasaṁgrahaḥ.
tasya śirohastoraḥ pārśvakatīpādātaḥ ṣaḍaṅgāni .
netrabhrūnāsādhārapolacibukanyupāṅgāni -ibid., VIII.12-13
7. nāmākhyātanipātairupasargasamāsataddhityuktaḥ.
sandhivibhaktiṣu yukto vigñeyo vācikābhinayaḥ. - NŚ., XV.4
8. avasthānukṛtirnāṭyaṁ rūpaṁ dr̥śyatayocyate. -DR.,1.7

VARIETIES OF RŪPAKAS

NĀṬAKA

The *Nāṭaka* is a special type of *Dṛśyakāvya* and a prominent variety of *Rūpaka*. Bharata in his NŚ says that it is the depiction of some events in the life of a distinguished prince of saintly character. It is described in the SD of Viśvanātha that *Nāṭaka* should have a celebrated story for its plot, be possessed of the five segments. These are *Mukha*, *Pratimukha*, *Garbha*, *Vimarśa* and *Nirvahaṇa*. The *Nāṭaka* should consist of Acts numbering from five to ten⁹. The hero of a *Nāṭaka* should be high-spirited, but temperate and firm, powerful and virtuous, being either a royal sage of renowned family, or a god, or a demi-god.¹⁰ The main story of a drama should be taken from the known-story. The *Lakṣmīṭikā* holds that known matter is the famous story.¹¹ Famous story in this context indicates the *Rāmāyaṇa*, the *Mahābhārata* and the like. The hero of a drama should be gallant or *udāta*. It implies that the hero should be valorous in his actions.

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9. nāṭakaṃ khyātavṛttaṃ syātpañcasandhisamanvitam
pañcādhikā daśaparāstatrāṅkāḥ parikīrtitāḥ - SD., VI.7-8
10. prakhyātavaṃśo rājarṣidhīrodāttaḥ pratāpavān
divyo'tha divyādivyo vā guṇavānnāyako mataḥ. - ibid; VI.9
11. khyātavṛttaṃ lokeṣu prasiddhavṛttāntam. - ibid ; VI. p.321

Viśvanātha holds that the principal sentiment in a *Nāṭaka* must be only one, being either the *Śṛṅgāra* or the *Vīra*, all other sentiments should be subordinate.¹²

PRAKARAṆA

The story of the *Prakaraṇa* must be mundane or human, being invented by the poet. *Śṛṅgāra* should be the principal sentiment in it and the hero must be a *Brāhmaṇa*, or a minister, or a merchant. The heroine in the *Prakaraṇa* is sometimes a woman of noble family, or a courtesan or both.¹³ From the point of derivative meaning *Prakaraṇa* is that class of *Rūpaka* in which a poet plans the entire plot of the play and creates out of his imagination its hero and other characters as well.¹⁴ The originality of the plot is the main feature of a *Prakaraṇa* which alone distinguishes it from

12. eka eva bhavedaṅgī śṛṅgāro vīra eva vā

aṅgamanye rasāḥ sarve.

- ibid; VI.10

13. bhavetprakaraṇe vṛttaṁ laukikaṁ kavikalpitam

śṛṅgāro'ṅgī nāyakastu vipro'mātyo'thavā vaṇik

nāyikā kulajā kvāpi veśyā kvāpi dvayaṁ kvacit

- SD., VI.225-226

14. The title 'prakaraṇa' is derived as 'prakarṣeṇa kriyate kalpyate vastu yasmin iti prakaraṇam'. This invention of the plot could be entire or partial.

the *Nāṭaka* group. No divine character is to be introduced in a *Prakaraṇa* even for a little assistance. But low characters like slaves, gamblers, gamesters, dancing girl and their paramours could be used with advantage. The heroine may be a married lady i.e. the wife of the hero or may be a courtesan. It is only in rare cases that both the wife and the courtesan are introduced as heroine as is done in the *Mṛcchakaṭīka* (*Mṛccha*). Such a blending of two types of heroines in a *Prakaraṇa* finds less favour with Bharata.¹⁵

The *Kāvyaenduprakāśa* (*Kvp*), on the other hand, classifies *Prakaraṇa* into three types according to the type of the heroine it contains. These are – Simple (*śuddha*), Artificial (*dhūrta*) and Mixed (*miśra*). It is of the *Śuddha* type when the heroine of the play is a wedded lady. With a courtesan as the heroine it belongs to the *Dhūrta* class and with two heroines, the wife and a courtesan, it is of the *Miśra* type.¹⁶ Śrīkr̥ṣṇa Kavi in his *Mandāramaranda* (*Mm*) states that in case of the last

15. yadi veśayuvatiyuktaṁ na kulastrīsaṅgamo bhavettatra.

atha kulajanaprayuktaṁ na veśayuvatirbhavettatra. - NŚ., XX. 55

16. śuddhaṁ dhūrtaṁ miśramiti bhedāt tat trividhaṁ punaḥ

kulastrīnāyikāṁ śuddhaṁ, gaṇikānāyikāṁ param

prādhānyaṁ ubhayor yatra miśraṁ prakaraṇaṁ viduḥ. – Kvp., p .28

type of *Prakaraṇa* i.e. *Miśra*, the courtesan should speak in Prakrit, whereas the married consort would speak in Sanskrit.¹⁷ Viśvanātha holds that the motive of the dramatic action should be *Dharma*, *Artha* and *Kāma*, but that should be essentially decadent (*sāpāya*).¹⁸

Viśvanātha further says that in a *Prakaraṇa* the hero should be only of *Dhīraprasānta* type and erotic alone can be the main sentiment. The history of the full-fledged *Prakaraṇa* may very rightly be said to have begun with Śūdraka, the writer of the *Prakaraṇa*, called the *Mṛcchakaṭīka*. Among the extant *Prakaraṇas*, Bhavabhūti's *Mālatīmādhava* is one of the most well-known ones. It found more favour with the theorists than the *Mṛccha*, though it is decidedly much inferior to the latter in point of originality and execution.

Bharata states that the play in which the writer devises by his own intellect an original plot with its hero and works up its elaboration is called the *Prakaraṇa*.¹⁹ He says that in an Act of the *Prakaraṇa* where a minister, chief of the Brahmin, priest, minister and leader of caravans stay

17. Mm., p. 40

18. sāpāyadharmakāmārthaparo dhīraprasāntakaḥ. - SD., VI.22

19. yatra kavirātmaśaktyā vastu śarīrañca nāyakaṁ caiva

autpattikaṁ prakurute prakaraṇametad budhairjñeyam. - NŚ., XX.48

in their family circle, no *courtezan* should be brought in there.²⁰ He further holds that in the *Nāṭaka* and the *Prakaraṇa* the playwrights should have the number of Acts as not less than five and more than ten and this should be furnished with various sentiments and the psychological states.²¹

BHĀṆA

The *Bhāṇa* is a piece in one Act consisting of a variety of incidents. In this type of play, an expert and learned *Viṭa* must singly represent on the stage what has been experienced by himself or others. He should suggest the Heroic and the Erotic by descriptions of heroism and beauty. The fable must be invented by the poet and the *Vṛtti* should generally be the *Bhāratī*. This species has the junctures (*sandhi*) called *Mukha* and *Nirvahaṇa* and all the ten sub-divisions of the Gentle Dance (*lāsyāṅgas*).²² Dhanañjaya states that *Bhāṇa* contains description of the

20. sacivaśreṣṭhībrāhmaṇapurohitāmātyasārthabāhānām
gṛhavārtā yatra bhavenna tatra veśyāṅgaṇā kāryā. - ibid.,XX.54

21. prakaraṇanāṭakaviṣaye kavibhiḥ pañcādyā daśāvarāśca
aṅkāḥ kartavyāḥ syunnārnisambhāvasamyuktāḥ. -ibid.,XX.57

22. bhāṇaḥ syād dhūrtacarito nānāvasthāntarātmakaḥ
ekāṅka eka evātra nipuṇaḥ paṇḍito viṭaḥ
raṅge prakāśayetsvenānubhūtamitareṇa vā
sūcayedvīraśṛṅgārau śauryasaubhāgyavarṇanaiḥ.
tatretivṛttamutpādyam vṛttiḥ prāyeṇa bhāratī
mukhanirvahaṇe sandhī lāsyāṅgāni daśāpi ca. - SD.,VI. 227-230

dishonest people.²³ In *Bhāṇa* the hero speaks for himself as well as for other characters who are imaginary and supposed to speak in absentia. It is fringed as though the speech of the addressee is proceeding from void (*ākāśabhāṣita*). In fact, while staging a *Bhāṇa* it is only one actor that appears on the stage who addresses to a fringed listener and for begetting his reply introduces the expression ‘What do you say’ (*kiṁ bravīsi*) and himself speaks out of the statement of the addressee. That is why it is called a *Bhāṇa* or a monologue.²⁴ Bharata is of the opinion that the *Bhāṇa* should include characters of *Dhūrtas* and *Viṭas* and treat their different conditions and it is to consist of one Act, and should include many incidents which are to be acted by a *Dhūrta* or a *Viṭa*.²⁵ The earliest *Bhāṇas* that have survived to this day are four in number. These four *Bhāṇas* are -

- i. *Padmaprabhīṭaka* of Śūdraka
- ii. *Dhūrtaviṭasaṁvāda* of Īśvaradatta
- iii. *Ubhayabhisarika* of Vararuci
- iv. *Padataditaka* of Syamilaka.

23. bhāṇastu dhūrtacaritaṁ svānubhūtaṁ pareṇa vā. - DR.,III.49

24. The etymology of the term is – bhāṇyate gaganoktyā nāyakena
svaparavṛttaṁ yasmin iti bhāṇaḥ -LPSD.,p.17

25. dhūrtaviṭasaṁprajyo nānāvasthāntarātmakaścaiva
ekāṅko bahuceṣṭaḥ satataṁ kārya budhairbhāṇaḥ. - NŚ.,XX.110

After these four Bhāṇas, next specimen of the variety is noticed in the name of *Karpuracarita* of Vatsarāja who is supposed to belong to the middle of the 13th century.

VYĀYOGA

From the point of derivative meaning *Vyāyoga* is that type of shows wherein several characters disagree with one another.²⁶ The *Vyāyoga* must have a well-known story for its plot, it consists mostly of males but few female characters are also there. It is devoid of the *Garbha* and the *Vimarśa* junctures. It should be in one Act, the hero must be of *Dhīroddhata* nature, being a royal sage or a god. It should be without the action *Kaiśikī*. The main sentiment of this variety is other than the *Hāsya*, *Śṛṅgāra* and the *Śānta*.²⁷ The earliest and the best *Vyāyoga* that has existed so far is

26. viśeṣeṇa āyujyante pātrāṇi yatra. - LPSD.,p.18

27. khyātetivṛtto vyāyogaḥ svalpastrūjanasamyutaḥ
hīno garbhavimarśābhyāṁ narairbahubhirāśritaḥ.
ekāṅkaśca bhavedastrīnimittasamarodayaḥ
kaiśikīvṛttirahitaḥ prakhyātastatra nāyakaḥ.
rājarṣiratha divyo vā bhaveddhīroddhataśca saḥ
hāsyaśṛṅgāraśāntebhya itare'traṅgino rasāḥ. - SD., VI.231-233

the *Madhyamavyāyoga* of Bhāsa. Another play, called the *Dūtaghaṭokaca*, of the same author is also a specimen of the same variety. Bharata says that the *Vyāyoga* should have a royal sage as its hero and not a divine personage and it should include battle, personal combat, challenge and angry conflict.²⁸

SAMAVAKĀRA

Etymologically *Samavakāra* means a dramatic representation in which there is fusion of several types of action, characters and motifs.²⁹ Bharata and Dhanañjaya opine that the hero of a *Samavakāra* could be one from among gods and demons.³⁰ Viśvanātha, on the other hand, observes that they should be gods and men. Thus he differs from the rest of the canonists in admitting human beings and rejecting demons out of the order of heroes prescribed for a *Samavakāra*. He further says that the heroes should be well known and of the gallant (*udātta*) type.³¹ A *Samavakāra* has

28. na ca divyanāyakakṛtaḥ kāryo rājarṣināyakanibaddhaḥ.

yuddhaniyuddhāgharṣaṇasangharṣaścāpi kartavyaḥ. - NŚ.,XX.92

29. saṅgatair –avakīrṇaiśca arthaiḥ kriyate iti samavakāraḥ. -LPSD.,p.18

30. vṛttayo mandakaiśikyō netāro devadānavāḥ

dvādaśodāttavikhyātāḥ phalaṁ teṣāṁ pṛthak pṛthak. -DR.,III.63

31. nāyakā dvādaśodātaḥ prakhyātā devamānavāḥ. -SD.,VI.234

all the junctures except the *Vimarśa* and consists of three Acts, the first of which contains the first two junctures and the latter two comprise the others respectively.³² Viśvanātha, on the other hand, prescribes that a *Samavakāra* should be composed in a variety of metres, mainly the *Gāyatrī* and *Uṣṇik* etc.³³ Here the Heroic is to be the most prominent of the sentiments. The *Vindu* (Drop) and the *Praveśaka* (Introductory scene) are not admitted, but the thirteen members of the *Vāhī* may be employed according to occasion.³⁴ The *Pañcarātra* is the best specimen of the *Samavakāra* variety. The next playwright who attempted at this variety was Vatsarāja. His chief aim was to present specimens of these varieties which had died long ago. By the middle of the 13th century he composed a *Samavakāra*, named *Samudramathana*. Bharata states that the *Samavakāra* contains the exploits of gods and asuras as its subject-matter and one of them is represented as its well-known and exalted hero. It is consist of three Acts presenting the three kinds of deception, the three kinds of love.³⁵

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32. sandhayo nirvimarśāstu trayo'ñkāstatra cādime
sandhī dvāvantyayostadvadeka eko bhavetpunaḥ. -ibid.,VI.234
33. gāyatriyuṣṇīnmukhānyatra cchandāmsi vividhāni ca. -ibid., VI.235
34. vṛtayo mandakaiśikyo nātra bindupraveśakau. -ibid.,VI.234
35. devāsurabūjakṛtaḥ prakhyātodāttanāyakaścaiva
tryaṅkastadā trikaṣṭraividravaḥ syāt triśṅgāraḥ. -NŚ.,XX.64

ḌIMA

The *Ḍima* must have a celebrated story for its plot and abound with representations of magic, conjuration, war, rage, bewilderment and eclipses of the sun and moon. The furious (*raudra*) sentiment should be the main in it, the others being subservient to it. *Ḍima* has only four Acts. The *Viṣkambhaka* and *Praveśaka* are not to be employed in it. Its heroes should be sixteen in number, being extremely haughty, such as a god, *Gandharva*, a *Yakṣa*, a *Rākṣasa*, a serpent (*mahoraga*), a ghost, a sprite (*preta*), a goblin (*piśāca*).³⁶ The *Kaiśikī* is excluded from among its actions and the *Vimarśa*, from its junctures, the Quiestistic, the Comic and the Erotic being avoided, it must glow with six other sentiments.³⁷ Bharata mentions the

36. māyendrajālasamgrāmakrodhodbhrāntādiceṣṭitaiḥ

uparāgaiśca bhūyiṣṭho ḍimaḥ khyātetivattakaḥ

aṅgī raudrarasastatra sarve'gāni rasāḥ punaḥ

catvāro'ṅkā matā neha viṣkambhakapraveśakau

nāyakā devagandharvayakṣarākṣomahoragāḥ

bhūtapretapiśācādyāḥ ṣoḍaśātyantamuddhatāḥ. -SD., VI.241-243

37. vṛttayaḥ kaiśikīhūnā nirvimarśāśca sandhayaḥ

dīptāḥ syuḥ ṣaḍrasāḥ śāntahāsyasṛṅgāvarjitāḥ.

-ibid., VI.244

Tripuradāha of Vatsarāja as an example of the *Ḍima*.³⁸ This play also is said to be enacted for the delight of Śiva.³⁹

ĪHĀMṚGA

It is so named because the hero of the play is in a wild –goose hunt and pursues an unattainable lady.⁴⁰ Dhanañjaya states that *Īhāmṛga* is a play in four Acts, the plot of the play is of a mixed kind; partly invented by the poet and partly, legendary. The hero and the rival hero in it may be a mortal and a god.⁴¹ It contains the junctures *Mukha*, *Pratimukha* and *Nirvahaṇa*. Magnanimous personages, though described as killed, are not to be represented here. Some again declare it to be in one Act and to have a divinity for its hero. Others hold that there should be six heroes in it, a war

38. tato himavataḥ pṛṣṭhe nānānagasamākule
bahubhūtagaṇākīrṇe ramyakandaranirjare
pūrvaraṅgaḥ kṛtaḥ pūvraṁ tatrāyaṁ dvijasattamāḥ
tathā tripuradāhaśca ḍimasamjñāḥ proyojitaḥ. - NŚ., IV. 9-10

39. tato bhūtagaṇā hṛṣṭāḥ karmabhāvānukūrttanāt
mahādevaśca supṛtaḥ pitāmahamathābravīt
aho nāṭyamidaṁ samyak tvayā sṛṣṭaṁ mahāmate
yaśasyaṁ ca śubhārthaṁ ca puṇyaṁ buddhivivardhanam.
- ibid., IV.11-12

40. īhate mṛgavad yasmin saḥ. - LPSD., p.19

41. miśramīhāmṛge vṛttaṁ caturaṅkaṁ trisandhimat.
naradivyaṅvānīyamānnāyakapratināyakau. -DR., III.72

for a divine female being the subject.⁴² *Rukmiṇīpariṇaya* of Vatsarāja is an example of *Īhāmṛga*. Bharata says that the *Īhāmṛga* is to abound in vehement (*uddhata*) heroes and to have its construction dependent on feminine anger which is to give rise to commotion (*saṁkṣobha*), excitement (*vidrava*) and angry conflict (*saṁpheṭa*).⁴³ It should be a play with well-ordered construction in which the plot of love is to be based on causing discord among females and oppressing the enemies.⁴⁴

UTSṚṢṬIKĀṆKA

The *UtsṚṣṭikāṅka* is a piece in a single Act ordinary men being its heroes. The pathetic sentiment (*karuṇarasa*) is the permanent mood in it. It has profuse lamentation of women. The plot should be a well-known story expanded by the poet's imagination. The Sandhis, Vṛttis are to be the same with those of the *Bhāṇa*. The victory, defeat and war should be verbally

42. mahātmāno vadhaprāptā api badhyāḥ syuratra no.

ekāṅko deva evātra netetyāhuḥ pare punaḥ

divyastrīhetukaṁ yuddhaṁ nāyakāḥ ṣaditūtare.

- SD., VI. 249

43. uddhatapuruṣaprāyaḥ strīroṣagrathitakāvyabandhaśca.

saṁkṣobhavidravakṛtaḥ saṁpheṭakṛtastathā caiva.

-NŚ., XX.79

44. strībhedanāpaharaṇāvamardasaṁpraptavastuṣṛṅgāraḥ

īhāmṛgastu kāryaḥ susamāhitakāvyabandhaśca.

-ibid., XX.80

represented.⁴⁵ Bharata states that the plot in it is usually to be well known but it may sometimes be otherwise, and it is to be furnished with male characters other than those who are divine.⁴⁶ It is called an *Utsr̥ṣṭikāṅka* for the reason of absence of other Vṛttis and so it is an isolated piece dealing with the one incident of bewailing of a person whose life is about to end.⁴⁷ Bhāsa can be considered to be the first and the best composer of this type of *Rūpaka*. The *Ūrubhaṅga* is decidedly an *Utsr̥ṣṭikāṅka* and best illustrates the type. The existence of another play of this type, called the *Śarmiṣṭhāyayāti* is known from the SD.⁴⁸

VĪHĪ

The *Vīhī* should be in one Act, and represent any one character who, by means of surprising replies made through speeches from void, must

45. utsr̥ṣṭikāṅkaḥ ekāṅko netāraḥ prākṛtā narāḥ
 raso'tra karuṇaḥ sthāyī bahustrīparidevitam
 prakhyātamitivr̥ttamca kavirbudhyā prapañcayet.
 bhāṇavatsandhivr̥ttyāṅgānyasmiñjayaparājayau.
 yuddham ca vācā kartavyam nirvedavacanam bahu. -SD., VI.250-252

46. prakhyātavastuviṣayastvaprakhyātaḥ kadācideva syāt
 divyapurūṣerviyuktaḥ śeṣeranyerbhavetpumbhiḥ. -NŚ., XX.94

47. utkramaṇonmukhā sr̥ṣṭiḥ yāsām tā utsr̥ṣṭikāḥ, tābhiḥ aṅkitaḥ iti.
 - ND., as quoted in LPSD., p.24

48. SD., p.217

suggest the erotic sentiment in full, as also other sentiments in some degree. It contains only two junctures, the *Mukha* and the *Nirvahana*. It evinces within its short compass all the sources of the plot (arthaprakṛtis).⁴⁹ The title *Vāhī* itself signifies that it is like an avenue open for all kinds of show and can profitably be used in all the junctures. Of the *Vāhī* variety, two specimens from the pen of Bhāsa—the *Dūtavākya* and the *Karṇabhāra* are found. The revival of *Vāhī* took place long after Bhāsa and the plays- *Indulekhā* and *Mālavikā* mentioned in the *Nāṭyadarpaṇa* (ND) and *Sāhityadarpaṇa* (SD) respectively, are lost. Bharata in his NS⁵⁰ mentions the thirteen types of the *Vāhī* as follows—Accidental Interpretation (*udghātyaka*), Transference (*avalagita*), Ominous Significance (*avaspaṇḍita*), Incoherent Chatter (*asat-pralāpa*), Compliment (*prapañca*), Enigma (*nālikā*), Repartee (*vākkeli*), Outwitting (*adhivala*), Deception (*chala*), Declaration (*vyāhāra*),

49. vīthyāmeko bhabedaṅkaḥ kaścideko'tra kalpyate
 ākāśabhāṣitairuktaiścitrāṃ pratyuktimāśritaḥ
 sūcayed bhūriśṛṅgāraṃ kimcidanyān rasānprati
 mukhanirvahaṇe sandhī arthaprakṛtayo'khilāḥ. – SD., VI.253-254

50. udghātyakāvalagite tvavaspaṇḍitameva ca
 asatpralāpaśca tathā prapañco nālikāpi ca
 vākkelyadhivalaṃ caiva chalaṃ vyāhāra eva ca
 mṛdavaṃ trigataṃ caiva jñeyaṃ gaṇḍamathāpi vā – NS., XX.114-115

Crushing (*mṛdava*), Three Men's talk (*trigata*) and Undue Combination of words (*gaṇḍa*).

PRAHASANA

The subject-matter of a *Prahasana* will be the story of those who deserve condemnation, the story proceeding from the imagination of the poet and endowed with Sandhis, Aṅgas of Sandhis, Aṅgas of *Lāsyā* as in the case of *Bhāṇa*. There will be no *Ārabhaṭī* nor *Viṣkambhaka* and *Praveśaka*. The predominant sentiment is *Hāsyā* (comic) and the Aṅgas of *Vūhī* may or may not stay in it. In *Prahasana*, the hero comes from amongst ascetics, religious persons and Brāhmaṇas.⁵¹ Dhanañjaya classifies *Prahasana* into three types viz. *Śuddha*, *Samkīrṇa* and *Vikīṭa*. Viśvanātha also follows Dhanañjaya in this respect. The *Prahasana* in which there is one impertinent fellow is said to be *Śuddha* (pure).⁵² That *Prahasana* is *Samkīrṇa* which is based on the exploits of many impudent fellows.⁵³ But Bharata says that *Prahasana* is *Samkīrṇa* in which appear a harlot, a slave,

51. bhāṇavatsandhisandhyaṅgalāsyāṅgāṅkairvinirmitam
bhavetprahasanaṁ vṛttaṁ nindyānām kavikalpitam
aṅgī hāsyarasastatra vīthyaṅgānām sthitirnavā.

tapasvibhagavadvipraprabṛtiṣvatra nāyakaḥ. – SD.,VI.264-265

52. eko yatra bhaved dhṛṣṭo hāsyam tacchuddhamucyate. – ibid.,VI.266

53. vṛttaṁ bahūnam dhṛṣṭānām samkīrṇam kecidūcire. – ibid.,VI.267

a eunuch, a cheat or sharper, and a courtesan with normal apparel, appearance, exploits and deeds.⁵⁴ That *Prahasana* is said to be *Vikṛta*, in which eunuchs, chamberlains and ascetics appear in the dress as well as in the speech of *Viṭas Cāraṇas* (panegyrist) and *Bhaṭas* (soldiers or wrestlers).⁵⁵ Of course Bharata has not spoken of it separately, in as much as it is incorporated in the *Saṁkīrṇa Prahasana*. Bharata further states that some popular topic or incident of hypocrisy should be introduced in the *Prahasana* through the disputations of *Dhūrtas* and *Viṭas*.⁵⁶ The earliest *Prahasana*, that has existed so far, is the *Mattavilāsa* of Mahendravikrama Varman, a contemporary of Harṣa. The *Bhagavadajjukīya* of Bodhāyana Kavi can be said to be the best of all the *Prahasanas* in Sanskrit literature.

It can be said that *Nāṭaka*, *Prakaraṇa* and *Nāṭikā* are the three principal varieties that attracted the attention of most of the dramaturgists. Among these also, *Nāṭaka* and *Nāṭikā* were of great importance to them as is

54. veśyāceṭānapuṁsakadhūrtaviṭa bandhakī ca yatra syuḥ.
anibhṛtaveṣāparicchadaceṣṭākaraṇāttu saṁkīrṇam. – NŚ.,XX.,105

55. vikṛtaṁ tu viduryatra ṣaṇḍakañcukitāpasāḥ
bhujāṅcāraṇabhaṭaprabhṛterveṣavāgyutāḥ. – SD.,VI.268

56. lokopacārayuktā yā vārtā yaśca dambhasaṁyogaḥ
tatpraḥasane prayojyaṁ dhūrtaviṭavivādasampannaḥ – NŚ.,XX.,10

evident from the rich crop of these two varieties. The other types suffer more or less from a dearth of representative works. It seems that they were more or less neglected. Excepting the *Bhāṇa*, the *Prahasana* and the *Vyāyoga* varieties, the rest viz. *Īhāmṛga*, *Ḍima*, *Samavakāra*, *Vūhī* and *Utsṛṣṭikāṅka* have hardly any representative specimen. These five varieties demanded a variety of theme, treatment and sentiment. Along with this, there was a greater difficulty in the absence of good models, which might be imitated. Naturally these varieties were treated with lesser respect. The treatises on dramaturgy give an indication of the neglect shown to these varieties. All the treatises define the types elaborately but the definitions are more or less imitative of one another. Thus the definitions of ND and of the SD are totally based upon those of the DR. Excepting Viśvanātha none cites any illustrations of these. So far as the *Samavakāra*, *Īhāmṛga* and *Ḍima* varieties are concerned, both the DR and SD mention the names of the plays referred to by Bharata himself. The same is the case with all the other varieties excepting the *Bhāṇa*, *Prahasana* and *Vyāyoga* which have been represented by more than one specimen.

VARIETIES OF UPARŪPAKAS

The Uparūpakas are of eighteen types viz, *Nāṭikā*, *Troṭaka*, *Goṣṭhi*, *Saṭṭaka* , *Nātyarāsaka*, *Prasthāna*, *Ullāpya*, *Kāvya*, *Preṅkhaṇa*,

*Rāsaka, Saṁlāpaka, Śrīgadita, Śilpaka, Vilāsikā, Durmallikā, Prakaraṇikā, Hallīśa and Bhāṇikā.*⁵⁷

NĀṬIKĀ

Nāṭikā is one of the most popular types of minor forms of plays. The plot of the *Nāṭikā* is not based on a historical fact, but is created by the imagination of the poet. It consists of four Acts abounding with a majority of females. The hero of a *Nāṭikā* will be a well-known figure—a king of the *Dhīralalita* type.⁵⁸ The heroine here will be virgin princess that has for the first time fallen in love. Generally, there are more than one spouse to the hero, the queen presenting a very shrewd and formidable character always swaying over the lord. The *Vṛtti* will be *Kaiśikī* and all the Sandhis will be present, but the *Vimarśa Sandhi* will be very slightly inhibited. Śrīharṣa's *Ratnāvalī* and Rājaśekhara's *Viddhaśālabhaṅjikā* are

57. SD., VI. 4-5

58. nāṭikā klṛptavṛttā syātstrīprāyā caturāṅkikā

prakhyāto dhīralalitastatra syānnāyako nṛpaḥ

navānurāgā kanyātra nāyikā nṛpavaṁśajā.

saṁpravartet netāsyāṁ devyāstrāsenā śaṅkitaḥ

vṛttiḥ syātkaiśikī svalpavimarśāḥ sandhayaḥ punaḥ. -ibid., VI.270-271

the examples of *Nāṭikā*. Bharata states that a *Nāṭikā* contains an abundance of female characters, has four Acts, graceful gestures as its soul; well-arranged constituents, many dances, songs and recitations and lover's enjoyment are its chief features.⁵⁹

TROṬAKA

Troṭaka is a play which is composed of five, seven, eight or even nine Acts. It has divine as well as mortal characters and appearance of the jester (*Vidūṣaka*) is expected in every Act.⁶⁰ It appears that the mixed nature of characters is the only essential point of difference between a *Troṭaka* and a *Nāṭaka*. The only extant work cited as the specimen of *Troṭaka* with five Acts by all the canonists is *Vikramorvaśī*

GOṢṬHĪ

A *Goṣṭhī* abounds with nine or ten ordinary fellows and five or six females. It is run on by the *Kaiśikī Vṛtti* and its subject-matter is not of a serious Sandhis and is replete with erotic dominated solely

59. strīprāyā caturaṅkā lalitābhinayātmikā suvihitārhā

bahunṛtyagūtapāthyā ratisāmbhogātmikā caiva. – NŚ., XX.61

60. saptāṣṭanavapañcāṅkaṁ divyamānuṣasaṁśrayam

troṭakaṁ nāma tatprāhuḥ pratyaṅkaṁ savidūṣakam –SD., VI.273

by passion.⁶¹ *Raivatamadanikā* is referred to as the example of *Goṣṭhī* in the SD.

SAṬṬAKA

Saṭṭaka is a show which follows the pattern of a *Nāṭikā* with the difference that the former has only one language throughout the play, be it Sanskrit or preferably any one of the Prakrit dialects. It does not have either a *Praveśaka* or *Viṣkambhaka* and *Adbhutarasa* largely abounds in it. The Acts in a *Saṭṭaka* are named as *Javanikā*.⁶² Viśvanātha differs from the other canonists and denies the use of Sanskrit in a *Saṭṭaka*. So he states that the whole plot of a *Saṭṭaka* should be couched in Prakrit. The *Karpūramañjarī* of Rājaśekhara represents this type.

61. prākṛtairnavabhiḥ pumbhirdaśabhirvāpyalamkṛtā

nodāttavacanā goṣṭhī kaiśikīvr̥ttisālinī.

hīnā garbhavimarśābhyām pañcaṣaḍyoṣidanvitā

kāmaśṛṅgārasaṃyuktā syādekāṅkavinirmitā. -ibid.,VI.274-275

62. saṭṭakam prākṛtāśeṣapāṭhyam syādpraveśakam

na ca viṣkambhako'pyatra pracuraścādbhuto rasaḥ

aṅkāḥ javanikākhyāḥ syuḥ syādanyannāṭikāsamam. - ibid.,VI.276

NĀṬYARĀSAKA

Nāṭyarāsaka has got a single Act endowed with a variety of cadence and timing. The hero is one of the *Dhīrodātta* type and his *Upanāyaka* (assistant) will be of *Pīṭhamarda* type. *Hāsya* attended by *Śṛṅgāra* is the predominant sentiment and the heroine is of the *Vāsakasajyā* type. There are two Sandhis, *Mukha* and *Nirvahaṇa* and ten *Lāsyāṅga*.⁶³ Example of *Nāṭyarāsaka* with two Sandhis is *Narmavatī*

PRASTHĀNA

In *Prasthāna* the hero is a certain slave and even inferior to him is his *Upanāyaka* (assistant), whereas the heroine is a certain slave girl and the *Vṛtti* is *Bhāratī* as well as *Kaiśikī*. There are two Acts in it-abounding with much dalliance attended by time and cadence.⁶⁴ The *Śṛṅgāratilaka* of Rāmabhadradūkṣita is the example of *Prasthāna*.

63. nāṭyarāsakamekāṅkaṁ bahutālalayasthiti
udāttanāyakaṁ tadvatpīṭhamardopanāyakam
hāsyo'ṅgyatra saśṛṅgāro nārī vāsakasajjikā
mukhanirvahaṇe sandhī lāsyāṅgāni daśāpi ca. - ibid.,VI.277-278

64. prasthāne nāyako dāso hīnaḥ syādupanāyakaḥ
dāsī ca nāyikā vṛttiḥ kaiśikī bhāratī tathā
aṅkau dvau layatālādirvilāso bahulastathā. - ibid.,VI.280-281

ULLĀPYA

An *Ullāpya* has got a hero of the *Dhīrodātta* type, its Act being one and it deals with a celestial story. It is graced with the Aṅgas of a *Śilpaka* (*Uparūpaka*) as well as it will have the *Śṛṅgāra*, *Hāsya* and *Karuṇa* sentiments. It is charming with many battles and music of the *Asragūa* type. There are four heroines.⁶⁵ *Devīmahādeva* is its example.

KĀVYA

The *Uparūpaka* called the *Kāvya* lacks in the *Ārabhaṭī Vṛtti*, it has only one Act full of comic sentiment. It is graced with *Khaṇḍamātrā*, *Dvipadikā* and *Bhagnatāla* type of *Gūa*. It is endowed with *Varṇamātrā* and *Chagaṇikā* variety of metres and is teeming with erotic speeches. Here the hero is of the *Dhīrodātta* type and so is the heroine. It has the first two Sandhis viz. *Mukha* and *Pratimukha* and the last *Sandhi* viz. *Nirvahaṇa*.⁶⁶ *Yādavodaya* is its example.

65. udāttanāyakaṁ divyavṛttamekāṅkabhūṣitam

śilpakāṅgairiyutaṁ hāsyaśṛṅgāraakarūnai rasaiḥ

ullāpyaṁ bahusaṁgrāmasragūtamanoharam

catasro nāyikāstatra trayo'ṅkā iti kecana.

– ibid., VI.282-283

66. kāvyamārabhaṭīhīnamekāṁkaṁ hāsyaśaṁkulam

khaṇḍamātrādvipadikābhagnatālairlaṁkṛtam

varṇamātrāchagaṇikāyutaṁ śṛṅgārabhāṣitam

netā strī cāpyudāttātra sandhī ādyau tathāntimaḥ. – ibid., VI.284-285

PREÑKHANA

Preñkhana is without the *Garbha* as well as the *Vimarśa Sandhi*, its hero is of the lower rank. It is devoid of *Sūtradhāra*, *Praveśaka* and *Viškambhaka* and it consists of a single Act. It is replete with duals and angry speeches and it contains all the four Vṛttis, namely, *Ārabhaṭī*, *Bhāratī*, *Kaiśikī*, *Sāttvatī*. The benedictory song (*nāndī*) and laudation (*prarocanā*) are done from behind the screen.⁶⁷ The *Unmattarāghava* of Bhāskara of the 14th century is an example of *Preñkhana*.

RĀSAKA

The *Uparūpaka* called the *Rāsaka* has got five characters and has only the *Mukha* and *Nirvahaṇa* Sandhis. It is without any *Sūtradhāra*, it has only one Act replete with the Aṅgas of the *Vāhī* as well as with fine arts. The *Nāndī* here admits of double meaning, the heroine is a noted one but the hero is a dull fellow. It will have a gradual display of majestic ideas.⁶⁸

67. garbhavimarśarahitaṁ preñkhanam hīnanāyakam
asūtradhāramekāmkamaviškambhapraveśakam
niyuddhasaṁpheṭayutaṁ sarvavṛttisamāśritam
nepathye gīyate nāndī tathā tatra prarocanā. – ibid., VI.286-287

68. rāsakam pañcapātram syānmukhanirvahaṇānvitam.
asūtradhāramekāmkam savīthyaṅgam kalānvitam
śliṣṭanāndīyutaṁ khyātanāyikam mūrkhānāyakam
udāttabhāvavinyāsamāśritam cottarottaram. - ibid., VI.288-290

The *Menakāhita* is its example.

SAMLĀPAKA

Samlāpaka is characterized by three or four Acts. The hero therein is a *Pāṣaṇḍa* (heretic) and the predominant sentiment is any one of the Rasas except the erotic and the pathetic. Besieging of cities, hoodwinking, battles and confusion will stay there and neither the *Bhāratī* nor the *Kaisikī Vṛtti* has got any scope therein.⁶⁹ The *Māyākāpālika* is its example.

ŚRĪGADITA

That *Uparūpaka* in which the story is a well-known one and the hero a famous person of the *Dhīrodātta* type is taken by the wise to be *Śrīgadita*. Here the heroine should be a famous figure and it lacks in the *Garbha* and *Vimarśa* Sandhis. It is run on with the *Bhāratī Vṛtti* being replete with the word 'Śrī'.⁷⁰ Its example is *Krīḍārasātala*.

69. samlāpake'ṅkāscatvārastrayo vā, nāyakaḥ punaḥ
pāṣaṇḍaḥ syādrasastatra śṛṅgāraakarunetaraḥ
bhavyeḥ purasaṁrodhacchalasaṁgrāmaividravāḥ
na tatra vṛttirbhavati bhāratī na ca kaisikī. -ibid.,VI.291-292

70. prakhyātavṛttamekāṅkaṁ prakhyātodāttanāyakam
prasidhanāyikāṁ garvavimarśābhyāṁ vivarjitam
bhāratīvṛttibahulam śrīśabdena saṁkulam
mataṁ śrīgaditaṁ nāma vidvadbhirūpakam. -ibid.,VI.293-294

ŚILPAKA

In *Śilpaka*, there are four Acts and four Vṛttis. All the sentiments except the *Hāsya* and *Śānta* are there and the hero is a *Brāhmaṇa*. The description of the cremation ground etc. is to be given here and the *Upanāyaka* is to be an inferior fellow.⁷¹ An example of *Śilpaka* is *Kanakāvātīmādhava*.

VILĀSIKĀ

The *Vilāsikā* is profusely replete with erotic sentiment. It has got only one Act and it is endowed with the ten Aṅgas of the *Lāsya*. *Vidūṣaka*, *Viṭa* and *Pūthamardana* appear in it and it lacks in the *Garbha* and the *Vimarśa* Sandhis. The hero herein is one of lower order. The story is a short one and it looks gorgeous with fine apparels.⁷²

71. catvāraḥ śilpake'ṅkāḥ syuścatasro vṛttayastathā

aśāntahāsyāśca rasā nāyako brāhmaṇo mataḥ

varṇanā'tra śmaśānāderhūnaḥ syādupanāyakaḥ. - ibid.,VI.296-297

72. śṛṅgārabahulaikaṅkā daśalāsyāṅgasamṃyutā

vidūṣakaviṭābhyāṃ ca pūthamardena bhūṣitā

hūnā garbhavimarśābhyāṃ sandhibhyāṃ hūnanāyakā

svalpavṛttā sunepathyā vikhyātā sā vilāsikā.

– ibid.,VI.301-302

DURMALLIKĀ

Durmallikā is characterised by having four Acts along with two Vṛttis –*Bhāratī* and *Kaiśikī*. It is devoid of *Garbha Sandhi* and herein the dramatic persons are gallant fellows; the hero himself is not one of mean order. The first Act's incidents should be worked up within a period of three *Nālis* and it will abound with the play of the *Viṭa*. The second Act's incident should be worked up within a period of five *Nālis* and it will be full of the deeds of the jester. The third Act's incident should be worked up by six *Nālis* and it will present the achievements of the *Pīṭhamarda* and the fourth Act's incident is to be worked up by ten *Nālis* and it will contain the exploits of the hero.⁷³ An example of this *Uparūpaka* is *Bindumatī*.

PRAKARAṆIKĀ

A *Prakaraṇikā* is just like a *Nāṭikā* but in it the hero is a merchant or the like and the heroine belongs to the same caste with the

73. durmallī caturaṅkā syāt kaiśikībhāratīyutā

agarbhā nāgaranarā nyūnanāyakabhūṣitā

trināliḥ prathamō'ṅko'syām viṭakrīḍāmāyo bhavet

pañcanālirdvitīyo'ṅko vidūṣakavilāsavān

ṣaṇṇālikastrīyastu pīṭhamardavilāsavān

caturtho daśanāliḥ syādaṅkaḥ krīḍitanāgaraḥ. - ibid., VI.303-305

hero.⁷⁴ It is, in fact, only a diminution of a *Prakaraṇa*. It can be said that just as a *Nāṭikā* is a smaller size of a *Nāṭaka* so is the *Prakaraṇikā* of a *Prakaraṇa*.

HALLĪŚA

Hallīśa has got only a single Act, played by seven, eight or ten females. There will be a single actor who speaks in high class language. The *Kaiśikī Vṛtti* will be there along with the first i.e. *Mukha* and the last i.e. *Nirvahaṇa Sandhis*. There should be a profuse amount of tune and time.⁷⁵ The *Keliravataka* is its example.

BHĀṆIKĀ

Bhāṇikā is full of fine apparel put on by the actor and it has got the *Mukha* and the *Nirvahaṇa Sandhis*. It runs on the *Kaiśikī* and the *Bhāratī Vṛttis* and has only one Act. The heroine is a very noble person

74. nāṭikaiva prakaraṇī sārthavāhādīnāyakā

samānavamśajā neturbhavedyatra ca nāyikā - ibid.,VI.306

75. hallīśa eka evāṅkaḥ saptāṣṭau daśa vā striyaḥ

vāgudāttaikapuruṣaḥ kaiśikī vṛttirujjvalā

mukhāntimau tathā sandhī bahutālayasthiḥ. -ibid.,VI.307

and the hero belongs to the lower order.⁷⁶ The peculiar feature of a *Bhāṇikā* is its seven sub-divisions (Aṅgas) which may be used in other types of show.⁷⁷ They are as follows –

Upanyāsa: a casual introduction of the dramatic motif.

Vinyāsa: an expression of words implying mortification.

Vibodha : a loss of illusion or clarification of some misunderstanding.

Sādhvasa : a deliberate mis-statement of facts.

Samarpaṇa: a speech full of reproach due to anger or disturbance.

76. bhāṇikā ślakṣnanepathyā mukhanirvahaṇānvitā
kaiśikī bhāratīvr̥ttiyuktaikāmkavinirmitā
udāttanāyikā mandapuruṣātrāṅgasaptakam
upanyāso'tha vinyāso vibodhaḥ sādvasaṁ tathā
samarpaṇaṁ nivṛttiśca saṁhāra iti saptamaḥ. –ibid.,VI.308-310

77. upanyāsaḥ prasāṅgena bhavet kāryasya kūrtaṇam
nirvedavākyavyutpattirvinyāsa iti sa smṛtaḥ
bhrāntināśo vibodhaḥ syānmithyākhyānaṁ tu sādvasam
sopālabhavacaḥ kopapīḍayeha samarpaṇam
nidarśanasyopanyāso nivṛttiriti kathyate
saṁhāra iti ca prāhuryatkāryasya samāpanam. –ibid.,VI.310-313

Nivṛtti : a citation of some illustration in support of a statement made.

Sarīhāra : a point of culmination of motif into conclusion.

The ND, however, has one more pattern of this type known as *Bhāṇaka*.⁷⁸ It consists of vehement characters without a female character. The action is, however, accompanied with a melody of song (*tāla* and *anutāla*). Example of this type is *Kāmadattā*.

SPECIAL FEATURES OF THE *NĀṬAKA* VARIETY

The *Nāṭyaśāstra* (NŚ) says that *Nāṭaka* is the depiction of some events in the life of a distinguished prince of saintly character (*prakhyāta rājarṣi*).⁷⁹ According to Viśvanātha, the *Nāṭaka* should have a celebrated story for its plot, be possessed of the five segments. These are-*Mukha*, *Pratimukha*, *Garbha*, *Vimarśa* and *Nirvahaṇa*. The *Nāṭaka* should consist of Acts numbering from five to ten.⁸⁰ The hero of a drama should be high-spirited, but temperate and firm, powerful and virtuous, being either a royal

78. ND.,p.215

79. prakhyātavastuviṣayaṃ prakhyātodāttanāyakaṃ caiva
rājarṣivaṃśacaritaṃ tathā ca divyāśrayopetaṃ. - NŚ., XX.10

80. nāṭakaṃ khyātavṛttaṃ syātpañcasandhisamanvitam
pañcādikā daśaparāstatatrāṅkāḥ parikīrtitāḥ. - SD.,VI.7-8

sage of renowned family, or a god, or a demi-god.⁸¹ Bharata and Dhanañjaya state that a drama should end with the achievement of such objects as pertaining to piety (*dharma*), sensual enjoyment (*kāma*) or wealth (*artha*) by the hero.⁸² It means that the aim of the hero should be the acquisition of any one or more of the first three principal objects of human existence, viz. *puruṣārtha*.⁸³ Viśvanātha holds that the principal sentiment in a *Nāṭaka* must be only one, being either the *Śṛṅgāra* or the *Vīra*, all other sentiments should be subordinate.⁸⁴ Of course every dramatic action should have towards its close an element of *adbhutarasa*, which may conveniently be employed in the *Nirvahaṇa-sandhi*.⁸⁵ Mammaṭabhaṭṭa admits the eight sentiments in a dramatic piece.⁸⁶ These are *Śṛṅgāra*, *Hāsyā*, *Karuṇā*,

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81. prakhyātavaṁśo rājarṣidhīrodāttaḥ pratāpavān
divyo'tha divyādivyo vā guṇavānnāyako mataḥ. – ibid., VI.9
82. kāryaṁ trivargastacchuddhamekānekānubandhi ca. – DR., I.16
83. nānāvibhūtiṣaṁyutamṛddhivilāsādibhirguṇauścāpi
aṅkapraveśakādhyāṁ bhavati hi tannāṭakaṁ nāma. – NŚ., XX, II
84. eka eva bhavedaṅgī śṛṅgāro vīra eva vā.
aṅgamanye rasāḥ sarve. –SD., VI.10
85.kāryo nirvahaṇe'dbhutaḥ. –ibid., VI.10
86. śṛṅgārahāsyākaruṇāraudravīrabhayānakāḥ
vībhatsādbhutasangau cetyaṣṭaunāṭyarasāḥ smṛtaḥ. – KP., IV.29

Raudra, Vīra, Bhayānaka, Vibhatsa, Adbhuta. Since the *Nāṭaka* is the original specimen of all dramatic representation⁸⁷ it received the highest attention from the rhetoricians like Bharata, Dhanañjaya, Viśvanātha etc. In his *Bhāvaprakāśa* (BP), Sāradātanaya adds that Subandhu divides *Nāṭaka* into five classes and has different constitution for them.⁸⁸ In Subandhu's opinion *Nāṭaka* is of five species: *Pūrṇa, Praśānta, Bhāsvara, Lalita* and *Samagra*. *Pūrṇa* is that type of drama which has got all the five junctures (*sandhi*) marking the different stages of action.⁸⁹ The second variety of *Nāṭaka*, according to him, should also have five junctures, which are peculiar to itself and named as *Nyāsa, Samudbheda, Bījokti, Bījadarśana* and *Anuddhishṭa-saṁhāra*. The *Svapnavāsavadattā* is cited as its specimen. The third type is the *Bhāsvara* having still different set of junctures—five in all, but named as *Mālā, Nāyakasiddhi, Glāni, Parikṣhaya* and *Mātrāvāsishṭasaṁhāra*. The *Bālarāmāyaṇa* (BR) of Rājaśekhara is said to present the sample of this type. The fourth variety is *Lalita* or graceful play represented by Kālidāsa's *Vikramorvośīya*. The *Lalita* too, has five junctures

87. āhuḥ prakaraṇādīnām nāṭakam prakṛtiṁ budhaḥ. - Mm., p.69

88. BP., p.238 as quoted in LPSD., p.14

89. ibid., p.14

called *Vilāsa*, *Vipralambha*, *Viśodhana* and *Upasamhāra*. The last one in the scheme of Subandhu is the *Samagra* type of *Nāṭaka* which represents a full – fledged model of the dramatic art and possesses all the characteristics of a dramatic composition. The *Mahānāṭaka* of Hanumat Kavi can be cited as its illustration.

SOME PROMINENT DRŚYAKĀVYAS BASED ON THE MAHĀBHĀRATA

It is no denying the fact that the epics form a landmark in the growth of Sanskrit Literature. It may be said that the *Rāmāyaṇa* (RM) and the *Mahābhārata* (Mb), brought about a great change into Sanskrit literature. The Literary art is said to have begun in India with the writings of the epics.⁹⁰ Since the epics formed a charming recitation the subsequent poets were highly impressed by them. In the epics themselves there are evidences to show that the work of training reciters came into existence at that time. The epic RM was sung by Kuśilavas trained by the author-the sage Vālmiki himself. *Sūta* seems to be the earliest of a trained class of reciters. Sauti, the son or descendant of *Sūta*, says at the opening of the *Ādiparvan* of the *Mb* that his father Lomahaṛṣaṇa was first trained to recite it and he would narrate

90. DSL., p.8

it just as he had learnt it from his father.⁹¹ The Vedic seers composed their hymns, their descendants expressed same or similar ideas but in a different point of view. In the epic days the same ideas were arranged in a peculiar form and expressed in a fresh style. The epics introduced a literary style of their own where the old materials were arranged in a new fashion. It should be noted that almost all the great Sanskrit playwrights after the epic have subscribed to this new form in their dramas showing thereby their creative power and the freshness of the latest style. Sanskrit dramas copied the epics in another respect. The stories of the Mb and the RM are more human in outlook and treatment compared with the mythology of the Vedic hymns or with the Upanisadic discussions. This introduction of life – like incidents and emotions was retained in the dramas since the plots were borrowed or modeled after the epics. Hence there is sufficient reason to show how the Classical Sanskrit dramas are indebted to the epics. In the development of the Sanskrit drama the most noteworthy feature is the influence of the two epics. They became the source of the story-plots of the later dramas. Murāri,

91. itihāsaṁ emaṁ viprāḥ purāṇaṁ paricakṣate
kṛṣṇadvaipāyanaproktaṁ naimiṣāraṇyavāsiṣu
pūrvam pracoditāḥ sūtaḥ pita me lomaharṣaṇaḥ
tasmād ahaṁ upaśrutya pravakṣyāmi yathātatham

Mb., *Ādiparvan* XIII.6-8

a dramatist in the middle of the 9th century, wonders how this good composition of Vālmūki has become the joint- stock capital for all writers. From the very beginning the epics had attained an unparalleled popularity. The form of narration in the epics, especially in the Mb, is predominantly that of dialogues. There had been attempts to dramatize the episodes therein. The earliest dramas are thus merely the first attempts of the *Sūta* to popularize the epics by representing their themes on the stage. Noted dramatists like Bhāsa, Kālidāsa, Bhavabhūti have shown their greatness by daring to introduce changes as handed down by the epic tradition. Since the story of the RM was known all over the country down to the commonest man, so it is noticed that every dramatist repeated that story retaining all the popular elements of myth and superstition. This is perhaps one of the reasons for the fact that the *Rāmāyaṇa*-based plays were written in monotonous repetition by so many dramatists. Sanskrit literature, whatever is its form like *Kāvya*, *Nāṭaka*, *Campū*, *Itihāsa* and so on, is full of the Mb theme in the form of adaptations, assimilations, epitomisations and expansions of episodes. The prescriptions of rhetoricians like Daṇḍin prompted Sanskrit authors to turn to Mb for their theme.⁹² Poet like Bāṇabhaṭṭa also has

92. itihāsakathodbhūtamitaradvā sadāśrayam

caturvargaphalopetaṁ caturōdāttanāyakam.

-KD.,III.4

stressed the importance of Mb theme⁹³ It is only after the 10th century A.D. that, for the first time after Bhāsa, there are found a few plays based on the story of the Mb. Some of such plays are: the *Bālabhārata* of Rājaśekhara, the *Subhadrā-dhanañjaya* of Kulaśekharavarman, and the *Dutāṅgadā* by Subhata etc. According to Viśvanātha Kavirāja the *Nāṭaka* should be based on a well-known story, i.e. the RM the Mb and the like.⁹⁴ So, most of the plays are based on the RM and the Mb. Some of the important plays based on the Mb story are – *Urubhaṅga* of Bhāsa, *Karṇabhāra* of Bhāsa, *Dūtaghaṭṭkaca* of Bhāsa, *Dūtavākya* of Bhāsa, *Pañcarātra* of Bhāsa, *Bālacarita* of Bhāsa, *Madhyamavyāyoga* of Bhāsa, *Abhijñānaśakuntalā* of Kālidāsa, *Veṅṣamhāra* of Bhaṭṭanārāyaṇa *Bālabhārata* of Rājaśekhara and *Nalacaritanāṭaka* of Nīlakaṇṭhadīkṣita.

URUBHAṄGA

The *Urubhaṅga* is a play of Bhāsa based on the Mb. After the stage-manager has finished his preliminaries, a conversation among the three warriors takes place. They give a detailed description of the battle field on the eighteenth day of the great Kuru war. According to their description, in

93. kim kavertasya kāvyena sarvavṛttāntagāminī

katheva bhāratī yasya na vyāpnoti jagattrayam.

– HC.,1.9

94. nāṭakam khyātavṛttaṃ syāt

- SD.,VI.7

the fight Bhīma gets a terrible blow on his head and falls down. Duryodhana then taunts Bhīma by telling him not to be afraid, as he is not going to kill him. But Bhīma after sometime rises up energetically and hurls his mace with both hands on the thighs of Duryodhana. Duryodhana's thighs are broken and he falls to the ground. Balarāma shouts loudly that he is going to kill Bhīma. Duryodhana tries to pacify Balarāma. The sight of his queens and son crying aloud strikes a serious blow to Duryodhana. The dialogues between the father and the son are most touching and heart-rending. Duryodhana's inability to offer his lap as a resting place for his beloved son is most pathetic. Duryodhana requests his father to console his mother by telling that he is dying in the same dignity in which he was born. Aśvatthāman then enters the stage and declares his intention of slaying the Pāṇḍavas and Kṛṣṇa. But Duryodhana tries to dissuade him saying that it is now of no use after the loss of his brothers, Karṇa and others. But Aśvatthāman ignoring him takes a vow to fight with the Pāṇḍavas and crown Durjaya, the son of Duryodhana, as the emperor. Then Dhṛtarāṣṭra in his grief declares his intention of going to the forests for penance.

All the features of an *Utsṛṣṭikāṅka* stated by different works on dramaturgy are found to exist in the Uru of Bhāsa. The Uru violates the rule as to the death of the hero on the stage. The main sentiment pervading the play is *Karuṇa*. *Vīra* is also felt in the description of fight between

Duryodhana and Bhīma. The description of the fight by the three warriors is very realistic presenting the picture of the actual fight before our eyes.

KARṆABHĀRA

This is another *Mahābhārata* based play penned down by Bhāsa. The generalship of the Kaurava army falls on the shoulders of Karṇa after Droṇa. The stage-manager after his benedictory stanza hears some noise caused by the warrior messenger of Duryodhana telling Karṇa of the dreadful fight which is quite imminent. Karṇa, however, is ready in his war-dress and is proceeding to the battle-field with Śalya. So the messenger makes his exit as there is no necessity to deliver the message. Karṇa is in a gloomy mood. He asks Śalya to drive the chariot to the place where Arjuna is. But at the moment he is held back by the memory of the fact of Pāṇḍavas being his younger brothers. He then tells Śalya the story of his learning the various weapons from Paraśurāma under the pretext of being a *Brāhmaṇa*. One day while Karṇa has gone to the forest to bring fuel, fruit etc. his preceptor falls asleep on his lap. A worm bores a hole through his thigh but he does not make any movement lest his preceptor may get disturbed in his sleep. The cold blood, however, oozing out from the thigh awakens Paraśurāma, who becomes angry after learning the true state of affairs and curses him that his weapons will fail him at the time of need. Karṇa now wants to test his knowledge but finds it fruitless. He asks Śalya again to

drive the chariot to the battle –field, but is stopped by a *Brāhmaṇa* mendicant who begs a big boon from Karṇa. Karṇa offers him in turn cows, horses, elephants, the fruit of *Agniṣṭoma*, but the *Brāhmaṇa* refuses all, and demands the natural armour of Karṇa. Śalya sounds a note of warning, but Karṇa after stating that the sacrificial merits and gifts alone are permanent in this transient world, satisfies the *Brāhmaṇa* who is really Indra in disguise. Indra makes his exit after receiving the armour, but in return sends *Vimalā*, a Śakti, through his servant to Karṇa and the latter accepts it only because it proceeds from a *Brāhmaṇa*. Then Karṇa ascends his chariot and asks Śalya to drive it to the battle–field. The usual epilogue concludes the play. According to A.D. Pusalker⁹⁵, the play cannot be a *Vyāyoga*, as there is no fight and no *Vīrarasa*. It may be classed under *Utsṛṣṭikāṅka*.⁹⁶ Of course, Bhāsa’s works do not fulfill all the norms given in the extant texts on dramaturgy. *Karuṇa* is the main sentiment of the play. Indra’s peculiar mannerisms supply some sort of humour (*hāsya*) in the play. The play has no female characters.

95. *ibid.*, p.193

96. utsṛṣṭikāṅke prakhyātaṁ vṛttaṁ buddhyā prapañcayet
 rasastu karuṇaḥ sthāyī netāraḥ prākṛta narāḥ
 bhāṇavatsandhivṛttyaṅgairyuktaḥ strīparidevitaiḥ
 vācā yuddhaṁ vidhātavyaṁ tathā jayaparājayau. -DR.,III.70-72

DŪTAGHA ṬOTKACA

This is another play of Bhāsa. The play speaks of Ghaṭotkaca as an envoy (dūta) carrying the message of Śrīkṛṣṇa to the Kauravas. The stage –manager after the benedictory stanza is disturbed by the sound of a soldier who is about to inform Dhṛtarāṣṭra of the ruthless murder of Abhimanyu by the Kauravas. Dhṛtarāṣṭra tells Gāndhārī to make ready to go to the sacred Gaṅgā to offer funeral oblations to their sons, who are sure to meet their deaths at the hands of the Pāṇḍavas. Then Duryodhana, Duśāsana and Śakuni enter and delight at the death of Abhimanyu and their consequent victory. In spite of the protests from Śakuni, Duryodhana goes to pay respect to Dhṛtarāṣṭra but the latter does not pronounce the usual blessings. Dhṛtarāṣṭra states that it is impossible to give blessings to those who have ruthlessly slaughtered a child. He further tells Duryodhana of the valorous deeds of Arjuna, but Duryodhana tries to argue the matter with his father and a wordy war proceeds. Then enters Ghaṭotkaca as an envoy from Kṛṣṇa. Unmindful of the insulting language of Duryodhana, the envoy conveys Dhṛtarāṣṭra the respects of the Pāṇḍavas and of himself and begins to deliver the message of Kṛṣṇa. In view of the excessive grief to which Arjuna is subjected owing to the death of his single son, lord Kṛṣṇa asks Dhṛtarāṣṭra to prepare himself to bear calmly the impending deaths of his hundred sons. Duryodhana, however, taunts the envoy and the latter suitably

replies to him. Duryodhana refers to the immunity of Ghaṭotkaca being an envoy which enrages Ghaṭotkaca who throws out a challenge to all and prepares to fight with them single-handed. Dhṛtarāṣṭra intervenes and pacifies Ghaṭotkaca. Asked about the reply to be carried back to Kṛṣṇa, Duryodhana says that his arrows would serve as the reply. Then Ghaṭotkaca sets out to go back ,he, however ,does not leave without uttering the final message of Kṛṣṇa ,which is nothing but the threat of vengeance by Arjuna on the following day. A.D. Pusalker⁹⁷ classifies it under an *Utsṛṣṭikāṅka*. The main sentiment is *Karuṇa*. There is no *Bharatavākya* in the play.

DŪTAVĀKYA

It is one of the Trivandrum plays ascribed to Bhāsa (earlier than Kālidāsa) by Ganapati Shastri. The play *Dūtavākya* of Bhāsa is so named since it deals with the advice (*vakya*) of Kṛṣṇa to Duryodhana as an emissary (*dūta*) of peace from the Pāṇḍavas. After reciting the *Maṅgala-śloka* in praise of Upendra, the stage-manager is disturbed by a noise from behind the curtain, made by the Chamberlain in proclaiming that emperor Duryodhana, wanted to consult the princes with regard to the selection and appointment of the Commander- in- chief of the Kaurava forces in the

97. *Bhāsa-A study*, p.197

ensuing war for which all preparations were ready. After the elders and the princes had assembled, Duryodhana decided to crown the Bhīṣma as the commander. Duryodhana finds a way to insult Kṛṣṇa by engaging himself in looking at a picture scroll portraying the indignity offered to Draupadī by snatching her hair. When Kṛṣṇa tells Duryodhana about the message from Pāṇḍavas as to their share in the kingdom, the latter criticizes them severely and both Kṛṣṇa and Duryodhana engage in some wordy war. Duryodhana tries to bind Kṛṣṇa by noose, but on Kṛṣṇa assuming cosmic forms all his efforts prove futile. Kṛṣṇa becomes too much enraged and calls Sudarśana, his chief missile, to extirpate the Kauravas. The old king Dhṛtarāṣṭra falls at his feet and thus honours the Lord Kṛṣṇa. A.D. Pusalker states that the play is either a *Vyāyoga* or a *Vāhī*.⁹⁸ There is no heroine in this play, nor any female character, nor is any Prakrit used. Duryodhana is presented in the drama as a mighty warrior, a dignified emperor, which is quite in contrast to the epic story where he is merely a wicked man. *Vīra* (the heroic) is the main sentiment and the appearance of the divine weapons towards the close supplies with *Adbhuta* (the wonderful).

98. *Bhāsa-A study*, p.190.

PAÑCARĀTRA

The play *Pañcarātra* of Bhāsa belongs to the *Samavakāra* type. This play consisting of three Acts takes its name from the period of five nights referred to in the plot, which is briefly as follows: After wandering for twelve years in the forest the Pāṇḍavas are living incognito in the thirteenth year. Droṇa, the family preceptor of the Kurus, knows the reluctance of Duryodhana and others to give a bit of land even to the Pāṇḍavas. Hence to avoid a fratricidal war he is looking for an opportunity to unite the brothers. At the instance of Droṇa, Duryodhana performs a sacrifice. At the end of the sacrifice he performs his bath and wants to render *Gurudakṣiṇā*. Droṇa cleverly demands half of the kingdom for the Pāṇḍavas. Duryodhana agrees to it on the condition that Droṇa would bring within five nights the news of the whereabouts of the Pāṇḍavas. Droṇa finds out Bhīma from the news of Kicaka's being slain in secret in the capital of the king Virāṭa. Bhīma asks the Kauravas to steal away the cows of Virāṭa under the pretext of ministering him for his absenting himself from the sacrifice. Thus he locates the Pāṇḍavas in the palace of Virāṭa and half of the Kingdom was given to the Pāṇḍavas. Pre-Kālidāsa playwright Bhāsa has made far-reaching changes in the plot. The main sentiment underlying the whole play is *Vīra*. Many classical metres are used in this play.

BĀLACARITA

The play *Bālacarita* of Bhāsa consisting of five Acts, gets its name from the subject-matter it deals with, viz. the feats (*carita*) of the boy (*bāla*) Kṛṣṇa. The *Bāla* describes the birth of Lord Kṛṣṇa and his miraculous feats from sucking out of the life of Putanā and the killing of Cānūra to the killing of Kāliya and Ṛṣabhāsura, the destruction of Kaṁsa and the coronation of Ugrasena. Bhāsa has deviated much from the accounts of Kṛṣṇa given in the *Śrīmadbhāgavatapurāṇa*, *Viṣṇupurāṇa* and *Harivaṁśa*. The play depicts a series of exciting incidents which are very attractive. The main sentiment is *Vīra* and there are found at various places *Adbhuta* , *Karuṇa*, *Raudra* and *Bhayānaka*, *Hāsya* etc.

MADHYAMAVYĀYOGA

In this play of Bhāsa, the stage-manager recites the benedictory stanza in praise of Viṣṇu and introduces the characters of the play. Once an old *Brāhmaṇa* and his family was harassed by the demon Ghaṭotkaca. Ghaṭotkaca speaks about the command of his mother to bring a person for her dinner. Since all the Pāṇḍavas are away from their hermitage, the *Brāhmaṇa* family approaches the demon and asks him if there is any means of escape. He agrees to take only one of them. Then follows as to who should sacrifice himself for the sake of the family. The old Brahmin and his wife who offer themselves are ruled out by Ghaṭotkaca on the ground of

old age. Among the three sons the father wants the eldest, the mother wants the youngest, so the choice falls on the middle one, who is very glad to be able to serve the whole family. Bhīma who is also a *Madhyama* is nearby engaged in physical exercise. The old *Brāhmaṇa* requests Bhīma to protect his *Madhyama* son and Bhīma also promises his help. After his talk with the old *Brāhmaṇa* and the demon, Bhīma recognizes the demon as his own son. Bhīma orders Ghaṭotkaca to release the *Brāhmaṇa* youth and he offers himself to accompany Ghaṭotkaca instead of the *Brāhmaṇa*'s son. All go to Hiḍimbā's residence. Hiḍimbā at once recognizes her husband and asks her son to fall at the feet of his father, Bhīma. She explains to Bhīma her motive in asking Ghaṭotkaca to bring a man for her dinner, which was to bring back Bhīma himself. The whole story is the poet's invention, though the background is in the Mb. A.D. Pusalkar terms this play as a *Vyāyoga*.⁹⁹ The main sentiment is *Vīra* and other sentiments like the *Bhayānaka*, *Karuṇa*, *Raudra*, *Adbhuta* are also used.

ABHIJÑĀNAŚAKUNTALĀ

The plot of the drama Ab.Ś, written by Kālidāsa, is derived from the *Ādiparvan* of the Mb. After the prelude, in which an actress sings a charming lyric on the beauty of summer-time, king Duṣyanta, a celebrated

99. *ibid.*,p.206

king of ancient days, appears in the sacred grove of the sage Kaṇva. Here he catches sight of Śakuntalā, who, accompanied by her two maiden friends, is engaged in watering her favourite trees. In the 2nd Act, the comic element is introduced with the jester Mādhavya. In the 3rd Act the love-sick Śakuntala is discovered lying on a bed of flowers in an arbour. The king overhears her conversation with her two friends, shows himself and offers to wed her. An interlude explains how the ascetic named Durvāśā, becomes enraged at not being greeted by Śakuntalā with due courtesy, has pronounced a curse which should cause her to be entirely forgotten by her lover who can recognize her only by means of a ring. The king marries Śakuntalā and returns home, the sage Kaṇva has resolved to send her to her husband. In the 5th Act when Śakuntalā appears before her husband, the latter fails to recognize her and refuses to acknowledge her as his wife. As a last effort, Śakuntalā wants to show the ring given her by her husband, but on discovering that it is lost, abandons hope.

In the following interlude there is seen a fisherman dragged along by constables for having in his possession the ring, which he confesses to have found inside a fish. The king, however, asks him to be set free, rewarding him handsomely for his find. The king now recollects his former love. While he is indulging in sorrow at his repudiation of Śakuntalā; Mātali, Indra's charioteer, appears on the scene to ask the king's aid in vanquishing

the demons. In the last Act Duṣyanta is seen driving in Indra's car to Hemakūṭa, the mountain of the Gandharvas. Here he sees a young boy playing with a lion cub. He recognizes him to be his own son. Soon after he finds and recognizes Śakuntalā, with whom he is at length happily reunited.

The main sentiment of the drama is *Śṛṅgāra* but there is an under-current of *Karuṇa* beautifully portrayed from the 4th Act onwards. Poetic genius and dramatic skill of Kālidāsa have attained perfection in this drama which has received the highest praise from all over the world.

VEṆĪSAMHĀRA

The *Veṅṣamhāra* (VS) is a play of six Acts composed by Bhaṭṭanārāyaṇa. It attempts to dramatise a wellknown episode from the Mb. Draupadī has vowed not to braid her hair until insult done to her by Duśāsana is avenged. Bhīma becomes indignant and says that he would break with Yudhiṣṭhira if he makes peace with Duryodhana. Lord Kṛṣṇa is unsuccessful in his mission of peace. The great battle takes place. All the Kauravas are killed and Bhīma braids the hair of Draupadī with his own hands, wet with Duśāsana's blood. In order to achieve this purpose certain changes are introduced by the dramatist. Bhīma is glorified as he is connected with the incident of tying up the hair of Draupadī. Duryodhana's weakness is well shown and to achieve this, the dramatist invents Bhānumatī as the wife of Duryodhana and devotes the 2nd Act in showing

Duryodhana as a sensual person. The chief merit of the play is individuality of characters, but the dramatist does not give any clue as to who should be the hero. Like Viśākhādatta's *Mudrārākṣasa*, the *Veṇī* is also a drama dealing with *Vīra* as the main *Rasa*.

BĀLABHĀRATA

Another play based on the Mb is the *Bālabhārata* (Bbh) composed by Rājaśekhara. The reference to this play is found in the prologue to the *Bālarāmāyaṇa* (BR) of Rājaśekhara. The only two Acts now available describe with vividness the marriage of Draupadī, the loss of kingdom at dice, the public insult of Draupadī and the departure of the Pāṇḍavas to the forest. The Bbh is also known as *Pracandapāṇḍava*.

NALACARITANĀṬAKA

Nīlakaṇṭhadīkṣita of the 17th century A.D. composed the *Nalacarita-nāṭaka* (NC) on the life of Nala. It has six Acts and looks incomplete.