CHAPTER II

Technical Aspect and the Rules of Dramaturgy
as Adopted in the Śamkhacūḍavadha
(In the light of the Daśarūpaka)

Dramatic compositions are regarded as the best form of literature which represents various aspects of human life on the stage. Ālamkārikas like Vāmana and Abhinavagupta call it variegated and colourful; they compare it with a picture. cf,

"sandharbheṣu daśarūpakaṁ śreyah taddhi citram,
citrapaṭavat viśeṣasākalyād"

—KLSV., I. 30-32

Abhinavagupta observes:

tacca raśāsvādotkarṣakārakāṁ vibhāvādināṁ-saṁ
prādḥāṇyam pravandha eva bhavati / vastūtastu
daśarūpaka eva / yodāha vāmanaḥ —"sandarbhṛṣa
daśarūpakaṁ śreyah / tadvicitram citrapaṭavat
viśeṣasākalyād."

—Abhinavabhāratī, GOS. I. p. 288.

The term 'daśarūpaka' in the passage just quoted, means the drama in general. It also means the ten primary forms of
drama recognised in the *Nātyaśāstra* by Bharatamuni. Bharatamuni is the father of dramaturgy, and his magnum opus, the *Nātyaśāstra* covers the whole ground connected with drama. It deals with the architecture of the theatre, scenery, the dress and equipment of the actors, the music, the dance, movement and gestures of the actors, the religious ceremonies to be performed, and so on and so forth. So it is a complicated work and cannot be easily followed.

In the tenth century A.D., Dhanañjaya, the son of Viṣṇu and protege of Muñja of Dhara, composed a work on dramaturgy, called the *Daśarūpaka*, and is commented upon by Dhanika. The work takes its name from the ten forms of drama recognised in the *Nātyaśāstra*. These divisions are closely followed in the *Daśarūpaka*. However, Dhanañjaya deviates from the *NS* in certain respects, such as new divisions of erotic sentiment and types of heroine. He omits by far the greater part of the *NS*.

The DR is divided into four books. Thus, compared to the *NS*, the *DR* is more accessible and easy to follow. In fact, after the *NS*, the *DR* is the most authentic work so far as the rules of Sanskrit dramaturgy is concerned. The *DR* contains four books, called *Prakāśa*. In the first *Prakāśa*,


the subject matter and the plot of a drama are dealt with. Dhanañjaya discusses the nature and division of the subject matter, its five Arthaprakṛtis, five Avasthās and five Sandhis.

In the second book Dhanañjaya deals with the nature and types of hero and heroine, and also other characters. Nayaka is divided into Dhīralalita, Dhīrapraśānta, Dhīrodāta and Dhīroddhata. Characters like Pīthamārdha, Viṭā, Viduṣāka, Pratināyaka are discussed as the helper of the Nayaka. Eight sāttvikaguna of the Nayaka are also discussed. Likewise, the Nayikā is also divided into three types, viz. svakīyā, parakīyā and sādhāraṇa. Svakīyā is further divided into thirteen categories. Nāṭyavṛttis are also discussed in this chapter.

In the third book, Prologue and other essentials of a drama are discussed. The author here holds a discussion the different kinds of drama also. He deals with ten types of Rūpakas, viz, Nāṭaka, Prakaraṇa, Bhāṇa, Prahasana, Dīma, Vyāyoga, Samavakāra, Vīthi, Utsṛstāṅka and Iḥāṃṛga. To touch the nature of upa-Rūpakas, Dhanañjaya deals with Nāṭikā also. cf, ‘laksyate nāṭikāpyatra saṅkīrṇānyanivṛttaye’

The fourth Prakāsa deals with Rasa and its subsidiaries.
He has accepted eight nātyarasas like the author of the Nātyaśāstra. He does not recognise Bhakti as a rasa. cf.

\[
\text{pritibhaktyādayo bhāvā mṛgayākṣādayo rasāḥ /}
\]
\[
\text{harṣotsāhādiśu spastamantarbhāvānna kīrtitāḥ //}
\]

—IV. 83

Coming to our play, the Śv is a nāṭaka of three Acts, composed by Dīna Dvija. Our drama bears most of the characteristics of a nāṭaka, as stated in the DR.

The story of the Śv is based on the well known theme, i.e., the marriage of Śaṅkhacūḍa and Tulasī and their release from worldly bondage, as depicted in the Prakṛtikhaṇḍa of the Brahmaśaivartapaurāṇa. So, it is a prakhyātavṛtta, according to Dhananājaya. Dividing the Ādhikārikavṛtta into three types, Dhananājaya observes:

\[
\text{prakhyātotpādyamiśratvabhedātredhāpi tattridhā /}
\]
\[
\text{prakhyātamitihāśāderuptpādyāṁ kavikalpitam // —I/15}
\]

However, a Nāṭaka is distinguished from other types of Rūpaka on the basis of three factors, viz, the Vastu or plot, the Netā or hero and Rasa or sentiment.¹ These are the three principal elements to be kept in mind by playwrights so that they may be successful in their venture. Thus, a Nāṭaka

¹ cf. vastunetārasasēṣāṁ bhedakah

—DR., I. 11
needs a well-knit plot, well-depicted hero and other characters and well-delineated sentiments. Now, we propose to examine the employment of these three elements in our play, Śaṅkhacūḍavada in the following paragraphs.

(i) **The Plot:**

According to the norms of a Nāṭaka, the plot or vastu should be based upon stories derived from some authoritative sources, such as history or tradition.² It should be constructed in such a way so that the story should have three technical elements. These three elements are- Arthaprakṛtis (characteristic elements), Avasthas (stages of development of the plot) and Sandhis (junctures).³ The whole plot should also be divided into a number of acts from five to ten. The characters will grow and shape themselves out of the dramatic situations in conformity with the main design. Indian critics as well as their western counterpart are of the opinion that a dramatist must be careful not to include unnecessary details and to eliminate everything that are not essential for the development of the

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2. ‘नाटकम क्षयतवित्तम स्या’ — SD. Vl.7.
3. अर्थप्रक्र्तयाः पाँचा पाँचावस्थासर्ववित्ताः /
   यथासंक्षयणा ज्यायंते मुखाद्याः पाँचसंधयाः ||
   —DR. I. 22,23.
plot. Secondly, the playwright should not attempt to construct the plot on an epic plan which means an episode composed of many other incidents and episodes.

The plot broadly takes two forms—Ābhikārika and Prāsaṅgika. The Ādhikārika or the chief plot is called the topic-theme and the Prāsaṅgika or the subordinate plot becomes the part of the chief plot. The theme-topic is that which is to be performed by the adhikārin (hero) and which pervades the whole plot. And the Prāsaṅgika is that where it is acted to enrich the story of others and to adorn itself occasionally. It is called anusaṅgika by Bharata.

The story of our play, Śaṅkhacūḍavadha is taken from the Prakṛti-khaṇḍa of the Brahmavaivartapurāṇa; so, it is a khyātavṛtta. The main theme is the episode of marriage between Śaṅkhacūḍa, the demon king and Tulasī, the daughter of Dharmadhvaja, and their renunciation. Śaṅkhacūḍa is the hero of the play and he is the adhikārī of

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4. "yukto na bahubhiḥ kāryairbījaṁsrāhṛtimān ca
nānāvidhānasahīyukto nātiprācūrapadyāvān,
āvasyaśakāmāṁ kāryānāmavirudhād vinirmitāḥ.
—SV., VI, 13

5. cf. "tatprādikārikāṁ mukhyamangamāṁ prāsaṅgikāṁ viduḥ”
—DR, I. 18

6. cf. ‘adhikāraḥ phalavāmyamadhikārī ca tatprabhuh,
tannirṛttamadāvivātipi vṛttam syādādadhikārīkāṁ”.
—ibid, I. 12

7. ‘kāraṇāṭphalayogasya vṛttam syādādadhikārīkāṁ,
paropakaraṇārthāṁ tu kīrtaye hyānusaṅgikāṁ”.
—NS. XXI.
the main action. The quarrel amongst Gaṅgā, Lakṣmī and Sarasvatī as well as the story of Vedavati are the episodical theme of the play.

Arthaprakṛtis are the very substrata of the dramatic story. Following Bharata, Dhanañjaya states that the Arthaprakṛtis should be employed properly. Arthaprakṛtis are five in number, such as bija (germ), bindu (drop, which again sets in activity, the course of the drama which seems to be already interrupted), patākā (episode), prakāri (incident) and kārya (denouement), and all these serve the purpose of a play.

Bija is the brief allusion of the circumstances that develops to its ultimate end. Dhanañjaya defines Bija as the cause of the ultimate result which is manifested at the beginning of a play in a very small form, but which gradually undergoes various developments. A Bija, therefore, is called the very seed of the dramatic theme. In the first Act of the Śv, Bija is indicated in the speech of the Śūtradhāra with

8. (a) bijabindupatākākhya prakārikāryalaksanāḥ / arthaprakṛtayaḥ pañca śa etāh parikṛtitaḥ // —DR., I. 18.
(b) bijaṁ bindaṁ patākā ca prakāri kāryameva ca, arthaprakṛtayaḥ pañca jñātvā yojyā yathāvidhiḥ. —NŚ., XXI. 21; —SD., V. 64.

9. svalpoddhiṣṭastu tadheturbijaṁ vistāryanekadāḥ / Compare also,—
‘alpaṃtrāṃ samuddiṣṭam bahudhā yadvīṣarpāti, phalasya prathamo heturbijaṁ tadbhidhitāt'. —SD., VI. 65; —DR., I. 17
the following two verses-

(a) ‘kṣīrāṁbhodhisutā sureśataṭinīvānīvivādaiḥ samarīntivrairvedavatītapaḥ samudayaiḥ śākaṁ maniśāṁrtāḥ / devānāmarisāṅkhačūḍavadhanātaṁ tulasīyudvāhayutam-śrūtādṛtabudhasabhāsadbhiratat kila nāṭakāṁ //
—Act I. 4

(b) yādevyaḥ satatāṁ hareranugatāḥ saubhāgyaśilānviṭāḥ- 
dākṣinyādiguṇaiḥpramādajanakaiḥsamprīṇayantyo harim / bhāvairviśvasjecchhayākalakahataḥ prthvītalajñire- 
tatsarvarṁ haribhaktidāṁ pramuditāḥ paśyantvidāṁ sajanā//
—Act I. v. 5

Here, in the two verses just quoted, introducing the story of the play, the Śūtradhāra makes an earnest appeal to all the wise and respected persons in the audience to hear and witness the drama, called Śaṅkhačūḍavadha (śaṅkhačūḍavadha-nāṭam) depicting the mutual quarrel among Lākṣmī, born of the sea of milk, Gāṅgā, flowing from the netted lock of Sūreṣa, and Sarasvatī, and the displeasure of Hari at this embarrassing situation; as well as the story relating to Vedavatī’s performing severe penance; besides there is also the story of Śaṅkhacūḍa, the enemy of the gods and his marrying Tulasī. The Śūtradhāra further
says that these episodes always give incentive towards devotion to Hari; hence in this world wise men are delighted by seeing the display of this type of story, and they are lucky who always remain attached to Hari by their steadfast devotion. Here ends the bija of the Śv.

Bindu is that stage, which bridges up the break caused by some disgression. It is defined as the cause of resuming the main purpose of the play when it is interrupted by incidental topics. Dhanika observes that a bindu is so called because it spreads out as oil on water.

Bindu is present in the second Act of the nāṭaka, the Śv, at the intervention of Brahmā when a false quarrell occurred between Śaṅkhacūḍa and Tulasī for the sake of modesty. Sūtradhāra elaborates as in the following way where Bindu is seen.

Just after the birth of Tulasī, she has gone to Badrikāśrama to gain her desired boon from Brahmā by penance. She had spent one lakh years in Badarikāśrama. She worshipped Brahmā with many offerings. Being satisfied by her penance, Brahmā said to Tulasī that he was

10. cf. avāntarārthavicchede binduracchedakāraṇam.
   —DR., I. 17
11. “binduḥjae tailabindurvatprasārītvat”.
   —AVA under DR., I. 17
ready to give her anything that she wanted. Then she narrated her previous life. She narrated all about the curse of Rādhā upon her and also the assurance of Lord Kṛṣṇa to the effect that she would regain her celestial life by worshipping the creator Brahmā. After hearing all about Tulasī’s sorry plight, Brahmā also narrated the previous story of Sudāmā, who fell from Vaikunṭha as the result of a curse by Rādhikā, and born on earth as Śaṅkhacūḍa and became the king of the demons; she is also told how Śaṅkhacūḍa was worshipping Brahmā to get Tulasī as his spouse. Here, Brahmā uttered so many words of praise about Tulasī. Brahmā asked Tulasī to marry Śaṅkhacūḍa. Tulasī is satisfied obtaining the fruits of her penance when Tulasī meets Śaṅkhacūḍa at Badarikaśrama.

The author then depicts a light quarrel that happened between them. This quarrel interrupts the proceedings of the drama for some moments; but thereafter the dramatic actions resume. At the end of their conversation, Brahmā again appeared in front of them and advised Śaṅkhacūḍa to marry Tulasī by the Gandharva type of marriage.

The other three elements are the episodes (patākā), incident (prakāri) and denoument (kārya).
Pataka is an episode which contributes greatly to the development of the plot. Viśvanātha defines Pataka as a story or incident which is extensive and contextual. Bharata also defines Pataka as a story which is meant for others and which is helpful in respect of the development of the main theme; this sometimes appears like the main story. Dhanañjaya includes Pataka in the two-fold division of the Prāsaṅgika type of Vastu (plot of a play) and is said to be connected continuously with the topic. Pataka lies at the beginning of the first act of the drama Śv. viz, the quarrel amongst the three consorts of Viṣṇu.

So far as the relation of Arthaprakṛtis, Avasthās and Sandhis are concerned, Dhanañjaya explains their mutual relations in the following Karikas. cf.

\[
\begin{align*}
\text{arthaprakṛtayah pañca} & \ldots \ldots \ldots \\
\text{antaraikārthasambandhah sandhīrekaṁvayvayatī} & // \\
\text{mukhapratimukhe garbhaḥ sāvamarśopasamḥṛtiḥ} & // \\
\text{mukham bijasamutpatirnānārtharasasambhavā} & // \\
\text{aṅgāni dvādaśaitasya bijārambhasamanvayāt} & // \\
\end{align*}
\]

—DR., I. 22, 23, 24, 25.

12. cf. vyāpi prāsaṅgikam vṛttam patāketyabhidhiyate / —SD, VI. 67
13. vide NS. XXI/25
14. DR., I. 13
The relation may be shown in a tabular form as below:

1. \( bīja + prārambha = mukhasandhi \)
2. \( vindu + prayatna = pratimukha \)
3. \( patakā + prāpyāśā = garbha \)
4. \( prakari + niyatāpti = avamarśa \)
5. \( kārya + phalāgama = nirvahana (upasamḥṛti) \)

(ii) Characterisation:

So far as the element of Characterisation is concerned, Dīna Dvīja creates characters out of the puranic theme. Śaṅkhacudda is the hero of the play. He falls under the division of \( dānavīra \) type of Nāyaka. As the description of a Nāyaka in the \( DR \) goes, the Nāyaka our play is a \( dhīrodātta \) type. These aspects are already discussed in the introductory chapter, Part I. The Nāyikā is Śvīyā or Svākiyā. Tulasī remained loyal to her husband till her death.

(iii) The Treatment of Rasa:

So far as the \( rasa \) aspects of the Śv is concerned, Vīra appears to be the Principal or Aṅgīrasa. The valour of the hero is well depicted here. Śaṅkhacudda is a \( dānavīra \) as he gives away his protective armour, viz, his Nārāyaṇa-kavaca in the battlefield itself. Although he was sure about his death if he was to be devoid of this Kavaca, yet he gives it
to a brāhmaṇa who asks for an alms. In this respect he is no less than Bali, born in the Danukūla and the grandson of Prahlāda, the greatest devotee of Viṣṇu. So he is well depicted as a dānavīra, and thus Vira-rasa is well relished in the Śv. All these aspects along with other rasas, which are well delineated in the drama, are presented in the section concerned in Chapter I, Part II.