(a) DEFINITION OF RūPAKA:

It was already pointed out that kāvyā has twofold divisions. One is drṣya which is represented on the stage and another is śravya which is recited and heard by the audience. Enjoyment of rasa is the purpose of these two types of kāvyā. The sahrdayas are able to enjoy it with the help of drṣya and śravya. But it is very easy to enjoy rasa with the help of drṣya kāvyā. Drṣya kāvyas are also known as Rūpakas. It is called drṣya kāvyā because it can be represented on the stage when an imitation of rāma is imposed upon a character then it is called Rūpakas. Imitation of a particular situation. 

There are four types of representations, these are physical, verbal, decorative, and emotional. In English literature the term 'drama' means representation of a character on the stage. But in Sanskrit literature, it is called Rūpakas. Rūpakas is a technical word which is known as Natya. There are ten kinds of Rūpakas and they are known as Nataka, Prakarana, Bhāna, Vyāvoga, Samavakāra, Dimā, Īṭāmrga, Anka, Vīthi, and Prahasana. Among all these
Rupakas, Nataka and Prakarana are very popular. Uparupaka class is also represented on the stage. It is of eighteen varieties and these are Natika, Trothaka, Gos-
thi, Sattaka, Natyarasakam, Prasthna, Ulleya, Kavya, Prendhaan, Rasakam, Sahlapakam, Srigaditam, Silpakam,
Vilasika, Durmalikka, Prakara, Halliso, and Bhanika.

(b) ORIGIN AND DEVELOPMENT OF RUPAKA:

It is accepted by all that the Natyasastra of Bharata is the earliest and authentic text of dramaturgy. We find a legend about the origin of Rupaka in the Natyasastra, the gods approached Brahma the father of all to produce a new Veda for the enjoyment of ears and eyes, as there is no right for Sudra, only twice born have right to read and hear the four Vedas. Brahma accepted the prayer of gods and taking speech from the Rgveda, music from the Samaveda, action from the Yajurveda and sentiments from the Atharvaveda he composed the fifth Veda. Its another name is the Natyaveda. Brahma advised Visvakarma, the divine architect to build a Rangamanca. After completion of the stage there Indraalaya has been displayed by the pupils of Bharata. In this play there is an imitation how gods defeated the demons. After 'Indra-
laya' Nataka (Ampitamathana) was staged successfully. The another drama 'Tripurarah' also was staged. Lord Siva was also present there and to teach Tandu one of the son of Bharata, Siva and Parvatia represented Tandava.
and Lāśya dance respectively. Bharata says in his Nātya-
śāstra that those who are tired, sorrowful and pathetic
they can get relief by obtaining the enjoyment of a play.
Such opinion is made by the ancient critics regarding the
Nātyaśāstra of Bharata. According to Dr. Ridgeway, the
origin of the Sanskrit drama may be developing from a
worship of renowned dead person. A tradition has been
maintained since remote past in Greece and in India to
honour the men who have already departed for heaven. Such
as dignified persons may be Rāma and Kṛṣṇa. Hence Rāma-
līlā and Kṛṣṇalīlā are represented on the stage to show
the honour of Rāma and Kṛṣṇa. In the Ṛgveda there we find
number of hymns which are called dialogue hymns. The number
of such hymns may be about twenty. Some of these hymns
are Yamayāmī Sambāda (Ṛg. 10-10), Sambāda of Urvaśīpururavā
(Ṛg. 10-95) and that of Saramāpanī (Ṛg. 10-103) etc.
According to A.D. Keith these dialogue hymns may be origin
of Sanskrit drama. We are compelled to acknowledge this
view of Keith because at a later period, Kālidāsa composed
the Vikramarśaṇīyañ based on the dialogue hymn of Urvaśī
Pururavā. It bears an element of dialogue which gave
rise to Sanskrit drama in the long run.

Professor Von Schreeder also accepted this theory
and he told that there must be close relation among the
dance, music and drama. Dr. Hertel also acknowledged
the doctrine of Keith. He pointed out that a "adic work
particularly **Super nadhyāya** bears some dramatic value. Schroeder claims that Yātrās are genuinely connected with the later drama and developed in close connection with the cult of **Krṣṇa** and **Śiva**.\(^\text{16}\)

Scholars hailing from Germany, Professor 'Indish, Oldenberg, and Pischel told that dialogue hymns were containing both prose and verse. **Now** we have seen mixture of prose and verse in the Sanskrit drama. This mixture is also based on the dialogue hymns. These scholars submitted their opinion that **Sunahṣeṣopādhyāya** of the **Alāterevā Frāhmana** and legend of **Urvasīpururavā** are the instances of such dramatic work.\(^\text{17}\) We have seen some seeds of drama in the Vedic ritual work which have some dramatic behaviour. We have got an instance in the work of **Soma sacrifice**. There a person plays role of buyer of soma from a soma seller. The former refused to pay the price, wanted to leave the place. Both the persons involved themselves in a quarrel. In that situation soma seller and soma buyer mutually presented a mock quarrel.\(^\text{13}\)

In **Mahāvratā**, we find some dramatic elements which may be considered the origin of drama. There is a description of struggle between **Vaiśya** and **Śūdra**. **Vaiśya** is of white colour and **Śūdra** is of black colour. In that struggle **Śūdra** was defeated by **Vaiśya**. White and black are used as symbolic summer and winter respectively. First
white represents as a Aryan and second black as black. In the
Yajurveda there is a long list of persons with their
occupations. But there does not include a word 'Nata'
which normally means an actor in the later literary works.
We find a word शैलुषा which conveys the meaning of an
actor. 19 In the रामायणा Sītā says that she is behaved by Rāma like a सैलुषा giving up her in योध्या. 20 According to Oldenberg epic influence in an essential element at
the rise of the origin of Sanskrit drama. He claims that
without epic recitation drama cannot be born. 21 We have
found the term 'Nata' in the Mahābhārata, but there is a
problem whether it does convey the meaning of an actor is
not, because we have not sufficient proof regarding this.
In the Harivaiśa one finds a class of people who composed
drama based on the Ramāyana legend. Though one has no
relevant element from the Ramāyana of Vālmīki, yet Shāva-
bhūti in his Uttararāmacarita and Bhāsa in his majority
of dramas acknowledged that their all dramatic works are
based on the Ramāyana and the Mahābhārata. 22 Those who
display their acting on the stage are called Kuśilava.
The great sage Vālmīki taught the Ramāyana to Kuśa and
Lava the sons of Rāma. 23 The Kuśilava conveys the meaning
of an actor is derived from Kuśa and Lava, which is
occurred in the Keith's Sanskrit drama. 24 Professor
Hillebrandt and Konow, at first submitted their opinion
that religion or religious performances cannot be connected
with the origin of drama. Hillebrandt says that rasa is the ancient want of man, from the imagination of rasa drama may come out. According to Keith the character of Vidūṣaka is available in Vedic literature. Hillebrandt says that the character of Vidūṣaka in Sanskrit drama also has been seen in the western drama. Professor Konow says that the Vāṭrās may be the origin of Sanskrit drama. But he forgot it that Vāṭrās are connected with the cult of Kṛṣṇa.

There are some evidence that Puppet plays may be root of Sanskrit drama is interpreted by Pischel. The terms Sūtradhāra and Sthāpaka which are used in Nātaka support this theory. Sūtradhāras taking the threads in his finger make puppet dancing and Sthāpakas place them in a proper place. These two words Sthāpaka and Sūtradhāra are used in Sanskrit drama. Hence puppet play may be the origin of the Sanskrit drama.

Professor Lüder's opinion is that shadow play has an essential element regarding the origin of Sanskrit drama and it is the primary stage of Sanskrit drama.26

The Greek Influence in Sanskrit Drama:

Weber has established a theory that the Indian drama is greatly influenced by Greek drama.27 Accordingt to
E. Brandes, Danish Scholar, tried to prove that there is internal connection between the ancient plays and the new comedy. Windish elaborated this view and collecting some materials he tried to prove that the Indian drama fully developed after the conquest of Alexander. Weber says that the words *yavani* and *yavani* are remnants of the Greek culture. The word *Yavanikā* became Javanikā in Prākṛt. It is used for the name of curtain which covered the green room. According to Windish, a painted scenery of a curtain is placed at the back of the Greek stage. In the Greek drama we have seen *Vidūsaka* as is seen in Sanskrit drama.

The word *yavani* has another meaning in Greek; there it means maiden who represented as a body guard of a king. But this theory is not accepted by Levi and others. Unlike the Greek tragedy in the Sanskrit dramatic hero should be a monarch like *Dusyanta*, a demigod as *Rāma*, or divinity as *Krṣṇa*. According to the authority the duration of an act should not be exceeded one day. But *Visvanātha* in his *Sāhityadarpana* extends it to one year.²⁸

M. Krṣṇamāchārya says in the *History of classical Sanskrit Literature* that “the Hindus in fact have no tragedy, a defect that subverts the theory that tragedy necessarily preceded the comedy, because in the infancy
of society the stronger passions predominated."

Sanskrit drama has been classified in three categories, which is developed step by step. First we can say prekālidasian drama. There the dramas of Bhāsa and Śūdraka will be included. The thirteen dramas of Bhāsa are as follows: Madhyamavāyoga, Dūtavākyam, Dūtaghōtka, Pratīmānātaka, Pratijñāyaugamharāyaṇa, Svapna vāsavadatta, Abhisekanātaka, Īrubhaṅgām, Eśacarita, Cārudatta, Avimāra, Karnabhāram, and Pancacaritāṇa, and Ṛṣabhadatrīkāṇā which is written by Śūrka. Second is Kālidāsian drama—these are Abhijñāna śākuntalam, Vikramorvaśīva, and Mālavikagnimitra.

Third is post Kālidāsian drama except Śūrka, Bhāsa and Kālidāsa all the dramatists are post-Kālidāsian they are Bhavabhūti, Bhaṭṭanārāyaṇa, Viśākhadatta, Jayadeva, Rājaśekhara, Dīṅgāga, Harsa etc.

(c) Divisions of Rūpaka and Exposition of Rasa:

In the sixth chapter of Sahityadarpana Viśvanātha mentioned the ten varieties of Rūpakas, these are Nātaka, Prakaraṇa, Bhāna, Vrāyoga, Samavakāra, Dīma, Ṛṇamya, Anka, Viśthi, and Prahasana. These were mentioned earlier. Now we are going to discuss the characteristic feature of each.
1. **Nāṭaka**: Viśvanātha has shown the characteristic feature of Nāṭaka in the sixth chapter of Sahitvadarpana. He says that the subject matter of a Nāṭaka should be a famous legend and there must have five Sandhis like as Mukha, Pratimukha, Garbha, Nirvahana and Upasamhāra. The hero of a Nāṭaka should be a man of wellknown family, royal sage, or god. He must be a Dhirodatta type of Nāvaka either a divine figure like Lord Kṛṣṇa or a semi divine like as Rāmaḥandra or human being like Dusyant. Only one rasa will be principal, either Śṛṅgāra or Vīra. Other rasas should be presented as subordinate and in the Nirvahana Sandhi there should be presented a wonderful scene. Only four or five Principal characters should be presented in an Act and the number of Acts should not be less than five, not more than ten in a Nāṭaka. The structure of a Nāṭaka is as like as a tuft of a tail of a cow. The name of a Nāṭaka should be given from the vital point of a Nāṭaka. Viśvanātha gives a list of incidence which should not be shown on the stage and these are calling from the distance, killing, fighting, revolution, marriage, eating, curse, death and sexual enjoyment etc. Keith says in his Sanskrit drama that the end of a Sanskrit drama must be happy, tragedy is forbidden, though the prohibition is unexplained. Hero of a drama should be one of four types, such as
phīrodāṭta, phīroddhata, phīrapraśānta, phīralaśīta, Viś-
vanātha in his Sāhityadarpana says about a limitation
about the application of hero in a Nāṭaka. Only phīro-
dattā type of hero should be in a Nāṭaka. But Bharata
says that a predominant quality of a hero may be Udātta,
Uddhata, Lalita or Śānta. We can point out some instances
regarding this found in the Svapnavasavadatta, Ratnavali
Pratijñāvaugandharāyana possessed phīralaśīta type of hero
and Venīsaṁhāra has phīroddhata type of hero. In
Mrcchakatika there Nāyaka is phīrapraśānta type of character.

2. Prakarana: Prakarana is also framed like a Nāṭaka. The
subject matter of a Prakarana should be imagined by the
poet and it should be a worldly matter. In Prakarana hero
should be a Brahmin, minister, or merchant, who fell in a
great distress, wanted to get prosperity and he must be a
phīrapraśānta type and ultimately he will be able to
get success. The heroine may be a lady of reputed family
or may be a harlot lady by profession or both. A lady of
reputed family in Puspabhūṣita, harlot lady in Taranga-
datta and both type of lady is heroine in Mrcchakatika.
All the Prakarana should be pervaded by evil man, they may
be Vīti and Ceta. In a Prakarana principal sentiment
should be Śrīṅgāra. Other qualities are as like as
Nāṭaka. The title of Prakarana is derived from the name
of Nāyaka or Nāyika or both. As for example Mālatīmāghava.
is a Prakarana.\textsuperscript{35} Sudraka's Mrccchakatika does not follow the rule regarding the name of it.

3. \textit{bhāna}: In a \textit{bhāna} type of Rūpaka there hero must be a wicked person who will have to face many situations. It is an one act play. There Viśa is an expert scholar who explains the subject matter on the stage knowing himself by any means or by another person. The actor replies himself as if it is \textit{ākāsabhāsita} uttered by the another person. Vīra and Śṛṅgāra sentiments are described by heroism and beauty in the verbal manner. Naturally Bhāratī and Kauṇḍī Vṛtti's will be applied in a \textit{bhāna}. The subject matter of a \textit{bhāna} depends upon the imagination of a poet. Only the \textit{sānd} is \textit{kūtha} and \textit{nirvāhāna} are allowed in a \textit{bhāna}. Other qualities should be like in \textit{nātaka}. The elements of Lāsya are to be followed in a \textit{bhāna}. Visvanātha quoted Liśāmadhukara as an example of \textit{bhāna}.\textsuperscript{3}

4. \textit{vyāyoga}: Vyāyoga means specially representation of characters represented by them on the stage. The hero of a \textit{vyāyoga} should be a royal sage, super human being, divine gods and Pāroda type of character. Its subject matter must be a famous legend having a few female character. Third and fourth \textit{sandhis} are to be forbidden in a \textit{vyāyoga}. It is full of battle, but the battle is not to be happened out of female affairs. There is only one act and all the Vṛtti's are there in a \textit{vyāyoga}. except...
Kausiki. The principal sentiment should be any one of rasas except Hasya, Srngara and Santa. Hasya, Srngara, and Santa may be presented as subordinate. Visvanatha cited in his Sāhityadarpana—Sauganghikāharaṇam is an example of a Vyāyoga. 37

5. Samavakāra: Samavakāra is also a kind of Kūpaka. The subject matter of a Samavakāra must be a famous tale of gods and demons. In a Samavakāra there are three Acts and four Sandhis. In the first Act there should be two Sandhis—Nukha and Pratiukha, in the second and third Act there should be Garbha and Upasāṅgha respectively. Hero should be divine and human who are also nīrodatta type of Character. The number of hero should be twelve and Phala should be different of different heroes. In a Samavakāra predominant sentiment is the Vīra, Kāndu, and Pravesaka are to be omitted, a little Kausiki Vṛtti is to be presented. Gāyatri and usnik chanda will be mainly presented in it. The Vastu must be in first Act with twelve Nādikās. The Samudramantheta is an example of Samavakāra which is quoted by Viśvanātha in his SD and Bharata in his Nātyasāstra mentioned Amrtamantha as an example. 33

6. Dima: Visvanātha placed Dima in his Sāhityadarpana next to Samavakāra. Dima type of Kūpaka is composed with
a famous legend. We have found in the Natvadstra of Bharata a dima entitled as Tripuradaha whose theme is a struggle between gods and demons. Magic, sorcery, struggle, anger, and eclipses of Sun and moon should be represented in a dima. Raudra sentiment is presented as principal and other rasas are subordinate to it. There are four Acts without Viskambhaka and Pravesaka. The number of Nayaka must be sixteen and they must be gods, demons, Yaksa and evil spirit and also Dhiroddhata type of character. SANTA, HASYA and SRINGARA sentiments are forbidden in a dima. There except KausiKurtti and Vimarsha Sandhi all Vrttis and Sandhis are allowed. Visvanatha cited Tripuradaha as an example of dima. 39

7. Ihamrga: The subject matter of an Ihamrga is mixture of partly a legend and partly an imagination of past. It is constructed by four Acts and there are three Sandhus: Nukha, Pratimukha and Nirvahan. There here should be a super human and his rival Pratinayaka is also a human being and they must be Dhiroddhata type of character. Pratinayaka wants to enjoy the divine female physically. But she is not willing to enjoy the same. In Ihamrga the poet displayed some Srmnarabhasa. Pataka Nayaka should be of Uddhata character and their number must be
ten. They are also divine or human being. There the
death of a noble person is to be avoided. Some say that
in an Īhāmrغا there must be one Act and hero should be
a god. Another say that the number of hero should be
six and they are going to struggle for a divine female.
The hero wants to get a heroine which is difficult to
obtain like a deer and the name of this Rūpaka is
derived from it. According to Viśvanātha Kuṣumāṇḍa-
radvijaya is a kind of Īhāmrغا.40

3. Ānka: Ānka or Utsyaṣṭānka is an one Act play which
is different from an Ānka a part of a Nāṭaka and it is a
division of Rūpaka. In Ānka type of Rūpaka hero should
not be a king or noble man there only common people will
be hero. The pathetic sentiment survives until Ānka
is finished. The subject matter of Ānka is also a
legendary but its development depends upon the descrip­
tion of a poet. The lamentation of woman will be
displayed in an Ānka. As in bhāna there should have two
Sandhis Mukha and Nirvahana and one Vṛtti that is Bharat. There should be a description of fight, but it should be
displayed on the stage and done only in words. Śurīnṭha
Yayāti is an example of Ānka type of Rūpaka.41

9. Viṭṭhā: Viśvanātha placed Viṭṭhā after Ānka in his
Sāhityadarpana. Viṭṭhā is an one Act play having an
imaginary subject matter. It is similar to a Bhāna type of Rūpaka. Taking Akaśabhāsita speeches actors displayed the erotic and another sentiments in a Vīṭṭi. In a Vīṭṭi the principal sentiment may be erotic and others are subordinate to it. Mukha, Nirvahana Sandhis and all the Arthapaktyas are allowed in it. Vīṭṭi means garland, or way or lines of trees. It suggests that many types of rasas appear in a Vīṭṭi, just like a row of trees. According to Viśvanātha Mālayākāniṭṭha is a Vīṭṭi type of Rūpaka.42

10. Prahasana: Viśvanātha mentioned Prahasana in the list of the Rūpaka. Prahasana means a ridiculous drama like a Bhāna. It also contained one Act and two Sandhis. Viśvanātha and Nirvahana. The subject matter of a prahasana is imagined by the poet and it should be of low character and the principal sentiment is Hāṣya. In a Prahasana there is Arabhāti Vṛtti, Praveśaka and Viśakāchaka are to be excluded. A Prahasana may be three types, Suddha, Sahārṇa and Viṅga, Brahmacārī, Brahmanī and Brahmanas may be hero in a Prahasana. When the hero is Dhrṣṭa and drama is a comic one, it is said to be a Suddha Prahasana. Then the hero is other than a Dhrṣṭa the prahasana is known as Sahārṇa type. In which Prahasana there are description of harlot lady and natural gesture posture it was come to be known as Sahārṇa. Where Brahmacārī, Chamberlain, Viṭṭa soldier and important man represented their action of the
stage by custom and language then it has come to Vikrta Prahasana. As per Visvanātha Latkamelsaka is mixed Prahasana.\textsuperscript{43}

There are eighteen minor type of drama which called as Uparūpaka.

1. Nātikā: It is the most popular among all the Uparūpaka. In a Nātikā there must be four Acts. The subject matter or plot of a Nātikā is imagined by the poet. A large number of female character contained in it. The hero of Nātikā is a famous king and he should be a Dhīrālalita type. Heroine must stay in harem and she is a daughter of a king and well-expert in dancing and singing. Hero is always afraid of her. Meeting of Nāyaka and Nāvikā is to be depended upon heroine. On a Nātikā there is Kavya Vṛtti and Vimārga Sandhi must be very short. Visvanātha quoted the Ratnavāli and Viddhasālabhanjikā as examples of Nātikā. In addition to these other characteristics as well as of Nātaka.\textsuperscript{44}

2. Trotaka: Visvanātha mentioned Troṭaka next to Nātikā in the list of Uparūpaka. A Trotaka is constructed by divine god and human being. In a Trotaka there must have either seven or eight or nine or five Acts. In the Vikramorvāsi of Kālidāsa there is Urvasī a divine nymph and Pururavā is a worldly being. Śṛngāra sentiment is
principal in a Trotaka. \textit{Viramovasā} is an example of Trotaka consisting of five Acts.

3. \textit{Gosthī}: It is also a kind of Uparūpaka. In a Trotaka type of Uparūpaka there are nine or ten ordinary male characters and five or six female characters. It is a one Act play where Saibha and Vimāsa Sandhis are prohibited. In a Gosthī type Uparūpaka there is only Kausikī Vṛtti and śṛṅgāra is the dominant rasa. \textit{Kausikīmadanika} is an example of Gosthī. \footnote{46}

4. \textit{Sattakan}: In Sanskrit Sattaka is also a popular Uparūpaka. It is a Sattaka type of drama where introductory scene is forbidden and all dialogue should be in Prākrit language. In Sattaka type of Uparūpaka there is Adhūtaranā and Acts are called as Javanikā. But Vīkaṭabhāka and Bravaskāka are not allowed in a Sattaka. Other elements of Sattaka are like as Nāti. It is known that the Karāramanājē of Kāḷajāṅkha is a Sattaka type of Uparūpaka. \footnote{47}

5. \textit{Nātvarāṣaka}: It is also an one Act play where principal rasa is Kāsya mixed with śṛṅgāra. Only two punctures Saibha and Nīrvasa along with ten Lāsvāngā are presented in a Nātvarāṣaka. Hero should be an Udānta out of character. \footnote{48} Keith says in his Sanskrit drama it is a ballet and a dump shadow play. \textit{Narmavati} is an example of the Nātvarāṣaka. \footnote{49}
6. **Prasthana**: Prasthana is a type of Uparupaka where the Navaka and Nāvīkā both are slaves and Upanāyaka is inferior to Nāyaka. *Vṛtti* must be Bhārati and Kaustī in a Prasthana. It is full of Mimatic dance. It has two Acts and theme of a Prasthana is connected with introduction of drinking of wine. *Śrīgāratilaka* is an example of prasthāna.

7. **Ullāpyama**: It is also a kind of Uparūpaka. In Ullāpya there subject matter must be a legendary. Viśvanatha told according to some there are three Acts in an Ullāpya. Nāyaka of a Ullāpya should be a Dhirodatta type of character. Hāsya, Śrīgāra, and Śanta rasas are allowed in it. In an Ullāpya the number of the heroine must be four. *Devīmahādevayam* is an example of Ullāpya as cited by Viśvanātha.

8. **Kavyam**: It is a variety of Uparūpaka and it does not indicate a poem. It is also an one Act play full of Hāsya sentiment. Except Arachati all the Vṛttis are found in it. Nāyaka should be a Udātta type and Nāvīkā is also equally same type or hero. The first two Sandhis and the last one are to be allowed in a Kāvyam type of Uparūpaka. The *Vādevodaya* is an example of Kāvyam type of Uparūpaka.

9. **Prenkhana**: In a prenkhana type of drama there must be one Act, hero should be of a lower rank and Garbha and vimarṣa Sandhis are prohibited. It has no introductory
scene with Sūtramhāra, Viṣkambhaka, and Pravesāka. All the
vṛttis are allowed to display in a Pṛenkhana. Nāṇḍa and
Prarocana are uttered from behind the screen. It is also
full of struggle and hard dialogue. viśvanātha cited the
Vallibhadha is a Pṛenkhana type or Uparūpaka. 53

10. Rāsakaṇa: It is an one Act play, where in five characters
two Sanghis Mukha and Pratimukha are allowed. In Rāṣaka
there may be used both Sanskrit and Pāṣeṇa with Kauśikī
doing thāta vrātis. Benidictory verse should be full or
pun. There heros should be idle person and heroine must be
a famous lady. The Menakāhitām is a Rāsaka type of
Uparūpaka. 54

11. Saṃlāpaka: In a Saṃlāpaka type or Uparūpaka there are
three or four Acts. Hero should be an antiyeda fellow.
Except Śṛṅgera and Karunā all other rasas may be displayed in
a Saṃlāpaka. A Kauśikī and Jharati should be forbidden in
a Saṃlāpaka. The Nāyakāpālikaṁ is a Saṃlāpaka type or
Uparūpaka. 55

12. Śṛīgadita: It is also an one Act play and its story is
a well known one. Nāyaka is a Dhirodāṭa type having wide
reputation and Nāyikā also belongs to a famous family. The
word Śrī is often used or actress represents herself as a
goddess taking her seat on the stage sings some verse. The
Kṛīḍārasātalām is a Śṛīgadita type of Uparūpaka 56
13. **Silpaka**: It is a mysterious play. There are four Acts and four Vṛttis. All rasas are there except Śanta and Hāsyā in a Silpaka. Hero should be member of a Brāhmīn family, descriptions of cremation ground are to be found. It has twenty seven miscellaneous essential parts. The Kanakāvatīmādhava is an example of Silpaka. 57

14. **Vilāsikā**: In the list of Upapāka Visvanātha describe Vilāsikā after the Silpaka. It is full of erotic sentiment, one Act play. Hero is of a lower rank of family in a Vilāsikā. There is neither Garbha Sandī nor Viñēra in a Vilāsikā. 58

15. **Durmallikā**: Durmallika has four Acts with Kauśikī and Bhīrati Vṛttis. There is no Garbha Sandī in Durmallika and characters must be inhabitant of town. Time to le has been fixed of each Act. The incident of first Act of Durmallika is three nālie, second Act is pañcānālie, third Act is Sannālie and fourth Act is Daśānālie. Hero of Durmallikā is of a lower rank: Visvanātha cited Vinjamati as an example of Durmallikā. 59 One nālie is equal to two hours.

16. **Prakarani**: Prakarani is also a minor type of drama. Its subject matter is also imagined by the poet. Nāyaka of a Prakarani is also a merchant, Brahmin, or minister and heroine is of the same caste or status of the hero. 60
17. Hallisa: In a Hallisa type of Uparūpaka there may be seven, eight, or ten female characters and there is only one male character. It is also an one Act play. Mukha and Nirvahana Sandhis are in a Hallisa. Language of a Hallisa is of high standard and its Vṛtti is Kausiki.

18. Bhanika: It is an one Act play which is constructed by only two Sandhis Mukha and Nirvahana. In a Bhanika there hero is a low class fellow, but heroine is also of a high rank of family. Visvanātha quoted as Kamadevatā is a Bhanika type of Uparūpaka.

Exposition of Rasa:

In a dramatic piece there should be one sentiment as principal and other sentiments subordinate to it. Other principal and subordinate rasas may have in a drama for the development of principal rasa. Suppose Śṛṅgāra sentiment is depicted in a drama as principal and another are to be as subordinate to it. In a Nāṭaka type of Rūpaka there is either Śṛṅgāra or Vīra sentiment as principal sentiment. Śṛṅgāra rasa has large scope in a Nāṭaka. It is depicted as principal in the Abhijñānāsaṃsānta. In a Nāṭaka type of Rūpaka. In the Prakāraṇa type or Rūpaka like the Mrčchakatika and Mālatīmāndava there Śṛṅgāra rasa is principal. Again it is principal rasa in a Bhaṇa type of Rūpaka and in Śṛṅgāratilaka, Mukundaṇāla.
there śṛṅgāra is principal rasa. According to all the
author of dramaturgy śṛṅgāra is the principal rasa in
Vīthī type of Rūpaka. In Īhāṃga type of Rūpaka it may
be a principal rasa. According to Bharata six rasas
are to be displayed in a dīma except śṛṅgāra and Hāsyā.
But Dhanañjaya, Saradatanaya, Rāmacandra and Guṇacandra
and Viśvanātha say that only Raudra rasa should be
principal in a dīma. In Vyāyoga Bharata prescribe
dipta rasas, they are except erotic, comic and Śānte.
Other Ālankārikas, Dhanañjaya, Rāmacandra, and Guṇa-
candra, Viśvanātha supported the opinion of Bharata.
Only Singēbhūpāla says that Raudra rasa may be the
principal sentiment in a Vyāyoga. We have an instance
in Madhyamāvyāyoga where Vīra is depicted as principal
sentiment. According Bharata in a Samavakāra there
should be three kinds of śṛṅgāra, but it is not clear
which may be principal. Dhanañjaya and Viśvanātha say
that Vīra is the principal rasa in a drama, but
Rāmacandra and Guṇacandra say that Vīra or Raudra may
be principal. But Viśvanātha considers six rasas
should be predominant except śṛṅgāra, Hāsyā and Śānte
in a Vyāyoga. Hari Rām Miśra discussed in his "Theory
of Rasa in Sanskrit drama" that śṛṅgāra is the rasanit,
it should be predominant in a drama. According to
Dhanañjaya and other Hāsyā comes out from śṛṅgāra and in
imitation of a śṛṅgāra hāṣya may be produced. So hāṣya rāsa may be principal in a dramatic piece. Vīṣṭāra associates with vīra, it is the expansion of heart, so vīra rāsa should be principal one. Vīghāṭsa rāsa never may be principal in a dramatic piece as kṣobha associates with vīghāṭsa, causes the agitation which attacks the heart. Out of kṣobha a man loses his balance of mind. Bhāvanāka rāsa also may be a principal rasa in a drama same as vīghāṭsa. Bhāvanāka also associates with kṣobha. It is to be said from our own experience that a man may die if he is struck by too much fear. In karuṇa rāsa the heart of the enjoyer is full of pity, it is the effect of sympathy, therefore karuṇa rāsa may be principal in a drama. V. Raghavan stated in his book "The Nature of Rasa" that sānta rāsa is not fit for a drama, therefore, it may never be a principal rasa. But Pailor Mishr discussed in his "Theory of Rasa" in Sanskrit Drama" the in Bengal, Vaiṣṇava school accepted sānta rāsa and spectator can enjoy this rasa, therefore, it may be a principal one in a drama. In adhūtā rāsa, there vibhavas are the persons, divine or human being who act extraordinary of nature. They maintain wonder for a long period. adhūtā rāsa may be depicted as principal. In the vīghāṭsa rāsa, vibhāvas are disgustful as stated by Bharata and Sāradātana commented that seeing the representation of these vibhāvas the eyes of spectator automatically come to
close and there is no desire to see it further. According to Mammata Bhatta vibhatsa rasa is an object of disgust, therefore it may not be a principal rasa in a drama. Abhinavagupta says 'fear is seen mostly in woman, in low persons and in children etc. Therefore, it cannot be a principal rasa in a dramatic piece. In Raudra rasa there has a scope of its expansion. The Vibhāva of Raudra rasa is a destructor of evil doer. Hence it may be a principal rasa. Sānta rasa is also principal in a drama because Rūpa Goswami says that Vibhāvas get perfect peace of mind in it. Mammata Bhatta says that in Sānta rasa mind should be highly melted. It is accepted by all the author of dramaturgy that in an Anka type of Rūpaka there should be Karuṇa as a principal rasa.

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8. Ibid, 1/79
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26. Ibid, p. 53
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28. SD, Ch. 6/51, aṁkeśvadārsanīyā yā vaktavyaiva ca
   samnetā, yā ca syādvarṣaparyantām kathā dhinasvarṣa
   anyā ca bisterā sūcyā sārthopakṣapakairbudhaiḥ, p. 374
29. Ibid., Ch. 6/3. nāṭakamatha prakaraṇāṃ bhāṣāvyāyoga
samavakāraṇaṁ īhāṃgāṅkavāthyāḥ prahasanamiti
rūpakāṇī daśā

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36. Ibid, 6/227-230. bhāṣāḥ syād dhūrtacarito nāṇāvastu-
hāntarātmakaḥ, ekānka eka evātra nipūnah paṅgito
vītaḥ. raugeprakāśyeta svanānumbūtimitareṇa vā
sambodhnokti pratyuktā kuryādākāśabhasitāḥ;
sūcīyed vāraśṅgārau sauryasaubhāgyavarnanānaḥ
tatretiṃṛtamutpādyah vṛttih prāyeṇa bharatī mul̄-
nirvehaṇe sandhi tasyāṅgāṇi daśāni ca.
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