

## An Introduction to Indian Literary Theory

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Lecture- 14

Dasarupaka: Ten dramatic forms - Part 2

### Vyāyoga

Like bhāna, *vyāyoga* also has only one *anṅka* and its plot and the hero are well-known to the readers. In a *vyāyoga*, there will be more men characters than the women characters. *Vyāyoga* requires only three *sandhis* such as *mukha*, *pratimukha* and *nirvahaṇa*. It can be composed in *bhārati*, *satvati*, or *ārabhaṭi*. The hero can be either a renowned king or a divine character. It is imperative that the hero should be courageous and noble. Scholars opine that *hāsya*, *srngāra*, and *sānta rasas* should not come as the dominant *rasa* of *vyāyoga*. In his *Sāhityadarpaṇa*, Viśvanātha gives Saugandhikāharana as the example of a *vyāyoga*. Bhāsa's *Madhyamavyāyoga* can also be considered an example of this genre.

### Samavakāra

The story that a *samavakāra* deals with, should be well-known and famous to the readers and the major characters in it include *devas* and *asuras* or gods and demons. It includes only three *aṅkas* and four *sandhis*, namely *mukha*, *pratimukha*, *garbha* and *nirvahaṇa*. In the first *aṅka*, *mukha* and *pratimukha sandhis* should be deployed; the second *aṅka* should contain *garbha* and the last *aṅka* must include *nirvahaṇa*. There are twelve famous characters in a *samavakāra*, and they can be either gods or demons. In *samavakāra*, each character will have a separate and independent goal to achieve, and obviously, its predominant *rasa* will be *vīra rasa* or the aesthetic emotion of the heroic. The theme of the *samavakāra* is concerned with the means of obtaining the desired objective, worthy of gods and demons. The incidents mentioned in the first *aṅka* should be complete in 12 hours, those in the second *aṅka* in 4 hours and finally, the incidents mentioned in the third *aṅka* must be over within a span of 2 hours.

I think a bit of clarification is required here. When I say that the incidents mentioned in the first *aṅka* should be complete in 12 hours, I do not mean to say that the incidents presented in the stage should actually take 12 hours. What I am driving at is that the time span of the events in the story portrayed in the *samavakāra* should not overshoot the time span of 12

hours. For example, in the first *aṅka* of *Svapnavāsavadattā*, there is a reference that the time at which the brahmachari comes is the noon. By the time he leaves, we are told that it is evening. So, the events mentioned in the first *aṅka* get over in 12 hours, although the actual portrayal of the events does not take that much time. A *samavakāra* should necessarily involve *śrngāra*, deceit and retreat. Bharata mentions *Amṛta-manthana* as an example of *Samavakāra*.

### **Dima**

*Dima* deals with a well-known story that involves magic, illusion, battle, agitation, etc. The dominant *rasa* in a *dima* will always be *raudra* or the aesthetic emotion of anger. Its exalted or *udatta* heroes are those who fight for justice (Dharma) are sixteen in number. They should be gods, *gandharvas*, *yakṣas*, *rakṣasas*, *mahoragas*, *bhūtas*, *pretas*, *pisacas*, and the like. All of these are of the violent type.

A *dima* will have four *ankas*, and it should not have *praveśaka* and *viṣkambhaka*. Now what are *viṣkambhaka* and *praveśaka*? It is a dramatic device through which the spectators will be informed of events that had already happened and that are going to happen. This is placed at the beginning of an *aṅka*. There are two kinds of *viṣkambhakas*, namely *śuddha* and *saṅkīrṇa*. *Śuddha* is that kind of *viṣkambhaka* where one or two middling characters will take part. If an inferior character and a middling character come together, this will be called *saṅkīrṇa*. *Praveśaka* is also very similar to *viṣkambhaka*, but only inferior characters take part in it. So, this is not placed at the beginning of the first *aṅka*. But it can be placed at the beginning of any *aṅka* other than the first one.

A *dima* is usually composed in *ārabhaṭi* or *sātvati vṛttis*. There are four *vṛttis* namely *kaiśiki*, *sātvati*, *ārabhaṭi* and *bhāraṭi*. *Kaiśiki* suits *śrngāra*, *sātvati* suits *vīra*, and *ārabhaṭi* is the right choice for *raudra* and *bībhatsa*. *Ārabhaṭi vṛtti* involves events like magic, illusion, battle, anger, and agitation. It has got four *aṅkas* or limbs such as *vastusthāpana* or the erection of a homestead, *sampheta* or the mutual conflict or encounter of angry persons, *saṁkṣipti* or the sudden change in the character of the hero, and finally, *avapātana* or the scene during which a person enters the stage in terror, but leaves at the end in good humour. *Sātvati vṛtti* is used to express *śaurya* or heroism, kindness or *daya*, *ārjava* or honesty. This style will be teeming with wonder and happiness and will be bereft of *śoka*.

Dima should have all the *snadhis* that we saw in a *nāṭaka*. An example of *dima* is *Tripuradahana*, where Śiva burns down three cities. The Dima contains the six exciting Rasas except for the *hāsya* rasa or the aesthetic emotion of the comic and the *śṛṅgāra* or the aesthetic emotion of the erotic, and *śānta* rasa or the aesthetic emotion of the peaceful.

There are sixteen heroes and subsidiary heroes, and they are shown at different stages of the play. The heroic *nāyaka* is the leading character in the play. But, such types as gods, serpent kings, angels, Yaksha etc., also figure in the play. Abhinavagupta says that the *dima* has all elements that are in the *nataka*; the difference being that in the *dima*, the *sandhis* and *rasas* are incomplete, having neither the introduction nor the pause.

### **Īhāmṛga**

In *Īhāmṛga*, the villain will be in pursuit of obtaining a heroine who is hard to be obtained, just like a hunter hunting an animal that is very difficult to be captured. It is from this analogy that this genre takes its name from. It contains four *aṅkas*, and the plot of the story will be partly known and partly the product of the poet's imagination. This has only three *sandhis*, namely, *mukha*, *pratimukha* and *nirvahaṇa*. Both a human being and a god can take the role of a hero and a villain. There is no hard and fast rule as to who should take the role of a hero and a villain. But it is mandatory that both the hero and the villain should be famous.

The heroine of the *īhāmṛga* is always a *divya-strī* or a celestial beauty, and the villain in the story intends to obtain her through negotiation or abduction. So, it will inevitably involve *rasābhāsa* or the semblance of *rasa*. *Rasābhāsa* is that situation wherein a particular *rasa* fails to come into being—despite the presence of all the components congenial for its production—because the emotion is presented in an indecorous manner or is directed towards an improper object. Any sentiment or feeling that is developed in an improper and objectionable manner is called *rasābhāsa* or *bhāvābhāsa*.”

A classic example of *rasābhāsa* that Abhinavagupta cites in his commentary on Ānandavardhana's *Dhvanyāloka* is Rāvaṇa's love for Sītā. According to Abhinavagupta, Sītā being another man's wife and a divine being, Rāvaṇa's advances towards Sītā are highly improper and do not generate *śṛṅgāra* *rasa*, although Rāvaṇa does everything that one is supposed to do to express erotic emotion.

There will be at least ten divine or human *pataḥkānyakas* in an *īhāmṛga*. A *patākanayaka* is an ally of the hero who helps the former towards the fruition of his aims but attaining some end of his own through the co-operation. Bharata reminds us that if a character in the *Īhāmṛga*

who belongs to the noble category gets killed in the original story, the playwright should avoid this situation. *Sāttavati* and *ārabhati vṛttis*, which are the characteristics of the aggressive types of plays, are often used to compose *īhāmṛgas*. The gentle *kaiśiki vṛtti* should not be used to compose the *īhāmṛga*. So far as its actions are concerned, the *vira*, *krodha* and *bhayānaka* are the prominent rasas.

The *Rukmiṇī-haraṇam* by *Vatsyārāja* is said to be a good example of the *īhāmṛga* type of *rūpaka*.

### **Aṅka**

An *aṅka* has only one *aṅka*. To distinguish it from *nāṭaka*, some people also call it *ulkr̥ṣṭikāṅka*. The *ulkr̥ṣṭikāṅka* is a sort of an epilogue which follows the end of a battle. It introduces to the readers the disastrous consequences of a sanguinary battle. And in that, it should serve as an object lesson for all those who believe that war alone is the means to resolve all disputes.

The *ulsr̥ṣṭikāṅka* has only two junctures *sandhis*, namely *mukha* or the opening and *nirvahaṇa* or the conclusion. Although it deals with the post-battle episodes, it does not depict actions from the battles per se. *Dhanañjaya* particularly says that the events like fights, battles or victory or defeat etc., should only be reported by the speaker. It is significant to note that the treatment of the subject in *ulsr̥ṣṭikāṅka* is natural and realistic, just in the way the common people behave in their lives. So the speech in *aṅka* may not be very sophisticated, and it does express the anxiety, despair, stupor and lamentation of the women. The dominant rasas of *aṅka* are *karuṇa*, or the aesthetic emotion of pathos and *bhībhatsa* or revulsion. The *Ūrubhaṅga* by *Bhāsa* is said to be the best example of the *ulsr̥ṣṭikāṅka* type of *rūpaka*.

### **Vīthi**

*Vīthi* has only one *aṅka*, and the hero can be of noble, middling or the inferior type. He will be a character newly created by the poet. It is mandatory that there should not be more than one important male character. In *vīthi*, the episodes from mythologies and popular tales are narrated by use of clever and inventive witty dialogues. *Vīthi* is chiefly of conversational style, and it often uses the device called *ākāśabhāsita* or speaking off the stage. It is a supposed speech to which a reply is made as if it had been actually spoken and heard. *Bharata* enumerates the thirteen types of speech in *vīthi*.

## **Prahasana**

A prahasana aims to generate laughter in the readers/spectators. So, *hāsya* rasa or the aesthetic emotion of the comic, will be the dominant rasa of this form of *rūpaka*. A *prahasana* is very much similar to bhāṇa. Prahasana always deals with the life of degenerate ones. A brahmin or an ascetic will be the typical hero of a *prahasana*. The *hāsya* rasa in prahasana is of two kinds, namely *śuddha* or pure and *miśra* or mixed. The characters of the *śuddha prahasana* will include heretics, hypocrites, brahmins, ascetics, men and maid-servants. Although it includes conversations provoking humour, it is devoid of obscenity and falsehood. The *śuddha prahasana* is always performed with appropriate costumes and language.

The *miśra* or the mixed variety includes characters like eunuchs, prostitutes, rouges, sycophants, etc. The major themes in this type include hypocrisy, tricks, squabbling, and so on. Unlike the *śuddha* variety, the characters in the mixed or *miśra prahasana* appear wearing flashy costumes, and they are uncouth, garish, and loud. Apart from providing amusement to the spectators, a *prahasana* instructs the spectators by ridiculing the improper characters and thereby advising the good folks to be on guard against the possible exploitation by the unscrupulous elements in society.

In its structure, the prahasana has only two sandhis or junctures, namely *mukha* or the opening and, *nirvahaṇa* or the conclusion.

*Bhagavadajjukam* of Bodhayana and *Mattavilāsa-prahasana* of the Pallava King Mahendravarman are the two examples of prahasana in Sanskrit drama. *Bhagavadajjukam* is the earliest surviving example of a prahasana. *Bhagavadajjukam* is essentially an episode about the transmigration of souls and a discussion on Hindu dharma. It primarily makes fun of the doctrines of Buddhism, which posed a strong challenge to the dominance and infallibility of Hinduism. The play opens with a discussion on Hindu dharma between a master and a disciple. But while the master is talking about dharma, the disciple's attention gets diverted to a woman in the garden nearby. As the discussion goes on, the woman is bitten by a snake, and she dies. The disciple is deeply affected by this. The yogi makes use of this opportunity to demonstrate his yogic power, and this transfers the soul of his disciple into the woman's body. Suddenly she rises and continues the philosophical discussion. It hilariously presents the confusion that follows when the souls of a hermit and a courtesan get interchanged. The work also exposes the practices of sham mendicants and lampoons the degeneration of contemporary society.

Mattavilasaprahasana is a satire that makes fun of the heretic Kapalika and Pasupata Saivite sects, Buddhism and Jainism. The play revolves around the drunken antics of a Kapalika mendicant Satyasoma, his fiancé, Devasoma, and the loss and recovery of their skull-bowl. The cast of characters consists of Satysoma, an unorthodox Saivite mendicant, Devasoma, Satysoma's female partner, a Buddhist Monk named Nagasena, Pasupata, a member of another unorthodox Saivite order and a Madman. The act describes a quarrel between a drunken Satyasoma and the Buddhist monk Nagasena when the begging bowl of the former goes missing. The inebriated Satyasoma suspects the Buddhist monk of stealing his begging bowl, but after a drawn-out argument, it is found to have been taken away by a dog.

These are the ten rūpakas that nāṭyaśāstra mentions. I hope you have understood this lesson. Soon we will see the eighteen uparūpakas. Thank you!

Other than these ten rūpakas, there are eighteen *uparupakas* as well. They include nāṭika, troṭaka, goṣṭi, saṭṭaka, nāṭyarāsaka, prasthāna, ullāpya, kāvya, preṃkhaṇa, rāsaka, saṃpālaka, śrīgadita, śilpaka, vilāsika, durmallika, prakaraṇi, hallīśa and bhāṇika.

Bharata enumerates the thirteen types of speech in vīthi namely *udghātyaka*, avalagita avaspandita, asat-pralāpa, prapañca, nāli or nālikā, vākkeli, adhivala, chala, vyāhāra, mṛdava, trigata and gaṇḍa.

If men connect words of obscure meaning with words other than those intended by the speaker it becomes *udghātyaka* accidental Interpretation. It is the type of speech where the hero inadvertently attains a different purpose along with the intended one. In *avaspandita*, a misinterpretation of a word leads to the exactly opposite of the true meaning of the word.

*Asat-pralapa* is the form of speech where a learned person advises a fool to do the right thing; but, the latter chooses to ignore the good advise. *Asatpralapa* can also occur when an irrelevant question is followed by an equally irrelevant answer.

*Prapañca* is that kind of a speech where two persons praise and complement each other by using false but funny sounding words. *Nalika* is a remark that gives rise to laughter.

Vākkeli is a repartee or a counter speech which involves a series of questions followed by witty replies producing comic effect. Adhivala is that form of speech in which both the parties are forced to modify or revise their statements. Thus, each tries to outdo the other.

Chala is a type of deceit, when, during the course of an argument, one party tries to mislead the opponent by making nonsensical statements, in order to frustrate, ridicule the other one.

Vyāhāra is a fearless declaration made in presence of the hero.

Mrdava is a form of speech where one ridicules the opponent by belittling the opponent's merits to make the latter look worthless and a blemish too.

Trigata is a dignified and humorous discussion carried on by three characters.

Ganda is the heat of the situation; and due to excitement, confusion and agitation, one bursts out with disjointed statements, wrong words and hurling abuses at the opponent.

I hope you have understood this lesson. Soon we will see the eighteen uparūpakas. Thank you!