

MUSICAL PATTERNS IN SANSKRIT DRAMA

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for the Degree of
DOCTOR OF PHILOSOPHY IN SANSKRIT

GEETHA H.

DEPARTMENT OF SANSKRIT
SREE NEELAKANTHA GOVERNMENT SANSKRIT COLLEGE
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UNIVERSITY OF CALICUT
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Dr.P.V.RAMANKUTTY

Govt. College Principal (Retd.)
Former Professor of Sanskrit
Puthan House
Pallippuram (P.O.)
Pattambi. Pin- 679305.

CERTIFICATE

This is to certify that this thesis entitled “*MUSICAL PATTERNS IN SANSKRIT DRAMA,*” submitted by Mrs. GEETHA. H., Research Scholar, Department of Sanskrit, Sree Neelakantha Government Sanskrit College, Pattambi, to the University of Calicut for the Degree of Doctor of Philosophy in Sanskrit, is a record of bonafide research work carried out under my supervision and guidance. No part of this has been submitted earlier for any other Degree or Diploma.

Pattambi,
Date:

Dr.P.V.Ramankutty
(Supervising Teacher)

DECLARATION

I, GEETHA H, Research Student, Department of Sanskrit, Sree Neelakantha Government Sanskrit College, Pattambi, hereby declare that this thesis entitled “*MUSICAL PATTERNS IN SANSKRIT DRAMA*” submitted to the University of Calicut for the Ph.D. Degree in Sanskrit, is a bonafide record of the research work done by me. I further declare that the same has not been submitted to any other University on the basis for the award of any degree, diploma, fellowship or other similar title of recognition.

Pattambi,
Date:

GEETHA H.

PREFACE

There are scholars who attribute the origin of Indian music to *Sāmaveda*, a Veda in which the mantra-s are recited as songs in connection with the performance of the Vedic ritual called *Sōmayāga*. In this recitation the ‘svara’ is of prime significance. The *Ṛgveda* has a *Ṛk* in which the *sāmagāna* is compared to the song of birds (II. 43.2.). The intonation of *Udāṭṭa*, *Anudāṭṭa* and *Svarita* which is essentially applied in the recitation of *Sāmamantra*-s also points to the origin of music. The *Sāma* songs are technically called *Stōtriya*-s and they are sung by priests who are called *Prastotā*, *Udgātā* as well as *Pratihartā*.

Music had played a vital role in the production of Sanskrit plays. No presentation of a classical play in ancient stage cannot be thought of sans music. A complex music culture has been part and parcel of India’s literary tradition for nearly 2000 years. The first detailed description of music in drama is to be found in *Nāṭyaśāstra*, which in, many respects, is considered a manual for the producer of plays on stage. It can be seen that several terms of modern musicology probably stemmed from *Nāṭyaśāstra*. In fact Sanskrit drama is a combination *Gīta*, *Vādya* and *Nṛtta* which is

called ‘tauryātrika’. All these various aspects of music in drama are discussed in the present thesis entitled **“Musical Patterns in Sanskrit Drama.”**

Now, when it is time for submitting my final thesis for the award of the degree of Doctor of philosophy, I express my deep sense of gratitude to my supervising Teacher, Dr. P. V. Ramankutty, Former Head of the PG Department of Sanskrit (Retd.), Sree Neelakantha Govt. Sanskrit College, Pattambi and Principal (Retd.), E. K. Nayanar Memorial Govt. College Elerithattu, Kasaragod, whose sincere help, timely evaluations, valuable suggestions and motivation converted the work from a dream to reality.

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I express my sincere gratitude once more to everyone who has been directly and indirectly helpful to me to complete this work.

Pattambi
Date

GEETHA. H

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ABBREVIATIONS

AD	<i>Abhinayadarpaṇa</i>
AM	<i>Avimārika</i>
AS	<i>Abhijñanaśākuntla</i>
BBH	<i>Bālarāmabharatam</i>
BC	<i>Bālacaritam</i>
BP	<i>Bhāvaprakāśa</i>
DR	<i>Daśarūpaka</i>
DV	<i>Dūtavākya</i>
KB	<i>Karṇabhāra</i>
MA	<i>Mālavikāgnimitra</i>
MB	<i>Mahābhāṣya</i>
MBH	<i>Mahābhārata</i>
MG	<i>Mirror of gestures</i>
MK	<i>Mṛcchakaṭikam</i>
ND	<i>Nāgānanda</i>
NLR	<i>Nāṭakalakṣaṇaratnakōśa</i>
NRYP	<i>Nañjarāja yaśōbhūṣaṇa</i>
NS	<i>Nāṭyaśāstra</i>
RL	<i>Ratnāvali</i>
RV	<i>Raghuvamśa</i>
RY	<i>Rāmāyaṇa</i>
SD	<i>Sāhityadarpaṇa</i>
SDK	<i>Sangītasudhākara</i>
SM	<i>Sangītamakaranda</i>

SR	<i>Sangītaratnākara</i>
SSD	<i>Sangītasudhā</i>
SSK	<i>Sangītasudhākara</i>
SU	<i>Saṅkalpasūryodaya</i>
SVD	<i>Svapnavāsavadatta</i>
VSBJ	<i>Viddhasālabhañjika</i>
VV	<i>Vikramōrvaśīya</i>

CHAPTER ONE

INTRODUCTION

The variety and richness of Sanskrit dramatic literature has been underscored by writers on Classical Literature in Sanskrit. It was in 1906 that an English scholar called Montgomery Schuyler prepared a bibliography of Sanskrit drama in which he has mentioned as many as five hundred names of Sanskrit plays though some of which appear to be repetitions and some the names of acts and not plays themselves¹. The variety of dramatic literature in Sanskrit is obvious from the ten types of rūpaka-s mentioned by Bharata, probably the earliest dramaturgist in Sanskrit in the twentieth chapter of his Nāṭyaśāstra mentioned in other texts on dramaturgy and nearly twenty types of Uparūpaka-s. The richness of dramatic literature in Sanskrit is further evident from the presence of several Sanskrit texts on dramaturgy like the following:

- a. The *Nāṭyaśāstra* of Bharata (From 2nd century BCE to 3rd century CE) The Commentary to *Nāṭyaśāstra* named *Abhinavabharati* written by Abhinavagupta(last quarter of +10 and first half of +11 (975-1015)

¹ Referred to by Sankunni Nair, M.P., *Nāṭyamandapam*, Mathrubhumi, Kozhikode, 1987, p. 227.

Other works where we find the discussion on drama are :

- a. The *Daśarūpaka* of Dhanañjaya +10. (974-995) and its well known commentary called *Avalōka* by Dhanika
- b. The *Bhāvaprakāśa* of Śāradātanaya
- c. The *Nātakalakṣanaratnakōśa* of Sāgaranandin +13
- d. The sixth chapter in *Sāhityadarpaṇa* of Viśwanātha +14
- e) The *Rasatarāṅgiṇi* of Rāmānnda
- f) The *Rasārṇavasudhākara* Siṅgabhūpāla+14.²

Such significant treatises on dramaturgy could not have been composed but for the existence of large number of plays in Sanskrit and a live theatre tradition.

The *Kuṭṭanīmata* of Dāmōdaragupta of the 9th century CE gives details on the enactment of the first act of *Ratnāvali*, the most well known *Nāṭika* in Sanskrit penned by king Harṣavardhana. So also in the *Saṅgītaratnākaravyākhyā* by Kallīnātha, details on the mode of enactment of the benedictory Śloka of Kālidāsa's *Vikramōrvaśīya* are furnished. The

² For more information of the topic vide, introduction by Vijayan, K, Dr., to the Mal. Trans. To *Nāṭyaśāstra* of K.P Narayanapisaroti.

Keralite works like *Naṭāṅkuśa*, *Vyaṅgyavyākhyā*, *Abhijñānaśākuntalacarca*, *Āṭṭaparakārā-s*, *Kramadīpikā-s* etc. also give vital information on several significant aspects of Sanskrit drama including its musical patterns.

There are scholars who attribute the origin of Indian music to *Sāmavēda*, a Veda in which the mantra-s are recited as songs in connection with the performance of the Vedic ritual called *Sōmayāga*. In this recitation the ‘svara’ is of prime significance. The *Ṛgveda* has a *Rk* in which the *sāmagāna* is compared to the song of birds (II. 43.2.). The intonation of *Udātta*, *Anudātta* and *Svarita* which is essentially applied in the recitation of *Sāma* mantrā-s also points to the origin of music. The *Sāma* songs are technically called *Stotriyā-s* and they are sung by priests who are called *Prastotā*, *Udgātā* as well as *Pratihartā*.

Music had played a vital role in the production of Sanskrit plays. No presentation of a classical play in ancient stage cannot be thought of sans music. A.L. Basham observes that a complex music culture has been part and parcel of India’s literary tradition for nearly 2000 years. He adds that the first detailed description of music in drama is to be found in *Nāṭyaśāstra* which, in many respects, is considered a manual for the

producer of stage plays. It can be seen that several terms of modern musicology probably stemmed from *Nāṭyaśāstra*³.

In the sixth chapter of *Nāṭyaśāstra* which is otherwise called the Rasadhyaya, at the outset, Bharata speaks of the *Nāṭyasamgraha* which is a collection of component items in a dramatic performance. The items of the *Nāṭyasamgraha* are:-

1. Rasa or dominant emotion
2. Bhāva or mental states
3. Abhinaya or gesticulatory representations
4. Dharmī or practices of acting
5. Vṛtti or style
6. Pravṛtti or action
7. Siddhi or achievement
8. Svaras or notes
9. Ātōdya or instrumental music

³ Basham, A.L., *Cultural History of India*, Oxford University Press, YMCA Library Building, Jai Singh Road, New Delhi, 2007, PP. 135-136.

10. Gāna or song

11. Raṅga or stage

The terms, Svaras, Ātōdya and Gāna are pertaining to music in drama. The Svarā-s are musical notes beginning with ṣaḍja. They may be either Śārīra (corporeal), or Vaiṇava (originating from Vīṇa or lute). The Ātōdya or musical instrument is of four types namely Tata, Avanadha, Ghana and Suṣira. Tata is the stringed instrument. Avanadha is drum-like instrument of percussion. Ghana is known as the instrument for beating time. Susira is instrument with holes and it is flute. Gāna with the combination of Dhruvā-s is of the following five kinds:

Pravēśa or entry

Ākṣēpa or casual

Niṣkrāma or exit

Prāsādikā or pleasing

Antarā or internal.

In chapter five of *Nāṭyaśāstra* in which Bharata chiefly describes the procedure for the preliminary items before the commencement of Nāṭya,

certain aspects of music namely playing of drums and other stringed instruments are mentioned. They are to be performed along with pāṭhya or the recitation of passages. The first item called pratyāhāra is the systematic arrangement of all the instruments of music. Then comes the avataraṇa which is the formal seating of the musicians and the instrumentalists. The third item, the āraṃbha, is the formal commencement of the singing. The Aśrāvaṇa is the adjustment of the instruments before actual playing. The vakrapāṇi constitutes the dividing and setting apart of the various vṛttis or styles of instrumental music. The practice of the different hand-poses for denoting the time beat and the harmonious playing of drums and other instruments together is called mārgāsārita. Āsārita is the regular practising of the beat of the time fractions. All these are pertaining to the Gītavidhi or the application of songs with a view to propitiate the deities.

The supreme significance attached to music in drama in *Nāṭyaśāstra* is evident from the fact that Bharata discusses music in rūpaka in six chapters, that is, from twenty-eight to thirty-three. The twenty eighth chapter is called Ātōdyavikalpanam or the classification of Instrumental Music. Chapter twentyninth is on stringed instruments. The thirtieth chapter discusses the suṣīrātōdya or flute etc. Chapter thirty-one is on

Tāḷas, that is, the time-measure and the Ghana instrument of Tāḷa. The thirty-second chapter is solely on the dhruvā songs. Such songs are applied in drama on several occasions the rules and propriety for which are determined by the nāṭyācārya. Chapter thirty-three is entitled as the Avanaddhātōdyavidhānam or explanation of avanaddha instruments or the covered ones.

In Nāṭaka, we give equal importance to abhinaya and nṛtta from the ancient time itself. Nāṭakaśālas in the king's harems are the examples for the same. Nāṭya is the combination of abhinaya and nṛtta. Apart from the ten major types of drama, eighteen minor types are also included in rūpaka in which music is prominent. Without Tauryātrika a combination of gīta, vādyā and nṛtta, no acting can stand alone. From this old school thought, came the importance of drama. The songs in drama are called Dhruvā-s. In the opinion of Bharatamuni, these kinds of dhruvā-s and portions of the nāṭakas in which these are included in this thesis.

From the vedictime onwards, music is given much importance. In Ṛgveda Uṣas is considered as the Goddesses of dance. There are Vedic and non-vedic meters, they are different, but each meters had rasas and for each rasas they have respective rāgas.

Drama has its origin a long way back- in the Vedic Era. Later, many dramatists wrote dramas according to the rules mentioned by Bharata in his *Nāṭyaśāstra*. Having themes adapted from Epics and Purāṇas, the playwright brought gīta, vādyā and nṛtta to the stage through their characters. The Hero, Heroine and other characters were portrayed as masters of arts and these kinds of dramas created euphoria in the audience. We can clearly find out the poet's keen interest in arts as he creates his drama using 'tauryātrika' to make drastic changes in the minds of the audience. These dramas had a beginning which blessed the audience well and they were with happy endings. In stark contrast with the Western 'tragedies', these dramas gave much satisfaction to the audience.

The school of dance including Bharata and his disciples acted as a guide for the later dramas. Bharata described only ten varieties for the dramas- rūpakās. Apart from that, Śāradātanaya's *Bhāvaprakāśa* (BP) and Viśvanātha's *Sāhityadarpaṇa* (SD) had divided dramas to many divisions: Unlike- other ālankārikas- the author of *Bhāvaprakāśa* gave thirty varieties to dramas. In addition to this, it is again subdivided in five different ways. Where as in *Pratāparudrīya* of Vidyānātha tells only about ten variants, and there is no reference of sub-divisions.

Ālankārikas are almost of the same opinion regarding character-Hero-Heroine varieties. There existed a custom in which the main character spoke in Sanskrit and others in Prākṛt. Dramas needed a stage and *Nāṭyaśāstra* describes about three types of stages. The dramas and performing arts were staged in the temple during festival seasons. For that purpose, there were ‘kūttambalā-s’ connected with temples.

The word Bharata denotes as bhāva, rāga and tāḷa respectively. It is a culmination of the three words. This definition is found in Vedāntadeśika’s *Sanikalapasūryōdaya*, *Śṛṅgaraśekhara* etc. Likewise, there are also references about situations in which music should and should not be used. They also describe about make up and costumes of the characters and the qualities each character should have. Moreover, we have Purāṇa characters such as Śiva, Rāvaṇa, Kṛṣṇa, Baṇa etc. who are closely related with nāṭya.

Saṅgīta or music originated from *Sāmaveda*. And it is the importance of *Sāmaveda* apart from the other three *Vedas*. As the contents of *Vedas* were hymns, later piety, love and other emotions were experienced through music. There are proofs in *Mahābhārata*, *Rāmāyaṇa* and *Purāṇa* that there existed gīta, vādyā and nṛtta. There are two types of

songs namely gāna and gāndharva described in *Nāṭyaśāstra*. These are called dhruvāgītī-s. When we talk about music, we can not avoid the musical instruments. According to *Nāṭyaśāstra* there are four kinds of instruments. In addition to them, there is a special instrument named ‘jarjara’, which is used only in the staging of Sanskrit theatre. Our ancestors believed that without ‘Jarjara’, nāṭya will not be complete.

Songs in dramas are called dhruvāgītī-s. There are five dhruvā-s according to chapter thirtytwo of Bharata’s *Nāṭyaśāstra*. They are-

1. Prāsādikī
2. Naiṣkrāmikī
3. Ākṣepikī
4. Prāveśikī
5. Antarā.

This occurs throughout a drama. Śāradātanaya describes about five dhruvā-s in his *Bhāvaprakāśa*, but we can not compare or contrast them with the previous mentioned dhruvas of Bharata. Those five dhruvā-s which belongs to *Bhāvaprakāśa* are-

1. Adikā
2. Apakṛṣṭā
3. Prāveśikī
4. Avasānikī
5. Antarā

According to Bharata all meters are not employed in dhruvāgīti-s. But seven meters like puṭam, māla etc. are considered as suitable for dhruva songs. Like wise, there are references to the seven svaras-saptasvara-s to be used at the five junctures. Besides these five dhruvāgīti-s, there are six more varieties enumerated namely śīrṣakā, uḍḍatā, anubandhā, vilambitā, aḍḍhitā and avakṛṭā.

There are terms like Nāndī and pūrvaraṅga, which give importance to music. Of these terms, pūrvaraṅga has three variants. Viśvanātha, in his *Sāhityadarpaṇa*, defines Nāndī as -

आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ।।⁴

⁴ Viśvanātha, *Sāhityadarpaṇa* VI, V.24

Nāndī can also be divided to two. Bharata opines that music should be used at all these situations. Apart from music, dance is also used in drama. The group dance of women in drama is called ‘piṇḍī’⁵.

The fourth chapter of *Nāṭyaśāstra* refers to four more varieties of nṛtta, including śṛṅgalika, latābandha, bhēdyaka, piṇḍī. Dance is dependant of tāḷa and laya. And it is mainly divided in two-

1. Lāsya
2. Tāṇḍava

In addition to these two forms, there were three more variants of dance in the ancient times such as Hallīśaka, Rāsa and Rāsaka. References to the staging of dramas can be found in the *Aṣṭādhyāyī* of Patañjali, *Buddist Texts, Epics, Viṣṇupurāṇa, Kāmasūtra*, Dramas of Sriharṣa, *Kuṭṭanīmata* of Dāmodaragupta and *Viṣṇudharmottamapurāṇa*.

It is told in *Ramāyaṇa* that the divine dancers Miśrakeśī and Puṇḍarīka danced and the sage Nārada sang for them. In drama, the expressive form of dance which combines abhinaya and nṛtta is called

⁵ NS, Trans. Hindi, Madhusudani, IV, V. 292

‘Lāsyāṅga’. These ten types of Lāsyāṅga are described in *Nāṭyaśāstra*.

These are closely related to music.

Sanskrit drama has a long past from Vedic periods. According to Pischel, the Western scholar observes that drama has its origin from puppet play. The Epics like *Mahābhārata*, *Rāmayaṇa*, *Kathāsaritsāgara* etc. proves the first staging of ‘Pāvakūttu’ in early days. During the festival seasons, this ‘Pāvakūttu’, had been staged in temples. It is also considered as a kind of drama. In such dramas Purāṇic stories were presented. The Eastern drama differs from Western drama in many aspects. On the other hand rasa is an element which is treated as important in both Eastern and Western dramas. The Western Nations like Indonesia, Burma, Ceylon, Siam, Cambodia etc. has some similarities with Eastern dramas. Tragedy and comedy of Aristotle are seen in both Eastern and Western dramas, though in Sanskrit dramas are of good endings only. But it has too much similarity with Greek drama.

In Kerala, Sanskrit dramas are not seen at present. But the performance of dramas can be seen through *Kūṭiyāṭṭam*, a dance performance of Sanskrit drama. In this dance drama form, one or more acts are summarized without losing its content and beauty. In the same

way, four types of abhinaya are seen in both the tradition of Kathakali and Kūṭiyāṭṭam.

Sanskrit dramas are too much owed to Malayalam dramas. Kavalam Narayana Panikar, K.T.Muhammed , N.N. Pillai , Ponkunnam Varkey, C.N. Sreekantan Nair , C.V. Raman Pillai, S.L.Puram Sadanadhan ete are the famous figures in the field of Malayalam dramas. Of them Kavalam Narayana Panikar has staged many Sanskrit dramas. He directed the dramas of Bodhayāna's Bhagavadajjukīya (1976), Bhāsa's Madhyamavyāyoga (1978), Dūtavākya (1980), Ūrubāṅga (1983), Karṇabhara (1984), in his own style.

CHAPTER TWO

FEATURES OF SANSKRIT DRAMA

Drama is an art that must communicate an emotional atmosphere by its effective representation on the stage. There are many similarities between human life and drama. Every human being has to enact many significant roles in life before he vanishes from the stage of the universe he is to represent. In other words human being has to play many roles like those of a parent, guardian, husband-wife, brother-sister, lover etc. before he-she retires the green room of life.

According to ancient Indian tradition, drama was something that equalled with life. This explains why it was treated with great gravity. The existence of an extensive work on Sanskrit dramaturgy like *Nāṭyaśāstra* (NS) points to the fact that there was a live tradition in India. There is ample evidence from the NS that it gives most significant to the performance of drama than its near appreciation by reading. Critics like Abhinavagupta observe that at through saḥṛdaya can have the dramatic experience even by reading a play.

According to Sanskrit dramatical tradition, rasa or sentiment, or the emotional content of the play is a prime significance-

न हि रसादृते कश्चिदर्थः प्रवर्तते⁶.

According to Dhanañjaya, the author of *Daśarūpaka (DR)* Vastu (plot), Neta(character), rasa(sentiment) are the three factors in drama. It seems that he considers vastu or plot is more important than the other two factors. For him there are dramaturgists like Abhinavagupata who consider *pātram* or *kathāpātram* is just an instrument or a receptacle of relish rasa that is why he is so called-

तत्र नाट्यं नाम नटगताभिनयप्रभावसाक्षात्कारायमाणो कघनमान-
सनिश्चलाध्यवसेयः समस्तनाटकाद्यन्यतमकाव्यविशेषाच्च द्योतनीयो^{र्थ} ।
स च यद्यप्यनन्तविभावाद्यात्मा तथापि सर्वेषां जडानां संविदि तस्याश्च
भोक्तारि भोक्तृवर्गस्य च प्रधाने भोक्तारि पर्यवसानान्नायकाभिधानभोक्त-
विशेषस्थायिचित्रवृत्तिस्वभावः ।⁷

The expression- *nṛtta*, *nṛtya* and *nātya* in *NS* also gives a hint of its evolution of drama from *nṛtta* and *nṛtya*. Chapter one in *NS* tells how drama originate from the Vedā-s-

⁶ NS of Bharatamuni, Vol. I, Trans. Mal., Kerala sahitya academy, Thrissur, V. 30.

⁷ NS of Bharatamuni Vol. I, Trans. Eng. M. M. Ghosh, New Bharathiya Book corporation, Delhi, P. 222.

जग्राह पाठ्यमृगवेदात्सामभ्यो गीतमेव च ।
यजुर्वेदादभिनयान् रसानाथवर्णादिपि ॥⁸.

The model for a dramatic plot seen in the *R̥gveda* is the dialogue hymns between Yama-Yamī, Purūravas- Urvaśī, and Sarama-Pāṇis etc. Prof. Levi approved the above mentioned suggestion and Pischel explained the exchange of ‘prose and verse in Indian drama as a legacy form of this old poetry’.⁹ Prof. Schoreder has pointed out the close connection between music, dance and drama. The diety uṣas is considered as a dancing girl. The story of the origin of nāṭya described in *NS*, Bharata has connected the apsaras and gandharvas through the performance of nāṭya.

The Sanskrit drama uses literary Sanskrit and prākṛt dialect wherever necessary. Rules for the use of prākṛt dialect are seen or given in dramaturgical text.

2.1. Essence of Sanskrit Drama

As has been mentioned already the evocation of rasa or sentiment or creating the necessary emotional mood forms the quintessence of

⁸ NS of Bharatamuni, Trans. Hindi. Madhusudani, Banaras Hindu University, Varanasi, Vol. I, V. 17.

⁹ Hari Ram Misra, *The Theory of Rasa in Sanskrit Drama with a Comparative Study of General Dramatic Literature*, Vindiyachal Prakasan, India, P.60.

Sanskrit play production. In Sanskrit dramaturgy generally mentioned as rūpakas for plays. The expression rūpaka itself denotes that it is meant for enactment.

नटे रामादिस्वरूपारोपाद्रूपकमुच्यते ¹⁰.

The production is meant to evoke the dramatic experience in a responsive spectator. The *NS* says that the rasa-s first taken from *Atharvaveda* since it contains any rituals related to life of common people. In ancient India dramas are enacted on the occasions of festivals on each day of festivals, perhaps, an act of the drama was presented in the stage. This explained the rule regarding the number of acts in Sanskrit play ranging from one to ten. But no drama normally exceeds ten acts. There are several plays in Sanskrit drama with ten acts like *Mṛcchakaṭika*, *Mālatīmādhava* etc. In the introductory portion of Sanskrit play sometimes a song on a particular season is sung. This explains seasonal significance of the play production. In *NS* the first play was staged in Indradvajotsava. Bharata adds that of rasa is the soul of drama, the plot constitutes its body

इतिवृत्तं तु नाट्यस्य शरीरं परिकीर्तितम् /¹¹

¹⁰ Viśvanātha, *SD*, Sanskrit-Hindi commentary, Krishnadas Accademy, Varanasi . VI, P..387.

Rasa are generated from the bhāvas. Bharata has mentioned eight sthāyībhāvas and eight rasas, where bhāva and its definition and the various kinds of bhāva like sthāyībhāva sancaribhāva are dealt with the seventh Chapter of *NS*. It is the sthāyībhāvas are transformed in to rasa in combination with the vibhāva-s anubhāva-s and sancaribhāva-s. Four vṛttis in nāṭya namely- bhārati, sātṛvati, ārabhati and kaiśiki are closely linked with the communication with rasa. The kaiśiki is more connected with the sentiment of love, laughter and humer. Since it is related to womanly charm it is also related with song, dance, lovely and variegated with garments etc.

2.2. Peculiarities of Sanskrit Drama

The following are the distinctive features of Sanskrit drama-

1. In comparison with western drama, we can see the entire absence of tragedy. Drama in Sanskrit has never a sad ending.
2. The lyrical stanza and prose dialogue appear in mixed style.
3. There is a use of Sanskrit for some characters and Prākṛt for others.

¹¹ *NS*, Tran. Mal., Vol.II, P.38.

4. The Vidūṣaka usually plays a prominent part, while the hero and heroine are often in the depth of despair.
5. The emotions of terror, grief or pity inspire the audience. They are then tranquilized by the happy termination of the story.
6. Sanskrit drama is divided into scenes and acts.
7. The number of acts in a play varies from one to ten.
8. Death is not allowed to be represented on the stage. So also degradation, banishment, natural calamity, biting, scratching, kissing, eating and sleeping etc cannot be performed on the stage.
9. Sanskrit play are full of lyrical passages, usually consisting of four-two line stanzas.
10. Sanskrit dramatists show considerable skill in weaving the incidents of the plot.
11. The story is commonly borrowed from history, Epic or legend.
12. Love is the chief subject of most Indian play.
13. The hero is usually a king, already the husband of one more wives.

A Sanskrit play begins with a prologue and regularly opens with a benediction.

2.3. Authorities on Dramaturgy

The hundred sons or disciples mentioned by Bharata includes names like Kōhala, Daṭṭila, Śālīkaraṇa, Piṅgala, Bādarāyana, Nakhakuṭṭa, Asmakuṭṭa who could have been themselves recognized authorities on dramaturgy, dance, music, prosody etc. in ancient India. *Abinavabhāratī* of Abhinavagupta, *Bhāvaprakāśa* of Śāradātanaya, *Nāṭakalakṣaṇaratnakośa* (NLR) of Sāgaranandin, *Nāṭyadarpaṇa* of Rāmacandra and Guṇacandra, *Rasārṇavasudhākara* of Siṅgabhūpāla, *Daśarūpaka* of Dhanañjaya are the books on Nāṭya literature. The Kerala works *Abhinayadarpaṇa (AD)* of Nandikeśvara, *Bālarāmabharata* (BBH) of Karthikathirunal, *Sāhityadarpaṇa* of Viśvanātha etc considered as authority on dramaturgy.

2.4. Drama and its division

Drama is technically called rūpaka which implies the fact that it is meant to be enacted on the stage. The rūpaka divides into ten of the following types –

1. Nāṭaka
2. Prakaraṇa
3. Bhāṇa
4. Vyāyoga
5. Samavakāra
6. Dima
7. Īhāmṛga
8. Aṅga
9. Vīthi
10. Prahasana

The ten kinds of drama described in the *NS* fall in to five different types. They are-

1. One act plays in a monologue. Eg. Bhāṇa .
2. One act plays with one or two characters. Eg. Vīthi
3. One act play on different kinds of subject matters and more characters.

Eg:- Vyāyoga, Prahāsana, Utśṛṣṭikāṅga.

4. a) Play with three loosely knit acts and many characters Eg.
Samavakāra

b) Play with four loosely knit acts and many characters. Eg. Dima,
Īhāmṛga

5. Plays with 5 to 10 well-knit acts and many characters.

Eg. Nāṭaka and Prakaraṇa.

Each of these five types of play seems to be generally connected with one another. This divisions such as the variety and richness of a live theatre tradition in India, without which a work like *NS* and the subsequent literature in dramaturgy could not have come in to existence. According to Ronald Peacock ‘these forms of drama are naturally and organically evolved of experience’.¹² The drama is traditionally called dṛṣya kāvya, something that meant to be visualized and heard. The dṛṣya kāvya is often like a creation that includes the three factors namely- nṛtya, vādyā and dance. This is technically called tauryātrika.

¹² Christopher Byrski .M., *Methodology of the Analysis of Sanskrit Drama*, Bharatiya Vidya Prakasan, Varanasi, P.1.

2.5. Music in Uparūpaka-s

Rūpaka is also divided in to eighteen subsidiary types of plays whose names according to Viśvanātha's *Sāhityadarpaṇa* are-

1. Nāṭika
2. Troṭakam
3. Goṣṭi
4. Saṭṭakam
5. Nātyarāsakam
6. Prasthaṇam
7. Ullāpyam
8. Kāvyaṃ
9. Preṅkhanam
10. Rāsaka
11. Samlāpakam
12. Srīgaditam
13. Śilpakam
14. Vilāsika
15. Durmallika

16. Prakariṇi

17. Hallīśa

18. Bhāṇika

Śaradātanaya, in his *BP*, also considers nāṭaka as rupaka though he adds thirty divisions in total. The first ten are the same as the name given by Viśvanatha to daśarūpaka and these are related to rasa. Remaining the twenty are partially equals with him. But some names are given to nāṭakas are different or same-

दशरूपेण भिन्नानां रूपकाणामतिक्रमात् ।
ये नृत्तभेदाः प्रायेण संख्यया विंशतिर्मताः¹³ ॥

They are-

1. Nāṭika
2. trotakam
3. goṣṭi
4. śilpakam
5. Tombi¹⁴
6. Śrīgaditam

¹³ Śaradatanaya, *BP*, Trans. Hindi., Radhakrishna General Store, Mathura, P. 374.

¹⁴ This is Viśvanātha's bhāṇika.

7. Bhani
8. Prasthānam
9. Kāvyaṃ
10. Saṭṭakam
11. nāṭyarāsakam
12. lāsakam
13. ullāpyakam
14. hallīśakam
15. durmallika
16. mallika
17. kalpavalli
18. pārijātakam
19. prekṣaṇaka¹⁵
20. samlāpam.

This twenty in number are related to bhāvas, the types of dance varieties.¹⁶

¹⁵ Bhoja accepts two divisions such as prekṣaṇaka and nartanaka.

¹⁶ Śāradataṇaya, *BP*, VIII, V. 2-3. P. 321.

It is interesting to note that examples for some of these uparūpakas are still missing. The forms like nāṭika and troṭaka are more musical when compared to other uparūpaka-s. In these forms significance is seen attached to songs and music than dialogues. Songs are seen sung to musical accompaniment with appropriate histrionics.¹⁷ This is evident in the fourth act of *Vikramorvaśīya* (VV) in which the hero Purūravas in a mood of sorrowful solitude goes on wandering in seeing the heroine Urvaśi who disappeared all of a sudden. He goes on making queries about his beloved to the peacock, cuckoo bird etc. In this portion poets creates a musical atmosphere in the play. This musical situation enhances the horrowful mood of atmosphere in a particular context. *Vikramorvaśīya* is sometimes considered as a saṭṭaka. This significance is also seen in nāṭika-*Ratnāvali* (RL) . In which generally there is an emphasis given to this sentiment of love. And the hero is of the dhiralalīta type. The romantic atmosphere is effectively presented when by giving significant to song and music.

¹⁷ Rachel Van M. Baumer and James R. Bradman, *Sanskrit Drama in Performance*, Motilal Banarsidas P.133. and See A. B. Keith, *The Sanskrit Drama*, Motilal Banarasidas, Varanasi, P.351.

2.6. Nāṭaka and Prakaraṇa

Of these ten types, the nāṭaka and prakaraṇa are more significant and important. But the nāṭaka and prakaraṇa are almost the models for fully developed dramatic forms after a possible long journey of evolution to its present development. According to Bharata a nāṭaka is full of activities and displays diverse sentiments and feelings.¹⁸

Śāradātanaya makes a general statement, 'a full drama is the one which contains diverse sentiments and embellishments' -

रसालंकारसहितं नाटकं पूर्णलक्षणम् ।¹⁹

The word Nāṭaka is derived from the root Naṭ-

नटयति सभ्यानां हृदयमिति नाटकम् ।

Abhinavagupta derives the term from the root Naṭa meaning to bend. —

सुखोत्पत्तिकृतं भवति हि तन्नाटकं नाम ।

¹⁸ NS, XVIII- 4.

¹⁹ Śāradātanaya, BP, VIII, 12.

The words for actor (naṭa) and play (nāṭaka) are derived from the verb nat, the Prākṛt form of the Sanskrit nṛt 'to dance'. The name Bharata, the mythical inventor of the drama in Sanskrit also means 'actor'. In several of the vernaculars it signifies 'singer' as in the Gujarati Bharot²⁰.

Vidyānātha in his *Pratāparudrīya*, treats rūpakā-s are ten in number. But he cannot accept the other divisions like the subsidiary nāṭaka-s.²¹

Śāradātanya quotes some authors who divide nāṭaka in to the following five divisions-²²

1. Pūrṇa
2. Praśānta
3. Bhāsvara
4. Laḷita
5. Samagra

²⁰ A.A. Macdonell, *A History of Sanskrit Literature*, Motilal Banarsidas, Delhi, P.293.

²¹ Vidyānātha, *Pratāparudrīya*, The Sanskrit Educational Society, Madras. P. 71.

²² Śāradātanya, *BP*, P.238-241.

2.6.1. Pūrṇa

In this type of drama which has got all the five sandhī-s.

2.6.2. Prasanta

It has also five junctures. Eg .*Swapnavasavādattam*

2.6.2. Bhasvara

This has different set of junctures- five in all. Eg. *Bālarāmayāṇa* of Rajasekhara.

2.6.4. Lalita

It is graceful play represented by *Kālidāsa's Vikramorvaśīyam*. It has also five junctures called vilāsa, vipralambha, viśōdhana and upasamhāra.

2.6.5. Samagra

It represents a full- fledged model of the dramatic art and posses all the characteristics of a dramatic composition Eg -*Mahā-nāṭakam* of Hanumat kavi.

There is a well- known saying that ‘Nataka is the original specimen of all dramatic representation. Srīkr̥ṣṇakavi in his *Mandāramakaranda* says-

आहुः प्रकरणादीनां नाटकं प्रकृतिं बुधाः.

All other types, both major and minor, draw upon nāṭaka for various elements in their constitution and of embellishment.

Drama is the 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 renders them²³. Drama is an art of presenting a story in the form of dialogues and the ‘elements going to the make up of a play’ says Aristotle ‘consists of the fable manners, diction, sentiments, decoration and music’. Thus drama is a literary piece written for representation on the stage²⁴.

2.7. Hero or Neta

The hero may be of different type as human beings can possibly with all shades of difference in their natural disposition and modes of

²³ Siṅgabhūpāla, *Rasārnavaśudhākara*, Trans. Hindi, Sagrika, Eighth Edition, 57; Dhanañjaya, *DR*, Trans. Hindi, Krishnadas Academi, Varanasi, 1-7.

²⁴ For details refer Aristotle’s, poetics, II - III.

acquittal. Different qualities make a man perfect. The hero or the principle character is classified into four types namely-

1. Dhīrodātta
2. Dhīralaṭita
3. Dhīroḍḍhata
4. Dhīraprasānta²⁵

In the above classifications the laṭita type of hero gives significance to have much interested in performing music. According to Bharata, the hero of a nāṭaka should be gallant or udātta. He should be of high birth, noble in temperament, sublime in thoughts and chivalrous in actions.

There is a second school of thought which appears to imply that the dominant quality of a hero of a nāṭaka even only be gaiety. The hero could belong only to the Dhīra- laṭita class. According to Sāgaranandin, dhīrōḍḍhata hero should represent a God or superhuman being. A dhīra-laṭita is a King; a dhīrodātta is a minister or a commander of forces

²⁵ NS , XXIV-3; *Sāhityadarpaṇa* , III 31; *Daśarūpaka*, Trans. Hindi, Krishnadas Academi, Varanasi, II, 3.

dhīraśānta are Brāhmans and Vaiśyas²⁶. According to Sāgaranandin, the hero of dhīrōdāta type can be seen in some of the dramas of *Uttararāmacaritam*, *Adbhutadarpaṇam*, *Mālavikāgnimitram* (MA), *Avimārakam* (AV), *Bālarāmāyanam*.

The heroines can be chiefly divided into three-

1. Svīyā
2. Parakīya
3. Sādhāraṇāśtrī. Besides these, they (heroines) have different alankāras also.

2.8. Alankāra-s on neta or character

Different poeticians have their own view points on hero. But more of them accept only four types. So we have to discuss that mainly nataka is based on three factors that we discussed in the beginning of this chapter.

2.8.1. Abhinavakālidāsa

The essential qualifications of a hero are enumerated by Abhinavakālidāsa in his *Nañja-rāja-yaśo-bhūṣaṇa* (NRYB) him as generosity, grandeur, high birth, prudence, comeliness, valour and piety.

²⁶ Sāgaranandin, *Nāṭakalakṣaṇa ratnakōśa*, Trans. Hindi, Chawkhambha Prakasan, Varanasi, P.2.

2.8.2. Siṅgabhūpāla

He is a magnanimous and is an impressive personality. And he adds a few more qualities or characteristics, as cleverness in conversation, sense of gratefulness, statesmanship, self confidence, brilliance, love of art and amiability.

2.8.3. Srīkr̥ṣṇakavi

He adds a few features of a hero in general.

2.8.4. Vāgbhaṭa

He has got the longest list of qualities necessary for a hero, which comprise as many as twenty-eight covetable accomplishments²⁷.

2.8.5. Viśvanātha

According to him munificent, clever, high born, handsome, youthful, enthusiastic, prompt, devoted by people, powerful and factful is the nature of the hero:-

त्यागी कृती कुलीनः सुश्रीको रूपयौवनोत्साही ।

दक्षोऽनुरक्तलोकस्तेजोवैदग्ध्यशीलवान्नेता ॥²⁸

²⁷ Hemacandra, *Kāvyaṅuśāsana*, (Ed.), Sivadattasarma, Chowkhamba Vidyabhavan, Varanasi, V, P.62 and refer Vidyānātha's *Pratāparudriya*.

2.8.6. Guṇacandra

He is brief in defining a hero. A hero is possessed of the prominent virtues. He is victorious in the end. But before that he overcomes incalamities²⁹.

2.9. Languages of different characters

Local languages like Malayalam have been added to the plays from the time of kulaśekhara varman to comment upon the action of the play as well as to add contemporary colour to it. By the time of the Kūṭiyāṭṭam tradition, the Sanskrit language had ceased to be understood by the common people. Thus local languages must have been added to interpret and explain the Sanskrit text. The various characters in a play speak different dialects. Sanskrit is employed only for heroes, kings, Brahmans and of high rank-

देवाद्याः संस्कृतं प्राहुः प्राकृतं किन्नरादयः ।

पैशाचीं च पिशाचाद्याः मागधीं हीनजातयः ॥³⁰

Prākṛt for all women and men of lower orders-

²⁸ *SD*, III.30.

²⁹ Guṇacandra and Rāmacandra, *Nāṭyadarpaṇa*, Edition I, VII-160, P.197.

³⁰ *NS*, Trans. Hindi. Madhusudanasatri, Introduction, P. 9.

1. Women of high position - Mahārāṣṭrī in lyrical passages.
2. Childrens and better class of servants speak Śaurasēni.
3. He attendants in the royal palace speak Māgadhi.
4. Rogues or gamblers use Avanti.
5. Cowherds by Ābhīri.
6. Charcoal-burners by Paiśāci.
7. The lowest and most despised people use Apabhramśa.
8. The children and the ladies including nymphs etc. use Prākṛt.

The title of the Prakaraṇas and the Bhāṇa-s should be designated after the name of the hero and the heroine. The title of the Nāṭaka and Saṭṭaka should be after the name of the heroine. All the characters-dhīrōdāṭṭa, dhīrōddhata, dhīraśanta and dhīralaṭita, should use Sanskrit in general.

2.10. Nāṭya and its Aim

Nāṭya is the representation of everyday life which is full of diverse activities prompted by different desires, longing and yearning of human

being. It aims at the imitation of these varied actions of human represented by an actor or the body of actor.

2.11. Peculiarities of Sanskrit Theatre

The Sanskrit dramatic literature clusters round the text of the amatory or the heroic sentiment and the type of characters introduces in a play abided by the ruling sentiment. Dramatic characters present a panoramic view of society and the sociological conditions of the land prevailing for the time being. The liveliness of the dramatic characters forms an index to the records of a people's history³¹. Their nature and their variety is not only a gallery of amusing social pictures but the view of their life discloses the standard of living and comfort, ways and habits, accomplishments and draw backs of the nation³². The study in characters and their various patterns opens a leading avenue for investigations in the field of dramatic literature. The motif is called Phala (fruit) and the enjoyment of the phala is called the adhikāra³³. The adhikārin, he who becomes virtually the principal character in a drama. He is called the

³¹ NS, 1,V.78.

³² Ibid, 1-84, 44.

³³ Dhanañjaya, DR, 1. 12.

Nēta, Nāyaka or the hero, because the entire dramatic action culminates ultimately into his benefit³⁴.

2.12. The Story of the Origin of *Nāṭya* in *Nāṭyaśāstra*

The first glimpse of a record of origin of drama is to be found in *NS*. Once upon a time when the life on Jambūdvīpa became miserable because of evil passions and vulgar behavior of people, the gods with the great Indra as their head approached Brahma and said: ‘we want an object of diversion, a playful thing (Kriḍānīyakam) which is visible as well as audible. As the Vedas are not to be listened to by the Śūdras, be pleased to create another Veda, which can be equally belonging to all the coloured groups of people’. ‘Let it be so’ said Lord Brahma. From the very first verse of *NS* says that Brahma is the first exponent of *nāṭya*:-

नाट्यशास्त्रं प्रवक्ष्यामि ब्रह्मणायदुदाहृतम् ।³⁵

And he created a thing called ‘Nāṭya’ or dramatic art and called it the fifth Veda- the Nāṭyaveda-

वेदोपवेदैः संबद्धो नाट्यवेदो महात्मना ।

³⁴ Sāgaranandin, NLR, P.257.

³⁵ Dr. V. Raghavan, *The Number of Rasas*, Adayar Library and Research Centre, Madras, P. 3.

एवं भगवता सृष्टो ब्रह्मणा सर्ववेदिना ।।

उत्पाद्य नाट्यवेदं तु प्राह शक्रं पितामहः³⁶

According to Bharata, Brahma himself contemplated and created out of the four Veda-s, the fifth Veda called Nāṭyaveda. Brahma created Nāṭyaveda on the request of Indra and He entrusted Bharata with the task of popularizing it among the mortals. Bharata trained his hundred sons in different roles suitable to them and adopted different vṛttis. The vṛttis like Kaiśikī suitable for women only. Bharata created the sage Swāti to help in playing musical instruments and Gandharvā-s such as Nārada etc for singing songs. He then equipped with the full complement of dancers and celestial orchestra. The first drama Amṛtamathana or Asuravijaya a type of nāṭaka- samavakāra was enacted before deva-s and asura-s in devaloka during the Indradvaja festival.

तदन्तेऽनुकृतिर्बद्धा यथा दैत्याः सुरैर्जिताः ।³⁷

But among the daityas Virūpakṣa made obstacles to the performance. After the samavakāra, the first drama was performed. One day Bharata took this nāṭya troupe to Kālidāsa to give a performance

³⁶ NS, Trans. Eng. M. M. Ghosh, I, V. 18-19, P. !0-12

³⁷ NS, I, V. 54-57.

before Lord Śiva. This drama-dima type is called as tripuradaha-
destruction of Tripura. Śiva praised Brahma by watching this drama. It
was beautiful and varied with karaṇas and aṅgahāras of tāṇḍava³⁸ dance.
Brahma considered Bharata, who is the first artist for the exposition of this
art. From this point there is a historical fact that dance existed first and
then drama was created. Bharata, who is the representation of composite
art of dance drama-

प्रणम्य शिरसा देवौ पितामहमहेश्वरौ ।

Lord Śiva was contributed much and served to beautiful drama-

तदुपक्षेपिणी च नृत्ते ।

According to Bharata, text, action, music and rasa are a part of
drama says in chapter fourth of *NS*-

एतो ह्यष्टौ रसाः प्रोक्ता द्रुहितेन महात्मना ।

Śāradātanaya in his *Bhāvaprakāśa* also accepts the eight rasa-

तस्माच्छान्तस्य नोद्भवः

.....तस्मानाट्यस्य अष्टाविति पद्मभुवो मतम् ।³⁹

He says that rasa means the pleasure of mind-

³⁸ तण्डूनापि ततः सम्यग्गानभाण्डसमन्वितः ।

नृत्तप्रयोगः सृष्टो यः स ताण्डव इति स्मृतः ॥ *NS*, Trans. Hindi, Madhusudani IV, V. 265.

³⁹ Śāradātanaya, *BP*, II, PP. 46-47.

मनसो ह्लादजननः स्वादो रस इति स्मृतः ।⁴⁰

According to Śāradātanaya, this nāṭya was originated by the effort of Manu⁴¹, who does not think that the hundred sons of Brahma. He also considered that Śiva was the originator of dance or nṛtta.

Then by the request of Bharata, Brahma ordered Visvakarman, the divine architect to make a suitable theatre for Bharata and his dancers. Thus Brahma convinced Bharata about the necessity of the Raṅga Pūja⁴² in Nāṭya performance.

2.13. Way for Representation

Representation is possible in four ways-

1. Physical (āṅgika)
2. Verbal (vācika)
3. Decorative (āhārya)
4. Emotional⁴³ (sātvika)

According to Śāradātanaya, vācika, āṅgika, sātvika this divisions of abhinaya known as trinṛtta -

⁴⁰ Ibid, II, V. 40, P. 57.

⁴¹ Ibid, Introduction, P. 8.

⁴² There are several religious propitiations (Raṅgapūja), a series of musical items and several dances come under the term pūrvaraṅga

⁴³ NS, VIII-9; SD, VII-2. āṅgika, vācika, āhārya, sātvika.

वाङ्मयसत्त्वाभिनयैस्तिनृत्तमभिधीयते ।⁴⁴

2.14. Rise of Indo-Aryan Drama

The Indo-aryan drama rise in connection with religious rituals. The worshippers of Śiva developed from their ritual song and dance. A monologue play possibly in a non-Aryan language and it is not clear how the speakers of Indo-aryan adopted this art form and developed it into a drama with two actors. According to some scholars, the beginning of drama can be seen in the Vedic age. Others are of the opinion that it would be likely to be dated this much later.

2.15. Types of Theatres

In chapter second Bharata describes three types of theatres. They are-

1. Rectangular (vikṛṣṭam)
2. The square (caturaśram)
3. The triangular (trasyam)

Each of these may be large, medium and small according to the requirements.

⁴⁴ Saradatanaya, *BP*, VII, P. 287.

The theatre space was divided in to three portions-

1. Daiva for the gods
2. Gandharva for the celestial singers
3. Manuṣa for the human beings. Bharatamuni Says in *NS*-

दिव्यानां मानसी सृष्टिर्गृहेषूपवनेषु च

नरा यत्नतः कार्यः.....⁴⁵

इहं प्रेक्षागृहं दृष्ट्वा धीमता विश्वकर्मणा ।

त्रिविधः सन्निवेशश्च शास्त्रतः परिकल्पितः ।।⁴⁶

These are again divided in to jyeṣṭam, madyamam, kanīyam. But Bharata recommends a middle size house. The theatre should be attractive with full of carvings, wood work and have paintings on the walls.

Stage

According to Bharata, the stage proper is divided into three parts-

1. Two doored green room at the back (nepathyagrha)
2. The stage head, which was elevated portion (rangaśīrṣa)

⁴⁵ *NS*, II, (Trans. Mal., P. 106.

⁴⁶ *Ibid.*, P. 3-4.

3. The actual acting space of the (rangapīda)

2.15.1 Kūttambalam

Kūṭiyāṭṭam is linked to the temples. All the major temples of kerala have temple theatres. They are called kuttambalam these theaters are of three sizes-

1. Large - Model as at Thrissur.
2. Medium - Model as at Irinjalakkuda.
3. Small - Model as at Guruvayur temple.

The shape of the roof, and thus of the whole theatre is that of a cave. In Kūṭiyāṭṭam only a few stylized stage properties are used. They are used in a suggestive rather than a realistic style.

2.16. Application of music

In accordance with the appreciation of music *NS* says that ‘masters like a harmonious closure, the scholars, precise enunciation of words (śabda): Women a sweetness of voice in the singers and the rest of the

audience a full-throated, loud Singing⁴⁷. The music in the dramas is called dhruvā-s⁴⁸, which has discussed in fifth chapter of this thesis.

Sanskrit drama was first introduced to the west by William Jones through the translation of *Abhijñānaśākuntalam* (AS) in 1789. The German translation of AS influenced Goethe, who made a sonnet in praise for the play. Sanskrit drama grew in France and Germany in 19th century. Indian literature, culture and drama included accounts for Sanskrit drama. ‘The Chāyā- nāṭaka, perhaps a late creations and it is extremely doubtful’ observes Dr. A.B.Keith ‘ at what date the shadow drama appeared in India’.

47 NS, XXXIII, 227.

48 An interpolated song in a drama.

CHAPTER THREE

**MUSIC AND SANSKRIT DRAMA: VIEWS
OF SANSKRIT PRECEPTORS ON
DRAMATURGY**

The features of Sanskrit drama is that the realistic use of literary Sanskrit and vernacular Prākṛt dialects. Prākṛt with its extensive vocalization of consonants, lent himself much more easily to melodic elaborate than Sanskrit and was therefore used as a medium of song (dhruva) lyrics in Sanskrit play⁴⁹. In Midhila, Assam and Nepal drama were written in Sanskrit using the local language for the songs.

3.1. Bharata's Division of Dramas

NS lists only the ten major types of drama. Other treatise in poetics list minor or near drama type. Minor types includes music and dance which has no dialogue. In *NS* chapter sixth chapters dealt with music and three chapters for dances. The first clue lies in the form of musical instruments detailed in ancient Indian treaties on drama and poetics.

⁴⁹ Rachel Van .M. Baumer and James R Bradman, *Sanskrit Drama in Performance*, Motilal Banarsi das Delhi, P. 10.

3.2. Interpretation of the word - Bharata

The letter 'bha' in the word Bharata is indicative of the number four. It denotes the four Bhāvas,⁵⁰ rēpha indicates the number two which denotes rāga.

Tāḷa which connects both the raga and bhava is denoted by 'ta' at the end. 'ta' is the indicative of the number six-

भ संख्यया चतुर्भावः रागो रेफद्विसंख्यया
उभयान्वयकृत् तालः तेति षड्संख्ययान्त्यागः ॥

The definition of the word Bharata in Sanskrit is-

रागसम्बन्धतालक्रिया परिच्छेदभावानुभावत्वं तत्त्वम् ।

3.2.1. Śrīngāraśekhara

The above work explains it as-

भकारो भावनैर्युक्तो रेफो रागोन मिश्रितः ।
तकारं तालं इत्याहुर्भरतार्थविचक्षणः ॥⁵¹

⁵⁰ The four bhāvā-s are Aṅgikabhāva-s, Sāttikabhāva, Vacikabhāva and AharyabhāvaE. Easwaran Nampothiri, *BBH*, Kerala Samskritam Publication, TVm, IV, P.15.

Sometimes it may be said that the word Bharata is used for actor who knows bhāva, rāga and tāla properly.

3.2.2. *Sankalpasūryōdaya (SU)*

Vedāntadeśika, a Vaisnavaite philosopher gives an interpretation of the word Bharata in his drama named *SU*. According to him the word Bharata may be an acrostic of the initial syllables of the words bhāva, rāga and tāla:-

उपवेदं उदारधीः स्वनाम्ना भरतः सूचितभावरगतलम्⁵²

The name Bharata had become to common noun even before the time of *NS*. For example Bharata, the brother of Śrīrāma, or the son of Śakuntala or Jaḍābharata, a Brahmin in the *Śrīmadbhāgavata*. But sometimes it may be said that later the word Bharata was used for an actor who knows bhāva, rāga and tāla properly.

3.3. **Relations of Bhāva, Rāga and Tāla-Views of Different Poeticians**

It is well-known that Nāṭya or abhinaya, Gīta, Vādyā are not only homogenous but also mutually dependent. The poeticians has different views about these three factors.

⁵¹ Krishnamachariar, *History of Classical Sanskrit Literature*, Mothilal Banarasidas, Varanasi, P.832. and *BBH*, P.109

⁵² E. Easwaran Nampoodiri, *BBH*, P.109.

3.3.1. Bharata

According to him gāna, vādyā and nāṭya having different kinds of dependence or vividhāśraya, should be made by the producers of play like an ālātacakra (encircling of a fire brand that is brilliant one).

3.3.2. Abhinavagupta

यस्मात् विविधाश्रयं भिन्नेन्द्रियग्राह्यं- विविधक्रियारूपं तस्मात्
यत्नेनास्यैकतासंपाद्येनैकबुद्धिविषयता तत् सामाजिकस्य गच्छेत् ।⁵³.

3.3.3. Bālarāmabharata

In the benedictory stanza of *BBH*, the author salutes Bhārati, the Goddess of speech.

Her different aspects of Bhāva, rāga, and tāḷa which are connected with nāṭya, gīta and vādyā respectively. In these three factors he constitutes the science of Bharata-

एवं गानं च वाद्यं च नाट्यं च विविधाश्रयम् ।
आलातचक्रप्रतिमं कर्तव्यं नाट्ययोक्तृभिः ॥

⁵³ NS , XX 111,7, and refer *BBH*

3.3.4. Saṅgītaratnākara (SR)

Gīta or song is considered at first. It is gīta that is more important than ‘nṛtta and vādya’. Because of this, singers follow Bharata and say that science has got its name ‘saṅgīta’. Śārṅgadeva states that nṛtta follows vādya and vādya the gīta⁵⁴.

3.3.5. Dr.Kapila Vatsyayan

According to him, the relation between gīta and dance, ‘the abhinaya is built on the themes which has been set to music. This music has been conceived to the sthāyibhāva. In order to evoke a particular bhāva, music employs a particular rāga with its particular svara in a given order. The dance in turn creates whole states where the theme, the song and the rhythm (tāla) all constitute to evoke the particular bhāva or the sentiment. The combination of the bhāva, rāga and tāla creates an extraordinary beauty which evoke the rasa.

3.3.6. Saṅgītamakaranda (SM)

Nārada says:-

गीतं वाद्यं च नृत्तं च त्रयं संगीतमुच्यते ।

⁵⁴ Śārṅgadeva, *Saṅgītaratnākara*, Adayar Samskaran Khand I-IV, I, St. 24.

The substratum of these three aspects of Bhāva, Rāga and tāḷa namely nṛtta, gīta and Vādya all called tauryātrika or saṅgīta⁵⁵.

3.3.7. Sangītasudhā

According to Govinda dikṣita, the view of nṛtta, vādya and gīta is called saṅgīta. Among these gīta⁵⁶ is most important.

3.4. The Situation of Songs in Drama

1. Normally characters are to be ushered in with their entrance.
2. Songs has a thematic value.
3. The words should be heard clearly.
4. The drum-musical instruments, should use accompanying with the song.
5. The song could then be repeated with musical moments.
6. The song sung by the musicians in the orchestra both of men and woman.
7. It should not be sung by the actors.

⁵⁵ E. Eswaran Nampoothiri, *BBH*, P.108.

⁵⁶ Ibid.

The effect of drama heightens only through instrumentation than theatrical songs

3.5. Situations where in Music is not Needed

1. Scenes of Commotion.
2. Scenes where the sentiment of wonder is enacted
3. When a Character enters, singing as a part of story.
4. Where one enters the stage with weeping.

In these cases, songs are not required.

3.6. Dance & Abhinaya

Bharata at the end of the section of Tāṇḍavavidhi, answers the question of the sage about the nature of nṛtta and its relation to abhinaya. According to him dance has to use simply and it creates beauty. It is naturally loved by all people and it is considered as auspicious⁵⁷. Abhinaya plays an important role. It is considered as the body movement of dance etc.

⁵⁷ NS, V, 261-266.

The hand gesture is the gesture of gestures; the hand is the indicator of the body. The adage often quoted in Indian music is where the hand moves, there the eye follows-

यतो हस्तः ततो दृष्टिः यतो दृष्टिरततो मनः।

यतो मनस्ततो भावो यतो भावस्ततो रसः॥

The tempo of movement (laya) given by Bharata for several situations. ‘Mime (abhinaya) is a vehicle for communicating the sense of the song⁵⁸’ and dance or nṛtta serves the purpose of creating beauty in a play⁵⁹. Bharata says that dance has an auspicious function. The ritualistic dance sequence are performed by female dancers, followed by a verbal enunciation and a recitation of mnemonics. These four types of abhinaya are seen in Kathakali.

Abhinaya has a close relation with gīta and vādyā in the development of nṛtta in to nṛtya. The combination of these three arts is known as sangita. Damodara Misra Says in *Saṅgītarpaṇa-*

गीतं वाद्यं नर्तनं च त्रयं संगीतमुच्यते⁶⁰.

⁵⁸ Ibid, 268-269

⁵⁹ Ibid, 268-278.

⁶⁰ Damōdaramiśra, *Saṅgītarpaṇa*, Vol. I, Sourindro mohun Tagore, First Edition 1881, P.832.

Lāsya or feminine dance and Tāṇḍava were added to abhinaya and they were accompanied by musical combinations. Music had been admitted by Bharata in the form of special songs called dhruvā-s.

3.7. Costumes for Different Characters

Heroes are usually painted either a green or red color. Paccha characters have basically green face with red lips and black eyes and brows. They wear an elaborate white paste and a cuṭṭi. Naughty characters like Rāvaṇa, having some noble characteristics have basically a green face like a paccha. The kari or black type, including characters such as demons are painted entirely black, with white marks on the forehead, cheeks and red lips. All the characters have different kind of marks on their forehead, except for the black character- their legs are painted with white paste. The vidūṣaka has a completely different makeup. His face, arms and chest are painted with white paste; brown dots are then applied to his body on each to his forehead, cheeks and chin, two to his arms and chest. In contrast to the use of makeup, costumes with few exceptions are the same for all the male characters. The jacket like upper garments is made of red and black striped cloth. It has long sleeves and is red at the back. The lower garments is actually two pieces of white cloth which hang from the

hips down to the feet. It generally has black and red strips near the lower end.

3.8. Qualities of Actors or Actress Described in Different Text

3.8.1. *Abhinaydarpaṇa (AD)*

The *Abhinayadarpaṇa* of Nandikeśvara states ten qualities essential for a dancing woman, ‘agility, Steadiness rekha or graceful lines of figure, practice in bhramarī moments, glancing eyes, endurance, memory, devotion to her art, cleverness in speak, good singing power’.⁶¹

The qualifications of the nata described in *Mirror of gestures*⁶²-
Naṭa should be handsome of sweet tongued, learned, capable, eloquent of noble birth, learned in the scriptures or sastras of art and science, sweet voiced, versed in song, instrumental music and dancing self ‘confident and ready-witted’.

⁶¹ Nandikeśvara , *AD*, Trans. Eng. M.M. Ghosh, Calcutta, Sanskrit Series, No. 5, St. 27-28.

⁶² Coomaraswamy A.K, *The Mirror of Gestures*, Trans. Eng, Munshiram, Manohar Lal, Delhi 1936, P.16.

3.8.2. Sangītaratnākara (SR)

Śārngadeva in his *SR* described about three varieties of patra-mugdhā, Madhyā and pragalbhā. The qualities of the requisites of a dancing woman are described in six stanzas in beautiful way. Her limbs should be lovely like good flowers pulsating with rasa or sentiment

सुमनांसीव गात्रानि रसपूर्णतया दधात्⁶³

3.8.3. Nañjarājyaśobhūṣaṇa (NRYB)

In Chapter VII of *NRYB*, Abhinavakālidasa defines heroine as - ‘She is unique, who possess the qualities of dancer, a musician and a beauty’.

3.8.4. Bālāramabharatam

In *Bbh* also discusses about the characteristics of a naṭa or naṭī - ‘A man who has non-defective and no redundant limbs, handsome, youth, expert in tāḷa and gīta, has mental qualities, not very stout, has no disease, understands bhāva, speaks gently, eats only a little, self controlled and well-born, has devotion to his preceptor, worships the deities, tells the

⁶³ Śārngadēva, *SR*, VII , Line-1231-1236.

truth and possesses and the virtuous qualities, is considered to be an actor or dancer.

3.9. The Impact of Music in Sanskrit Drama

The impact of music in Sanskrit drama had seen from very ancient time. Many treatise dealt with music. The whole range of Sanskrit drama could be analysed from the point of view of mimic or abhinaya and dance proper dance (nṛtta & nṛtya). The whole game of ball is a clear device for introducing a dance sequence in to the play. The dance of the women may be solo, or duet or in groups. The choreographic patterns of the group dances of the women are called by piṇḍi ībandha. The movements of the body with a stylized vocabulary are integral to the dramatic spectacle.

3.10. The Definition of Nāṭya

According to Bharata, when the human nature with its pleasure and pain is depicted by means of representation through gestures, words, costumes and moods, it is Nāṭya⁶⁴. Nāṭya is a mimicry of actions and conducts of people, which is rich in various emotions and which depicts

⁶⁴ NS, I, P.119.

different situations⁶⁵. At the time of the enactment of Taṇḍavavidhi, Śiva also remembered that dance made beautiful by aṅgahārā-s⁶⁶ consisting of different karaṇā-s⁶⁷ and that these might also be utilised in the preliminaries of a play. In the stage nṛtta, the expression was only rhythmic though it was combined with music for it depended on tunes, notes and clapping. This was a state which corresponds to rhythmic moment without any theme and therefore without any ‘flavour’ answering to the modern European conceptions of dance⁶⁸.

3.10.1. The Words - Nāṭya, Nṛtta and Nṛtya

The Nāṭya was called the ‘Rūpa’ and the ‘Rūpaka’ because the actors were identified with the original characters. In Bharata’s treatment of art forms, we get three kinds of stage performance. They are given below-

⁶⁵ Ibid, I, P. 111.

⁶⁶ The word aṅgahara means the ‘Movements of limbs’.

⁶⁷ The combined movement of the hands and feet in nṛtta is called karaṇa.

⁶⁸ Coomaraswamy A.K., *The Mirror of Gesture*, Trans. Eng. of AD and by Nandikesvara, AD, P.22.

Nṛtta (Pure Dance)	Nṛtya (Dance with Abhinaya)	Nāṭya (Proper Drama)
1. Crude dancing with music	1. Dancing & Music with acting	1. Dancing and acting.
2. Utilised for expressing emotions, speech also not required. No gesticulations.	2. Utilised gesticulations	2. Gesticulations, speech other factors like dress etc.
3. The range in the nṛtta was very limited as only in the body moments with musical notes could be taken.	3. Nṛtya, the subjective element widened and expressed through the body and combined with music formed the stock.	3. In nāṭya, the range grew the widest as emotion of humanity to engross the attention.
4. In nṛtta, state was not lasting because more rhythmic dancing with music was vague. There is no permanent basis to admit of reproduction.		4. The nāṭya represented the final stage in evolution. ⁶⁹

Dr. Mankad Concludes this is another view that :-

Nṛtta :- Dancing

Nṛtya⁷⁰ :- Dancing plus music plus a little of acting. This is based on Bhāvā-s.

⁶⁹ Hariram Misra, *Theory of Rasa in Sanskrit Drama with a Comparative Study of General Dramatic Literature*, P.57.

⁷⁰ Dhanika mentions seven types of nṛtya are: dōṃbi, sṛīgadita, bhāṇa, bhāṇi, prasthāna, rāsaka and kāvya.

Nāṭya :- Nṛtta + Nṛtya + full histrionics. This is based on rasa.

Mankad counts rūpaka separately, it is to be borne in mind that, the natya itself which is called 'Rūpa' and 'Rūpaka' under various conditions. Above all the main object of nāṭya according to Bharata as follows-

दुःखार्तानां श्रमार्तानां शोकार्तानां तपस्विनाम् ।
विश्रामजननं लोके नाट्यमेतद्भविष्यति ॥⁷¹ ॥

3.10.2. Three Stage Performances and their Development from Lāsya & Tāṇḍava

Dr. Raghavan states that the Tāṇḍava performed by Śiva and the Lāsya by Pārvati were based on some of the aṅgaharas. It was dealt in the *NS* also. In course of time, other secular themes chiefly love must also have been taken up. The dance forms like Lāsya and Tāṇḍava become accompaniments of interpretative gesture - dance of Nāṭya. According to Bharata, the classification of Tāṇḍava and Lāsya applies to dramas in two classes-

⁷¹ *NS*, Trans, Hindi. Madusudhani I, 115.

Aviddhā or Forceful and Sukamāra or graceful. The Tāṇḍava belongs to the Aviddhā types of dramas like Dima, Vyāyoga, etc. The Lāsya belongs to sukumāra type like Nāṭaka, Prakaraṇa, Bāṇa etc. Finally Lāsya pertain to nṛtta an nṛtya and nāṭya in its enlarged sense.

3.10.3. Texts Mentioned about the Origin of Nāṭya

There are different stories mentioned in different texts on the origin of nāṭya.

3.10.3.1. Tradition

Bharata learnt the art of Tāṇḍava from Taṇḍu. He spoke it to sages. The sages taught it in their turn to men. Pārvati taught the lāsya to Uṣa, the daughter of Bāṇa. From her to the Gopis of Dwāraka and from Gopis, the art spread to the ladies of Sourāṣṭra and from them to the other part of country⁷².

3.10.3.2. Mahābhārata (MBH)

In the *MBH*, the dance connects with Arjuna, one of the Pāṇḍava brothers. When Pāṇḍavas were in their forest life, Arjuna went to heaven. While he was at the court of Indra, he got training in dancing from an

⁷² Nandikeśvara, *AD*, St.2-7.

expert dancer Citrasēna, a Gandharva. After that when the Pāṇḍava had to pass a year incognito, Arjuna was given the role of tutor of dance in the court of the Virāṭa King. He taught dance to Uttara, the daughter of Virāṭa.

3.10.3.3. Saṅgītasudhākara

Haripāla, the author of *SSK*, notes the game tradition of Lāśya from Pārvati to Uṣa, as recommended by Nandikeśvara. Above this he adds that Indra taught dance to Arjuna. From Arjuna learnt Uttara. She (Uttara), who popularized it in the country.

3.10.3.4. Saṅgitōpaniṣad

Saṅgitōpaniṣad of Suddhākalaśa, a Jain writer records a different tradition that is being handed down through Arjuna. Pārvati handed dance to Uṣa from whom it was studied by Viśvāvasu, a Gandharva. He taught it to Uttara and after the premature death of her husband Abhimanyu, she forgot dance completely and the tradition was broken. But the king Pālaka, having propitiated Śiva, and spread it in the land⁷³.

73 Krishnamachariar.M., *History of Classical Sanskrit Literature*, P.8.

3.11. Preceptors of Natya in Purāṇa

The author of *BBH* salutes several preceptors of Nāṭya beginning with Śiva. He bows to Srīparameśwara, Viṣṇu, Brahma, Vācaspati, Kōhala, Agastya, Bharata, Śakti, Mātaṅga, Bhṛgu, Janḍu, Bāṇa, Rāvaṇa, Kārtavīrya, kṛṣṇa, Bala, Arjuna, Dēvēndra women like Draupadi and Uṣa, the Vidyādhara kings and others eminent in music and dance in the Bharataśāstra⁷⁴.

According to the tradition recorded in Bharata's *NS*, Brahma created the art of Nāṭya.⁷⁵ The names of Nandi, Skanda, Mātaṅga, Arjuna and Hanumat are connected with Bharataśāstra. Govinda Dīkṣita in his *SSD* mentions Śiva, Pārvati, Brahma, Śilādasūnu, Bharata, Māruti, Raṃbha, Arjuna, Nārada, Taṃburu, Rāvaṇa, Viśvasu and Daṭṭila as preceptors of Bharataśāstra. We firmly believe that Lord Parameśvara is the founder of this śāstra -

अनादि भरताचार्यः स एवं गुरुर्उत्तमः⁷⁶

And he is the foremost of all the preceptors of the śāstrās.

⁷⁴ Dr.Easwaran Nampoothiry E, *BBH*, St 85, P.11.

⁷⁵ Vide supra.II.

⁷⁶ *BBH*, St.87, P.11,

3.11.1. Vināyaka

Gaṇapati, the son of Śiva and Pārvati. Nṛttagaṇapati has been described in literature as well as in sculpture⁷⁷.

3.11.2. Devarṣi

He is probably Nārada. He is said to be the son of Brahma. He is expert in playing vīṇa to the accompaniment of his divine songs. He is referred by Abhinavagupta as a Gītajña⁷⁸.

3.11.3. Bāṇa

He was the father of Uṣa. He is expert in playing musical instruments. Tradition says that he played drums, while Śiva danced Tāṇḍava and he was pleased with Bāṇa's effort and gave him twenty hands.

3.11.4. Rāvaṇa

He is mentioned as Rāksorāja in the list of ancient texts *SR*⁷⁹ and *SM* of Nārada. His name is associated with a kind of vīṇa named Rāvaṇahastaka⁸⁰.

⁷⁷ Vide 'Nṛttamurtis'. Gopinatha Rao. T A, *The Elements of Hindu Iconography*, Vol. I, Part I, Motilal Banarsidas, Varanasi, P 59.

⁷⁸ *NS*, Volume I, P.47.

3.11.5. Kārtavīryanṛpati

A purāṇic king, has one thousand hands. He defeated Rāvaṇa. He is said to be an expert in music and in playing musical instruments.

3.11.6. Kṛṣṇa

Kṛṣṇa, the incarnation of Viṣṇu. He was the son of Vāsudeva and Devaki. He is said to be the founder of a kind of dance called Daṇḍarāsaka.

कृष्णेन निर्मितं नृत्तं दण्डरासकसंज्ञितम्⁸¹.

3.11.7. Bala

Balarāma, an elder brother of kṛṣṇa is also considered to be the preceptor of Nāṭya.

3.11.8. Arjuna

An Epic and Purāṇic figure. Tradition connects dance of Arjuna in the *MBH*. He was the master of Uttara, daughter of Virāṭa. In *SR*, he is

⁷⁹ Śārngadeva, *SR*, 1-1-17.

⁸⁰ The name of this vīṇa is wrongly edited in *BBH* as Brāvaṇahasta, in the list musical instruments, See *BBH*, P.10.

⁸¹ Dr.Ragavan.V, *Śrīgāraprakāś a*, Financial Assistance of Education & Social Welfare, India, P .565.

mentioned as the ancient authority of music. His view is quoted under the names of Savyasāci and Dhanañjaya in *SR*.

3.11.9. Uṣa

She was the daughter of Bāṇa. She learnt the dance from Pārvati.

3.11.10. Suranāyaka

Indra is a Vedic epic and Puranic figure. He is mentioned as the player of drums in the benedictory stanza of *SM* of Nārada.

3.11.11. Kṛṣṇā

Draupadi is mentioned as the proprietors of Nāṭya.

3.11.12. Citraratha

A king of Gandharvas. According to the *SPD*, he taught Nāṭya to Arjuna⁸².

3.11.13. Kinnarās and Vidhyādharas

These semi-divine tribes are expert in saṅgīta and Nāṭya. They are also mentioned as preceptors of Nāṭya.

⁸² Dr. Easwaran Nampoothiry .E, *BBH*, P.104.

3.12. Dramatic Performance

Maeterlinck comes forward as the pioneer of the poetic drama. 'Drama is human life presented in terms of the theatre. Its medium is words: and since poetry is of all the uses of word the widest, deepest and richest, it follows that the highest achievements of drama have always been conceived and written in poetry'.⁸³

Dramatic performance described in the *NS*, 'There is no line of division between dancing and acting, and if the actor does not always dance in the literal sense of the term, the action is nevertheless rhythmic throughout the marches with music'⁸⁴. The laws of dramaturgy discussed by the law makers like Bharata, Dhanañjaya, Rāmacandra, Guṇacandra, Śāradātanaya, Vidyānātha, Siṅgabhūpāla, Viśvanātha and Sāgaranandin have not been fully analysed and compared in any one single contribution. Mankad's types of Sanskrit drama are the mere definition of the Rūpaka-s, given by the dramaturgists. He lays mere stress on the Nṛtta plays.

⁸³ Hari ram Misra, *Theory of Rasa in Sanskrit Drama with a Comparative Study of General Dramatic Literature*, P.586.

⁸⁴ Manomohan Ghosh, *Contributions to the History of the Hindu Drama*, K. L. Mukhopadyaya, Calcutta P.46.

Rucipati, the well-known commentator, quotes *DR* to show the four-fold types of Nāndī. But no trace is available in the printed texts⁸⁵. The ancient Indian drama was religious. The religion played a part in the origin of the drama. According to the Anthropologists, dance, drama and song which shows a close relation with religious rites.

3.13. Ancient Treatise on Music or Drama

Bharata's *NS*, a work on aesthetic contains ancient art of Indian music and drama in detail. Moreover, the *Kuttanīmata* of Dāmōdaragupta, *Mālatīmādhava* of Bhavabhūti, *Vikramōrvaśīya* and *Śākuntala* of Kālidāsa, *Gītagōvinda* of Jayadēva, *Mṛcchakaṭika* of Sūdraka, *Rāghavavijaya*, *Māricavadha* based on *Rāmāyaṇa*. Bhoja's plays warrants as a probe for exhaustive and analytical studies on musical patterns in classical drama.

The *Viṣṇudharmotama Purāṇa* says that 'the painting and the sculpture without a knowledge of the drama and the dance is incomprehensive and the drama and the dance, in their turn require a knowledge of music and the songs which again is dependent upon a

⁸⁵ Surendara Nath Sastri, *The Laws and Practice of Sanskrit Drama*, Vol. I, Chowkhambha Sanskrit Series, Varanasi, Introduction.

mastery over the languages'⁸⁶. According to the tradition Pāṇini wrote *Vyākaranasūtra* or *Aṣṭadhyāyī* on the basis of the *Māheśvarasūtra* produced from the *ḍhakkā* of Śiva at the end of his comic dance.

According to *NS*, 'a play is a representation of the states of the three words when it is Produced on the stage', it is considered as the fifth Veda.

A number of hymns in *Ṛgvedasamhitā-s*, in the form of dialogues like conversation between Yama and Yamī (10/86), Purūravas and Urvaśī (10/95) etc has been recognised by many scholars as precursors of the later dramatic literature. Luis Renou, describes *Nāṭya* as a kind of drama, with its actors dialogues, its portents set to music, its interludes and climaxes⁸⁷.

There are also references to seen in the third chapter of *Śukla Yajurveda*, the popular entertainers like a *sūta* or a dance actor, *śailūṣa* or singer, a *karī* or a jester, a *vāmana* or a dwarf, a *vīṇa* player, a drum creator and a hand clapper being invited for the entertainment at sacrificial grounds.

⁸⁶ Tarla Mehta, *The Sanskrit play Production in Ancient India*, Vol. V, Motilal Banarsidas Ltd, Delhi, Introduction, P. XXVII.

⁸⁷ *Ibid*, P.10.

The *Kātyāyanaśrautasūtra*⁸⁸, (21.3.11) compiled probably about 600 B.C, give support to music. From this work, we learn that dance, song and instrumental music were prescribed in connection with the pitṛmedha rites, and dance only was prescribed for atirātra and sattrāyana sacrifices.

3.14 The Importance of Drama Seen in the *Nāṭyaśāstra*-

‘The Gods are never so pleased on being worshipped with scents and garlands, as they are delighted with the performance of dramas. The man who properly attends the performance of music or dramas will attain (after his death) the happy and meritorious path in the company of Brahmanic Sages. It is due to the religious association of drama, Indian tradition has given the status of the Veda. After that it is called as Nāṭyaveda.

In Veda also music plays as ancient authority. Many Gods were called dancers in the Vedas. The gandharvas and the apsaras connected with the origin of dramas. Hertel was of opinion that dramatic art had developed from Ṛgvedic hymns.

⁸⁸ Manomohan Ghosh, *Contributions to the History of the Hindu drama*, P.2.

3.15. Views of Dramatist on Music

3.15.1. Vāmana

Vāmana considered that drama is the greatest form of literature-

सन्दर्भेषु दशरूपकं श्रेयः ।

3.15.2. Bharata

Bharata devoted chapter nineteenth to makeup or āhārya.

There are songs in drama which are both melodic and rhythmic. Bharata mentions three types of tempo: Medium in love and laughter, slow in pathos; and fast in heroics, wonder, fear, terror and disgusts. When handling a verse, the actor on the stage uses a pause according to the line's meaning, not according to prosodical rules. According to him the unity of actions is the basis of unity of Rasa. Music is a topic in which Bharata gives a detailed attention of them.

He must consider first of all the songs or dhruvās, prākṛt was used normally for such songs. According to him Sanskrit may be used for sages or Gods.⁸⁹ Bharata in his *NS* chapter thirtyone, discusses about measures

⁸⁹ *NS*, XXXII, P. 384.

governing rhythm of the song and instrumentation on chapter Twenty nine.

3.16. Dances of Today

Today many dance styles that are performed in India. The feminine portions of Contemporary Kathakali and Mohiniyāṭṭam in Kerala incorporate these as standard members in a recital. Many regional dance drama performed today in India, especially the three different forms of Chhaw or masket dramas⁹⁰. The regional theatre forms like Kūṭiyattam and Mayūrabhañja provide concrete examples of how human movement is used for symbolic purpose in essential for preliminaries before the performance.

3.17. Piṇḍībandas- Its Relation with Different Gods

Bharata divides his *NS* in to twenty four divisions, of that the third is called tāṇḍavavidhi or injection of Tāṇḍava dance. In this the main subject is the description of Nṛtta and its techniques. After that he describes about the piṇḍībandas, the different ‘ dance forms. These dance forms are specially attached to different Gods and Goddesses. There are Seventeen

⁹⁰ Rachel Van.M. Baumer & James R. Bradman, *Sanskrit Drama in Performance* , Vol. II , P. 51.

Piṇḍībandas. They are related to different' Gods, such as Vrsapindi of Śiva, Simhavāhini of Caṇḍika or kāli etc. Above all four varieties of Piṇḍībandas are mentioned. They are-

1. Piṇḍī
2. Śṛṅghalika
3. Latābandha
4. Bhēdyaka. Śāradātanaya, the author of *BP* describes elaborately about the Pindibandhas.

3.18. The Names of Texts on Dance and Music

Texts on Dance	Text on Music
1. <i>Saṅgītanārayāṇa</i> of Nārāyaṇa	1. <i>Saṅgītamakaranda</i> of Nārada
2. <i>Saṅgītamuktāvali</i> of Dēvendra	2. <i>Saṅgītaratnākara</i> of Śāṅgadeva
3. <i>Lāsyapuspañjali</i>	3. <i>Saṅgītasāramṛta</i> of Tanjore Marhāṭṭa king Tulaja
4. <i>Nṛttanirūpaṇa</i> or <i>Nṛtyapuspañjali</i>	4. <i>Nāṭyaśāstrasaṅgraha</i> & <i>Saṅgītasamayasa</i> of Pārśvadeva
5. <i>Bharataseṇāpatya</i>	5. <i>Saṅgītaciñtāmani</i> of Vemabhūpāla
6. <i>Vasantavājīya</i> of Kumaragiri	6. <i>Saṅgītarāja</i> or <i>saṅgītamīmaṃsa</i> of Kumbhakarnarāja
7. <i>Saṅgītasūryōdaya</i> of Laksmīnārayaṇa	7. <i>Saṅgītasudhākara</i> of Haripāla
8. <i>Cilapatikāram</i> - Commentary	

The technique of dancing dealt in these have a close similarity with Śilpaśāstra. Agnipurāṇa and Viṣṇudharmottamapurāṇa discuss the similarity of śilpa and dancing in a large measure⁹¹.

3.18.1. Books on Music

3.18.1. *Taṇḍavam*

This is the work in which seven lines in anustup metre describing the origin of Tāḷa.

3.18.1.2. *Śabdaratnāvali*

In this work, describes about the importance of Tāḷa. A stanza describing about the mutual relation of bhāva, rāga and tāla.

3.18.1.3. *Saṅgītaratnākara*

The work is mentioned in the *BBH* while explaining the view of gāyakas on the importance of gitam.

3.19. Terms Related with Music and Dance

3.19. 1. Cākyār

The hereditary subcaste of actors in Kerala who perform classical Sanskrit plays in the kūṭiyāṭṭam tradition.

⁹¹ For a details study of relation of dancing with the Śilpaśāstra, see Dr. Kapla vatsyayan, chapter on sculpture and dancing.

3.19.2. Dhruvā-s

An interpolated song in a drama.

3.19.3. Kṛṣṇanāṭṭam

A form of dance drama preserved in Guruvayur temple in Kerala.

3.19.4. Kuchupudi

A traditional Dramatic form practised in Andrapradesh.

3.19.5. Kutapa

Orchestra accompanying the actors in the ancient theatre.

3.19.6. Kūṭiyāṭṭam

The oldest surviving traditional theatre form of Kerala (10th or 11th century A.D). Its performance of Sanskrit play suggest linkage with the ancient Indian theatre tradition.

3.19.7. Rāga

Melodic mode in Indian music, usually defined by set scales around which improvisations are created.

3.19.9. Svāra

Notes used in Indian music.

3.19.10. Yakṣagāna

A traditional dance drama form in Mysore (Karnataka).

3.19.11. Vṛtti

The four styles of production or dramatic tendencies.

CHAPTER FOUR

MUSIC AND MUSICAL INSTRUMENTS IN DRAMA

According to *NS* music in drama originated from *Sāmaveda*-

सामभ्यो गीतमेव च

Sangita in Sanskrit means ‘well sung’ or *samyak gītam*. *Sāmaveda* is considered as the first collection of songs in the world. The seven *svara*-s or notes (*saptasvarā*-s) are heard from the *Sāmaveda*. Moreover *saṅgīta* is a language of *nāda*. All the expressions of human beings are expressed through music. It is also treated as the language of expression. The expressions like *bhakti*, anger, pleasure, love etc. are expressed through this music.

According to Margaret Causin, the musical instruments, differences in *śruti* and *tāḷa* proves the examples for the ancient traditional culture.⁹² The ancient *Ṛgvedic* musical phonetics are later transformed as the base for music. The exclusive practice of chanting on one ascending note or *udātta-svara* had developed into a melodic musical scale with the inclusion

⁹² A.K. Raveendranath, *Dakshinendhyan Music*, Department of Cultural Publication, Trivandram, Introduction, P.5.

of another descending notes or anudāṭṭa svara, intratones of svarita and the use of three voice registers. Separate groups of priests who chanted and narrated the Vedic mantras in the company of special Vīṇa- playing priest with the players of different kinds of drum, wind pipes and cymbals had also emerged. Some interaction with the popular outside practice is registered in *Sāmaveda* where both gāndharva and gana music as well as terms like mārgi and deśī occur⁹³. The roots of nāṭya components is the note or svara, the song or gāna and the musical instruments or atodya. In *Saṅgītaratnākara* Śārṅgadeva says -

सामवेदादिदं गीतं संजग्राह पितामहः ।⁹⁴

Music and literature are the two breasts of Saraswatī Devi-

संगीतमथ साहित्यं सरस्वत्याःस्तनद्वयम् ।

एकमापादमधुरं अन्यदालोचनामृतम् ॥

Saṅgīta is full of music are accepted by scholar and dunce or fool. But sāhitya approved by scholars only. That is why music is important in soft art. I have already told that song, nṛtta, vādya are tauryātrika. Yet some give importance to song than nṛtta as follows

⁹³ Tarla Mehta, *The Sanskrit play production in ancient India*, Vol. V, P. P. 9 and 10.

⁹⁴ K.T. Raveendranath, *Ragasudhārṇavam*, Kerala Bhasa Institute, Introduction, P. 3.

नृतं वाद्यानुगतं प्रोक्तं वाद्यं गीतानुवर्ती च ।
अतो गीतं प्रधानत्वादत्राभावभिधीयते ।।⁹⁵.

Music is not only accepted by the human beings but also enjoys the animals, birds etc. This was accepted by the ancient people those who have not much known about music. Though they enjoyed the music of sound of birds, gentle breeze, sound of honeybees, music of water etc. According to Karnataka musicians, prākṛt music prospered in India due to the homage to God.

There is a story in the Purāṇa that Nārada was expert in playing lute. He looked so proud. So Hanuman decided to teach him a lesson. Hanuman Sang the Bilahari rāga and Nārada's lute dissolved on the rock. On the otherhand Kṛṣṇa was expert in playing flute and he controlled the cows with the help of this music. Tanson, the famous musician blossomed the plants, made rainfall etc. by the power of music. Nowadays music are used for the high yielding on agriculture, measuring the production of milk etc are experienced in Soviet Union.⁹⁶ Moreover Music is used for the cure of different diseases such as rāga Ānadhairavi for blood pressure.

⁹⁵ A.K. Raveendranath, *Dakshinendhyan Music*, Introduction, P.7.

⁹⁶ Ibid, P.8.

In *Vālmīkirāmāyaṇa* Lava and Kuśa, the sons of Śrīrāma, teaching by Vālmīki sung the songs in different jati-s in the presence of Śrīrāma in the palace-

तां स शश्रावकाकुल्थः पूर्वाचार्य विनिर्मिताम्
अपूर्व पाठ्यजातिं च गेयेन समलंकृतान्

And in *Adyātmārāmāyaṇa* also the following verse is seen-

तां संशुश्राव काकुल्थः
पूर्वाचार्या ततस्ततः
अपूर्व पाठ्यजातिं च
गेयेन समभिप्लुताम्

4.1. Kinds of Music

Saṅgīta is an integral component of Sanskrit play production. The Saṅgīta consists of songs, dance and musical instruments⁹⁷. Although each art had individual identity, it would become an intermixture in all the dramatic performances. According to Bharata, the song, instrumental music and the nāṭya having different kinds of appeal, should be made use by the producers of a play like a brilliant entity formed by a lighted torch

⁹⁷ Śārṅgadeva, *SR*, 1210-47.

revolving and appearing as a single undivided Circle (ālātacakra pratima)⁹⁸. Indian music had three gramas- ṣaḍja, madhyama and Gāndhāra.

NS considered dhruvā-s singing in comparison with gāndharva. The dhruvā is inferior which was only ‘capable of creating the interest in the auditorium full of women and common people’.⁹⁹

The different levels of appreciation of music are seen in the *NS*- ‘masters like a harmonious closure, the scholars, precise enunciation of words (pada). Women a sweetness of voice in the singers and the rest of the audience a full throated, loud Singing’.¹⁰⁰

4.2. Tempo Used by Bharata

He mentions three types of tempo. They are-

1. Medium
2. Slow
3. Fast

⁹⁸ *NS*, Trans. Eng. M.M Ghosh, XXX III, 7.

⁹⁹ *Ibid*, 226.

¹⁰⁰ *Ibid*, 227.

Medium tempo used in love and laughter. Slow tempo in pathos and fast in heroism, wonder, fear, terror and disgust. According to him, the actor on the stage uses a pause, by handling a verse, its line's meaning, not prosodical rules. Bharata's views on the function of preliminaries, melody is sung in specific metres to an accelerating tempo. The ritualistic dance sequences are performed by the female dancers followed by a verbal enunciation and a recitation of mnemonics. Above all mime or abhinaya is a vehicle for communicating the sense of the songs¹⁰¹ and dance serves the purpose of creating beauty in a play¹⁰² and it serves an auspicious function.

4.3. Music in Drama

The major types of drama has not dealt with music though the early forms of the minor type included music and dance. The major type developed from nāṭya, which is full fledged theatrical representation capable of arousing sentiment or rasa. The minor types or uparupaka which are essentially musical drama, evolved from nṛtya. It has a mimetic

¹⁰¹ *NS*, IV, 268-269.

¹⁰² *Ibid*, 268 – 272.

element, no dialogue; and also capable of arousing emotion or bhāva¹⁰³ .

The ancient types of minor dramas were merely musical. They included music, dancing and no dialogue. The only way of communicating the story is through songs with musical accompaniment.

4.3.1. Kinds of Music Employed in Sanskrit Theatre

There are two kinds music employed in Sanskrit theatre-

संगीतं द्विविधं प्रोक्तं दृश्यं श्राव्यं च सूरिभिः।¹⁰⁴

1. Gāndharva
2. Gāna music or dhruvā songs

4.3.1.1. Gandharva Music

In gāndharva music svara and tāḷa plays major role rather than words. This gandharva is divided in to three-

1. Svava
2. Tāḷa

¹⁰³ Rachel Van M. Baumer & James R. Bradman., *Sanskrit Drama in Performance*, Vol.II, P.265.

¹⁰⁴ Dancing and dramatic literature falls under the class of ocular (Dṛśya) Music for more details refer Universal History of Music of Sourindoro Mohan Tagore, Addenda X.

3. Pada. Bharata says-

गान्धर्वमिति तज्ञेयम् स्वरतालपदात्मकम्।¹⁰⁵

The term Gāndharva denoted the mārgī music of ancient times. This is originated from the exclusive rendering of the metrical hymns of *Sāmaveda* (sāma-ṛca-s) with emphasis on the correct pitch and intonation the notes or svara, the time beat or tāḷa and the words or pada. The purpose of the employment of gāndharva music was for the unseen award for nāṭya troupe. This music was employed for the pre-performance preliminaries which were used by the ritual player of drama troupes for their own benefits and also used it for the success of the play production. This equals with the music of gandharva-s, celestial musicians. It accompanied the sacral rites and was sung with gestures and the word content has a nirgīta¹⁰⁶ element. It is believed that gāndharva music was codified in the *Sāmaveda* and this music was closed and rule-bound. Therefore with this limitation it gradually disappeared.

¹⁰⁵ NS, XXVIII, Tran. Mal. V.9, P.221.

¹⁰⁶ Nirgīta is a systematised musical combination of difficult tāḷa patterns accompanied by meaning less syllables.

4.3.1.2. Gāna music

The gāna music or dhruvā songs are composed of songs which were used during the play for the enjoyment of the audience. Abhinavagupta says- ‘Importance here (gāna music) is on the words and the meaning’. NS, considered dhruvā singing or gāna was inferior and which was only ‘capable of creating the interest in the auditorium full of women and common people.’¹⁰⁷ Both these are different in their practice and observance also.

4.4. Musical Instruments in Kūṭiyāṭṭam

I thought of mentioning Kūṭiyāṭṭam here because the performance of modern type of drama is seen only through this art form. It is the earliest modulated form of Sanskrit Drama. In Kūṭiyāṭṭam, Kūṭi means together and yāṭṭam means acting. The main instruments which provide accompaniment of Kūṭiyāṭṭam are-

1. A pot drum (mizhāvu)
2. Cymbals (kuzhittālam)

¹⁰⁷ NS, XXXIII, 226.

3. Conch (śankhu)
4. Iḍakka
5. Kuzhal or kurūṃkuzhal.

These are the only instruments which provide melody in Kūṭiyāṭṭam. The major difference between the orchestra described in the *NS* and that of Kūṭiyāṭṭam is the absence of stringed instrument or Vīṇa. In later, they are listed as the main instruments in the *NS*.

In Kūṭiyāṭṭam rhythms are more prominent than melody. Rhythms in different patterns are played with different drum syllables in the following manner -

‘tarha ki tarha kitaha kithrem, kitinta kiti kiti kiti kitinta’¹⁰⁸

4.4.1. Idakka

It plays a major role in providing rhythms in Kūṭiyāṭṭam.

4.4.2. Cymbals

The female singer sitting on the stage plays the cymbals. The rhythms are played throughout the performance except during speeches.

¹⁰⁸ Rachel Van M. Baumer and James R. Bradman, *Sanskrit Drama in Performance*, Vol. II, P. 365

The rhythm follows the action of the character in certain set scenes. Before starting a speech the actor gives a signal to the musicians to stop the music.

4.5. Nāṭya Troupe- Described in NS

- | | | | |
|----|---------------------------------|---|--------------|
| a. | Troupe leader | - | Sūtradhāra |
| b. | His assistant | - | Pāripārśvaka |
| c. | A drama | - | Maker |
| | (Dramatist) | - | nātyakāra |
| c. | Jester (comedian) | - | vidūṣaka |
| | Actor proper | - | Bharata |
| | Actor dancer | - | Nāṭa |
| | Actress | - | Naṭī |
| d. | Experts in musical instruments- | | Taurikā |
| | Musicians | - | Kuśīlavā-s |
| | Clown maker | - | Mukutākāra |
| | Costumer | - | Vesakāra |
| | Ornament maker | - | Ābharaṇakāra |
| | Garland maker | - | Mālyakāra |

Dyer - Rajaka

Painter - Citrakāra

e. Craft men who made stage properly with lac, stones and metal -
Kāruka, Śilpakāra.

f. For the natural development of dramatic progression of art in dramas,
nāṭya performance and rasa are essential. Sabhāparva in the *MBH*
mentions the plays with the hāsya, lāsya and rasas in the royal
courts¹⁰⁹.

4.6. Preliminaries Before the Performance

The effect of the drama essential to heighten is only through the
instrumental than the theatrical songs. There are two sections before the
performance of the preliminaries of drama as described by Bharata as-

4.6.1. First Section

The first section of preliminaries comprises-

1. The entry and seating of the musicians
2. The singing of musical scales.

¹⁰⁹ *MBH*, Sabhāparva, II, (Ed). T. R. Krishnacarya & T. R. Vyasacaya, Sri Satguru
Publications, Delhi, 2.5.107, P.33-46.

3. The tuning of musical instruments both stringed and percussion.
4. The rehearsing manner of clapping to keep times.
5. Singing a song.

4.6.2. Second Section

The second section is sub-divided into nine phases-

1. The director enters the stage with two attendants
2. The pose of the director is precisely described.
3. The trio-enters- for the creation of triangular body.
4. The trio moves together from back stage right to front stage.
5. The two attendants hold flowers and the director a flagpole (Jarjara).
6. The front stage central square is both the mythical and actual centre and identified with Brahma, the deity.

Throughout the above a particular melody is sung in specific meters with accelerating tempo. The ritualistic dances are performed by female dancers by a verbal enunciation and a recitation of mnemonics.

4.7. Musical Orchestra or Kutapa

I have already said that only through instrumental music, drama can please the audience. So I want to discuss the instruments that are used in dramas. A musical orchestra consisting of the minimum ten musicians. Ritual arrangement of the musical instruments, their tuning and singing in unison with them covered the first nine rituals of the auspicious, pre-performance ceremonies by the drama troupe. The progression of the plot was continuously accentuated with the rhythm of the drums and cymbals, singing of songs and playing of Vīṇa and Flutes. The musical orchestra consist of four kinds of musical instruments says Bharata in chapter twenty eight-

ततं चैवावनद्धं धनं सुषिरमेव च ।
चतुर्विधं तु विज्ञेयमातोद्यं लक्षणान्वितम् ॥

Instruments are of four types-

1. Tatam (stringed - Vīṇa)
2. Avanadham (Covered- Drums)
3. Ghana (Solid- Cymbals)

4. Suṣira (hollow- Flute)

Tatam means stringed like lute or vīṇa, Avanaddha is made up of skin like mizhāvu. Ghana, the instrument with bronze like kuzhittāla. Suṣira is the instrument with hole like flute. According to Bharata-

ततं तन्त्रीकृतं ज्ञेयं मवनदं तु पौवकरम् ।¹¹⁰

धनं तालस्तु विज्ञेयः सुषिरं वंश उच्यते ।।¹¹¹

He says that each character enters on stage with appropriate music with proper musical instrument-

तत्र तूपोहनं कृत्वा तन्त्रीगानसमन्वितम् ।

कार्यः प्रवेशो नर्तक्या भाण्डवाद्यसमन्वितः ।।¹¹²

In the sixth chapter of *Saṅgītaratnākara*, he also accepted the above mentioned divisions of instruments. According to him tāḷa and suṣira are the case for śruti and svara through avanaddha please the audience, cymbals are used as the measuring scale. Another relevant book on music *Saṅgītasamayāsāra*, Pārśvadēva, made a division on musical instruments as follows-

¹¹⁰ This instrument made by Swati sage, NS, Mal. Trans. , XXXIII, P. 449-450.

¹¹¹ तत्र ततं वीणादिकं वाद्यं आदि पदेन- सैरन्धी- रावणहस्त- किन्नरादि गह्यते । अवनद्धं मुरजादिकं घनं कास्यतालादिकं वंशादिकं सुषिरं NS, Trans. Hindi Madhusudhani, P. 63.

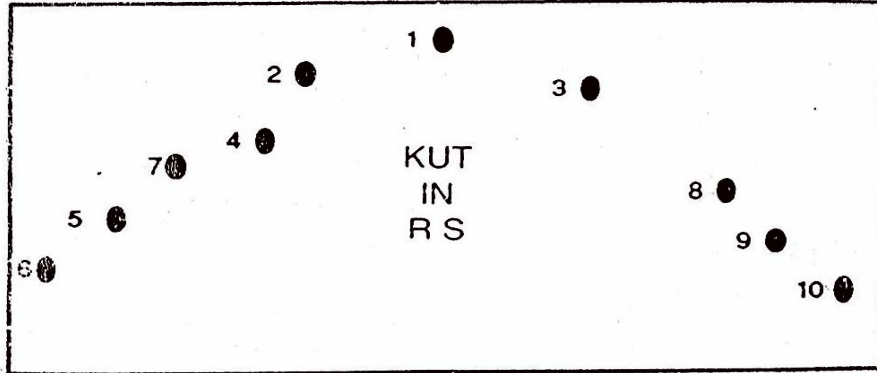
¹¹² NS, Trans. Hindi, Madhusudani, IV, V. 277.

सफलं निष्कलं चेति वाद्यमेतत् द्विधा भवेत् ।
कथितं शंकरेणेदं एकतन्त्री समाश्रयम् ॥¹¹³

Each instrumentalist has a fixed place to sit. Bharata discusses in chapter five-

कुतपस्य तु विन्यासः प्रत्याहार इति स्मृतः ।
तथावतरणं प्रोक्तं गायिकानां निवेशनम् ॥¹¹⁴

4.8. The Seating Arrangement (kutapa or Bhāṇḍa)



1. Mrdaṅga player
2. Paṇava Player a. Drums
3. Dardura Player
4. Vīṇa Player
5. Vīṇa Player b. Vina

113 Dr. V. Raghavan, *The Number of Rasas*, P.9.

114 Ibid, Trans.Mal. V, V. 17, P. 509. & नेपथ्यगृहयोर्मध्ये पूर्वाभिमुखो मार्दङ्गिकाः

6. Flute Player
7. Flute Player c. Flute
8. Tāḷa d. Cymbals
9. Female Vocalist
10. Male Vocalist
11. Female vocalist e. Vocalist
12. Female vocalist

This picture shows the seating arrangement of Nāṭya troupe. Now let us discuss in detail about the musical instruments.

4.9. Three kinds of drums

4.9.1 Muraja (Mṛdaṅga)

A drum with two heads, with its body formed with clay.

4.9.2. Paṇava

A drum with two heads, thin in the middle part.

4.9.3. Dardura

A drum with one face shaped like a pitcher (ghata)

These drums were covered (avanaḍḍha) instruments which were described as ‘the basis of the performance’ by Bharata.

4.10. Vīṇa

It is the musical instrument dominating in the musical orchestra. Two kinds of Vīṇa-s are mentioned in the *NS*-

4.10.1 Vīṇāñci

4.10.2. Citra

Vīṇāñci has nine strings with a plectrum. While performing the dhruvāgīti, the Vīṇāñci should be played with a plectrum. And citra has seven, strings, played with the stroke of the fingers.-

सप्ततन्त्री भवेच्चित्रा विपञ्चितु भवेन्नव ।
कोणवाद्या विपञ्चीस्याच्चित्रा चाङ्गुलीवादना ।¹¹⁵

Vīṇa music is performed for the first nine rituals of preliminary ceremonies. Music is used to please the Gods. So it is called gāndharva, a combination of svara and tāḷa with words-

गान्धर्वमिति तज्ञेयं स्वरतालपदात्मकम् ।¹¹⁶

115 *NS*, XXIX, Trans. Eng. N. P. Unni, V. 125, P. 817.

Various instruments playing with a lute is called gāndharva. In a play for progression of the plot also vīṇa music is played. Its notes formed the basis of human notes (svaras) and were adopted in the recitation of the spoken words also. The music of Vīṇa is the very backbone in a play production. The origin of gāndharva is from vīṇa and kuzhal.

4.11. Flute (The Hollow Instruments)

A flute is considered the oldest instrument. It is made of bamboo and that is why it is called Vaṃśa or Vaṃś vādyā (later bansi or bānsuri) or Venu. Later Flute were made of horn, Wood, metal and ivory also. The two types of flute that are used both in Hindusthani and karnatic music. In Karnatic music it is called flute with nine holes. In Hindhusthani it is Bansuri of seven holes. It is the secondary instrument to Vīṇa. Śruti-s were produced by the manner in which fingers on the holes of a flute were shaken (kaṃpita), kept half open (ardha-mukta) or fully open (vyakta-mukta).

¹¹⁶ NS., Trans. Mal. XXVIII , V.9, P.221.

4.12. Cymbals: Solid instruments- Tāḷa (Ghana)

The cymbals were referred to as Tāḷa. In early days the word probably means by the clapping of hands and Taḷa means the palm of hand. The tāḷa of the musical instrument were the solid or ghana variety. The tala player keeps the proper time beat (tāḷa) with the tempo or laya. Three types of talas determined the tempo and pace of performance.

4.12.1 Quick (dṛut)

4.12.2 Medium (madhyā)

4.12.3 Slow (Vilāmbita)

4.13. Vocal Music

The three musical scales are determined by the pitch of tuning and singing. The notes from the chest (uras) corresponds to mandra saptaka. The notes from the throat or kantha correspond to the madhyasaptaka and those from the head (sira-s) to the tarasaptaka.

4.14. Jarjara - an Instrument

In addition to the above mentioned instrument, Jarjara is used only in Sanskrit dramas. This instrument made up of a piece of bamboo with

five joints. Indra is supposed to use this Jarjara to destroy the obstacle of nāṭ ya performance enacted by Bharata and his hundred sons. It was believed that even after all the performance, the jarjara remains on the stage. The first top covered with a white cloth -colour of Brahma. The second joint covered with blue cloth - colour of Rudra third with yellow - colour of Viṣṇu, the fourth with red cloth,-colour of skanda the last with variegated cloth representing pannaga or Sesanaga joints. In chapter fifth of *NS*, Bharath says that Jarjara is used in drama to overcome the obstacles and for offerings to God-

यथा नाट्यस्य जन्मेदं जर्जरस्य च संभवः ।

विघ्नानां शमनं चैव देवानं च पूजनम् ॥¹¹⁷

4.15. The Musicians - Taurika and Kuśīlava

In the discussion of musical instruments, the most importance given for the musicians. In Sanskrit plays, musicians are called taurikā and kuśīlava. In The play the master musicians are experts in all aspects of musical instruments. Kuśīlava's were clever in singing and playing instruments. The ending of the play was announced by the singing of the benedictory verse and ritual beating of drums: special songs and dance

¹¹⁷ *NS*, Tran. Hindi. Madhusudini, V, V.2, P. 174.

situations were introduced in the play to enhance ‘the strength and ripeness of the meaning of the words by expressing thing which cannot be expressed in speech.’¹¹⁸

The Sanskrit play production is something more than the mere enactment of the spoken word or dialogues. They also includes the rich variety of the use of songs, the musical instruments and dance. From the ancient times in India, the vocal and instrumental music went hand in hand with natya enactment. Then it would form a trio of interwoven arts. The content of music in Sanskrit plays especially seen in the following context-

1. The musical orchestra (kutapa) its organization, application, and the seating arrangement.
2. Preliminaries, the prayer and prologue.
3. Dhruvā songs, songs and dace situations and the actor’s benedictory verse.

This brings out the fact that music plays a vital role in a play. Pāḍya, nāṭya, gāna, strange vādyā are equal to vedamantras. Gīta and vādyā are more sacred than thousand ablution and chanting of prayers.

¹¹⁸ NS, XXXIII, Tans. Eng. M.M.Ghosh, V.7, P. 406.

Where there is no sound with gīta and vādya, there will be no obstacles he says thus-

वाद्येषु यत्नः प्रथम् तु कार्यः
शय्या हि नाट्यस्य वदन्ति वाद्यम्
वाद्ये च गीते च सुसम्प्रयुक्ते
नाट्यप्रयोगो न विपत्तिमेति ॥¹¹⁹

Therefore in all types of ten rūpakā-s different vādya-s are to be worn-

नास्ति किञ्चिदनायोज्यमातोद्यं दशरूपके ।¹²⁰

4.16. Musical Instruments in Siamese Theatre

The five musical instruments which are used as orchestra in Siamese theatre as same as in NS They are of Indian origin their Sanskrit names are- suṣira, atāta, vitāta , atāta-vitāta, and Ghana.¹²¹

Suṣira	Flute
Atāta ¹²²	One faced drum
Atātavitāta	Two faced drum or mṛdaṅga
Ghana	A pair of Cymbals

¹¹⁹ Ibid, Trans. Mal. XXXIII, V. 334, P. 511.

¹²⁰ NS, Trans. Mal., XXXIII, V.16, P.451.

¹²¹ Manomohan Ghosh, *Contributions to The History of the Hindu Drama*, Calcutta oriental Press, Calcutta P.47.

¹²² Atata seems as Dardura in NS.

In the sameway nṛtta are also important like music it is treated as auspicious says Bharata-

प्रायेण सर्वलोकस्य नृत्तमिदं स्वभावतः ।
मद्गुल्यमिति कृत्वा च नृत्तमेतत्प्रकीर्तितम् ॥¹²³

And nṛtta is used in accordance with music-

गीतप्रयोगमाश्रित्य नृत्तमेतत्प्रवर्त्यताम् ।¹²⁴

Nṛtta is used to marvel the occasions in pūrvaranga-

न गीतकार्थसम्बद्धं न चाप्यर्थस्य भावकम् ।
कस्मान्नृत्तं कृतं ह्येतद्गीतेव्वासारितेषु च ॥¹²⁵

Music and dance are not used when drama is staged with dialogues-

यत्राभिनेयं गीतं स्यात्तत्र वाद्यं न योजयेत्¹²⁶

And on the same time it is very necessary for the application of instruments with music as Bharata says as follows-

¹²³ Ibid, IV, Trans. Mal., V. 269.

¹²⁴ Ibid, Trans. Mal., V. 272.

¹²⁵ Ibid, IV, Trans. Hindi, Madhusudanasastri, V. 267

¹²⁶ Ibid, IV, V. 281

तालस्तलप्रतिष्ठायामिति धार्तार्धञि स्मृतः
गीतं वाद्यं तथा नृत्तं यतस्ताले प्रतिष्ठितम् ।
कालो लध्वादिमितया क्रियया संमितोमितिम्
गीतादेर्विदधत्तालः स च द्वेधा बुधैः स्मृतः।¹²⁷

Nārada claimed that gāndharvaveda or Saṅgītaśāstra has due importance. The people who follows this śāstra, gets high manipulation in the world-

गान्धर्वमेतत् कथितं मया वः
पूर्वं यदुक्तं त्विह नारदेन ।
कुर्याद्यः एवं तु नरः प्रयोगे
सम्मानमग्र्यं लभते स लोके ॥¹²⁸.

In addition to these, music is employed in rasā-s. The table shows this in detail-

127 NS, IV, Trans Hindi, Introduction.

128 NS, Mal. Tran., XXXII, V. 461, P.449.

Rasa-s	Rāga-s
Śṛṅgāra	Kāmbhoji, Kaly āṇi, Bhūpāḷam, Ānandabhairavi, Kharaharapriya
Hāsyā	Vasanta, Mōhanam
Karuṇā	Ṣahāna, Śivarañjini, Rēvatī, Madyamāvati, Sindhubhairavi, Phalamañjari
Vīra	Nāṭṭa, Hamsadvani, Ābhēri, Suddhadhanyas, Amṛtavaraṣini
Raudra	Aḍāṇa
Bibhatsa	Śrīrāgam
Adbhuta	Bangāḷam
Śānta	All ragas

The ragas like Kharaharapriya, Amṛtavaraṣini, Māyāmālavagaula etc are usually sung in the sentiment of bhakti to worship God.

In addition to the accompaniment of music in Sanskrit plays, it is also to be noted that rasas-s and musical notes has some similarity.

Rasa	Notes
Śṛṅgāra, Hāsyā	Madhyama and Pañcama (Ma, Pa)
Vīra, Raudra, Adbhuta	Ṣadja and Ṛṣabha (Sa, Ri)
Karuṇā	Gāndhāra, Niṣāda (Ga, Ni)
Bībatsa, Bhayānaka	Dhaivata (Dha)

The harmony of the human voice, the Vīṇa and the flute formed the music in the play. The appropriate agreement of the notes- svara-s of the

Vāṇi, Vīṇa and Venu were specially praised in a performance. The *NS* refers human voice as ‘the Vīṇa of human body’.¹²⁹ The rhythms and the tempos provided by the drums and cymbals were compared to a ‘bed of nāṭya’ (śaiyya hi nāṭyasya¹³⁰). And the percussion instruments like cymbals or tāḷa are considered the foundation of a nāṭya performance.

¹²⁹ *NS*, Trans, Eng. MM.Ghosh XXXVIII, V. 15.

¹³⁰ *Ibid*, XXXIV, (Kashi. Edition), Samskritasahityanusandana Samiti, Varanasi, 270.

CHAPTER FIVE

DHRUVĀ GĪTĪ-S IN SANSKRIT DRAMA

In Chapter Five of *NS* Called Pūrvaraṅgavidhi. Bharata discusses the step of music to be introduced in nāṭya. At the time of the production of the play, it is Nāṭyācārya or troupe leader who determines the introduction of the dhruvā gītī-s in the play. It is this dhruvā gītī which creates the atmospheric mood in the play as is seen in the beginning of the fifth act of the *AS*, the nāṭyācārya also takes the decision as to what kind of dhruvā gītī is to be introduced in accordance with the entry or exit of character of the emotional mood to be created or the particular nature of the character to be introduced on the occasion.

ध्रुवा गीत्याधारो नियतः पदसमूहः।¹³¹

Without any colour the drawing should not become good, likewise nāṭya could not perfect without the song-

यथा वर्णादृते चित्रम् न शोभोत्पादनं भवेत्।

एवमेव विना गानम् नाट्यं रागं न गच्छति ॥¹³²

¹³¹ *NS*, V, (Trans. Hindi Madhusudani), L-1-2, P. 618.

¹³² *NS*, XXXII, Trans. Mal., V. 429, P. 441.

The definition of dhruvā-s are mentioned by Bharatamuni in his
NS-

ध्रुवासंज्ञानि यानि स्युर्नारदप्रमुखैद्विजैः ।
गीतांगानीह सर्वाणी विनियुक्तान्यनेकशः ।।¹³³
या ऋचः पाणिका गाथाः सप्तरूपांगमेव च
सप्तरूपप्रमाणं हि तद् ध्रुवेत्यभिसंज्ञितम् ।।¹³⁴

Trayaśratāla with six kalas and caturaśratāla with eight kalas are the characteristic of dhruvā songs. The above mentioned tālas are the vital energy to dhruvā gīti-s. According to Bharata, the words, tempo, Jati, notes and time beat in them were regularly (dhruvaṃ) connected with one another¹³⁵. So that it is called dhruvā songs. It can be used in accordance with the place, āśraya and the prayoga of nṛtta. Abhinavagupta emphasis that -they stabilise, so to say or form a firm (dhruvaṃ) foundation of the production or their themes and hence are called dhruvā-s¹³⁶. According to Rajaśekhara, dhruvā-s are the vital breath of a dramatic performance-

ध्रुवा हि नाट्यस्य प्रथमे प्राणाः ।¹³⁷

¹³³ *NS*, Trans. Mal. V.1, P. 354.

¹³⁴ *Ibid.*

¹³⁵ *NS*, XXX II, 8.

¹³⁶ *Abhinavabharati*, V.88.

¹³⁷ *Annals of Bhandarkar Oriental Research institute*, Poona, Vol. 45-47, 1964, P. 20.

Each of these was graded to suit the themes, places, times, seasons, the characters, and their basic states and natures like superior, middle, inferior. The content of the song had appropriate language, tempo and tāla.

5.1. Kinds of Dhruvā Songs

There are five kinds of dhruvā-s. They are:-

ध्रुवास्तु पञ्चविज्ञेयो नानासंस्थानसंश्रयाः।¹³⁸

In the practical difference they are-

प्रावेशिकी तु प्रथमा द्वितीयाक्षेपिकी स्मृता ।
प्रासादिकी तृतीया च चतुर्थी चान्तरा ध्रुवा ।¹³⁹

1. Prāveśikī
2. Naiskrāmikī
3. Prāsadikī
4. Āksepikī
5. Antarā

¹³⁸ NS, Trans. Mal. XXXII, V.6.

¹³⁹ Ibid, XXXII, V.316, P.420.

Dhruvā Songs		Situation of Employment
1.	Prāveśikī	Sung at the entrance of important characters
2.	Naiṣkrāmikī	Sung at exit of important characters
3.	Prāsādikī	Sung to develop or enlarge the mood of the situation
4.	Ākṣepikī	Sung to change the mood of the situation
5.	Antarā	Sung to cover the faults or mishaps or bad lucks

These songs were always sung by the vocalists of the musical orchestra. Sometimes the performer also joins with them. Each of them has different situations for their employment. The names of these five dhruvas are based on the names given to human beings in order of geneology, family and customs etc.

According to Sāradatānaya, five dhruvā-s are used in nāṭ aka-

अधिका चापकृष्टा च प्रवेशिक्यावसानिकी ॥

अन्तरा चेति पञ्चैता ध्रुवा नाटकसंश्रिता : ॥¹⁴⁰

In each and every drama we have dhruvā-s like Prāveśikī and Naiṣkrāmikī. The entrance and exit of characters, which cannot not to be avoided in dramas. In the same way Prāsādikī, Ākṣepikī and Antara which are also considered as important like the other two.

¹⁴⁰ Śāradātānaya, *BP*, VII, V. 109, P. 287.

This chapter deals with the dhruvā-s of selected dramas including plays of ancient writers Such as Bhāsa (13), Kālidāsa (3), Bhavabhūti (3), Sṛīharṣa (2), Rājaśekhara's Viddhasālabañjika, Murāri (1) and Śūdraka (1). An analysis was made on above dramas and sequenced five dhruvā-s according to a particular manner as it reflected while reading.

5.1.1. Pravēśikī Dhruvā-s

In prāvēśikī dhruva-song, a character enters with different meaning and rasa-

नानारसार्थयुक्तो नृणां य गीयते प्रवेशेषु ।
प्रावेशिकी तु नाम्ना विज्ञेया सा ध्रुवा तज्जैः ॥¹⁴¹

This is not used when a character who is in a situation of calamity, wonder, tension, crying etc. The situations that happens in afternoon are supposed to be described in this dhruvā-

प्रावेशिकाश्रया यास्तु पूर्वाह्नार्थस्तु ताः स्मृताः¹⁴²

After the pūrvaraṅga ceremonies, in accordance to nāṭyācārya's instruction, songs should be sung according to the characters and situations-

¹⁴¹ NS, Trans. Mal. XXXII, V. 317, P. 420.

¹⁴² Ibid., XXXII, V. 370, P. 431.

पूर्वरंगं प्रयुक्ते तु नाट्याचार्य समाश्रये
ध्रुवा तत्र प्रयोक्तव्या प्रकृतीनां प्रवेशना ।¹⁴³

Examples:

वेदैः पितामहमहं परितोषयामि
गीतैः करोमि हरिमुद्गतरोमहर्षम् ।
उत्पादयाम्यहरहर्विविधैरुपायै -
स्तन्त्रीषु च स्वरगणान् कलहांश्च लेके ॥^{१४४}

Meaning

With Vedic hymns do I please my grandsire Brahma
And songs I give to Hari thrills of delight
With means diverse, day after day, I do devise
Melodies for the string and quarrels in the world.

कंसे प्रमथिते विष्णोः पूजार्थं देवशासनात् ।
सगन्धर्वाप्सरोभिश्च देवलोकादिहागतः ॥¹⁴⁵

Meaning

Nārada- To pay obeisance to Viṣṇu for Kamsa- death have I come
here from heaven as ordered by gods with celestial nymphs and singers.¹⁴⁶

¹⁴³ Ibid, XXXII, V. 408, P. 437.

¹⁴⁴ *Complete Plays of Bhasa-Avimārukam*, Trans. Eng. Dr. K. P. A. Menon, Nag Publications, Delhi, V19. 19 P. 380

¹⁴⁵ *Complete Plays of Bhāsa- BC, V, V. 17, P. 100.*

दिनकरकिरणेत्करः प्रियाकरः कोऽपि जीवलोकस्य ।

कमलमुकुलाङ्कपालीकृतमधुकरकर्षणविदग्धः ॥¹⁴⁷

द्वीपादन्यस्मादपि मध्यादापि जलनिधेर्दिशोऽप्यन्तात् ।

आनीय झटिति घटयति विधिरभिमतमभिमुखीभूतः ॥¹⁴⁸

Meaning:

Manager- Propitions fate brings at once the desired object, even from a different- isle, or from the ocean's depths, or from the extreme limit of a quarter, and puts one in possession of that.¹⁴⁹

पितोविधातुं शुश्रूषां त्यक्त्वैश्वर्यं क्रमागतम् ।

वनं याम्यहमप्येष यथा जीमूतवाहनः ॥¹⁵⁰

Meaning

Stage manager - For doing service to my parents, after giving wealth up my hereditary wealth I shall also go to the wood just as this Jīmūtāvahana¹⁵¹.

उत्फुल्लकमलकेसरपरागगौरधुते मम हि गौरी

¹⁴⁶ *Ibid*, 101.

¹⁴⁷ Murāri, Anarghraghavam, Chowkhambha Vidhyabhavan, Varanasi, I, V. 13 P. 14.

¹⁴⁸ Sriharsha, *Ratnāvali*, M. R. Kale, Motilal Banarsidas. Varanasi, I, V. 6

¹⁴⁹ *Ibid*, P.119.

¹⁵⁰ Sriharsha, *Nagananda*, Trans. Eng., Sri Balamanorama Press, Madras, I, V. 5, P. 5.

¹⁵¹ *Ibid*, P. 5-6.

अभिवाञ्छितं प्रसिध्ये भगवति युष्मत्प्रसादेन ।¹⁵²

Meaning

Heroine- O, Goddess Gaurī, possessed of an yellow hue like that of the dust in the filament of a full-blown lotus may my desire fructify through your grace.¹⁵³

क्षिप्ता बिम्बं हिमांशोर्भयकृतवलयां संहरन् शेषमूर्तिं
सानन्दं स्यन्दनाखत्रसनविचलिते पूष्णिदृष्टोऽग्रजेन ।
एष प्रान्तावसज्जज्जलधरपटलान्यायतीभूतपक्षः
प्राप्तो वेलामहीध्रं मलयमहमहिग्रसगृध्नुः क्षणेन ॥¹⁵⁴

Meaning

Garuḍa- Having brushed aside the disc of the moon and contracted the body of the Śēsha folded in circles out of fear, being seen with joy by my elder brother while the sun is shaken by the shuddering of the horses of his chariot, and with my wings projected far by the rows of clouds gathering at their edges, I have come in a moment to the mountain on the sea-shore-the Malaya, eager to devour the snake.¹⁵⁵

¹⁵² Ibid, I, V. 14.

¹⁵³ Ibid, P.17.

¹⁵⁴ Ibid, IV, V.24

¹⁵⁵ Ibid, P. 122-123.

भुक्तानि यौवनसुखानि यशो विकीर्णं
रान्ये स्थितं स्थिरधिया चरितं तपोऽपि ।
श्लाघ्यः सुतः सुसदृशान्वयजा स्नुषेयम्
चिन्त्या मया ननु कृतरर्थतयाद्य मृत्युः ॥¹⁵⁶

Meaning

Jīmūtakeṭu- The pleasure of youth had been enjoyed by me, and fame made to spread. I had to wielded the royal scepter: penance also has been performed by me with a steady mind. I have a praise worthy son and their daughter in law born of the best suited parentage: now that my purpose in life has been served, it is of course time for me to think of death.¹⁵⁷

तद्वक्त्रं यदि मुद्रिता शशि कथा हा हेमरसा चेत् द्युती -
स्तश्चक्षुर्यदि हारितं कुवलयैस्तच्चेत् स्मितं का सुधा ।
धिक्कन्दर्पधनुर्भ्रुवौ च यदि ते किं वा बहु ब्रूमहे
यत् सत्यं पुनरुक्त - वस्तुविरसः सर्गक्रमो वेधसः ॥¹⁵⁸

Meaning

¹⁵⁶ Ibid, V, V. 3.

¹⁵⁷ Ibid, Act V, V.3, P. 127-128.

¹⁵⁸ Rājaśekhara, *Viddhasālabañjika*, Chowkhambha Vidhyabhavan, Varanasi, I, V.14.

Moonlight is nothing, if compared with his bright face. The glittering of gold fades when compared with the sheen of his body. What is the bow of Kāmadeva, in front of his brows? What more to say- all the essential creations of Brahma are meaning if compared to him.

तामिन्दुसुन्दरमुखीं सुचिरं विभाव्य
चेतः कथं कथमपि व्यपवर्तते मे ।
लज्जां विजित्य विनयं विनिवार्य धैर्य -
मुन्मथ्य मन्थरविवेकमकाण्ड एव ॥ ¹⁵⁹

Meaning

Having dwelt for a long time on that (maiden) with a face lovely like the moon, my mind turns back with very great difficulty, having conquered bashfulness, thrown aside courteous behavior, and uprooted firmness, with discrimination become ineffective all of a sudden¹⁶⁰.

शिरसा प्रथमगृहीतमाज्ञामिच्छामि परिषदः कर्तुं
देव्या हव धारिण्यः सेवादक्षः परिजनोऽयम् ॥^{१६१}

Meaning

¹⁵⁹ Bhavabhūti, *Mālatīmādhava*, Trans. Eng. .R. D. Karmarkar, Chowkhambha, Sanskrit Series, Deihi, I, V.18.

¹⁶⁰ Ibid, I, V18, P. 15.

¹⁶¹ Kalidasa, *Malavikagnimitram*, C. R. Devadhar, Motilal Banarsidas, Delhi, I, 4.

I long to carry out the order of the spectators which I have already received with my (bowed) head, even as this attendant of Queen Dhāriṇī, intent on serving her¹⁶².

तवास्मि गीतरागेण हारिणा प्रसभं हतः
एष राजेव दुष्यन्तः सारङ्गेणतिरंहसा ॥^{१६३}

Meaning

The ravishing melody of your song I was forcibly carried away, like King Duśyanta here by an antelope of extreme fleetness.¹⁶⁴

न खलु न खलु बाणः सन्निपास्योऽयमस्मिन्
मृदूनि मृगशरीरे तूलराशाचिवाग्निः ।
क्व बत हरिणकानां जीवितं चातिलोलं
क्व च निहितनिपाता वज्रसाराः शरास्ते ॥¹⁶⁵

Meaning

Not indeed, not indeed, should this arrow be made to descend upon the delicate body of a deer, like fire upon a heap of flowers! Where alas, is

¹⁶² Ibid, P.23

¹⁶³ Kālidāsa, *Abhiñjānaśākuntala*, Trans. Sanskrit- Hindi , Chowkhambha Sanskrit series office, Varanasi, I, V. 5.

¹⁶⁴ Ibid, Trans. Eng. A. B. Gajendragadkar, The Popular Publishing House, Surat, I, V. 10, P.4.

¹⁶⁵ AS, Trans. Hindi, I, V.10, P.21

the extremely frail life of poor deer and where your arrows of sharp descent and adamant strength?¹⁶⁶

श्यामो युवा सितदुकूलकृतोत्ररीयः
सच्छत्रचामरवरो रचिताङ्गरागः ।
श्रीमान् विभूषणमणिद्युतिरज्जिताङ्गो
नक्षत्रमध्य इव पर्वगतः शशाङ्कः ॥¹⁶⁷

Meaning

A dark youth in white silk rope, shining with the royal umbrella and beautiful chowries, anointed with anguents, and with a body brightened by the luster of gems in the ornaments, appears like the full moon in the midst of stars¹⁶⁸

प्राप्तः किलाद्य वचनादिह पाण्डवानां
दौत्येन भृत्य इव कृष्णमतिः स कृष्णः ।
श्रोतुं सखे ! त्वमपि सज्जय कर्ण ! कर्णो

¹⁶⁶ Ibid. Trans. Eng. Re-edited by PravinPralayankar, New Bharatiya Book Corporation, Delhi, I. 10, P. 82.

¹⁶⁷ Bhasa, *Dutavakyam*, Trans. English. T.K. Ramachandra Iyer, R. S. Vadhyar & Sons, Palakkad, I, V 3, P.22.

¹⁶⁸ . Ibid.

नारीमृदूनि वचनानि युधिष्ठिरस्य ॥¹⁶⁹

Meaning

The evil minded Kṛṣṇa has come now at the bidding of Pāṇḍavas, like a slave. Comrade you prepare your ears to hear Yudhiṣṭira's words, as gentle as those of a woman.¹⁷⁰

अत्युग्रदीप्तिविशदः समरे ऽग्रगण्यः

शौर्यं च संप्रति सशोकमुपैति धीमान् ।

प्राप्ते निदाधसमये घनराशिरुद्धः

सूर्यः स्वभावरुचिमानिव भाति कर्णः ॥¹⁷¹

Meaning

Karṇa the wise, brilliant with his most powerful personality and foremost in war and in deeds of valour, now comes (to the battle field) sadly. He(now) looks like the sun shining with his natural brilliance in summer, obscured by masse clouds.¹⁷²

5.1.2. Naiṣkrāmikī Dhruvā-s

Bharata says naiṣkrāmikī in chapter thirty two as follows:

¹⁶⁹ Ibid, I, V.13, P.32.

¹⁷⁰ Ibid. P..33

¹⁷¹ Bhāsa, *KB*, Trans Eng. T.K. Ramachandra Iyer, R. S. Vadhyar & Sons, Palakkad, I, V.4, P.5.

¹⁷² Ibid, P.6.

अङ्कान्ते निष्क्रमेण पात्राणां गीयते प्रयोगेषु ।

निष्क्रामोपगतगुणा विद्यानैष्क्रामिकी तां तु ॥ ¹⁷³

This is occurring in the exit of one character at the end of an act or exits a character from the scene. The situations that happens during day and night are describes in this-

नक्तन्दिवसमुत्थास्तु नैष्क्रामिक्यः स्वकालजाः । ¹⁷⁴

In this, vādyā is used with music. If a character enters on the stage with tension, fear and pleasure music is applied along with this.

Examples:

गच्छति पुरः शरीरं धावतिपरचादसं स्थितं चेतः ।

चीतांशुकमिवकेतोः प्रतिवातं नीयमानस्य ॥ ¹⁷⁵

Meaning

Body goes forward, (but) the restless heart runs backward, like the china-cloth of a banner which is being borne against the wind. ¹⁷⁶

अर्थो हि कन्या परकीय एव तामह सम्प्रेव्य परिग्रहीतुम् ।

¹⁷³ NS, Tran. Eng. XXXII, V. 318, P. 420-421.

¹⁷⁴ NS, Tran. Mal. XXXII, V. 370, P.431.

¹⁷⁵ AS, Trans. AS, Trans. Hindi. I. V. 36, P. 81.

¹⁷⁶ AS, Trans. Eng.. Re-edited by PravinPralayankar, I.33, P. 159.

जाताऽस्मि सध्यो विशदान्तरात्मा चिरस्य निक्षेपमिवार्पयित्वा ॥¹⁷⁷

Meaning

Another's property, indeed, (is) a daughter, sending her to-day to (her) husband, this my inner soul has become exceedingly clam or serene; like one who has restored a deposit.¹⁷⁸

कामं प्रत्यदिष्टां स्मरामि न परिग्रहं मुनेस्तनयाम् ।

बलवत् दूयमानं प्रत्यायतीव मे हृदयम् ॥¹⁷⁹

Meaning

Granted (Kāman), I do not remember the repudiated sage's daughter (to be my) wife. But my heart, which is exceedingly aching, as though convences (me).¹⁸⁰

प्रवर्त्ततां प्रकितिहिताय पार्थिवः

सरस्वती श्रुतिमहती न हीयताम् ।

ममापि न क्षपयतु नीललोहितः

पुनर्भवं परिगतशक्तिरात्मभूः ॥¹⁸¹

Meaning

¹⁷⁷ Ibid Trans. Hindi- Sanskrit, IV. V. 24, P. 308.

¹⁷⁸ Ibid, Trans. Eng. A. B. Gajendragadkar, IV. 22, P. 389.

¹⁷⁹ AS, Trans. Hindi, V. V.34, P.383.

¹⁸⁰ AS, Trans. Engi, Re-edited by PravinPralayankar), V, V. 31. P.459.

¹⁸¹ AS, Tran. Sanskrit- Hindi, VII, V. 35.

May the king expert (himself) for the good of (his) subjects. May the speech of those that are eminent in learning be honoured. And may the self-born Śiva, whose power is all encompassing, put an end to my re-birth.¹⁸²

¹⁸² *AS*, (Eng. Trans. Re-edited by PravinPralayankar), V. 35, P. 639.

मत्कार्मुकोदरविनिःसृतबाणजालैः-
विबद्धक्षरक्षतजरज्जितसर्वगात्रम् ।
पश्यन्तु पाण्डुतनयाः शिबिरोपनीतं
त्वां बाष्परुद्धनयनाः परिनिश्वसन्तः ॥ ¹⁸³

Meaning

Let the Paṇḍavas, with their eyes filled with tears and having deep sighs, see you taken to their camp, with your whole body smeared with blood and wounded by the multitudes of arrows discharged from my bow. ¹⁸⁴

At the end of the first Act of *RL*, Udayana sings two beautiful verses-

उदयनतटान्तरितमियं प्राची सूचयति दिङ्गिशानाथम् ।
परिपाण्डुना मुखेन प्रियमिव हृदयस्थितं रमणी ॥ ¹⁸⁵
देवि तन्मुखपङ्कजेन शशिनः शोभातिरस्कारिण
पश्याब्जानि विनिर्जितानि सहसा गच्छन्ति विच्छायताम् ।
श्रुत्वा त्वत्परिवारवारवनितागीतानि भृङ्गाङ्गना
लीयन्ते मुकुलान्तरेषु शनकैः संजातलज्जा इव ॥ ¹⁸⁶

¹⁸³ *DV*, I, V.41.

¹⁸⁴ *Ibid*

¹⁸⁵ Sriharsha, *RL*, I. V. 24

Describing these scenes, Dāmodaragupta remarks- Thus saying the songs and dancing in a picturesque manner, on the stage the king leaves the stage along with others while singing the Naiṣkrāmaikī dhruva.¹⁸⁷

एवमभिधाय चित्रेश्वरणन्यासः परिक्रमं कृत्वा ।

निष्क्रामिक्य ध्रुवया विनिर्ययो नायकोऽपि सह सर्वैः ॥

5.1.3. Prāsādikī dhruvā

Prāsādikī means a character who is in good mood-

या च रसान्तरमुपगतमाक्षेपवशात् कृतं प्रसादयति ।

रंगप्रसादजननीं विद्यात् प्रासादिकीं तां तु ॥¹⁸⁸

In the context of memory, vanity, happiness, request, srngara, adbhuta rasa etc prāsādikī dhruvā is laid-

हर्षे च प्रार्थने चैव श्रृङ्गाराद्भुतदर्शने

ध्रुवा प्रासादिकी कार्या तर्जैः मध्यलताश्रिता ।¹⁸⁹

Example:

शुद्धान्तदुर्लभमिदं वपुराश्रमवासिनो यदि जनस्य ।

दूरीकृताः खलु गुणैरुद्यानलता वनलताभिः ॥¹⁹⁰

¹⁸⁶ Ibid, V. 25.

¹⁸⁷ Annals of Nhandarkar Oriental Research Institute, Vol 45-47, PP. 19-28 and Kutnīmatam with rasadīpika, Krishnadas Accadami, Varanasi.

¹⁸⁸ NS, Trans. Mal. K.P. Narayanapisharodi), XXXII, V. 320, P. 421.

¹⁸⁹ Ibid, V. 386, P. 433

¹⁹⁰ AS, Trans. Hindi, I, V. 17. P.31

Meaning

If this beauty, different to be found in a harem, (belongs) to people living in a hermitage, (then) indeed, are garden creepers distanced in virtues by forest- creepers.¹⁹¹

चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं
रहस्यारव्यायीव स्वनसि मृदुकर्णान्तिकचरः ।
करं व्याधुन्वत्याः पिबसि रतिसर्वस्वमधुरं
वयं तत्वान्वेषान्मधुकर! हतास्त्वं खलु कृती ॥¹⁹²

Meaning

You touch repeatedly her quivering eye, the corners of which are tremulous; hovering near her ear you sweetly hum, as though whispering a secret (of love); in spite of her waving her hand, you drink her lover lip, the all- in all or essence of enjoyment; (whilst) we, (o) bee! are undone through search for truth (regarding her); you, indeed are blessed!¹⁹³

तव न जाने हृदयं मम पुनर्मदनो दिवापि रात्रिमपि ।
निष्कृप ! तापयति बलीयस्तव हस्तमनोरथानि अङ्गानि ॥¹⁹⁴

¹⁹¹ AS, Eng. Trans. Re-edited by Pravin Pralayankar, V. 17, P. 100.

¹⁹² AS, Trans. Hindi I. V. 25. P. 47.

¹⁹³ AS, Trans. Eng., Re-edited by Pravin Pralayankar, I. V. 23, P. 121.

¹⁹⁴ AS, Trans. Hindi, III, V. 19

Meaning

I know not your heart. But love (o), ruthless one! exceedingly heats, even by day (and) at night the limbs of mine, whose desires are centred in you.¹⁹⁵

रम्याणि वीक्ष्य मधुराश्च निशम्य शब्दान्
पर्युत्सुको भवति यत् सुखितोपि जन्तुः ।
तच्चेतसा स्मरति नूनमबोधपूर्वं
भावस्थिराणि जननान्तरसैहृदानि ॥¹⁹⁶

Meaning

When on seeing charming (objects) and hearing sweet sounds, a being, although possessed of happiness, become longingly anxious, then, indeed, he remembers in his heart, without consciousness beforehand, friendships of other lives, that are permanent through mental impressions.¹⁹⁷

एकैकमत्र दिवसे दिवसे मदीयं
नामाक्षरं गणय गच्छसि यावदन्तम् ।
तावत् प्रिये ! मदवारोध निदेशवर्ती

¹⁹⁵ AS, Trans. Eng. Re-edited by Pravin Pralayankar, V. 15. P. 288-289.

¹⁹⁶ AS, Trans. Hindi, V, V. 9.P.325.

¹⁹⁷ AS, Trans. Eng. Re-edited by Pravin Pralayankar, V. 12, P. 398.

नेता जनस्तव समीपमुपैष्यतीति ॥¹⁹⁸

Meaning

Count one letter at a time of my name here day by day. As soon as you go to the end, the person, (o) beloved, who will lead you to the entrance of the apartments of my harem, will arrive near you.¹⁹⁹

कार्या सैकतलीनहंसमिथुना स्रोतवहा मालिनी,
पादास्तामभितो निषण्णचमरा गौरीगुरो पावनाः ।
शाख्रालम्बितवत्कलस्य च तरोनिर्मातुमिच्छाम्यधः
शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् ॥²⁰⁰

Meaning

The river Mālinī is to be drawn with pairs of Swans resting on (its) study banks; (and) on both sides of it (are to be painted) the sacred adjoin hills of the Himālaya (father of Gaurī) with deer recling on them; and under a tree, passing back-garments suspended from its branches I desire to represent a doe rubbing (her) left eye on the horn of a black antelope.²⁰¹

¹⁹⁸ Ibid, Trans. Hindi, VI. V. 12. P.438.

¹⁹⁹ Ibid, Trans.Eng., VI. V. 12, P. 517.

²⁰⁰ AS, Trans. Hindi, VI, V. 19.

²⁰¹ AS, Trans. Eng. Re-edited by Pravin Pralayankar, VI, V. 17. P. 527.

श्रुतिसुखमधुरा स्वभावरक्ता
करजमुखोल्लिखिताग्रधृष्टतन्त्री ।
ऋषिवचनगतेव मन्त्रविद्या
गजहृदयानि बलाद्धशीकरोति ॥²⁰²

Meaning

Melodious to the ear and breathing harmony when strings are pressed by finger-tips and played by nails. This vina can perform charm the heart of tuskers like the magic art in the chantings of a sage.²⁰³

रक्तैवैसुकडिण्डिमैः प्रमुदिताः केचिन्नदन्तः स्थिताः
केचित् पङ्कजपत्रनेत्रवदनाः क्रीडन्ति नानाविधम् ।
घोषोजागरितागुरुप्रमुदिता हुम्भारशब्दाकुले
वृन्दारण्यगते समप्रमुदिता गायन्ति केचित् स्थिताः ॥²⁰⁴

Meaning:

Some are delighted with kettle drums, some stand by and roar, some play in diverse-games, their faces bright like lotus leaves. The Ghoṣa is fully awake, humming in great delight, in Vṛndāvana too, some are singing in equal joy.²⁰⁵

²⁰² Complete plays of Bhāsa, Pratiñjāyogandharayaṇa, II, V. 12, P.58.

²⁰³ Ibid, P.58.

²⁰⁴ Bhāsa, BC, III, V.3, P.63.

²⁰⁵ Ibid

रक्तञ्च नाम मधुरञ्चसमं स्फुटञ्च
भावन्वितञ्च ललितञ्च मनोहरञ्च ।
किं वा प्ररास्तवचनैबहुभिर्मदुक्तै
रन्तर्हिता यदि भवेद्धनितेति मन्ये ॥²⁰⁶

Meaning

Really his sing was impressed, sweet, smooth, clear and feel of emotion and graceful, and charming or where is the use of many words of praise uttered by me? Me-thinks it was as if some woman concealed who sang.²⁰⁷

तं तस्य खरसंक्रमं मृदुगिरः श्लिष्टञ्चतन्त्रीस्वनम्
वर्णानामपि मूर्च्छनान्तरगतं तारे विरामे मृदुम् ।
हेलासंयमितं पुनरच ललितं रागाद् द्विरुच्चरितं
यत्सत्यं विरतेऽपि गीतसमये गच्छामि श्रुण्वन्तिव ॥²⁰⁸

Meaning

To feel the truth, I feel that, although the time of the musical concert is over, iam as it were still listing as I walk, to the cadence of the notes of the lute, high pitched when following up with harmonious swell

²⁰⁶ Śūdraka, *MK*, Trans. Eng. M.R. Kale, Motilal Banarsidas, Varanasi, III, V. 4, P.186.

²⁰⁷ Ibid, P.105.

²⁰⁸ Ibid, III, V5, P. 186.

and full of the sounds of the syllables, but low towards the close-and to the song, sung with due regard to the pitch of sounds, graceful and repeated twice where the raga required it.²⁰⁹

वंशं वादयामि सप्तच्छिद्रं सुशब्दं वीणां वादयामि सप्ततन्त्रीं नदन्तीम् ।
गीतां गायामि गर्दभस्यानुरूपं को मे गाने तुम्बुरुर्नारदो नाम ॥²¹⁰

Meaning

I can play upon the loud- sounding flute with seven holes and (also) upon the resounding lute with seven strings. I can sing songs just like an ass what is Tumburu of Nārada as compared to me, in singing.²¹¹

तालीषु तारं वितपेषु मन्द्रं शिलासु कक्षं चण्डम् ।
संगीतवीणा इव ताड्यमानास्तालातुसारेण पतन्ति धाराः ॥²¹²

Meaning

Shrilly on the Tāla leaves, rumbling on the branches, harshly on stones and fiercely on the waters, thus do the showers fall, resembling lutes played upon in musical concerts to the keeping of time?²¹³

²⁰⁹ Ibid, P.107

²¹⁰ Ibid, V, V 11, P.312.

²¹¹ Ibid, P. 185.

²¹² Ibid, V, V. 52, P. 365

²¹³ Ibid, P.293

हरिहरब्रह्मप्रमुखान्देवान्दर्शयामि देवराजं च ।

गगने सिद्धचारणसुखधूसार्थं च नृत्यन्तम् ॥²¹⁴

Meaning

I will exhibit, in the sky, the gods headed by Hari, Hara and Brahman, the lord of the gods (Indra), and the host of the siddhas, charanas and the heavenly nymphs, dancing.²¹⁵

एषा ब्रह्मा सरोजे रजनिकरकलाशेखरः शंकरोऽयं

दोर्भिदैत्यान्तकोऽसौ सधनुरसिगदाचक्रचिह्नैश्चतुर्भिः ।

षोऽप्यैरावतस्यस्त्रिदशपतिरमी देवि देवास्तथान्ये

नृत्यन्ति व्योम्नि चैताश्चलचरणन्नूपुरा दिव्यनार्यः ॥²¹⁶

Meaning

Here in the sky in Brahma, on his lotus, and this is Śankara with the Hara of the digit of the moon; there is Hari, the destroyer of the demons, with (distinguished by) his four arms marked with the bow, the sword, the male and the discus; this is (Indra), the lord of the gods, and also the

²¹⁴ Śrīharsha, *RL*, IV, V. 10, P. 97.

²¹⁵ *Ibid*, P. 167.

²¹⁶ *Ibid*, IV, V. 11, P.98.

celestial nymphs dancing with their anklets jingling responsive to the movements of their feet.²¹⁷

व्यक्तिर्व्यञ्जनधातुना दशविधेनाप्यत्र लब्धामुना
विस्पष्टो द्रुतमध्यलम्बितपरिच्छिन्नास्त्रिधायं लयः ।
गोपुच्छाप्रमुखाः क्रमेण यतयस्त्रिसोऽपि संवादिताः
सत्वौधानुगताश्च वाद्यविधयः सम्यक् त्रयो दर्शिताः ॥²¹⁸

Meaning

O, Goddess Gaurī, possessed of a yellow hue like that of the dust in the filament of a full-blown lotus, my desire fructify through your grace.²¹⁹

तारान्तः पुरवान् वियत्यपि राशी नो नेत्रपात्रीकृतः
श्रोत्रस्वस्त्ययनं कृतो न च मया वैपञ्चिकः पञ्चमः ।
तन्वङ्गाया स्मरता दृशौ तत हतस्ते साचि सञ्चरिते
नो पीतश्च सविभ्र-प्रणयिनी गण्डूषधारं मधु ॥²²⁰

Meaning

²¹⁷ Ibid, P. 167.

²¹⁸ Śrīharsha, *ND*, I, V. 15, P. 17.

²¹⁹ Ibid

²²⁰ Rājaśekhara, *VSBJ*, Trans. Hindi, Chowkhambha, Vidyabhavan, Varanasi, IV, V. 8, P. 100.

When remembering her glance, I cannot see the Moon, who is in the sky with his wives (stars). The sweet sound of the lute or vina doesnot fall in to my ears, even enjoying a drink is not possible.

सृजसि यदि समन्ताद् देवमायाः स्वमायाः
प्रहरसि यदि वा त्वं दुर्निवारैः सुशस्त्रैः ।
हयगजवृषभाणां पातनाज्जातदर्पो
नरपतिगणमध्ये बध्यसे त्वं मयाद्य ॥ ²²¹

Meaning

Puffed up with pride by killing a horse, an elephant and a bull, even if you exhibit divine magic all round, or play your own tricks, or strike with irresistible divine missiles; you will be bettered by me in the presence of these prince. ²²²

धैर्यावलम्बितमपि त्वरयति मां मुरजवाद्यरागोऽयम् ।
अवतरतः सिद्धिपथं शब्दः मनोरथस्येव ॥ ²²³

Meaning

King the sound of the drum makes me impatient in spite of my efforts to keep calm, as though it is the voice of my own desire that is treading down the path of fulfilment. ²²⁴

²²¹ *Bhāsa, DV, I, V. 40, P. 48.*

²²² *Ibid, P. 49.*

²²³ *Kālidāsa, MA, P. 34.*

दीर्घाक्षं शरदिन्दुकान्ति वदनं बाहू नतौवंसयोः
संक्षिप्तं निबिडोन्ततस्तनमुरः पाखे प्रमृष्टे इव ।
मध्यः पाणिमित्रो नितम्बि जधनं पादावरालाङ्गुली
छन्दो नर्तयितुर्यथैव मनसि क्लिब्टं तथास्याः वपुः ॥²²⁵

Meaning

Her long eyes; her face lovely like the moon of autumn; the arms sloping at the shoulders; her compact bosom with the plumps and swelling breasts; her sides as it polished; her waist measurable by the Palm of the hand; her hips expansive; her feet with their curved toes; her whole body thus seems framed to suit the fancy of her teacher of dancing.²²⁶

दुर्लभः प्रियस्तस्मिन् भव हृदय निराशम्
अहो अपाङ्गको मे प्रस्फुरति किमपि वामकः ।
एष च चिरदृष्टः कथमुपनेतव्यो
नाथ मां पराधीनां त्वयि गणय सतृष्णाम् ॥²²⁷

Meaning

The dear one is far above thee; my heart, despair, Ah, how the corner of my left eyes throbs some what! How should he, seen after a long time,

²²⁴ Ibid, P.35.

²²⁵ Ibid, II. V.3, P. 38.

²²⁶ Ibid

²²⁷ Ibid, II, V. 4, P. 38.

be approached? My lord, helpless that I am, know me to be filled with
passion for you.²²⁸

जनमिममनुरक्तं विद्धि नाथेति गेये
वचनमभिनयन्त्या स्वाङ्गनिर्देशपूर्वम् ।
प्रणयगतिमदृष्ट्वा धारिणीसन्निकर्षा-
दहमिव सुकुमारप्रार्थनाव्याजमुक्तः ॥ ²²⁹

²²⁸ Ibid

²²⁹ Ibid, II, V. 5, P. 40.

Meaning

‘ Know me to be devoted to you, my lord’, as she accompanied these words of the song with gesters in which she pointed to the different parts of her body, she seemed address me under cover of the graceful plaint, as she could see no other way of showing her love for me owing to Dhāriṇī’s presence.²³⁰

निषिञ्चन्माधवीमेतां लतां कौन्दीं च नर्तयन् ।

स्नेहदाक्षिण्ययोर्योगात्कामीव प्रतिभाति मे ॥²³¹

Meaning

Bedewing with honey this Mādhavī creeper, and shaking into a dance the kaumudi creeper and thus uniting sneha and dākṣiṇya in itself, it appears to me like a lover.²³²

The song sung by Mālavika in the beginning of Act II was considered as prāsādikī variety, because it was sung adjusted to madya tala and was sung to heighten the sentiment of love²³³.

²³⁰ Ibid, P. 41.

²³¹ Kalidasa, VV, II, V. 4, P. 94.

²³² Ibid. P. 95.

²³³ Annals of Bhandarkar Oriental Research Institute, Vol. 45-47, PP. 19-28.

5.1.4. Ākṣepikī Dhruvā

Ākṣepikī is used in the speed and slow tempo-

लघुयुग्मकृता या स्यात् स्थिता साक्षेपिकी भवेत् ।
विषमाल्पाक्षरा वापी पादा यैर्ध्वशानुगाः ॥²³⁴

And-

गुर्वादिस्तु स्थिता कार्या लघ्वादिषु द्रुता भवेत् ।
यान्योजयुग्मच्छन्दांसि ज्ञेया साक्षेपिकी तथा ॥²³⁵

Each movable things are described in this dhruva. In adbhuta and bhayānaka rasa. The situations like anger and fury are the reason for adbhuta and bhayānaka rasa. In the above situations ākṣepikī is used.

Examples:

कः पौरवे वसुमतीं शासति शासितरि दुर्विनीतानाम् ।
अयमाचरत्यविनयं मुग्धासु तपास्विकन्यासु ॥²³⁶

Meaning

Who is this that is practising rudeness towards innocent hermit girls, whilst a descendant of Puru, the chastiser of the ill-behaved, governs the earth ?²³⁷

²³⁴ NS, Trans. Mal., V. 45, P. 361.

²³⁵ Ibid, V. 44, P. 361.

²³⁶ AS, Trans. Hindi. I, V. 20, P. 50.

तुरगखुरहतस्तथाहि रेणुविटपविषक्तजलार्द्रवल्कलेषु ।

पतति परिणतारुणप्रकाशः शलभसमूह इवाश्रमद्रुमेषु ॥²³⁸

Meaning

For, the dust, struck up by the hoofs of the horses and having the colour of the evening twilight descends like a swarm of locusts on the trees of the hermitage, that have bark garments, wet with water, suspended from their branches.²³⁹

सायन्तने सवनकर्मणी सम्प्रवृत्ते ।

वेदिं हुताशनवतीं परितः प्रकीर्णाः ॥

छायाश्चरन्ति बहुधा भयमादवानाः ।

सन्ध्याभ्रकूटकपिशाः पिशिताशनानाम् ॥²⁴⁰

Meaning

The evening sacrificial rite being commenced, the shadows (that is, shadowy figures) of evil spirits, reddish brown as evening clouds (and) scattered around the altar, which possesses the fire (kindled), are stalking about, inspiring terror in various ways.²⁴¹

²³⁷ AS, Trans. Eng. Re-edited by Pravin Pralayankar, I, V. 24.

²³⁸ Ibid, Trans. Hindi. V. 34, P. 75.

²³⁹ AS, Trans. Eng. Re-edited by Pravin Pralayankar, I, V. 31, P. 157.

²⁴⁰ Ibid, III, V. 41, P. 230-231.

²⁴¹ Ibid, Trans. Eng. Gajendragadkar.

स्वसुखनिरभिलाषः खिद्यते लोकहेतोः
प्रतिदिनमथवा मे सृष्टिरेवं विधैव ।
अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णम्
शमयति परितापं छायाया संश्रितानाम् ॥²⁴²

Meaning

Indifferent to your own happiness, you toil every day for the sake of the people. Or your life is just of this kind. Indeed, the tree suffers with its head intense heart, (while) it relieves by (its) shade the fatigue of those that resort to it.²⁴³

उच्चं हर्म्यं सन्निरुद्धाश्च जाला -
स्तन्त्रीनादः श्रूयते सानुनादम् ।
बाह्यस्थानं व्यक्तमेवं प्रयोक्तुं
किं सामर्थ्यं स्त्रीकराङ्गुलीनाम् ॥²⁴⁴

Meaning

The mansion is lofty and the windows are closed yet musical notes from the string drops in the year. A woman's finger tips, could it possess the skill to create such resonance in the air outside?²⁴⁵

²⁴² AS, Trans. Hindi, V, V. 6., P.316.

²⁴³ AS, Trans. Eng. Re-edited by Pravin Pralayankar, V, V. 7, P. 408.

²⁴⁴ . Bhāsa, AM, III, V 5, P. 297.

कुतो न खल्वेष समुत्थितो ध्वनिः
प्रवर्तते श्रोत्रविदारणे महान् ।
प्रचण्डवातोदृधृतभीमगमिनां
बलाहकानामिव खेभिर्गर्जनाम् ॥²⁴⁶

Meaning

What could be the source of this piercing noise that seems to be rending aside our ears sounding like the roar of clouds from above when pushed up in speed by furious winds?²⁴⁷

युद्धोद्यतं गरुडपृष्ठनिविष्टदेह
मष्टार्धभीमभुजमुघातशाङ्गचक्रम् ।
कृष्णं सपाण्डुतनयं युधि शास्त्रजालैः
संकीर्णलेख्यमिव चित्रपटं क्षिपामि ॥²⁴⁸

Meaning

Ready for combat, seated on the back of Garuda, with bow and upraised, the one with four mighty hands. That kṛṣṇa with the sons of

²⁴⁵ Ibid, III, V. 5, P. 302

²⁴⁶ Bhāsa, Abhiṣekanāṭaka, I, V. 2, P.172.

²⁴⁷ Ibid

²⁴⁸ Bhāsa, Ūrubhaṅga, I, V. 60, P. 410.

Pandu shall in battle transforms in to a confused painting with arrows discharged.²⁴⁹

कुसुमायुधप्रियदूतको मुकुलायितबहुचूतकः ।
शिथिलितमानग्रहणको वाति दक्षिणपवनकः ॥²⁵⁰

Meaning

Now is blowing the south-wind, the loved messenger of the flower-weaponed god, causing many a mango tree to blossom and slackening the jealous pride of women.²⁵¹

विकसितबकुलाशोककः काङ्क्षितप्रियजनमेलकः ।
प्रतिपालनासमर्थकस्ताम्यति युवति सार्थकः ॥²⁵²

Meaning

Multitudes of young females that have caused the blossoming of the Bakula and the Aśoka trees and that have been eagerly waiting for the company of their beloveds is pining, unable to wait.²⁵³

इह प्रथमं मधुमासो जनस्य हृदयानि करोति मृदुलानि ।
पञ्चाद्विध्यति कामो लब्धप्रसरैः कुसुमबाणैः ॥²⁵⁴

²⁴⁹ Ibid

²⁵⁰ Śrīharsha, *RL*, I, V. 13, P. 122.

²⁵¹ Ibid, P. 122.

²⁵² Ibid, V. 14.

²⁵³ Ibid, P. 123.

²⁵⁴ Ibid, V. 15.

Meaning

Now the month of Madhu first makes the hearts of persons soft, and then Kāma pierces them with his flower - arrows that have found scope²⁵⁵.

लीलावधूतपद्मा कथयन्ती पक्षपातमधिकं न : ।
मानसमुपैति केयं चित्रगता राजहंसीव ॥²⁵⁶

Meaning

Who is this, committed to painting, outshining Lakshmi, by her grace and declaring her great love for me, that enters my heart, as a female royal swan enters the Mānasa (lake), agitating the lotus in her sportive movements, and indicating to us the great flapping of her wings?²⁵⁷

विधायापूर्वपूर्णेन्दुमस्या मुखमभूदधुवम् ।
धाता निजासनाम्भोजविनिमीलनदुःस्थितः ॥²⁵⁸

Meaning

Having formed the unique full moon of her face, the creator muses have surely become ill-placed on account of the closing-up of the lotus forming his seat.²⁵⁹

²⁵⁵ Ibid, P. 123.

²⁵⁶ Ibid, II, V. 9. P. 64.

²⁵⁷ Ibid, II, V. 9, P. 139.

²⁵⁸ Ibid, II, V.10.

आक्षिप्तो जयकुञ्चरेण तुरगान्तर्वर्णयन्वल्लभा-
न्संगीतध्वनिना हतः क्षितिभृतां गोष्टिषु तिष्ठन्क्षणम् ।
सद्यो विस्मृतसिंहलेन्द्रविभवः कक्षाप्रदेशोऽप्यहो
द्वाःस्थानैव कुतूहलेन महता ग्राम्यो यथाहं कृतः ॥²⁶⁰

Meaning

Attracted by the prosperity - securing elephant while looking attentively at the noble steeds; by the strain of music, when standing for a moment in the conclaves of princess; and with the wealth of the king of Simhala forgotten all at once, I am made as a rustic by the objects of curiosity met at the very door²⁶¹.

दृष्ट्या पिष्टानकस्य द्युतिरिव मलये मेरुतुल्यां दधानः
सद्यः सिन्दूरदूरीकृतदिवससमारम्भसन्ध्यातपश्रीः ।

उद्गीतैरंगनानां चलचरणचूपुरहादहद्यै-
रुद्धाहस्नानवेलां कथयति भवतः सिद्धये सिद्धलोकः ॥²⁶².

Meaning

Imparting merer like splendor to this Malaya by the shower of perfumed yellow powder, and suddenly eclipsing the beauty of the

²⁵⁹ Ibid, II, V.10, P. 139.

²⁶⁰ Ibid, IV, V.12.

²⁶¹ Ibid, IV, V.12, P. 169.

²⁶² Śrīharsha, *ND*, II, V.13,

morning and the evening twilight by the shower of saffron, the world of siddhas proclaims, for the felicity, the hour of your martial bath through the songs of ladies which are charming by the noise of the jingling anklets on their moving feet²⁶³.

आमोदानन्दिनालिर्निपतति किमियं पुष्पवृष्टिर्नभस्तः ।

स्वर्गे किं वैष चक्रं मुखरयति दिशां दुन्दुभीनां निनादः ॥²⁶⁴

What! is this really a shower of flowers that is falling from the sky and attracting the bees with its sweet smell? And is this, music of drums in heaven filling the quarters with its peal?

कुन्दलतायां विमुक्तमकरन्दरसायामपि चञ्चरीककः ।

प्रणयप्ररुढप्रेमभरभञ्जनकातरभावभीरुकः ॥²⁶⁵

Meaning

Even though the beetle sacrificed enjoying the nectar of 'Kundalatha' desires to own her who is having eyes like beautiful flowers which bloomed in the prosperity of Kuruvamśa and having branches of rasala. It respect her, embraces her and kisses her, doubting and fearing whether it might end up in a break-up.

²⁶³ Ibid, PP.64 &65.

²⁶⁴ ND, IV. V.27.

²⁶⁵ Rājaśekhara, VSBJ I, V. 4. P.2.

यत्तालीदलपाकपाण्डुवदनं यद् दुर्दिनं नेत्रयो -
यत्प्रेङ्गखोलितकेलिपङ्कजदलं खासाः प्रसर्पन्ति च ।
गौरी क्रध्यतु वर्तते यदि न ते तत् कोऽपि चित्ते युवा
धिग् धिक् त्वां सह पांसुखेलनसखी लोकेऽपि यन्निहनवः ।²⁶⁶

Meaning

Your face is pale like the bright ripen Tālipatra. Tears trickle down your cheeks, you sigh. The petals of the lotus in your hand falls. It is certain that a young man resides in your heart. If it is not so, let; the anger of hodden Parvati falls up on me will you believe like this, to those who plays in the sand with their girl friends? It is quite rude?

दुःशासनपरामृष्टा सम्भ्रमोत्फुल्ललोचना ।
राहुवक्त्रान्तरगता चन्द्रलेखेव शोभते ॥²⁶⁷

Meaning: Seized by Duśśāsana and her eyes wide-open in confusion, (she) shines like the digit of the moon caught between the jaws of Rāhu²⁶⁸.

जीमूस्तनितविशङ्कभिर्मयूरै -
रुद्ग्रीवैरनुरसितस्य पुष्करस्य ।
निर्हादित्युपहितमध्यमस्वरोत्था

²⁶⁶ Ibid, II, V. 14. P. 50.

²⁶⁷ Bhasa, DV, I, V. 7, P. 28.

²⁶⁸ Ibid, P. 29

मायूरी मदयति मार्जता मनांसि ।।²⁶⁹

Meaning

Sound of the drum, dear to the peacocks and answered by them with upstretched neck as they suspect it to be the rumble of clouds, deeply resonating, and set to the middle note, delights the mind.²⁷⁰

5.1.5. Antarā Dhruvā

This is used in between the other four. Fainting, sadness, wearing dress, arranging the costumes etc. occur several times during the performance of play. To overcome these situations, intervals are given-

विषण्णो मूर्च्छितो भ्रान्ते वस्त्राभरणसंयमे
दोषप्रच्छादने या च गीयते सान्तरा ध्रुवा ।²⁷¹

When a character is in anger wound he or she relieved from the stage, the director uses antarā dhruvā in order to change the situations in speed tempo-

शरीरव्यसने रोषे पुनः सन्धानकर्मणी

²⁶⁹ Kalidasa, *MA* I, V. 21, P.32.

²⁷⁰ Ibid, P.33.

²⁷¹ *NS*, Trans.Mal. K.P. Narayanapisharodi, XXXII, V. 321, P. 421.

सानुबन्धा बुधैः कार्या गीतज्ञैरन्तरा ध्रुवा । ²⁷²

Examples

मानुषिषु कथं नु स्यादस्य रूपस्य सम्भवः ।

न प्रभातरलं ज्योतिरुदेति वसुधातलात् ॥²⁷³

Meaning: How could the rise of such a form take place amongst mortal females? The flash, tremulous with luster, does, not spring from the surface of the earth.²⁷⁴

भव हृदय ! साभिलाषं सम्प्रति सन्देहनिर्णयो जातः ।

आशङ्कसे यदग्निं तदिदं स्पर्शक्षमं रत्नम् ॥ ²⁷⁵

Meaning

Oh Heart! Be full of longing, now the solution of doubts is accomplished. What you fear to be fire is here a gem capable of being touched.²⁷⁶

स्निग्धं वीक्षितमन्यताऽपि नयने यत् प्रेरयन्त्या तथा

यातं यच्च नितम्बयोर्गुरुतया मन्दं विलासादिव ।

मा गा इत्युपरुद्धया यदपि तत्सासूयमुक्ता सखी

²⁷² Ibid. V.423

²⁷³ AS, Trans. Hindi, I, V. 28, P. 62.

²⁷⁴ AS, Trans. Eng. Re-edited by Pravin Pralayankar, I, V. 25, P. 142.

²⁷⁵ Ibid, Trans. Hindi, I, V. 30, P. 66.

²⁷⁶ Ibid, Trans. Eng. Re-edited by Pravin Pralayankar), I, V. 27, P. 150

सर्वं तत् किल मत्परायणमहो कामः स्वतां पश्यति ।।²⁷⁷

Meaning

The soft or affectionate way in which she looked even when directing her eyes else where; and the slow steps she took owing to the heaviness of her buttocks as through coquetry; also the indignant words ahs addressed to her friend, when stopped (by her) with ‘Do not go’- all that indeed, (had) reference to me ! Ah! (Everywhere) a lover sees (her) ownness.²⁷⁸

अनाघ्रातं पुष्पं किसलयमलूनं कररुहै -
रनानुक्तं रत्नं मधु नवमनास्वादिरसम् ।
अखण्डं पुण्यानां फलमिव च तद्रूपमनघं
न जाने भोक्तारं कमिह समुपस्थास्यति भुवि ।।²⁷⁹

Meaning

Her faultless form is a flower not (yet) plucked by nails, a jewels not (yet) perforated, fresh honey whose flavor is (yet) untested, as if the

²⁷⁷ AS, Trans. Hindi II, V. 2, P. 88.

²⁷⁸ AS, Trans, English. Re-edited by Pravin Pralayankar, II, V. 2, P. 185.

²⁷⁹ Ibid, II, V. 11, P. 112.

fruit of merits not (yet) divided: I know not whom the creator will approach as the enjoyer here.²⁸⁰

क्व वयं क्व परोक्षमन्मथो मृगशावैः सह वर्द्धितो जनः ।
परिहासविजल्पितं सखे ? परमार्थेन न गृह्यतां वचः ॥²⁸¹

Meaning

Where are we (and) where a person, brought up with young ones of the deer, to whom love is unknown? Friend! Let not the word, uttered as random in jest, be taken as the truth.²⁸²

पातुं न प्रयमं व्यवस्यति जलं युष्मास्वसिक्तेषु या
नादत्ते प्रियमण्डनापि भवतां स्नेहेत या पल्लवम् ।
आदौ वः कुसुमप्रवृत्तिसमये यस्या भवत्युत्सवः
सेयं याति शकुन्तला पतिगृहं सर्वैरनुजायताम् ॥²⁸³

Meaning

She who does not proud to drink water first, when you are not watered, who though fond of decoration, does not pluck a blossom out of

²⁸⁰ Ibid, II, V. 10, P. 219.

²⁸¹ Ibid, Trans. Hindi II, V. 19, P. 135.

²⁸² AS, Eng. Trans. Re-edited by Pravin Pralayankar, II, V. 18, P. 245.

²⁸³ Ibid, Trans. Hindi, IV, V. 11, PP. 278-279.

affection for you; who holds a festival at the time of the first appearance of your flowers,- that Śakuntalā is here going to her husband's abode. Let her permitted (to go) by (you) all.²⁸⁴

शुश्रूषस्व गुरुन् कुरु प्रियसखीवृत्तिं सपत्नीजने
भर्तुर्विप्रकृतापि रोषणतया मा स्म प्रतीपं गतः ।
भूयिष्ठं भव दक्षिणा परिजने भोगेष्वनुप्सेकिनी
यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः ॥²⁸⁵

Meaning

Serve (your) elders. Act the part of a dear friend towards (your) co-wives. Though ill-treated by your husband, do not go against (him) in anger. Be extremely courteous towards (your) servants. (be) not puffed up in fortunes. In this way do young women attain the position of house-wives. The perverse are the banes of (their) family.²⁸⁶

अस्मान् साधु विचिन्त्य संयमधनानुञ्चैः कुलञ्चात्मन-
स्त्वय्यस्याः कथमप्यबान्धवकृतां स्नेहप्रवृत्तिञ्च ताम् ।
सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया

²⁸⁴ Ibid, IV, V. 9, P. 361.

²⁸⁵ Ibid, Trans. Hindi, IV, V. 20, P. 297.

²⁸⁶ AS, Trans. Eng. Re-edited by Pravin Pralayankar, IV, V. 18, P. 378.

भाग्याधीनमतः परं न खलु तत्स्त्रीबन्धुभिर्याच्यते ॥²⁸⁷

Meaning

Having well thought of us (as) rich in self 'control, and of your exalted family, and of the flow: Of affection of hers towards you by no means brought by relatives, this (girl), should be looked upon by you with the common respect, further than this depends upon fate. That, indeed, should not be expressed by the bride's relatives.²⁸⁸

संकल्पितं प्रथममेव मया त्वदर्थं
भर्तारमात्मसदृशं स्वगुणैर्गतासि ।
अस्यास्तु सम्प्रति वरं त्वयि वीतचिन्तः
कान्तं समीपसहकारमिमं करिष्ये ॥²⁸⁹

Meaning

By your good deeds you have obtained a husband worthy of you, just as originally planned by me for your sake with the Mango-tree has this

²⁸⁷ Ibid, Trans. Hindi, IV, V. 19, PP. 294-295.

²⁸⁸ Ibid, IV, V. 17, P. 375.

²⁸⁹ AS, Trans. Hindi, IV, V. 15, P. 284.

Navamālika been united. Now iam free from anxiety about it as well as about you.²⁹⁰

²⁹⁰ *AS*, Trans. Eng. Re-edited by Pravin Pralayankar), IV, V. 13, P. 367.

अभिनवमधुलोभभावितस्तथा परिचुम्ब्य चूतञ्जरीम् ।

कमलवसतिमात्रानिवृतो मधुकर! विस्मृताऽस्येनां कथम् ॥²⁹¹

Meaning

Longing after fresh honey, having in that way kissed the Mango blossom, how have you, (o), Bee, forgotten her (now) contented with mere residence in the lotus? ²⁹²

स्त्रीणामशिक्षितपटुत्वममानुषीणां क्षितपटुत्वममानुषीणां

संदृश्यते किमुत याः परिबोधवत्यः ।

प्रागन्तरीक्षगमनात् स्वमपत्यजात-

मन्यद्विजः परभृताः किल पोषयन्ति ॥²⁹³

Meaning

Unthought cleverness of women is seen (even) among females other than Human! What then (of) those who are possessed of reason? Indeed, the female cuckoos get their young ones reared by other birds, before they (are able to) fly in the sky. ²⁹⁴

²⁹¹ Ibid, Trans. Hindi, V. V8, P. 320.

²⁹² Ibid, Trans. Eng. P. 375.

²⁹³ AS, Trans. Hindi, V, V. 23, P. 361.

²⁹⁴ AS, Trans. Eng. Re-edited by Pravin Pralayankar, V, V. 22, P. 439.

दर्शनसुखमनुभवतः साक्षादिव तन्मयेन हृदयेन ।

स्मृतिकारिणा त्वया मे पुनरपि चित्रीकृता कान्ता ॥ ²⁹⁵

Meaning

While with my heart wholly absorbed in her, I was experiencing the pleasure of (her) sight, as though she were present before my eyes, you have, by reviving (my) recollection, again transformed my beloved in to a picture. ²⁹⁶

किं मेघा निनदन्ति वज्रपतनैश्चूर्णीकृताः पर्वताः

निर्घातैस्तुमुलस्वनप्रतिभयैः किं दार्यते वा मही ।

किं मुञ्चत्यतिलावधूतचपलक्षुब्धोर्मिमालाकुलं

शब्दं मन्दरकन्दरोदरदरी संहत्य वा सागरः ॥ ²⁹⁷

Meaning

Is it the roar of clouds or mountains smashed by thunder bolts? Or earth being split by mighty quakes of terrific din? Could it else be the

²⁹⁵ Ibid, VI, V. 23, P. 462

²⁹⁶ Ibid, VI, V. 21, P. 535.

²⁹⁷ Bhāsa, *Ūrubhaṅga*, I, V. 15, P. 380.

mightly waves of the roaring ocean, shaken by furious winds, lashing the caves of Mandāra?²⁹⁸

श्रुतिसुखनिनदे ! कथं नु देव्याः
स्तनयुगले जघनस्थले च सुप्ता ।
विहगगणरजोविकीर्णदण्डा
प्रतिभयमध्युषितास्यरण्यवासम् ॥²⁹⁹

Meaning

O thou whose notes are delightful to the ears? Having once reposed on the pair of breasts and the lap of my queen, how didst thou manage to endure the dreadful life in the forest with thy body covered with the dirt of flocks of birds?³⁰⁰

श्रेणीसमुद्धहनपार्श्वनिपीडितानि
खेदस्तनान्तर सुखान्युपगूहितानि ।
उद्दिश्य मां च विरहे परिदेवितानि
वाद्यान्तरेषु कथितानि च सस्मितानि ॥³⁰¹

^{298.} Ibid.

^{299.} *SVD*, Trans. Eng., Ramachandra Aiyer, R.S. Vadyar & Sons, Palakkad, VI, V. 1, P. 122.

^{300.} Ibid, P. 123.

^{301.} Ibid, V. 2, P.122

Meaning

Her carrying of thee on her lap and hugging thy sides, her pleasant embraces between the breasts in movements of fatigue, her lamentation about me in separation, she lamented on my account and how, in the intervals of music, she used to talk and smile sweetly.³⁰²

चिरप्रसुप्तः कामो मे वीणया प्रतिबोधितः ।

तां तु देवी न पश्यमि यस्या घोषवती प्रिया ॥³⁰³

Meaning

My passion which was lying dormant for a long time has been kindled by this lute; but I do not see that queen to whom Ghosavati was dear³⁰⁴.

अमी गीतारम्भैर्मुखरितलतामण्डपभुवः

परागैः पुष्पाणां प्रकटपटवासव्यतिकराः ।

पिबन्तः पर्याप्तं सह सहचरीभिर्मधुरसम्

समन्तादापानोत्सवमनुभवन्तीह मधुपाः ॥³⁰⁵

³⁰². Ibid, P. 123.

³⁰³. Ibid, VI. V.13, P. 124.

³⁰⁴. Ibid, P. 125.

³⁰⁵ Śrīharsha, *ND*, III, V. 8, P. 83.

Meaning

These bees, making the regions of the bower resound by their musical humming, conspicuously besmeared with scented powder of the pollen flowers, and drinking honey to their hearts content in the company of their mates, enjoy a drinking party here on all sides³⁰⁶.

सत्यधर्मघृणायुक्तो घृतविभ्रष्टचेतनः ।
करोत्यपाङ्गविक्षेपैः शान्तामर्षं वृकोदरम् ॥³⁰⁷

Meaning

Possessed of truth, righteousness and disgust (pity), with his intellect shrouded (lost) as a result of (declaration) gambling, subdues the fury of vrikodara with (significant) side glances³⁰⁸.

रोषाकुलाक्षः स्फुरिताधरोष्ठ -
स्तृणाय मत्वा रिपुमण्डलं तत् ।
उत्सादयिष्यन्निव सर्वराज्ञः
शनैः समाकर्षति गाण्डीवज्याम् ॥³⁰⁹

³⁰⁶ Ibid

³⁰⁷ Bhāsa, *DV*, I, V. 8, P. 30.

³⁰⁸ Ibid, P.31

³⁰⁹ Ibid, I, V.9, P.30.

Meaning

With his eyes red in anger and lower lips shivering, considering that great circle of kings as (in significant) straw, slowly draws the string of Gāndharva, intent, as it were, to annihilate all the kings³¹⁰.

कृतपरिकरबन्धौ चर्मनिस्त्रिंशहस्तौ
परुषितमुखरागौ स्पष्टदब्धाधरोब्धौ ।
विगतमरणशङ्कौ सत्वरं भ्रातरं मे
हरिमिव मृगपोतौ तेजसाभिप्रयातौ ॥³¹¹.

Meaning

With their robes tied up, taking the shield and sword in hand, with their faces rendered red in anger, biting their lower lips and unmindful of death, (they) suddenly march with a display of valour against my brother, like two young deer (marching) against a lion³¹².

वामं सन्धिस्तिमितबलयं न्यस्य हस्तं नितम्बे
कृत्वा श्यामविटपसदृशं स्रस्तमुक्तं द्वितीयम् ।
पादाङ्गुलुलितकुसुमे कुट्टिमे पातिताश्रमम्
नृत्तादस्याःस्थितमतितरां कालमृज्वायतार्थम् ॥³¹³

³¹⁰ Ibid, P. 31.

³¹¹ Ibid, V.10, P.30

³¹² Ibid, V. P.31

³¹³ Kālidasa, MA, II, V. 6, P.41.

Meaning

The left hand with its bracelet resting on the wrist placed upon her hip, and the right hand hanging loosely down like a branch of the syama creeper; the eyes cast on the pavement where the flowers are pressed by the toes of her feet-this her posture, with the upper part of the body stretched upright, is far more attractive than her dancing posture³¹⁴.

अङ्कैः रन्तर्निहितवचनैः सूचितः सम्यगर्थः

पादन्यासो लयमनुगतस्तन्मयत्वं रसेषु ।

शाखायोनिर्मुद्गुभिनयस्तद्विकल्पानुवृत्तौ

भावो भानं नुदति विषयाद्भागबन्धः स एव ॥³¹⁵

Meaning

The meaning was well suggested by her limbs that were eloquently expressive; the movement of the feet was in perfect time, and she was the acting was delicate-of which the instrument of expression was the branch-like hand; and while in the successive exhibition of its various shades one fleeting emotion seemed to drive away another from the field, yet the main sentiment remained the same throughout³¹⁶.

³¹⁴ Ibid, P. 42.

³¹⁵ Ibid, III, V.8 P.42.

³¹⁶ Ibid, P.42.

भ्रूभङ्गभिन्नतिलकं स्फुरिताधरोष्टम्
रासूयमाननमितः परिवर्तयन्त्या ।
कान्तापराधकुपितेष्वनया विनेतुः
सन्दर्शितमेव ललिताभिनयस्य शिक्षा ॥³¹⁷

Meaning

As in anger she turned her face away from the picture. So that the tilaka mark on the forehead was blurred, by the knitting of the brows and the lower lip was made to quiver, she seemed to exhibit the graceful expression thought her by her teacher as being appropriate in the fits of anger caused by the faults of a lover³¹⁸.

कुप्यसि कुवलयनयने चित्रार्पितचेष्टया किमेवमयि ।
ननु तव साक्षादयमहनन्यसाधारणो दासः ॥³¹⁹

Meaning

Oh lotus eyed one, why should you be angry thus at an action represented in the picture? Do I not here stand in my own person, a slave devoted to you alone?³²⁰

³¹⁷ Kalidasa, MA IV, V. 9, P.112.

³¹⁸ Ibid

³¹⁹ Ibid, IV, V. 10, P.112.

³²⁰ Ibid, P. 112.

5.2. Varieties of Dhruvā Gīti-s

There are six varieties of Dhruvā-s are enumerated as follows-

1. Śīrṣakā
2. Uḍḍhatā
3. Anubaddhā
4. Vilambitā (drutavilambitā)
5. Aḍḍitā
6. Avakṛṣṭā

शीर्षका चोद्धता चैव ह्यनुबद्धा विलम्बिता ।

आङ्ङिता चावकृष्टा च षड्प्रकारा ध्रुवा मता ॥³²¹

5.2.1. Śīrṣakā

It is important as head-

शिरस्थानीयमेतद्धि यस्मात्तस्मात्तु शीर्षका ।³²²

5.2.2. Uḍḍhatā

It is sung on the occasions of heroic and furious sentiments. So the wise call it as uddhata because of the hasty action-

³²¹ NS, Trans. Eng. N.P. Unni, XXXII, V. 342, P. 977.

³²² Ibid, V. 343, P. 977.

उद्धतानद्धता यस्मात् तस्मात् ज्ञेया ध्रुवा बुधैः ॥³²³

5.2.3. Anubaddhā

The dhruvā following pause, tempo, vadyagati, syllable, vowel, alphabet is called anubhaddhā.

यतिं लयं वाद्यगतिं पदं वर्णान् स्वराक्षरम् ।
अनुबध्नाति यत्रैवमनुबद्धा भवेत्तु सा ॥³²⁴

5.2.4. Vilāmbitā

This dhruvā different from the oabove mentioned three. It is employed when a dramatic representation needs either slow quick or slow tempo. The vilāmbitā is also called druta vilāmbitā -

नाट्ये त्वरितसञ्चारा नाट्यधर्ममनुव्रता ।
अविलम्बितसञ्चारा भवेद् द्रुतविलम्बिता ॥³²⁵

5.2.5. Aḍḍhitā

It includes full of qualities and contains the sentiment of erotic is aḍḍhitā-

³²³ Ibid, V. 343, P. 977.

³²⁴ Ibid, V. 342-343, P. 977.

³²⁵ Ibid, V. 346, P. 978.

अड्डिता तूत्कटगुणा श्रुङ्गाररससम्भवा ।

यस्मात् स्थाने प्रसन्ना च तस्मादेवाड्डिता स्मृता ॥³²⁶

5.2.6. Avakṛṣṭā

It means pulling down. In it the sentiment of pathetic is predominantly used-

अन्यभावेषु कृष्टा च कृष्टहेतुषु गीयते ।

यस्मात् कारुण्यसंयुक्ता ह्यवकृष्टा भवेत्ततः ॥³²⁷

The dhruvā should be employed with the different sentiments and it makes brightness to the performance like the stars illuminate the sky-

यथारसकृता नित्यं ध्रुवाः प्रकरणाश्रिताः ।

नक्षत्राणीव गगनं नाट्यमुद्योतयन्ति ताः ॥³²⁸

Dhruvā	Situations/characters	Music
Śīrṣakā	Male characters - Kings & Gods	Prāveśikī
Uddhatā	Entrance of male character	Prāveśikī
Uddhatā	Gods and Kings	
Anubanddhā	Antarā dhruvā as anubanddhā	Prāveśī

326 Ibid, V. 347, P. 978.

327 Ibid, V. 348, P. 978.

328 Ibid, V. 442, P. 994.

Dhruvā	Situations/characters	Music
Anubanddhā	Death of a lower character	Prāveśikī
Viḷambitā	Druta dhruvā & The entrance of a middle or lower character	Prāveśikī
Addhitā	Entrance of women character & Entrance of a queen, courtesan Viḷambitā as avakṛṣṭā	Prāveśikī
Avakṛṣṭā	Kṣatriya and vaiśya women	Prāveśikī

Prāsadikī dhruvā, khañjaka and narkuṭa employed because of hāsya and śṛṅ gāra rasa. The entrance of middle or lower type characters, Khañjaka and narkuṭa meters are to be used. Aḍḍhitā are not to be enjoined for the lower characters. Three emotions are predominantly prescribed for lower characters- hāsya, karuṇa and bhayānaka rasa-s.

5.3. The Languages Used for Dhruvā Gīti-s

The dhruvā-s were written in Prākṛt. They were generally composed in Śaurasēni Prākṛt. And some dhruvā-s are found in Sanskrit also³²⁹. For narkuṭa the language is Māgadhī. The celestial character uses

³²⁹ Dr. V. Raghavan opinion that dhruvā-s are always in Prākṛt language.

the Sanskrit language with high grammatical usages. Human beings can use the language half Sanskrit mixed with Prakṛt-

भाषा तु शौरसेनीं हि ध्रुवाणं संप्रयोजयेत् ।
भाषायां चैवमागध्यां कर्तव्यं नर्कुटं बुधैः ॥³³⁰
दिव्यानां संस्कृतं गानं प्रमाणैस्तु विधीयते ।
अर्धसंस्कृतमेवं तु मानुषाणां प्रयोजयेत् ॥³³¹

5.4. Different Metres for Dhruvā Songs

Different types of meters are not used for dhruvā-s. The metres that have quality and blessedness are only applied. The following metres are considered as good-

1. Māla
2. Vaktram
3. Puṭam
4. Viśloka
5. Cūlika
6. Udgata
7. Aparavaktram

³³⁰ In Malayalam translation of *NS*, the language partially Sanskrit and Malayalam like Maṇipravāla.

³³¹ *NS*, Trans. Eng. N.P. Unni, XXXI, V. 396-397, P. 986.

Various kinds of celestial beings are mostly used Sanskrit song with anuṣṭup metre. But it is omitted in antarā dhruvā. In relation with celestial, songs should be use in the following jati-s-

1. Gāndhāra
2. Madghyama
3. Pañcama

Metres	Entrance of characters	Dhruvas
Vaktram, aparavaktram, māla, puṭam, cūlika, udgata	Gods	Prāvēśikī Prāsādikī, Naiṣkrāmikī
anuṣṭup	Gods	Ākṣepikī
anuṣṭup	Different celestials	Prāveśikī, Ākṣepikī ³³² Prāsādikī, Naiṣkrāmikī
Uṣṇik, anuṣṭup, bruhatī, pañktī,	Different celestials	Prāsādikī

NS enumerates many situations, tempos, meters and syllables to evoke a particular rasa in which a dhruva song employed. The content, language, melody and rhythm of dhruva were naturally worked out. The

³³² In Ākṣepikī dhruvā, anuṣṭup metre subjected song should be depicted in remembrance and sorrow.

application of a dhruvā song- an ākṣepikī dhruvā, in a play to suit the occasion, usage, tempo, note and rasa is given below-

Dhruvā Song	Rasa	Tempo	Note	Occasion
Ākṣepikī	Pathetic	Slow	Gāndhāra/Niṣāda	To indicate capture, fall, attack, illness, swoon, on seeing someone killed, etc.
Do	Do	Fast	Gāndhāra/Niṣāda	To show impatience, dissimulation, weariness, anxiety, lamentation depression, despair, calamity etc.

5.5. Natures and Elements in Dhruvā Songs

The music accompanying with the instrument of Vīṇa also enhanced the suggestive elements in dhruva songs. The characters are generally symbolized by comparable objects in the poetry of dhruvā-s-

Nature	Characters
Superior	Elephant and swan etc.
Demon	Clouds, mountains, seas
Middle	Cranes, peacocks, geese, lakes with lotus flowers
Gods and king	Moon, fire, sun and wind
Inferior	Cuckoo, bees, crow, osprey, owl, pigeon and kadamba

5.6. Music in Different Junctures

The music employed in different junctures³³³ as shown in the table-

Junctures(Sandhi-s)	Music or grama-s (group of svara-s)
Mukha	Madhyama grama
Pratimukha	Ṣaḍjam grama
Garbham	Gramma in svarasadharana or jati sadharana
Vimarśam	Pañcama
Nirvahanam	Raga importance to kaiśiki-svara

The movements suggesting different activities were also conveyed through appropriately composed dhruvā-s. Chariots, horses, arrows, heavenly cars, swings, birds and animals were suggested by dhruvās. They are composed with words and syllables chosen with a view to emphasis their movements and other qualities. The musical instruments had to be harmonious the drum accompaniment to join only after the meaning of the song was conveyed to the spectators. Above all, dhruvā-s are an additional means to bring out and suggest the inner meaning of the play. They formed an integral score which highlighted different states and

³³³ NS, Trans. Mal., V. 432, P. 443.

situation of the dramatic personae. Only through musical accompaniment dramatic performance can achieve the ultimate perfection.

The following are the details of information on the songs in Kāldāsas VV Act. IV. This information is seen in the sanskrit commentary called Vikramorvaśīyaparakāśika by Ranganatha.

Sl. No.	Ślokās	Songs
1	प्रियसखीवियोगविमनाः सखीसहिता व्याकुला समुल्लपति । सूर्यकरस्पर्शविकसिततामरसे सरोवरोत्सङ्गे ॥ (४.१.)	द्विपदिका
2	हृदयाहितप्रियादुःखः सरोवरे धूतपक्षः । व्याधापवल्गिततनयनस्ताम्यति हंसयुवा ॥ (४.६)	द्विपदिका
3	मयाज्ञातं मृगलोचनां निशाचरः कोऽपि हरति । यावन्नु नवतडिच्छ्यामलो धाराधारो वर्षति ॥ (४.७)	द्विपदिका
4	प्रियकरुणी वियुक्तो गुरुशोकानलदीप्तः । बाष्पजलाकुललोचनः करिवरो भ्रमति समाकुलः ॥ (४.१६)	द्विपदिका
5	सहचरीदुःखालीढं सरोवरे स्निग्धम् । अविरलभाष्पजलार्द्रं ताम्यति हंसीयुगलम् ॥ (४.३)	जम्भलिका
6	चिन्तादूनमानसा सहचरीदर्शनलालसा । विकसितकमलमनोहरे विहरति हंसी सरोवरे ॥ (४.४)	खण्डधारा
7	जलधर संहरात्र कोपमाज्ञप्तः	चर्चरी

	<p>अविरलधारासारदिशामुखकान्तः । ए अहं पृथ्वीं भ्रमन्यदि प्रियां प्रेक्षिष्ये तदा यद्यत्करिष्यसि तत्तत्सहिष्ये ॥ (४.८)</p>	
8	<p>गन्धोन्मादितमधुकरगीतैः- वाद्यमानैः परभृततूर्यैः । प्रस्तृतपवनोद्धेल्लितपल्लवनिकरः सुललितविविधप्रकारैर्नृत्यति कल्पतरुः ॥ (४.९)</p>	चर्चरी
9	<p>बर्हिणा परमित्यभ्यर्थये आचक्ष्व मम ताम् अत्रारण्ये भ्रमता यदि त्वया दृष्टा सा मम कान्ता । निशामय मृगाङ्कसदृशेन वदनेन हंसगतिः अनेन चिह्नेन ज्ञास्यस्याख्यातं तव मया ॥ (४.१२)</p>	चर्चरी
10	<p>परभृते मधुरप्रलापिनि कान्ते नन्दनवने स्वच्छदं भ्रमन्ति । यदि परं प्रियतमा सा मम दृष्टा तर्ह्यचक्ष्व मम परपुष्टे ॥ (४.१४)</p>	चर्चरी
11	<p>कस्मत्वया शिक्षितमेतद्गतिलालसा सा परं दृष्टा जघनपरालसा ॥ (४.१७)</p>	चर्चरी
12	<p>गोरोचनाकुङ्कुमवर्ण चक्र भण माम् । मधुवासरे क्रिडन्ती धन्या न दृष्टा त्वया ॥ (४.१९)</p>	चर्चरी
13	<p>अहं, त्वां पृच्छामि आचक्ष्व गजवर ललितप्रहारेण नाशितरुवर । दूरविनर्जितशशधरकान्ति- दृष्टा प्रिया त्वया संमुखं यान्ती ॥ (४.२२)</p>	चर्चरी
14	<p>स्फटिकशिलातलनिर्भरनिर्मल बहुविधकुसुमविरचितशेखर ।</p>	चर्चरी

	किंनरमधुरोद्गीतमनोहर दर्शय मम प्रियतमां महीधर ॥ (४.२४)	
15	दयितारहितो <i>f</i> धिकं दुःखितो विरहानुगतः परिमन्थरः । गिरिकानने कुसुमोज्ज्वले गजयूथपतिस्तथा क्षीणगतिः ॥ (४.३०)	भिन्नकः
16	संप्राप्तखेदस्त्वरितं परवारणः प्रियतमादर्शनलालसो गजवरो विस्मितमानसः ॥ (४.३१)	खण्डकः
17	विद्याधरकाननलीनो दुःखविनिर्गतबाष्पोत्पीडः । दूरोत्सारितहृदयानन्दः अम्बरमानेन भ्रमति गजेन्द्रः ॥ (४.३३)	खुरकः
18	करिणी विरहसंताभितः । कानने गन्धोद्धतमधुकरः ॥ (४.२१)	कुटिलिका & मल्लघटी
19	प्रसृतखरखुरदारितमेदिनिर्वनगहने <i>f</i> विचलः । परिसर्पति पश्यत लीनो निजकार्योद्युतः कोलः ॥ (४.२३)	खण्डिका

5.7. The Different Occasions

The different occasions for the employment of dhruvā-s as follows-

वस्तुप्रयोगं प्रकृतिं रसभावृतुं वयः ।

देशं कालामवस्थां तु ज्ञात्वा योज्या ध्रुवा बुधैः ॥ ³³⁴

In relation to the performance, God and men character have discrimination-

³³⁴ Ibid, V. 358, P. 980.

वस्तुदेशसमत्थं तु नगरारण्यसंभवम् ।

प्रयोगश्चैव विज्ञेयो दिव्यमानुषसंश्रयः ॥³³⁵

The ideas that are not conveyed through dialogues are expressed by songs. In *prāveśikī* and *naiṣkrāmikī* *dhruvā*-s, songs are employed in terms of the standard of comparison and having the movement of connotation. The above mentioned *dhruva*-s is different in the following five causes. They are-

1. Jati
2. Sthāna
3. Prakaraṇa
4. Pramāṇa
5. Nāma.

There are several rules in relation to the presentation of *dhruvā*-s-

1. In morning- Sukumara or gentle style
2. In Noon- Deepti
3. After-Noon- Medium *dhruvā*

³³⁵ Ibid, V. 349, P. 980.

4. Evening or Dusk- Sorrowful dhruvā

Moreover, another peculiarity is that, among gīta, vādya, nr̥tta a proper order should be maintained-

पूर्व गानं ततोवाद्यं ततो नृत्तं प्रयोजयेत् ³³⁶

One can use the dhruvā-s in accordance to the emotions-

यत्र प्रत्यक्षजं दुःखं मृताभिहतदर्शनम् । ³³⁷

336 Ibid, V. 391, p. 985.

337 NS, Trans. Eng. N.P. Unni, XXXII, P. 975.

CHAPTER SIX

RECURRING PATTERNS OF MUSIC EMPLOYED IN SANSKRIT DRAMAS

The Uparūpaka or minor dramas which emphasis on dance, songs etc. Rasa and its experience, bhāva and the system of their representation, sattva and its unfolding, abhinaya and Dharmī-s, Vṛttis and Pravṛtti or the styles and regional modes of production, Vastu or the structure of play construction and Nēta or character classification, siddhi or the balance between the spectacle and the performer, Raṅga or play houses, music and dance, they all are considered as integral parts of dramatic performance³³⁸. Nātya is an amalgamation of stylized speech and movement, music and dance, bhāva-s and rasa-s and the colour and the costumes presented in a balanced manner. The Sanskrit drama belongs to a group of Indian fine arts by the combination of the plot or vastu, hero or neta and rasa or joy. This gave rise to a number of major and minor plays called namely rūpaka-s and uparūpaka-s.

338 Tarla Mehta, *The Sanskrit Play Production In Ancient India*, Vol.V, Introduction

6.1. Occasions of Performance

Dramas should be performed on some happiest occasions- the celebrations of a victory of a King, his royal consecration, domestic celebrations such as birth of a son, marriage etc were the occasions then a play would be performed. There were no special theatres in the Indian middle \ages, though the play seems to have been performed in the concert- room (saṅgīta-śāla) of royal palaces. A curtain divided in the middle was a necessary part of the stage arrangement. Later the nāṭya should be enacted in special palace pavilions . It was called nāṭyaśālas, nāṭakaśālas, raṅgaśālas or prekṣāgrhā-s. The play houses were constructed in the front portions of palaces or in the centre of the city or on a kings highway.

6.2. The Preliminaries: Pūrvaraṅga in Drama

Music was considered as an important feature in the pre-performance preliminaries like the Prayer ślōka and prologue. The preliminaries were essential preamble to a play to please the gods and also of removing the obstacles for the successful completions of the play performance. The entire troupe is participated in the nineteen auspicious

rites. During the ceremonies with musical instruments the main performers were the musicians, four or five members of the troupe like sūtradhāra, his assistants, the actress and the jester. Pūrvaraṅga was not a part of the written play-text but as Bharata says ‘it was so called because it was performed before the beginning (pūrvam) in the stage (raṅgam) before the play performance³³⁹’. The rituals were performed with full employment of saṅgīta namely the gāndharva music songs, pure dance (nr̥tta) and Abhinaya. The music and dance attracted the spectators and made them curious to witness the performance. As Abhinavagupta says- Bharatamuni conceived of these items with music to lift the spectators above mundane feelings and emotions. At the sametime, while the sūtradhāra and others entertained the audience with music, dance and repartee, the main actors get ready for the dramatic performance³⁴⁰ -

यस्माद्भङ्गो प्रयोगोऽथं पूर्वमेव प्रयुज्यते ।

तस्मादयं पूर्वरङ्गो विज्ञेयो द्विजसत्तमाः ॥³⁴¹

³³⁹ NS, V, V.7.

³⁴⁰ NS, Trans. Hindi. Madhusudani, I, P..503.

³⁴¹ NS, Trans. Mal., V, V. 7.

All the pre-show items of work are collectively called pūrva-raṅga-prasādhana or pūrvaraṅga.

6.2.1. Kinds of Pūrvaraṅgas

There are three kinds of pūrvaraṅga-s-

1. Pure variety conducted in caturaśra tāḷa³⁴² or suddha pūrvaraṅga.
2. Pure variety conducted with trayaśra tāḷa³⁴³
3. Mixed variety- Citra pūrvaraṅga, which had items like pure dance (nṛtta) by female dancers, who appeared with ‘resounding sounds of drama’. In these divisions, the five types of dhruva giti-s are included-

पुनश्चित्रे तथा मिश्रे शुद्धे च पूर्वरङ्गतः ।

यथा योज्या ध्रुवाः पञ्च तथा वक्ष्यामि तत्त्वतः ॥³⁴⁴

³⁴² Caturaśratāḷa. It had eight mātra. For more details refer *Sanskrit Play Production in Ancient India*, P. 552 and also refer *NS*, V, V. 89.

³⁴³ Ibid.

³⁴⁴ *NS*, V, Trans. Hindi, Madhusudani, V. 183, P. 579.

6.2.2. Stage of Suddha Pūrvaraṅga

There are nine stages of suddha pūrvaraṅga. These nine rites were to be performed behind the yavanika. The procedure of the first nine rites basically dealt with:-

1. The occupation of special seats by the orchestra.
2. Tuning of the musical instruments.
3. The beginning (āraṃbha) with a variety of nirgīta or bahirgīta.

The first nine items of the preliminaries belonged to the instrumental music predominantly, that of the vīna. The vīna music was differentiated on the basis of dhātu, the stroke by a finger to short or long letters. Dramatic songs- Dhruvā-s when sung, were dominated by the patterns of laghu-guru syllables in each of the line (pada) with fixed tāḷa patterns. They were called nirgīta³⁴⁵ or nirarthaka gīta (meaningless syllables) because of the predominant of instrumental music.

6.3. Nāndī-Definition and Meaning

According to Bharata, nāndī is defined as the utterance of benediction, invoking grace of a Deity, a Brahmana or a King for the

³⁴⁵ Ibid, निर्गीतं गीयते यस्मादपदं वर्णयोजनात् V, V. 43, P. 187.

welfare of the audience and the actors³⁴⁶. It is recited before the audience by the sūtradhara in the fourth notes of the gamut for averting any evil that may impeditment for the success of his performance-

यदाप्यङ्गानि भूयांसि पूर्वरंगस्य नाटके ।
तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये ॥³⁴⁷.

The word Nāndī is derived from the root ‘nand’ to rejoice and the purpose of its recitation is to rejoice the audience. It is belived by the Hindu theologists that there is a good deal of influence of the moon is considered a special merit in a Nāndī verse. A mention of other auspicious works like- a conch, lotus, ruddy goose, lily etc are recommended.-

माङ्गल्यशङ्खचन्द्राब्जकोककैरवशंसिनी ।
पदैर्युक्ता द्वादशाभिरवटाभिर्वा पदैरुत ॥³⁴⁸

6.3.1. Nāndī-Consideration of Feet

A nāndī verse has gradually eight to twelve lines. According to Bharata, the Nāndī should consist of eight or twelve feet. The *MM*

³⁴⁶ *NS*, V, V.24.

³⁴⁷ *BP*, P.197.

³⁴⁸ *SD*, VI, V.25, P. 395.

considers a nāndī̄ to be good, it has eight, ten twelve, eighteen or twenty-two feet. Śaradātanaya agrees with the view of others that Nāndī̄ of four feet-

भवेन्नान्दी वाक्यैक्यापि विवक्षया समपदा िथवा ।³⁴⁹.

Singa bhūpāla believes that the Nāndī̄ may have eight, ten or twelve feet³⁵⁰.

It was recited in the madhyama svāra by the sūtradhāra, with the two assistants loudly and distinctly saying ‘evamastu’ means ‘may it be so’. The nāndī̄ prayer, praised the Gods, the King or the Patron and Brahmins. It recited in a medium note (Madhya svarasaptaka) by the sūtradhāra, who delineated each of its pada-s through abhinaya. At times, even the basic words and its suffixes (Prakṛti and pratyaya) were so expressed. In *SR*, the commentary of kallīnātha, describes the padārthābhinaya of the nāndī̄ of Kālidāsa’s *Vikramōrvaśīya*.

6.3.2. Nāndī̄-its Classification

Nāndī̄ is said to be divided into two-

³⁴⁹ *BP*, V. 14. P. 197.

³⁵⁰ For more details Ref. Siṅgabhūpāla’s *Rasārṇavasudhākara*, III.

1. Simple or suddha
2. Suggestive or patrāvalī

Simple Contains benediction and Suggestive contains the insertion of the germ relating to the plot of the play which is made by means of words capable of duplicate rendering through the figure of speech. The selection of a proper metrical foot for opening the Nāndī is equally advised³⁵¹. It is believed that all the epithets of Gods and Goddesses are auspicious both metrically and orthographically-

देवता वाचकः शब्दः नैव निन्द्यः कदाचन
शुद्धास्ते तु मतस्सर्वे गणतो लिपितोऽपि वा।³⁵²

Thus the Sanskrit drama opens with an auspicious song recited by the sūtradhāra who invokes the blessings for the successful enactment of the play and for the welfare of the audience.

6.4. The Prologue

It is also called Prastāvana, Sthāpanā or āmukhā. The rituals after the nāndī prayer gradually came to be considered as the parts of the

³⁵¹ The Vṛttaratnākara points out that a Magaṇa (mollosus) brings in splendor; nagaṇa gives life; ragaṇa brings destruction etc. For details refer The Laws and Practice of *Sanskrit Drama*, Vol. I, P.34.

³⁵² Ibid., P. 35.

prologues of the play-text. It is believed that with the commencement of the prologue, the actor who performed the preliminary rites should gradually vacate the stage. Most of the prologue had a song of the gāna variety, which was sung to please the audience. It was usually sung by the actress (naṭī) with the Sūtradhāra occasionally. It was often delineated with the abhinaya and dance. The theme of the song generally described the season, the timing and the mood of the play. The production began with the atmosphere of music. The gāndharva music predominates in the preliminaries. The gāna variety is employed in the introduction of the play. The prologues in Sanskrit plays served the purpose of programme notes of modern theatre. They praised the connoisseurs in the assembly introduced by the author, the play and the drama troupe. The germ idea of the play was suggestively presented with a pleasing song, dance and witty conversation. When the fourth actor (caturthakāra) enters with flowers and worship to the jarjara, a musical instruments, no song was sung except a drum, with the meaningless syllables. The ending of the play was announced by the singing of the benedictory verse and ritual beating of drums - special songs and dance situations were introduced in the play to enhance 'the strength and ripeness of the meaning of the words by expressing things which cannot be expressed in speech'.

6.5. Jāti- s

Systematic grouping of the notes like sound from the chest, *kaṇṭha* and *śira-s* were formed ancient Indian *jāti-s*³⁵³. These *Jāti-s* were the incipient, melodic music about which there is very little knowledge. Most of the songs in dramas had four lines called *catuṣpadi*. In *Bhasa's* plays, songs were composed by the playwrights themselves. Mostly they were sung and not recited. The song was sung first then the instrumental music followed. *Bharata* says: Just as a 'well built dwelling house does not become beautiful without any colour, without any song with dance, the drama does not attain the capacity of giving joy'³⁵⁴ and 'the song and the playing of musical Instruments when well executed, the performance of the drama would not encounter any risks.'³⁵⁵ He also instructs that the song should be taken up first, then the instrumental music and the dance will be taken up because only a combination of song and instrumental music with dance is called a performance or *prayōga*³⁵⁶. Sanskrit play texts have songs and dance- either pure dance or *nṛtta* and expressive

³⁵³ Song in Sanskrit plays were based on *jāti* music with appropriate metres, tempo, *tāḷa* and words.

³⁵⁴ *NS*, Trans. Eng. M.M.Ghosh. XXXII, V. 482.

³⁵⁵ *Ibid*, V. 493.

³⁵⁶ *Ibid*, V.435.

dance (nṛtya)-situations. These songs are either sung by a character on the stage or in the background.

6.6. Dance in Drama

The whole range of Sanskrit drama could be analyzed from the point of view of mime or abhinaya and dance proper (nṛtta and nṛtya) . The dances of the women-some solo, other duet, and others in groups. The choreographic patterns of the group dance of the women are called by piṇḍībandha³⁵⁷ .-

पिण्डीनां विधयैश्चैव चत्वारः सम्प्रकीर्त्तिताः ।

पिण्डी श्रृंगलिका चैव लताबन्धोऽयं भेद्यकः ॥³⁵⁸

The whole game of a ball is a clever device for introducing a dance sequence in to the play. The feminine portions of contemporary Kathakali and Mohiniyāṭṭam etc in Kerala and many other dance styles in India today have individual members which revolve around. The movements of the body, with a stylized vocabulary, are integral to the dramatic spectacle.

³⁵⁷ Group dance of women. literary, the formation of a lump or mass.

³⁵⁸ NS, Trans. Hindi Madhusudani, IV, V. 292, P. 462.

6.7. The Important Factor in a Drama

The most charming background in a dramatic show is afforded by songs or music. In the first place, Nāndī is to be sung, then singing of a seasonal song is essentially directed by Bharata to create the melodious atmosphere round the auditorium. Above all dance, gaits and music are the three charming factors which promote a large extent, the elements of wonder in a dramatic execution.

6.8 Dance or Nṛtta- its Definition

Nṛtta means dance which is the movement of limbs³⁵⁹ in a suggestive manner-

नृत्तं ताललयाश्रयम्

According to Dhanañjaya nṛtta means-

अंगविक्षेपो/भिनयशून्यो नृत्तं³⁶⁰

It is a kind of physical presentation or āṅgika abhinaya in the dṛśya-kāvya. According to Bharata, dance is an expression of mirth, and it is auspicious in itself. It should be indulged in on scene of jubilant occasions

³⁵⁹ NS, VI, V. 472.

³⁶⁰ DR, Hindi. Trans. I, P. 10.

of prosperity, as of marriage, birth of a child, invitation of guests, great achievement, and also devotional functions³⁶¹ -

प्रायेण सर्वलोकस्य नृत्तमिष्टं स्वभावतः ।

मङ्गल्यमिति कृत्वा च नृत्तमेतत्प्रकीर्तितम् ॥

विवाहप्रसवावाहप्रमोदाभ्युदयादिषु ।

विनोदकरणं चेति नृत्तमेत्प्रवर्तितम् ॥³⁶²

6.8.1 Two kinds of Dance

1. One of them is propagated by lord Śiva, who is noted for his boisterous dance attended with tumultuous songs and loud cachinnations. It is called Tāṇḍava.
2. The other is evolved by goddesses Pārvati and it is a delicate, gentle dance attended with sweet music³⁶³. It is lāsya. Lāsya is the most useful, and it is recommended for being probably introduced in various shows.

6.9. Other Dance Forms

There are three forms of dances are seen in early days. They are appearing to be:-

³⁶¹ Ibid, Trans. Hindi. Madhusudanasastri, IV. 269-270, P. 429-430.

³⁶³ रुद्रेनेदं उमाकृत- व्यतिकरे स्वाङ्गे विभक्तं द्विधा

1. Hallīśaka
2. Rāsa
3. Rāsaka

According to Darius L Swann a performance is divided into two parts-

1. Nityarās- it consists almost entirely of song and dance. It is also represents the love making of the God Kṛṣṇa and his consort Rādhā, in the eternal divine realm. The order of Nityarās is fixed.
2. The Līla- It represents in song, dance and dialogues an event from the life of Kṛṣṇa, the Avatar during his sojourn in the region of Braj.

6.9.1. Hallīśaka

Abhinavagupta in his commentary in *NS*, says - Hallīśaka is that which is rich in dance (nṛtya) performed in circle-in it there should be one hero, in the manner of Lord Hari Kṛṣṇa among the Gopis. Many rāga-s and tāḷa-s and many kinds of laya enter in to it.³⁶⁴ Sixty four couple; sixty four pairs of males and females are in the Hallīśaka dance. Bhoja

³⁶⁴ Rachel & Brandon, *Sanskrit Drama in Performance* Vol. II, The paper presentation of darius .L.Swann, Resources of performance, P.268

gives the same description in *Śṛṅgāraprakāśa*. In *Nāṭyadarpaṇa*, it is said that in Hallīśaka 12 or 16 females dance with hands joined³⁶⁵. The dance was circular, usually with a large numbers of female dancers (nāyikas) with one male dancer at the centre the female dancer formed closed circle by joining hands. *Harivamśapurāṇa* suggests that Hallīśaka was an early form of Rāsa-līla. *Kamasūtra* of Vātsyāyana refers both of Hallīśaka and Rāsa-līla.

6.9.2. Rāsa-līla

This is one of surviving traditional theatre forms clearly related to the types of drama listed in treatise. Modern Rāsa-līla is form of theater based on the kṛṣṇa legend in which song and dance predominates. All the male actors and dancers are supported by an orchestra chorus, share the singing and provides accompaniment for the dance. The orchestra usually uses a harmonium, cymbals and drums. (tabala, mṛtaṅga or pakhavāj). On the basis of available evidence it seems probable that the term rasa-lila derived from rasa. The rāsa is circular dance in which the erotic sentiment (śṛṅgara rasa) is dominant. This conclusion is supported by Purāṇic descriptions of the rās dance. The excitants and stimulants to the erotic

³⁶⁵ Ibid.

sentiment are prominent such as the fragrance of flowers, a beautiful moon lit night, physical fondling, embracing etc.

6.9.1.2. Occasions of Performance of Rāsa-līla

The Rāsa-līla performed in an atmosphere with religious devotion upon which it contributes. It is associated especially with the Braj region, the place of Kṛṣṇa's birth, childhood and youth. The rāsa-līla is performed to make real and present to the spectator the divine love of Rādha and Kṛṣṇa. The spectator celebrants are intimate community of faith. Its most important factor is the highly charged poetry, vivid with the imagery and symbolism of kṛṣṇa myth, fine singing and lovely rhythmic dancing. The spectators attitude of reverence create an atmosphere and the people respond fervently to the stout: 'victory to Bihari', 'Lal of Vṛndāban' etc. The audience sang in response to the sādhu's clapping and singing. And as the clapping got faster and faster, the drum rhythms more and more resolute the emotions of the audience approach its ecstasy. They close their eyes, their hands clapping rhythmically, bodies swaying as one. They seemed unconscious of their surroundings. Rāsa -līla, constructed on the central asthetic concept of Hindu dramaturgy namely Rāsa-līla. The dance probably originated as folk expressions connected with seasonal

festivals. It was tailored to a religious use in the 16th century by great devotional (bhakti) saints in North India.

6.9.1.3. Early Development of Rāsa-līla

Early rāsa-līla developed in three forms. They are-

1. Nṛtya (dance-uparūpaka)
2. Song (geyarāsaka)
3. Nātyarāsaka

The Rāsalīla song books show that the geyarāsaka were popular all over India, but not performed on stage. According to Ram Narayan Agrawal, ‘where as on the one hand these rāg songs were the media for the presentation of important religious sentiments and ethical teaching, on the other hand their sweet verses were also the subject of singing in seasonal festivals’.³⁶⁶

The popularity of this style of singing brought about the development of a new performance, combining music or saṅgīta and recital (kathā). This is known as rās kathā. Today some performers

³⁶⁶ Ramnārayan Agrawal, *Braj ka Ras Rangamanch*, National Publication House (Unpublished manuscript), P.51.

(Rāsdhārī) sing the rās-līla in the manner of katha or without performing troupe³⁶⁷.

Rāsa-līla stands as a representation of minor types. It is legitimate and important part of ancient Indian theatre tradition. It shares with the Sanskrit drama in the sense of dramatic art. It depends upon the goodwill and the protection of god.

6.9.1.3.1. Nāṭya rāsaka

The Nāṭyaraśaka, as a dance performed in various patterns and group movement by female dancers in the spring season. In this one pair of the dancers enters, scatters flowers, dancers and goes. The singing and instrumentation are accompanied by striking together of sticks and recital of rhythmic syllables³⁶⁸.

Rāsaka	Nāṭyarāsaka(One act- bhāṇa type)
1. It is nṛtya with a dramatic element	1. Nṛtya with a dramatic element
2. The hero is kṛṣṇa always.	2. It has other heroes also.

³⁶⁷ Ibid, P.51-52.

³⁶⁸ Dr. V. Raghavan, *Śṛīgāraprakāśa*, P.563.

6.9.3. Rāsaka

According to Abhinavagupta's commentary on the *NS* there are three kinds of rāsaka³⁶⁹ dances. They are-

1. Tālarāsaka
2. Daṇḍarāsaka
3. Maṇḍala rāsaka

6.9.3.1. Tālarāsaka

It is a dance. The tāla means hand clapping and also rhythm. It is done to the accompaniment of the hands marking the time.

6.9.3.2. Daṇḍarāsaka

It is also called lakuṭarāsaka. In it, the performers dance to the rhythmic beat of sticks. Both the daṇḍa and lakuṭa means stick, which they carry on their hands.³⁷⁰

³⁶⁹ Dr. V. Raghavan , Śṛṅgāraprakāśa, P.262 and The Abhinavabharati gives a description of Rāsaka as “a dance in various tāḷas, which is delicate as well as forceful and which is done by various ladies.

³⁷⁰ In Rājaśekhara's Karpūramañjari, performance of dance with thirty two women is described as daṇḍarāsaka, a kind of carcari. For details refer *Indian Kavya Literature* Vol. I, P. 152.

6.93.3. Maṇḍalarāsaka

The term ‘maṇḍala’ means circle, it is a circular group dance, in which both men and women participate. It became most important in dance of the present rāsa-līla. All these three forms of Rāsa-līla dance may be found in the folk dance of Braj area and other parts of India. Rāsaka of the Sanskrit treatises is an early form of the present-day rāsa-līla. These dances appear to correspond to the Piṇḍībandha referred to in *NS*.³⁷¹

6.10. Dramatic Artifices

Bharata accepted four vṛttis or artifices. They are kaiśikī, sāttvatī, Bhāratī and Ārbhadī.

Kaiśikī is associated with delightful vivacity and full of charming expression of love by means of songs, dance and conquest. According to the cononists, vṛtti is used in three other senses-

1. Vṛttis is the name of the verbal force or śabda-śakti like abhidhā, lakṣaṇa etc.
2. It is one of the types of the Anuprāsa alaṅkāra.

³⁷¹ *NS*, Trans. Hindi Madhusudanasastri, IV, 274 & 275, P. 455-456.

3. It is the synonymous with grammatical formatives like samāsa and Taddhita.

6.11. Metres and Sentiments

Nāgōji Bhatta believes that metres have their own sentiments which gives sublimity to the poem.

Metres	Sentiments
1. Puṣpitāgrā, Apavāritā	1. Karuṇa
2. Pṛthvī, Śragdharā	2. Śṛṅgāra
3. Śikhariṇī, Mandākrāntā	3. Vīra
4. Doḍhakā, Toṭakā, Narkutakā	4. Hāsya
5. Mandākrāntā, Puṣpitāgrā, Viyoginī, Mālabhāriṇī	5. Vipralambha, karuṇa
6. Mālinī, Sikhariṇī, Pṛthvī, Mañju-bhāṣiṇī	6. Sambhōga Śṛṅgāra
7. Sṛgdharā, Śārdūlavikrīdita	7. Vīra, Bhayaṅka, Raudra
8. Prahariṇī, Bhujāṅgaprayātā, Padminī, Toṭakā	8. Adbhuta
9. Vaṃsastha, Vasantatilakā	9. Vīra

Dodhakā Toṭakā and Narkuṭakā should be avoided in the karuṇa and Śānta rasa. Mandākrāntā, Puṣpitāgrā, Viyōginī and Mālabhāriṇī these metres are very suitable for the description of seasons. Drutavilambita and

Harīṇi-pluta are very suitable for the descriptions of nature and suffer feelings of mind. Likewise slokas in drama comes in different metres. Each metres have their own respective sentiments. These sentiments in addition to the predominant ones in the drama, compliments and creates beauty to drama.

6.12. Cult of Different Gods Related with Drama

6.12.1. Kṛṣṇa

The Bengali folk drama called yātra³⁷² owes its name to different yātra festivals held in honour of Kṛṣṇa, a member of the Hindu trinity.

6.12.2. Rāma

Rāma-lāla festival of northern India, which is akin to a dramatic representation, celebrated in the honour of Rāma.

6.12.3. Śiva

The member o Hindu trinity, with dance and drama is equally manifested from the epithet of Naṭarāja, the great dancer actor. The

³⁷² A.B.Keith, *The Sanskrit Drama*, Mothilal Banarasi Das, Varanasi, P.16.

*MBH*³⁷³ mentions Pasupati-samāja festival, held in honour of Śiva. According to his devotees, dance and drama propitiate Śiva more than any other form of worship.

6.12.4. Brahma

The member of Hindu trinity also associated with drama. According to Bharata Lord Brahma was created *NS*.

6.13. References in Early Works

6.13.1. Buddhist Text

The Sanskrit Buddhist text *Divyāvadāna* and *laṭitavistara* speaks of drama. During the period of Buddha, Bimbisara performed for the Naga king. *Avadānaśataka* describes a drama performed in the sobhāvati. The role of the Buddha being taken by the director of the acting troupe. The chief actors are from the south and local monks played the role of Buddha. Buddhist Sanskrit drama prevailed in Central Asia.

6.13.2. Patañjali's Work

References of dramas at the time of Patañjali has been seen in these works. According to him, for an active Sanskrit theatre materials like male

³⁷³ *MBH*, Trans. Eng. Kisari Mohan Ganguly, Musiram Manoharlal, New Delhi, 1.43. 3.

and female actors, dress, acting texts, themes, different types of plays, dance, music and spectators testifies abundantly.

6.13.3. Epics

There are many references in epic literature ie, in *Rāmāyaṇa* and *MBH*, actors and dancers are found in the festivals and also in joyous gatherings. A special significance to the production of drama is seen in *Harivaṃśa*, a supplementary portion of *MBH*. In the *RY* we are told of a Śailūṣa's wife an actress, who played various roles.

6.13.4. Viṣṇupurāṇa

At the horse sacrifice performed by kṛṣṇa in Dvāraka there are references of the dramatic performances for the entertainment of the people.

6.13.5. Kāmasūtra

It is a book of Vātsyāyana in which he describes about the ancient Indian culture. It is intimately related to Sanskrit poetry and drama. In that time drama was included for making and developing love among people

6.13.6. Dramas of Srīharṣa

According to the account of the Chinese traveler, I-tsing, the royal author had a drama on the Bōdhisattva's self-sacrifice. The drama *Nāgānanda* was staged during the Kumbamela festival with music and dance.

6.13.7. Damodara Gupta

Damodara gupta, the minister of Jayāpīda, at the end of 8th century AD, was a great enthusiast of dance and drama. In the poem *Kuttanīmata*, he described the enactment in the opening act of classical drama.

6.13.8. *Viṣṇudharmōttama Purāṇa and Māhābhāṣya*

It also describes the same principle to the aesthetic poetry, drama, sculpture and painting. Traditional Indian drama today flourishes in open, in field in front of temples and with in temple corridors and halls. The temples have a dance hall called in Tamil inscriptions as nāṭaka śālai. In Kerala it is called Kūttambalam.

6.14. Books on the Performance of Drama on Stage

We have a rich collection of Sanskrit works in several branches, though only a few works are connected with stage. They are-

1. Vyaṅgyavyākhyā on *Tapatīsamvaraṇa* and *Subhadrādhanañjaya* of Kulaśekharavarman.
2. *Natāṅkuśa* of unknown
3. *BBH* of kārthikathirunal

The *Vyaṅgyavyākhyā* discusses how the Sanskrit plays should be staged. But in *Natāṅkuśa* severely criticizes the liberties taken by the Cākyars in their performance of Sanskrit play in Kūṭiyāṭṭam. *BBH* deals with the technique of Indian classical dance and drama in accordance with Bharata's *NS*. It is a rare and unique contribution of Kerala to Sanskrit dramaturgy.

CHAPTER SEVEN

ANALYSIS OF MUSICAL PATTERNS IN PARTICULAR PLAYS

The Indian word for drama or Nāṭaka, and its representation is Nāṭya. It is a composite art of Indian theatre. It also includes many ancient Indian fine arts and crafts.

रसभावाह्यभिनया धर्मीवृत्तिप्रवृत्तयः ।

सिद्ध्यस्वरास्थातोद्यं गानं रंगं च संग्रहः ॥³⁷⁴

It means for the successful production of drama, rasa or the pure state of joy, bhāva or inner states of being, abhinaya two practices of performance (dharmī-s), four styles (vṛttīs), four regional variation (pravṛttīs), vocal and instrumental music svara, gāna and ātodya are necessary.

7.1. Early Performances of Drama

The Rāmāyaṇa (RY) mentions a play house of Rāvaṇa's queen Mandodarī which describes a queen's proficiency in nāṭyasaṅgīta. Prince Bharata and his friends were entertained by humourous plays in the palace

³⁷⁴ NS, Trans. Eng. M.M. Ghosh, VI, V.10

theatre³⁷⁵. The *RY* also gives a vivid description of nāṭya enactment performed by Bharadvāja to Bharata and his army in which Nārada sang, Miśrakesī and Pundarīka, the divine actors danced, the dwarfs and comedians made the audience roar with laughter³⁷⁶. The *MBH* provides many instances of Nāṭya performance in palaces. Gods, Kings, Prince and Princesses were proficient in the art. Arjuna, one among the Pāṇḍavās, learnt the art of dance from the court of Indra and taught it to the princess Uttara, daughter of the king Virāṭa. Sabhāparva in the *MBH* refers the plays with hāsya and lāsya rasa in the royal courts³⁷⁷. In the Śāntiparva of *MBH*, Bhīṣma says that actors, dancers and other entertainers should always adorn a city³⁷⁸. Each of them has hereditary family skills or backgrounds. The performances were considered auspicious and essential parts of the palace and temple professions and amusements. Buddhist canons show that a drama performance was arranged in the court of Bimbisāra in the honour of two Nāga chieftains. In Jain work *Rāja-Prasniya-āgamā* describes thirty two kinds of dramas performed before a

³⁷⁵ *RY*, Shastri Shrinivasa Katti Mudholakara, Vol.III, Parimal Publications, Delhi. 2.6; 4-5, P..503

³⁷⁶ Ibid. A.K, 2.91. 44-47

³⁷⁷ *MBH*, (Ed.) T.R. Krishnacharya and T.R. Vyasacarya, Vol.II, Sadguru Publications, Delhi. Sabhāparva, 2.5.107, P.33, 46

³⁷⁸ Ibid. Śāntiparva, Vol.IV, 69, 58.

prince named Megha Kumara. Jain *Bhagavati- Sūtra* describes details of thirty two nāṭya vidai-s performed on the stage.

7.2. Lāsyāṅgā-s

Songs and expressive dance with abhinaya- nāṭya in Sanskrit plays are called Lāsyāṅgās. Here lāsyā means dance. So lāsyāṅga means the ancillaries of dance. They are poetic song compositions for music and enacted with nṛtya abhinaya. Lāsyāṅgā-s were performed in the sukumāra mode dominated by the graceful style which enhanced the presentation of the erotic mood. These expressive songs with dances were enacted mostly by one person. Lāsyāṅga-s are intended to be in the style of solo recital for the enjoyment of the poetry and the music by helping the progression of the plot for the process of rasa realisation. In *NS*, ten varieties of Lāsyāṅga-s are mentioned³⁷⁹ -

गेयपदं स्थितपाठ्यमासीनं पुष्पगाण्डिका ।।

प्रच्छेदकस्त्रिमूढञ्च सैन्धवारख्यं द्विमूढकम् ।

379 *NS*, XX, 133 Dr. M.M.Ghosh suggest that lāsyāṅga section in the *NS* may probably have been a later interpolation. Some manuscript of *NS* exclude them. But in the view of Tarala Mehta, Lāsyāṅga seen as twelve. Vicitrapada- A song by a heroine separated from her beloved before her lover's portrait. Bhāvita- Heroine expressing her loves after seeing her beloved in dream. Post Bharata commentators (*DR*, *SD*) give ten type of Lāsyāṅgā-s.

उत्तमोत्तमकं चैवमुक्तप्रयुक्तमेव च ।।

लास्ये दशविधं ह्येतदङ्गनिर्देशलक्षणम् ।³⁸⁰

7.2.1. Gēyapadā - A song sung in a seated posture, with thousands of musical instruments.

7.2.2. Sthitapāṭhya- A love-lorn heroine sings a Prākṛt song in a sitting position.

7.2.3. Āsīna- A dejected song in separation. It is also sung in a asīna or sitting position.

7.2.4. Puṣpagāndhikā - A woman taking man's role for the pleasure of her friends sings a simple Sanskrit song and also Dances.

7.2.5. Pracchēdakā- It means a forced attachment. It is a taunting song of a neglected women.

7.2.6. Trimūḍhakā- A dance of a female in a male costume and who also sings a songs with regular metres and beats.

7.2.7. Saindhavakā- Because of forgetting the content, a lover to keep the tryst, expressing disappointment, recites a Prākṛt song.

³⁸⁰ NS, Tran. Eng. Dr. N. P. Unni, XX, V. 127-128P. 566-567.

7.2.8. Dvimūḍhaka- Dance in circular movement with an auspicious song of expression of inner feelings.

7.2.9. Uttamottamaka- It means best among best. In it different rasa are represented. Dance with sportive movement of joyous feelings are expressed through songs.

7.2.10. Uktaprayukta- It means speech and reply. It is the representation of question and answers with a variety of songs in a mood of angry and pleasant words. The dialogue of lāsyāṅgā-s and other forms of expressive dances like Chalita were often employed in Sanskrit plays.

7.3. Discussions on Dance and Music in Different Dramas

7.3.1. Dramas of Kāḷidāsa

Kāḷidāsa is traditionally associated with Vikramāditya. He has attained great and lasting popularity almost every where. Consequently six of his kāvyas are very popular- *Mālavikāgnimitra*, *Raghuvamśa*, *Vikramorvaśīya*, *Meghasandēśa*, *Abhijñānaśākuntala* and *Kumārasaṃbhava*. The best representations of the romantic drama of India are Śakuntala and Vikramorvaśī.

7.3.1.1. *Mālavikāgnimitram*

In *MA*, the hero and heroine are Mālavika and Agnimitra. The nāṭaka contain five acts. In act IV Mālavika appears as an unknown but beautiful and talented in dancing.

Agnimitra sees her and fall in love with her. In act V, Agnimitra receives the news of the victory of Vīrasena of Vidharbha and the release of Mādhavasena. Gifts are sent from the conquered country including two girl artists. In act II, there is a dance performance by the heroine with proper sauṣṭhava and posture and her dance composition named catuṣpada chalika in a medium tempo. Chalika was a type of dance, where the dancer expressed her own feelings while assuming the role of another. The heroine utilises the technique of śuca and śakha method of four fold abhinaya to denote the love-lorn state before the union. Chalita is also mentioned in Harivaṃśa a supplementary portion of *MBH*.

7.3.1.2. *Vikramorvaśīya*

Vikramorvaśīya is based on the very ancient story of Purūravas and the nymph Urvaśī, which is found in one of the ballad, dialogues of the

Veda³⁸¹, in the Harivaṃṣa and in several Purāṇās. The celestial musicians gandharva are the companions of the nymphs. According to Sāgaranandin and Śāradātanaya Kālidāsa's dramas are generally regarded as musical plays, totak or troṭakā.³⁸² The commentators Raṅganātha and Konesvara and manuscripts call it a musical play, but other manuscripts call it simply a nāṭaka. In some manuscripts, substantial number of dances with songs in the IVth act Carcaris, dvipadikas, etc. are present. But it is not seen in others. So there are two recensions, one of which appears to be a special musical version called a totaka. But the others are regarded as nāṭaka. It is noteworthy that one of these songs is quoted by the critics. Sometimes it may have been added by some late producers of the play to create a definitely musical version.

In act III of Vikramorvaśīya, there is a play in a play called Laksmisvayamvara composed by the Goddess Sarasvatī. It was perhaps Kālidāsa's own skill, who invented this though it has got in to two Purāṇās. In the supporting scene of Act III we learn from two divine

³⁸¹ *Ṛgvedasamhita*, Trans. Eng. H. H. Wilson, Nag Publishers, Delhi, X. 95, *Satapathabrahmana* of the *Yajurveda*, Trans. Eng. Maitreyee Desh Pande, New Bharatheeya Book Co-operation Delhi XI 5.1.

³⁸² Warder A. K., *Indian Kavya Literature*, Vol. III, Motilal Banarsidas, Delhi, P. 138 Totaka, is a kind of nāṭaka, in which divine and human characters and also music with dances and song play a prominent part.

dramas students, in which Urvaśī, acting her part as Lakshmi in Sarasvati's play, and Purūravas as Puruṣottama or Viṣṇu. In act IV he has made considerable use of opportunities as afforded for the introduction of lyric verses delineating the emotions of the characters. The possibly fabulous dance-song in Mahāraṣṭri and Apabhraṃśa in act IV. These lyric effects and give the act, the character of a ballet, in which the actor Purūravas, representing as a dancer. He dances and mimes his emotion of love which conveys his sensitive and frustrated mind. Yajnik gives a curious mystical account of the origin of the Indian dramatic art. A play styled on Laksmīswayamvara or the choice marriage of Lakshmi was being produced at the celestial theatre of Indra - the Indian Jupiter.

The principal nymph, Urvaśī, the role of Lakshmi, the consort of Viṣṇu, was non dancing and singing, now displaying her skill in clever pantomime and now giving vent to her erotic emotions by means of appropriate gesture and vocal expression. In act IV of this drama contains a visual recital of songs and expressive dances to delineate extreme states of love in separation (vipralambā śrngāra) of the hero. But in the northern recension of *Vikramorvaśīya*, in act IV we can set the performance of

ekāhārya abhinaya with music and dance by the actor Purūravas playing. In this revised text, it has thirty two Prākṛt and Apabramśā dhruva songs.

These dhruvā-s were probably sung by the musicians from behind the curtain and the actor also joining in. Apart from that a number of technical forms related to dance, dance like- movements tempo and rhythms of music are also referred in act IV of *Vikramorvaśīya*. This suggests that the expressive dance (nṛtya) and stylized abhinaya accompanied recitations of the Prākṛt and Apabhramśā dhruvā-s. The dhruvās like Prāveśikī and āksepikī are used for stage directions.

7.3.1.3. *Abhijñānaśākuntala*

The *Abhijñānaśākuntala*, ‘Recognition Śākuntala’ or token Śākuntala is Kālidāsa’s best play.

Its lyrics are much more often quoted than the other plays. Here lyricism is carried to an extreme. The story and plot is interested only in highly emotional, preferably pathetic situations or Hamṣapadika’s song in act V. In Act III of this play, the heroine is in a love-lorn state or āyoga śṛṅgārāvastha, writes a love letter. The sthitapāṭhya variety of lāsyaṅga is

indicated here where the heroine expresses her feelings through abhinaya which reciting a prakṛt verse in a sitting position.

7.3.1.4. *Rtusamhāra*

It consists of six short cantos of detached verses. Each of them describes about the six seasons of the Indian year. The verses are simple and straight forward. Each of them describes about the seasons, their characteristic flowers, birds and other phenomena and their influence on lovers. Figures of speech are rare and the ‘naturalistic description’- Svabhāvōkti can be seen. The metrical arrangements are those of Sanskrit epics-usually Vaṃśastha for most of the cantos. And in concluding portions, Kālidāsa’s favorite metre Mālinī is used. Vasantatilaka is also used for both purposes.

All these seasons are enjoyed by every human being, birds, flowers, animals etc. These various seasons are loved by the peacocks which sing and dance. The kadambas and white Jasmine begins to flower etc. Besides the expression of emotions in *Meghadūta* the descriptive element is very prominent in this fine poem. This is true of his *Rtusamhāra* or cycle of the seasons. It consists of 153 stanzas in six cantos and is

composed in various metres. It is a highly poetical description of the six seasons. In its descriptions of glowing beauties of nature and erotic scenes are interspersed; the poet nimbly interweaves the expression of human emotions.

7.3.1.5. *Raghuvamśa*

A regular order in rocks, mountains and watery expanse is clear to imagination. Rhythm is visible in works of art to connoisseurs; different flowers disclose regular order. In RV the monarch Dilīpa heard the musical sound produced by bamboos, their holes being filled up with wind.

स कीचकैर्मारुतपूर्णरन्ध्रैः कूचद्भिभरापादितवंशकृत्यम् ।
शुश्राव कुञ्जेषु यशस्वमुच्चैरुद्गीयमानं वनदेवदाभिः ॥³⁸³

7.3.1.6 *Meghadūta*

As nature furnishes the flash of lightening in the midst of showers in a summer day, the first cloud appears in the rainy season when

³⁸³ *Raghuvaśa*, Trans. Eng. R.D. Karmarkar, Chowkhambha Sanskrit Pratisthan, Delhi. II, V. 12.

separated lovers feel pangs of affectionate longings.³⁸⁴ His lyrical talent is sufficiently prominent in his plays. His lyrical gem-Meghadūta was won admiration of Goethe. This idea is applied by Schiller in his Maria Stuart, where the captive queen of Scots calls on the cloud as they fly southwards greet the land of her youth. Kālidāsa was the poet of love and of women. He has produced a remarkable gallery of portraits of women in love Mālavika, Irāvati, Dhāriṇī, Indumati, Sīta, Kumudvatī, Urvasī, Ausinari, the Yakṣa's lady, Śakuntaḷa and Umā.

7.3.2. Dramas of Srīharṣa

7.3.2.1. Priyadarśikā

In this play act III, the heroine sings a song while playing the vīṇa. She sings with appropriate abhinaya. This situation of the lāsyāṅga is named Gēyapada.

7.3.2.2. Ratnavali (RL)

Ratnāvali, on the occasion of a spring festival, opens with an atmosphere of songs and dances. In the beginning of the play itself, the

384 *Meghaduta*, Trans. Eng. Gopal Raghunath Nandargikar, Bharatiya Book Corporation, Delhi, Verse. 3.

minister Yaughandharāyaṇa says that ‘the sound of Carcari, of the town’s people with sweet songs and dance fill the air.’ The king and the jester are watching the spring dance of the people. The two maids are singing and dancing Dvipadī khaṇḍa, which indicate the states of love. The play *R.L.* more or less opens with an expressive dance nṛtya a combination of both of nṛtta and abhinaya.

7.3.2.3. *Nāgānanda* (ND)

In *Nāgānanda* also, the first entry of the heroine, Malayavatī is presented by a song and expressive dance situation. She is sitting on the floor, playing a vīṇa and singing a song in praise of the goddess Gaurī. The gēyapada variety of lāsyāṅga is indicated. The Chinese traveller I-tsing mentions that he had witnessed a musical version of *Nāgānanda* with dancing, music and action.

7.3.3. Kāvya of Damōdaragupta

7.3.3.1. *Kuṭṭanīmatam*

In this kāvya, he describes- ‘then as indicated by the jester, the two maids enter a little intoxicated, enacting and amazing while at the same

time dancing'. 'The king sees the two maids enacting and gesticulating the lotuses by the revolving of the two hands or karaṇa-s of hands and suggesting the arrow by taking the hand gestures like musti śikhara and kaṭakāmukha at the back, with the vīra (heroic) glance'. The two maids entertain the king with dhīra, uddhata and laṭita steps for a long time.³⁸⁵

7.3.4. Bodhāyana's work

7.3.4.1. *Bhagavadajjukīya*

In Bodhāyana's *Bhagavadajjukīya*, the heroine and her maid sing two songs with appropriate abhinaya in a pleasure garden. These songs and the abhinaya are considered as lāsyāṅga (Sthita-pāṭhya). In the play a love-lorn heroine sings a Prākṛt song.

7.3.5. Dramas of Sūdraka

Mṛcchakaṭikam

In Sūdraka's *MK*, act V, the heroine Vasantasēna, an abhisārika, arriving to visit the hero Cārudatta in the company of the gallant Viṭa. There are twenty-four verses in all, describing the rainy season, the clouds,

³⁸⁵ Damodaragupta, *Kuṭṭanīmatam* kavyam, (Ed.) Panasukharam Manasukharam Tripathi, Krishnadas Acadamy, Varanasi 896-7 and 905 (P 176-178)

the winds, the thunder, the croaking frogs, the cranes and fulfillment of love affair which are sung by Vasantasēna, the heroine and the Viṭa. Later, Cārudatta, Vasantasēna's lover recites eight verses describing the rains and the union of love. These are the sukumāra variety of songs and dance, the number of verses sung one after another with appropriate abhinaya.

7.3.5.2. *Vīṇāvāsavadatta*

The *Vīṇāvāsavadatta* is a nāṭaka of Śūdraka. It is the title of the play like that of the dream *Vāsavadatta*. In this, the harmonious lesson on teaching vīṇa is prominent. Despite the common subject matter, Śūdraka's play is entirely different from Bhasa. In this also, Udayana is the hero and plays the leading part. In Bhāsa's play Udayana never appears on stage. *Vāsavadatta* receives her first vīṇa lesson from Udayana. The Vīṇa conspicuously appears in the other decisive senses.

7.3.6. Dramas of Bhāsa

7.3.6.1. *Bālacarita (BC)*

In Bhāsa's, two plays, cowherdes are dancing a dance called Hallīśaka with playing flutes and drums. 'All singing together and gaily

attired'. It is a circular dance like kṛṣṇa's rasa with gopis. According to Raghavan they may have formed a part of the later dance tradition under the sway of kṛṣṇa and his legends. Superseding Tāṇḍava and Lāsya associated with Śaivism. In his play Bālaritam kṛṣṇa himself is a dancer. In Bagh caves (Gupta period, 5th century AD) a fresco painting of Hallīśaka nṛtta can be found.

7.3.6.2. Swapnavāsavadatta (SVD)

Kandukanṛtta, the dance with a ball was a popular form of dance. It is a group dance, in women made many patterns. In dance formation (pindībantha) called lotus, wavy line, serpentine, a circle or padmabandha, gomūtrikābandha, nāgabandha, cakrabandha etc. In *Swapnavāsavadatta*, act II, princess Padmāvati enters playing with kanduka for the dance.

7.3.7. Dramas of Viśākhadattā

He had written four dramas based on Cānakya and Chandragupta Maurya, Candra Gupta II Rāma and Udayana. In these only the first is available.

7.3.7.1. Rāghavānanda

There is very little information about Viśakhadattā's Rāma play. It deals with the main story ending with the slaying of Rāvaṇa. Only three verse are available.

1. One given by Bahurūpa miśra³⁸⁶
2. Two others given by Bhoja³⁸⁷ he used it by illustrating the two characteristics of the kāvya.

The second of these is attributed to Viśākhadatta by Sridharadasa (*Saduktikarnāmṛta* verse 230).

Famous commentators like Abhinavagupta, Sāgaranandin, Kuntaka and Mammaṭa³⁸⁸ all quote the same famous verse:-

According to Bhoja and Māṇikyaçandra on Mammaṭa this verse is spoken to Rāvaṇa by Kuṃbhakarṇa pointing out Rāma. That is Rāma, who has attained the utmost renown in this world with his qualities of valour; but the king does not know him from the reversal of our fortune.

³⁸⁶ DR, I, 18 and 22 verses

³⁸⁷ Śṛṅgāraprakāśa, II, P. Financial assistance of Educative Social Welfare, 533-536.

³⁸⁸ Kāvyaçakāśa, Trans. Sanskrit. Chowkhamba Sanskrit, Sansthan, Varanasi, IV, 43.

The wind in the guise of a panegyrist- sings his honours with seven notes, coming out from the holes he shot in a line of broad Sāla trees with a single arrow.

7.3.7.2. Devīchandra Gupta

In this drama Candra is definitely in danger and protects himself by feigning madness. From the act V, Rāmacandra and Guṇacandra (*Nātyadarpaṇa*) quote the songs for Candra's entrance and exit as he is in his feigned madness on his way to the court of Rāma Gupta.

Candra is intent on concealing his development of his feeling of love and also slightly afraid of his enemy. These two songs are in prakṛt, in the Ārya metre. The first describes the moon rise with implied allusion to Candra, the moon. The moon having 'destroyed completely the flood of hostile darkness by his own expansion (rise), by the power of his own action enters the sky to pass over the eclipse'. Viśākhadatta's characterisation is extremely skilful. He is not only a great poet but his descriptive verses are very few and forceful. Though the complete absence of lyricism, he is one of the India's greatest dramatists and there is no distraction from the purely dramatic enjoyment.

7.3.8. Dramas of Subandhu

7.3.8.1. *Vāsavadatta*

His only known work is *Vāsavadatta*. This work soon become classic, recognized by Bāṇa, Vākpatirāja, Rājaśekhara, Maṅkha and other leading writers and critics. Besides all the value of *Vāsavadatta* as a novel is small. The heroine of his novel has no resemblance with the historical *Vāsavadatta*, famous in many *kāvya*s.

7.3.9. Dramas of Bhavabhuti

7.3.9.1. *Mālatīmādhava*

The commentator Jagaddhara of *Mālatīmādhava*, *Mādhava*'s entry is in *dvipadilaya* tempo, a slow measure composed of long *mātra*.

7.3.10. *Gītagovinda*

Pure lyrics and pure dance is represented or seen in the *Gīta Govinda* of Jayadēva. It is a lyrical drama. Its date can be assumed as 12th century. It is the earliest literary specimen of a primitive type of play which survives in Bengal. This contains no dialogues in the proper sense. The subject of the poem is the love of Kṛṣṇa for the beautiful cowherds

Rādha, the estrangement of the lovers and their final reconciliation. It concerns with kṛṣṇa and the modern yatras generally represents the sense from the life of the deity.

7.3.11. Drama of Sāgaranandin

7.3.11.1. Naḷavijaya

He refers a *Naḷavijaya*, a nāṭaka deals with the story of Naḷa and Damayanti. According to Bahurūpamiśra, which has eight acts. It illustrates the point that dramatic convention excluded showing of the hero losing his kingdom. Besides the musical plays toṭakā and light plays or nāṭika, little play, there were ancient lāsya dances, ballets, rāsakas (this type of dances have already discussed) many other types of dances are seen.

7.4. Songs and Dance in Particular Plays

Bharata says: ‘Just as a well-built dwelling house does not become beautiful without any colour, without any song and dance, the drama does not attain joy’.³⁸⁹

³⁸⁹ NS, XXXII, 482.

7.5. Early Discussions

7.5.1. Vedas

The earliest forms of dramatic literature in India are represented by those of hymns of the *Ṛgveda*, which contains dialogues, such as Sarama and Panis, Yama and Yamī, Purūravas and Urvaśī etc. Many gods were called dancers in the Vedas and the origin of drama from the Phallic gods was not recognized due to the moral strictness of the priests, but the Gandharvas and the apsaras connected with origin of drama. Hertel was of opinion that Ṛgvedic hymns were sung and to mark the difference in song and spoken parts the dramatic arts had its birth.

7.5.2. Mahābhāṣya (MB)

The earliest references of the acted drama are to be found in the *MB*. It mentions the representation of the Kāṃsavadha, the ‘slaying of kām̐sa’ and the Bālībandha or ‘Binding of Bālī’, episodes in the history of kṛṣṇa. In *MB*, he records the wives of the actors playing roles as actresses enter upon the stage.

7.5.3. Tradition

Tradition makes kṛṣṇa and his cowherdesses the starting point of the saṅgīta, a representation consisting of music and dancing . It seems

that the Indian drama was developed in connection with the cult of Viṣṇu-kr̥ṣṇa.

7.6. Books on Nāṭya Literature

There are many books in which the nāṭya is described. The earliest discussion on nāṭya is seen in the *NS*. The references of other treatise are discussed here.

7.6.1. *Bālarāmabharatam*

It is a treatise mainly dealing with āṅgikābhinaya and primarily based on Bharata's *NS* and *SR* of Śārṅgadeva. The *BBH* deals with the general survey of the Nāṭya literature in Sanskrit. It is a treatise of Kārthika thirunal, which discusses the theories and techniques³⁹⁰ of Indian classical dance and drama in accordance with Bharata's *NS*. In the concluding chapter, Nāṭya is mentioned in several places among the viniyōgas related to kathakali. Besides this he mentions various Deśi dance forms like Mohinīnaṭana, Peranī, Niṣādanaṭana, Kālīgītanāṭana etc. Along with the classical kūṭiyāṭṭam, these folk dances are very much instrumental in the development of kathakali.

³⁹⁰ For an account of this, see Kapila vatsyayan, 'Classical Indian Dance in Literature and Arts' Sangeet Nataka Academi, Delhi, PP 25 – 27.

7.6.2. Poetry in *Ṛgveda*

The ancient Indian language, falls in to two main divisions-Vedic and Sanskrit. The Vedic are poetical in matter and form, the Brahmanas are prosodic and written in prose. The Vedic hymns were composed in an ancient dialect and embodied a world of ideas in classical Sanskrit. According to Roth, Avesta language is closely allied to the *Ṛgveda* in language and matter. The *Ṛgvedic* poetry consists of religious lyrics, containing some secular poems. Its hymns are mainly addressed to the various gods of Vedic pantheon, praising their mighty deeds, their greatness and their beneficence etc. The *Ṛgveda* is not a collection of primitive popular poetry, it was apt to be described at an earlier periods of Sanskrit studies. The higher gods of the *Ṛgveda* are almost entirely personifications of natural phenomena, such as sun, Dawn, fire, wind etc. Uṣas, goddess of dawn is almost the only female. Animals play a considerable part in the mythological and religious concertion of the Veda Eg. Horse, Cow.

7.6.3. Music in *Sāmaveda*

The *Sāmaveda* is closely related with the *Ṛgveda*. The *Sāmaveda* is only a book of words employed by the special class of udgaṭṛ priests at

the s̄ama sacrifice. Its stanzas assume their proper character of musical s̄amans in the various song-books called gānā-s, which indicate the prolongation, the repetition and the interpolation of syllables necessary in singing.

There are four of these song books in existence. Each of these S̄ama verses could be sung to many melodies. It consists of 1549 stanzas distributed in two books called ārcikās or collection of Ṛg verses. There are two schools of the *S̄amaveda* which are known as the *kauthumas* and the *Rāṇāyanīyas*. Of the four Vedas, the *Ṛg*, *S̄ama* and *Yajurveda* were originally recognised as canonical collections. The *Atharvaveda* is the most oldest literary monument of Indian medicine.

7.6.4. Epic Recitations

The Epic cannot be definitely credited with the mention of the full fledged drama, yet their Influence even its development is undoubtedly ample. The author Bāṇa refers to the Epic recitation, queen Vilāsavatī is described as having heard the recitation of the *MBH*.³⁹¹ Keith mentions Kṣemendra as demonstrating with his contemporaries for eagerly listening

³⁹¹ Bāṇa, *Kaḍambari*, Ed. Krishnamohana Sastri, Chaukambha Sanskrit Sansthan, Varanasi. P. 128.

to, but not following the pieces of advice contained in the epic recitation³⁹². The reciters in villages of Bengal dividing themselves as Pāthakas (called kathakas in Bengal) and Dhāarakas repeat and expound portions, with embellishments as songs and music from the Epic. The *RY* itself records Vālmīki teaching it to Kuśā and Lava who recited it before Rāma³⁹³. The term ‘Bhat’ denoting a class of reciters is a modern survival of the term ‘Bharata’ which stands as an application of the comedian in the later texts³⁹⁴.

7.7. Nāṭya-An Integral Part-Early Discussions

7.7.1. Nāṭyaśāstra

Even from the early times the two aspects of Nāṭya, Nṛtta and Abhinaya, were regarded as an integral parts of nāṭya in the *NS*. In this Bharata discusses abhinaya as an aspect of Nāṭya which constitutes dance also. The techniques of Indian drama and of the classical Indian drama are both based on the same principle laid down by Bharata in his *NS*.

³⁹² A. B.Keith, *The Sanskrit Drama*, p .30.

³⁹³ *RY*, Ram narayanlal Alhabad, 1927,1. 4. 26.

³⁹⁴ Dr.A.B.Keith, *The Sanskrit Drama*, P. 30.

7.7.2. Vedas

The early speculation of dance and drama are found in Vedic texts themselves³⁹⁵ The dramatic speculations such as dance and dialogue and music and drumming were developed to the Vedic period itself. The dialogues such as Yama-Yamī, Sarama- Paṇis etc. are seen in the *Ṛgveda*. In the *Ṛgveda*, rituals of Mahāvratā sacrifice, dance music and drum were used. In that sacrifice, beating of drums and chanting of hymns by the priests whose wives with their maid servants danced and sang songs. The *Śātapathabrāhmaṇa* refers to the uttaramandra tune of the vīṇa or lute. The *Aitareyāranyaka* speaks several parts. AB Keith³⁹⁶ and P.V Kane³⁹⁷ state that the early period of Vedic literature is known from dramatic spectacles of the religious character. According to Bharata, Pāṭhya, Gīta, Abhinaya and rasa were taken the *Ṛgveda*, *Sāmaveda*, *Yajurveda* and *Atharvaveda* respectively.

³⁹⁵ See for detailed account of the growth of dance from primitive times in the history of man, Kapila vatsyayan's, *Classical Indian Dance in Literature and Arts*, P.P 163 - 301

³⁹⁶ Dr. Keith, *The Sanskrit Drama*, P.P. 13 - 27

³⁹⁷ P.V.Kane, *The History of Sanskrit Poetics*, Motilal Banarasidas, Delhi, P.P 327 - 331

7.7.3. Pāṇini (*Aṣṭādhyāyī*)

The earliest reference of nāṭya is found in Pāṇini. He mentions the *Naṭasūtra* of Śilālin and Kṛṣāśva. There are also certain treatises like *Ādhibharata*, *Brahmabharata*, *Sadāśivabharata* and *Vṛḍhabharata*.³⁹⁸ We get more books on nāṭya, but the *NS* of Bharatamuni is the earliest treatise on Indian theatrical science that come down to us.

³⁹⁸ Dr. v Raghavan , *The Number of Rasas*, P. 5

CHAPTER EIGHT

DRAMAS OF THE EAST AND WEST

The Indian Sanskrit drama has its very origin from the Vedic age. It has close relation with many other languages. Kālidāsa, the poet and dramatist, is considered as the Indian Shakespeare. So that his drama has so many peculiarities with him. Bhāsa, the author of thirteen Sanskrit dramas, is considered as the ‘Father of Indian Drama’. From the very ancient time we have a past story behind the drama in India than the west. But some similarity is seen common to the dramas of the East and West.

According to the late Coomaraswamy, on the high artistic value of the drama of different nations of the east and the south. In East Asia, he wrote ‘few undertaking could be imagined more interesting or more illuminating than a survey of the forms of the theatre surviving in India, Indonesia, and the far East’.³⁹⁹

8.1. Western Origin of Sanskrit Drama

The different traditions meet at one point that they all emphasis the religious origin of drama. Pischel, the western scholar wants to prove the

³⁹⁹ Man Mohan Ghosh, *Contributions to the History of The Hindu Drama*, Calcutta Oriental Press, Calcutta, P.46.

popular origin in the way that ‘the Sanskrit has its origin in the puppet play which has its home in India, whence it has spread over the world’⁴⁰⁰. That art of puppet-play may have an Indian origin as references to it are found in the *MBH* and *Kathāsaritsāgara* as Keith says⁴⁰¹ in the *Bālarāmāyaṇa* also to be seen. Pischel laid emphasis on the shadow play of Pro.Luder’s, as an essential development of Sanskrit drama. The word Rūpaka is called so because the actor has original character superimposed on him.

8.2. Definition of Puppet Play

The puppet-play is an imitation of play with puppets. The use of puppets is primarily of course, derived from the make belief of children in play with dolls. The term puppet, which denote ‘little daughter’ (Putrīka, puttaḷika, duhitrāka). The popularity of puppets is indicated by the erotic game known as the imitation of puppets, where the word for puppet (Pañcali), that the home of the puppet-play in India the Pāñcāla country⁴⁰².

⁴⁰⁰ A.B. Keith, *The Sanskrit drama*, P.52

⁴⁰¹ *Ibid*, P.4

⁴⁰² Hariram Misra, *Theory of Rasa in Sanskrit Drama with a Comparative Study of General Dramatic Literature*, P.80.

8.3. Rasa an Element in Sanskrit and English Drama

1. In both Eastern and Western an art has its origin from the natural tendency to express himself in a play.
2. Drama is considered as a mimed study.
3. The series of preliminaries observed as the beginning of the representation of the Sanskrit drama, different directions as the नेपथ्याभिमुखमवलोक्य or looking towards the tiring room etc. in them. Directions as tugging in Polonius in Hamlet are a few facts which stand against any attempt at separating the theatrical aspects from the practical one.
4. In the Sanskrit system Rasa determines the nature of the hero the heroine and other Characters. The heroes in the English system are of varied kinds: the tragic hero, the hero in the comedy and the hero in the tragic-comedy.
5. The Vidūṣaka appears in the major types of drama especially in the nāṭaka and prakaraṇa. In English the fool appears both in tragedy and comedy.

6. Mālatī and Juliet are the passionate love with Mādhava and Romeo respectively.

Above all, in respect of plots also, there are many points of resemblance-

1. The plot of Sanskrit dramatic system was considered separately by the Sanskrit dramaturgists and dramatists.
2. The lives of all Strata of society supplied the subject inverse which were dealt with the different types of drama.
3. There is no historical evolution as in the English system where the subject matters for plot came from the changing circumstances and society.
4. In both the desire of the spectators were fulfilled through exciting their latent emotions which cultivated in to the pleasurable expenses that is rasa.
5. In Sanskrit drama, the four kinds of abhinaya has been used but in English system the āṅgika and vācika are seen.

In English, music is to be traced back to the very beginning the chorus Greek tragedy. The Sanskrit and Greek drama were similar.

8.4. Dramas of Different Nations

8.4.1. Indonesia

The principal drama form of the formal countries consists of the representation by living actors of episodes derived from Javanese versions of the *MBH* and the *RY*. As regards to the subjects matter, it is comparable to the Indian drama or Nāṭaka, which is also based on stories taken from the two great Epics and the Purāṇa.

8.4.2. Burma and Ceylon

The old Burmese drama appears to owe its origin to the Hindu theatre. There are some Similarity between plays of Burma and ancient India-

1. Song dance and instrumental music are indispensable elements of a performance.
2. A Jester (Vidūṣaka) is present in most of the plays.
3. Unity of place is totally absent from a play.

The ancient Ceylonese drama had probably a close connection with the drama of counterparty India.

8.4.3. Siam

Siamese drama owes its origin to ancient India. They are-

1. Dance, song and instrumental music are indispensable of the Siamese classical drama.
2. Stereotyped gestures play a very important part in the acting.
3. The five musical instruments which makeup the orchestra of the Siamese theatre, which are the origin of Indian. Their Sanskrit names all *suṣira*, *atāta vitāta*, *atāta-vitāta* and *Ghana*.
4. The following names of gestures and dance movements are comparable with the *NS*.

Siam	Nāṭyaśāstra
a. Le cygne que marche	a. hamsagati
b. Elephants qui croisent burs defense	b. gaja-vikrama
c. Dance de ta kinnari	c. kinnarīcāri
d. Boutons de lotus	d. padmakōśa
e. Lotus epanoue	e. Phulla-kamala
f. Lotus que se deploric	f. kamala-vikāsa
g. Laraignee quitisse sa toile	f. ūṛṇanābhagati

The following musical terms are similar with Indian music-

8.4.3.1. Musical Forms

<u>Siam Music</u>	<u>Indian Music</u>
Lente	Vilambitā
Presh	Druta
Egal	Sama
Andante	Madhya

8.4.4. Indo-China

Indo-China includes two different parts-Cambodia and Annam.

8.4.4.1. Cambodia

The theatre of Cambodia has been derived from Siam. One of the peculiarity of Cambodian drama is that it is performed exclusively by female artists, such a purchase is not available in Siamese theatre. But in NS, it can see that, sometimes woman only were employed in producing plays for the kings and his families.

8.4.4.2. Annam

The classical Chinese drama owes its origin to the Indian Nāṭya.

8.4.5. Korea

In 7th century Gigaku, a soft of mask dance was introduced into Japan from Korea. It had some connections with the ancient Indian drama.

8.4.6. Japan

The Gigaku dance and Bugaka plays of Japan had can connection with Indians.

8.5. Tragedy and Comedy

A drama is considered as sometimes it may tragic or comic in nature. But in Sanskrit, it is used tragic as दुःखपर्यवसायि, comic is सुखपर्यवसायि. In western it is used as tragedy or comedy. According to the rules and regulations Sanskrit drama owed the way of the theory of Bharata's principles. The Western scholar Thorndike's view that- 'Tragedy has always owed a double allegiance to literature and to the theatre'. A tragedy is a play, not merely a dialogue in poetry or prose, but a play to be interpreted by actors before an audience in a theatre. To these two factors, it has had first of all suit itself. And these factors have

constituted conditions and standards, different and not less variable and transient than those of the literary tradition.⁴⁰³ According to him comedy as (Thorndike). ‘Comedy is still more dependent on the stage for the essentials of its form and the very purpose of its being.’⁴⁰⁴ ‘It is a form of literature, determined by the requirements of the stage, and its aim is in unison with the main purpose of the modern theatres.’⁴⁰⁵ Another Western scholar Nicoll puts comedy as- ‘Comedy is, as we have said, an imitation of characters of a lower type-not , however, in the full sense of the word bad, the Ludicrous being merely a subdivision of the ugly. It consists in some defect or ugliness which is not painful or destructive. To take an obvious example, the comic mask is ugly and distorted, but does not imply pain’.⁴⁰⁶ Aristotle defines tragedy as- ‘Tragedy is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kind of being found in separate parts of the play; in the form of action, not of narrative through pity and fear effecting the proper purgation of

⁴⁰³ Hariram Misra, *Theory of Rasa in Sanskrit Drama with a Comparative Study of General Dramatic Literature*, P.583

⁴⁰⁴ Ibid.

⁴⁰⁵ Ibid.

⁴⁰⁶ For details Refer Aristotle’s *Theory of poetry and fine arts with a critical text*; Butcher, Translation of the poetics, Dover Publication, 1927.

these emotions.⁴⁰⁷ During the middle ages, the term tragedy and comedy were applied to narratives according as the wheel of fortune turned from good to bad or from bad to good. According to A. Nicoll, ‘tragedy and comedy were technical words belonging to the ancient Greeks; the modern playwrights tend towards the use of the indeterminate word play.’⁴⁰⁸

8.5.1. Derivation of the Word-Tragedy

The word tragedy comes from Greece. It originated with the authors of dithyramb. The Greeks regarded it as a type of poetry. The word tragedy means ‘the Goat song’.

8.6. Cambodian Dance and Drama

The Cambodian drama is of the pre-classical type of the Indian nāṭya. Some writers opine that the Cambodians received their dance and drama from the Siamese. The Buddhist monasteries played an important role in saving these arts from extinction. They preserved manuscripts of the *RY* themes for plays.

⁴⁰⁷ Ibid ,P.23

⁴⁰⁸ M. Christopher Byrski, *Mythology of the Analysis of Sanskrit Drama*, Bharatiya Vidyabhavan, Varansi, P.1.

8.6.1. The Similarities of Cambodian Dance of Arts Described in *NS*

Cambodian Dance	Dance in <i>NS</i>
1. The dancers have to undergo a religious training under qualified teachers.	1. Bharata taught it from Śiva and Pārvati through religious training
2. The dances are practiced in the Royal palaces.	2. In <i>NS</i> also dance are practiced in Royal palaces. They are añjali, patāka, ardhaçandra, muṣṭi, bhramara, arāḷa, candrakala and kampitā
3. Different kinds of gait for different types of characters are followed by music of different tempo.	3. In this also different types of characters are followed by music of different tempo.
4. Some characters use masks.	4. The use of mask by some characters.
5. The different types of characters use different colours in painting.	5. In <i>NS</i> , also different Characters uses different colours in painting.

8.7. Burmese Dance and Drama

Similarity with Indian Dance

Burmese	India
1. Water festivals celebrated on new year's day.	1. Indra-dvaja festivals (in ancient Sanskrit literature).
2. Dances are played in honour of Rain God	2. Dance and songs are played in honour for the Rain God Eg.Kajari
3. Played in royal palaces	3. It is played in the royal palace.
4.	4. Ancient Indian fairy tales are also made on the basis of Plays.

During the festival of Thagya Nat various kinds of plays are acted.

8.8. Sinhalese Dance and Drama

Principal groups in Sinhalese Drama

Sinhalese dances are pretty numerous, divided into two groups-

1. Those using no mask and practiced by the Vaddas. Eg. gale yaka ceremony kalagedi Naṭima.
2. These using makes of varying character and practiced by the Sinhalese. Eg Kolam Naṭima, Yakun Naṭima and Gara Yakum Naṭima.

8.8.1. Colours Used for Painting in Sinhalese Drama

The colours of Sinhalese makes are comparable to the colors prescribed in the *NS* for painting different characters in play. Eg. White is used in Sinhalese dance to paint the faces of a number of gods and goddess.

8.8.2. Origin of the Word

The Sinhalese word naṭima, which is derived from the root naṭ as the word nāṭya (dance drama). The word kolam-naṭima is related with Bharatavakya of Sanskrit plays.

8.8.3. Sinhalese Dance and Indian Mythology

The connection of Rāhu yaka with the demon Rāhu of Indian mythology. The Sinhalese ceremonial dances are connected with the ancestor-worship, seems to have the dance and music prescribed in the *Kātyāyanaśrautasūtra* (21.3.11) as a part of the Pitṛmedha rites of the early Indo-Arians. The ceremonial dance of the vaddas, comparable to dance and music which form an indispensable part of the elaborate puja offered to hindu gods such as Śiva, Durgā, Caṇḍī.

8.9. Purāṇic Characters Related with Dance and Music

We have so many Purāṇic characters, they are related with music or dance. They were discussed in detail in the third chapter. In Sanskrit especially, dramas are mainly take plot from the Epic and Puraṇa. So in each and every drama, music and dance were included. Because of the dance or music, dramas have played an important role in ancient and modern ages.

Now-a-days the dramas are more developed. The Sanskrit dramas are not seen in everywhere. But they were seen as a form of a dance-drama like kūṭiyattam, or kūttu especially Mattavilāsam, they are employed in

temples in special occasions. The developed forms of dramas are seen as films.

Moreover, the dramas, which are pleasing the audience only through the dance or songs. Sometimes such points take in mind the dramatist and they added music or dance into them. It may be taken as a technique of the authors of drama to remember something what they forget. Example is seen in the Śākuntala-the song of Hamsapadika. They are described in detail in the fifth chapter of this thesis.

CHAPTER NINE

CONCLUSION

Music has played a significant role in the enactment of the Sanskrit plays. In the foregoing pages an attempt has been made to analyse, discuss and evaluate the significance of music in Sanskrit dramatic literature. One cannot think of the production of a classical play without the introduction of music on several dramatic situations as well as on occasions when a particular mood or sentiment needs to be created. It is this point that is given prime importance in the present thesis. Indeed, the supreme significance attached to music was underscored by the earliest writer on dramatic literature, i. e. Bharata. It is not accidental that literature in Sanskrit has been enriched by several treatises on music and musicology.

In *NS*, drama is mentioned as visual poetry-*dr̥śya kāvya*. As per the request of Lord Brahma, Bharatamuni initiated drama with complete audio-visual techniques for the entertainment of Gods. Later, drama turned out to be the means of entertainment for only Kings. Often dramatic stages were the venues to prove the mettle of the actors, especially during the festival occasion in the royal courts. As these dramas gave equal

importance to nṛtta, nāṭya or abhinaya, they become popular, enjoyable to all.

In the opening parts of dramas of Bhāsa and kālidāsa, it is told that dramas were enacted in particular seasons. This proves the fact that drama could add to the beauty of festivals and celebrations.

Even though Sanskrit drama varies largely from Western drama, it has astonishing similarities with Greek drama. The six essential qualities described in drama are-

1. Plot
2. Character
3. Thought
4. Diction
5. Music
6. Spectacle.

These are mentioned in the Sanskrit drama also, even though they emphasis is laid on plot, character and rasa.

Translated dramas came in Malayalam as a result of being fascinated by the aesthetic beauty of Sanskrit Drama. But it is a truth that Malayalam drama failed to achieve that poetic beauty of Sanskrit drama. This later led way to free for independent dramas.

There are many dramas of Bhāsa which do not obey the rules of Bharata's *NS* in Sanskrit. Malayalam drama, on the other hand, did not have any rigid framework of rules. Tamil drama gained its progress during the reign of His Highness Swati Tirunal. In his *Malayala-Sahitya Charithram*, G. Sankara Pillai says that the regular visits of famous Tamil musicians to Travancore paved the way for Tamil drama, which was essentially of musical. Even though there are many musical dramas in Malayalam, only 'Sadarama' a drama by K.C. Kesava Pillai which combined literary and musical qualities perfectly together-succeeded. In Malayalam drama, songs suitable for karnatic rāgas were used instead of Sanskrit ślōkas.

Hindi dramas are sculpted by combining Indian drama with the modern techniques of western drama. Even though they do not have great quality or substance, considerable changes have occurred to them post

independence. Today, dramas became more professional. They need the approval of the audience rather than the conversion of drama.

Rabindranath Tagore considered drama as drama gave it an independent place. He tried to create a new drama out of the combination of Eastern, Western and Folk cultures.

In Sanskrit drama, the auditory dialogues have duties other than conveying the emotions and thoughts of the characters. In the dramas of Kālidāsa and Bhāsa-dialogues convey not only the emotions of the characters, but also the atmosphere of the story, time and background. The atmosphere of the Kaṇvāśrama in *Śākuntalam* and Lanka and seashore in *Abhiṣekanāṭ* aka are examples.

Later on another visual drama named 'Chavittu nāṭaka' came in to existence as a culmination of Eastern and Western drama, but it also failed to achieve the aesthetic beauty of the Eastern Sanskrit drama.

We should be proud of our dramas, as they were staged visual poeties with enough techniques to entertain a large number of audience-even before the advancement of a new technological Era. Today arts-music, orchestra and dance (gīta, vādyā & nṛtta) have independent

existence and importance. Now music is included in drama, only to satisfy the need of the audience. Thus the story of drama- a culmination of 'tauryātrika' is lost. Even though Sanskrit is a simple language, common people found it difficult to understand. Lack of efficient artists was another reason.

Kūṭiyāṭṭam is a visual representation of Sanskrit drama. It has got a speciality- it show-cases of the performance of artists who belong to a certain caste. The staging of Sanskrit dramas are realised through this art form. Here also, drama is not performed in its complete sense-importance is given to some particular areas of drama. The tendency of the people belonging to this community-Chākyār to deviate from Kūṭiyāṭṭam affects drama adversely.

There is no relevant progress in the staging techniques and devices of drama as there was in the old times. I have mentioned earlier that ancient drama gave equal importance to nṛtta, vādyā and gīta. But today this practice is unfortunately, not even heard of. Whether there was a practice of songs in dramas-dhruvā-gītī-s on stage is a matter of discussion. There were five types dhruvā gānas or gitis as per Bharata's NS. From that we can assume that dhruvā gītī-s had their existence. One

thing we should keep in mind that often the poetic beauty lies in the language rather than in stage performance. In old Sanskrit drama, entering and exiting the stage was expressed or presented through language-through sentences. But it is hard to understand that the audience will get dhruvā-gītī-s through appreciation. Whatever that is let us conclude that there existed dhruvā-gītī-s.

Dramas were seen as the venues of the culmination of art and entertainment. They were the only way of entertainment for people irrespective of their gender, age and status. From the words of ancient critics, we can understand the importance of drama-‘नाटकान्तं कवित्वं’ is a brilliant example of this. It means that drama is the ultimate work of a poet. A poet becomes perfect only after the composition of a drama. In other words the genius of a poet is judged by his dramatic work! That much importance was given to drama and dramatists.

As I conclude my dissertation, I would like to underline the following points as its findings:

- Music being an integral part of Sanskrit drama, its employment in it is brought in to effect by several subtle factors.

- Music is the chief factor of entertainment in drama, the other two being rhythm and acting. All these three factors constitute the concept of tauryātrika.
- Bharata allots a separate chapter, that is, chapter thirtytwo, for the treatment of dhruvā gītī-s in Sanskrit drama. An analysis of which is taken up in the dissertation.
- Bharata discusses the particular sequences when dhruvā gītī-s were put to use. This underscores the significance that Bharata attaches to music in drama.
- The primary concept of drama in Sanskrit was in the form of an entertainment or krīḍanīyaka-

देवानामिदमामनन्ति मुनयः कान्तं चाक्षुषम्
 रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा ।
 त्रैगुण्येद्भवमत्र लोकचरितं नानारसं दृश्यते
 नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनं ॥⁴⁰⁹

But the elaborate treatment of Sanskrit drama in *NS* and other important dramaturgical text underlines the fact that the drama, as tragedy

⁴⁰⁹ *MA*, I, V. 4.

by Aristotle, was considered the most serious form of theatre art in Ancient India. Dramatic art was treated it as much gravity as life itself because life is often conceived. The human life is also conceived as a play that is being enacted continuously.

- There are certain types of dramas in which the music is given prime significance like the plays of Kālidāsa. The dramatic irony of Hamsapadika's song in the beginning of the fifth act of *AS*, the song that Mālavika enacts in the first act of *MA* and the whole of the fourth act of *VV* wherein the hero Purūravas is left alone on the stage singing various songs in search of his beloved appears to be quite dramatic.
- An analysis of various kinds of dhruvā gītī-s is attempted in the thesis. The dramatic significance of the dhruvā gītī-s with reference to the the entrance and exit of the several stage movements of characters is discussed in the dissertation.
- The situations in the drama, others than those of the dhruvā gītī-s, where music is played to create a particular dramatic mood are also discussed in the thesis.

- The observation made by the major dramaturgists in Sanskrit on the nature and role of music in plays have been codified in the thesis.
- In modern play production with regard to Indian classical drama are beset with several subtle musical patterns, the tradition of which is embedded in the views of Sanskrit authors.

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A scene from *SVD*, Act III



A scene from *SVD*, Act VI



A scene from *SVD*, Act V



A scene from *SVD*, Act II



Naradamuni



Krishna



Ganapathi



Saraswathi



Hallisaka



Dandarasaka



Krishnarasaleela



Chavittunatakam



Yakshaganam



Pavakoothu



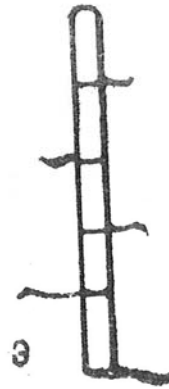
Burmese dance



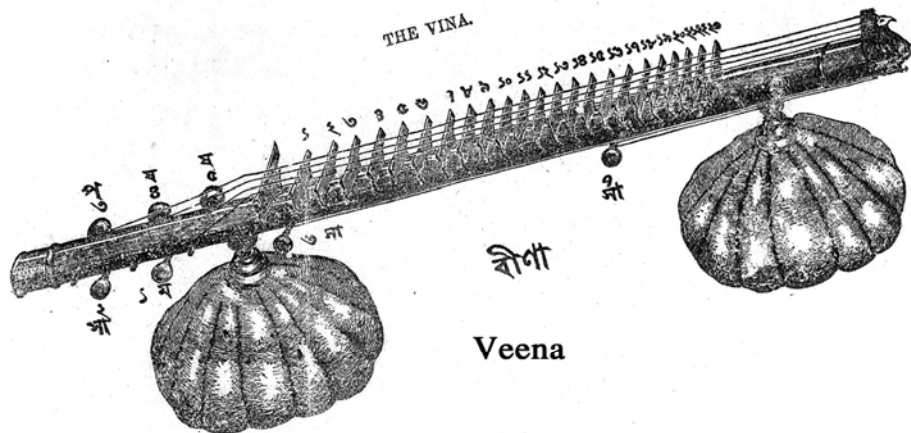
Ravanahastha veena



Mridangam

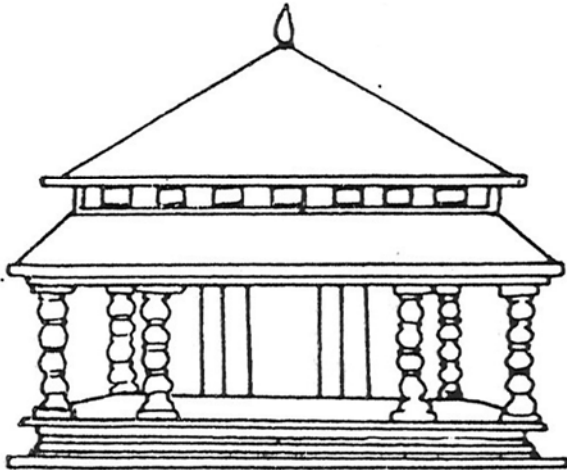


Jarjara



Veena

KOOTHAMBALAS



MUSICAL INSTRUMENTS IN KUTTIYATTAM



Sankhu



Idakka



Mizhavu



Kuzhithalam



Kurumkuzhal

SAKANTHULAM



CARUDATTAM



NAGANANDAM



SWAPNAVASAVADATTAM



MALAVIKAGNIMITRAM



ASCHRYA CHOODAMINI





Krishnanattamkali



Kudiattam



Kuchupudi



Kathakali



Navaras



Tandavam



Lasya