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## Bharata, Dhanañjaya and Viśvanātha's ideology on Sanskrit dramaturgy

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### Abstract

According to Indian tradition in Nāṭyaśāstra, drama was originated by Brahmā in Tretā Yuga. Brahma composed the fifth Veda in the form of Nāṭya-Veda by taking lessons from Rīgveda, songs from Sāmaveda, acting from Yajurveda and Rasa from Atharvaveda. Brahmā also provided acting cues to Bharatamuni. Naṭaraj lord Śankara graced Nāṭya with tāṇḍava and Pārvaṭī with Lāsya dance and the first performance of Nāṭya took place on the Indradhvaja festival on the land of India. In this way the Indian tradition considers the origin of drama to be a divine tradition.

The various signs of drama be they external or internal, be they slight, and they special, for all those for whom drama attains prominence, is the dramaturgy of drama. That is, it can be said that the drama obtains its complete form in the mixture of all the elements that is the dramaturgy of the drama. These dramaturgies are- Arthaprakṛtis, Kāryāvasthas, the Sandhis and their subdivisions, Patākāsthānakas and Arthopakṣepakas, heroes, their types and qualities; heroines their types, sub types and other female characters, sūtradhāra, vidūśaka, śakāra, viṭa, vibhāvas (Determinants), anubhāvas (consequents), bhāvas (feelings), Vyābhicāri Bhāvas, Sthāyi Bhāvas and the sentiments in dramatic compositions.

The oldest dramatist in Sanskrit literature is Bharata and he elaborates on drama and dramaturgy in his book Nāṭyaśāstra and in this drama and dramaturgy Dhanañjaya completely follows Bharata and it is seen that Viśvanātha also follows Bharata and Dhanañjaya respectively but he never admits it.

**Keywords:** QR- Drama, Dramaturgy, Bharata, Dhanañjaya, Viśvanātha

### Introduction

It is impossible to separate the history of Sanskrit drama from that of Sanskrit poetry. The Vedas themselves have some dramatic scenes, and Nāṭyaśāstra the text on which Sanskrit poetics to a great extent relies, is basically on dramaturgy. Bharata's Nāṭyaśāstra is the oldest text of dramaturgy; This Nāṭyaśāstra detailed description of dramaturgy has been given. In later times many dramatists directly and indirectly followed Bharata's Nāṭyaśāstra and they refined the dramaturgy through their personal opinion.

The various signs of drama be they external or internal, be they slight, and they special, for all those for whom drama attains prominence, is the dramaturgy of drama. That is, it can be said that the drama obtains its complete form in the mixture of all the elements that is the dramaturgy of the drama. Among the various meaning of the word dramaturgy, we can call that dramatization in this sense related to dramatic signs. All those features make the drama as dramatic. This dramaturgy or the various signs of drama are being discussed in a little more detail.

The signs or characteristics from which the drama derives its dramaturgy are the signs of the drama. There are certain signs of drama that can be observed in novels or short stories as well, these may be called common signs. Apart from this, there are some special signs that give the drama its uniqueness. It is admirable that the Greek philosopher Aristotle and the Indian dramatist Bharata tried to identify the signs of drama in ancient times and it is valuable even today. Special elements of dramaturgy are-

Purpose and nature of the Pūrvarāṅga, Nāṇḍī (benediction) and Prastāvanā (prologue). Divisions of plot, Arthaprakṛtis, Kāryāvasthas, the Sandhis and their subdivisions, Patākāsthānakas and Arthopakṣepakas. Heroes, their types and qualities; heroine their types, subtypes and other female characters, Sūtradhāra, Vidūśaka, Śakāra, Viṭa. Vibhāvas (Determinants), Anubhāvas (consequents), bhāvas (feelings), vyābhicāri bhāvas, sthāyi bhāvas and the sentiments in dramatic compositions.

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Not only Āchārya Bharata but also many later dramatists like Dhanañjaya, Viśvanātha, Bhojarāja, Sagarnandī, Rāracandra-Guṇacandra, Śāradātanaya, Śinbhūpāla have special significance for discussing this theory of dramaturgy through which drama attains its completeness, but the most important among them are Bharata, Dhanañjaya and Viśvanātha; as they elaborate on dramaturgy. The oldest dramatist in Sanskrit literature is Bharata and he elaborates on drama and dramaturgy in his book Nāṭyaśāstra and Dhanañjaya completely follows Bharata and it is seen that Viśvanātha also follows Bharata and Dhanañjaya respectively but he never admits it.

Bharata, Dhanañjaya and Viśvanātha's opinions differ from the symptomatic aspect of dramaturgy, but they share the same opinion from the semantic aspect, such as- the Nāṭaka (drama) and Prakaraṇa have the five stages of growth. In the Sanskrit drama the Avasthā are the five correct sequence of dramatic action that lead to a final consequence. Bharata in his Nāṭyaśāstra described the five Avasthās- "Ārambha, Prayatna, Prāptyāśā, Niyataphalprāpti and Phalyoga or Phalaprāpti."<sup>1</sup>

There are five stages of the work which is started by the person who desires the fruit. According to Dhanañjaya- "Take the first Avasthā as Ārambha, second as Yatna, the third as Prāptyāśā, the fourth as Niyatāpti and the last as Phalāgama."<sup>2</sup>

According to Viśvanātha the curiosity for phalprāpti starts from the Ārambha Avasthā, attempts to achieve phalprāpti begin with a state of effort, doubts arise about the phalprāpti in the third Avasthā of Prāptyāśā, when the image of the main phalprāpti of the play is seen in front it is Niyatāpti and finally the part where all kinds of fruits are obtained is called the Phalaprāpti Avasthā. In the end it can be said that Viśvanātha had completely followed Dhanañjaya, it is about the five Avasthās (Stages).

Arthaprakṛti is the element of the dramatically plot. This Arthaprakṛti is of five types- "Bīja, Bindu, Patākā, Prakarī and Kārya."<sup>3</sup> According to Dhanañjaya the five Elements of the plot are essential as without them no theme is possible. Dhanañjaya described about the five Arthaprakṛiti in his Daśarupaka first prakāśh that-

“बीजबिन्दुपताकाख्यप्रकरीकार्यलक्षणाः।  
अर्थप्रकृतयः पञ्च ता एताः परिकीर्तिताः॥”

Like Dhanañjaya, Viśvanātha has divided the Arthaprakṛti into five parts- "Bīja, Bindu, Patākā, Prakarī and Kārya."<sup>4</sup> Viśvanātha has the same opinion as Bharata and Dhanañjaya about the five Arthaprakṛti.

The five Sandhi that are accepted by all the theorists, are as follows-

“मुखं प्रतिमुखं चैव गर्भो विमर्श एव च ।  
तथा निर्वहणञ्चेति नाटके पञ्च सन्धयः॥”

There was disagreement among the ancient playwrights about the Rūpaka but Bharata, Dhanañjaya and Viśvanātha have expressed the same opinion about the Rūpaka. According to these three, there are ten types of Rūpaka, the ten types of Rūpaka are related to each other. Ten distinctions of rūpaka have been told in the Nāṭyaśāstra – nāṭaka, prakaraṇa, bhāṇa, vyāyoga, samavakāra, vīthī, prahasana, dima, īhāmr̥ga and aṅka or utsrskāṅka. Apart from these Bharata has mentioned another type of Rūpaka Nāṭi, by mixing Nāṭaka and Prakaraṇa, which received the name of nāṭikā in later period.

That is, finally it can be said that Bharata, Dhanañjaya and Viśvanātha's detailed description of dramaturgy directly and indirectly hold the same view.

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