DASA RUPAK

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INTRODUCTION -

Natyashastra origin by Bharata Muni. In his book he explains some technique to Music, Dance, Drama art forms and he export some way of hide to this form. Natyashatra has 36 Chapters and 6000 Solokas. In 20th chapter describes ten types of plays .This word used for play as primarily it is visual reorientation. However in his own words says that he has attempted to present the same in an ordered and concise fashion in his book, so it can be consumed by common folk. The influence of Dasharupakam is very evident on later Sanskrit dramaturgists. It is written by Dhananjaya. The most famous commentary on the work, known as Avaloka, was written by Dhanika, a younger brother of the author. Dhanika has worked to collect example verses from various plays of the time for each rule or lakshana. (Such as Ratnavali, Mrucchakatikam, Venisamhara, Mahaveeracharitam etc.) and add to this book.

Dasa Rupak discusses various characteristics of drama in a brief style. The main purpose of the treatise is to make it easy for the dramatists and drama presenters. 'Rasa' is the main purpose of any kind of drama. Supporting the statement of Bharata about the essence of drama (Natya) the Patya, Gita, Abhinaya and Rasa are being drawn from Rigveda, Samaveda, Yajurveda and Atharvaveda respectively. Dhananjaya says Lord Brahma took the essence from Vedas create Natya and gave it to Bharatas to propagate it. But since Natya Shastra is a voluminous work, deals with various aspects of drama, that can be followed and applied by the scholars alone, and also it is a comprehensive work of dance drama. Whereas Dasarupa discusses the principles of dramaturg in a brief manner with single direction to treat the Ten Rupakas (Dasa-Rupaka).

The Dasa Rupak comprises four chapters; each termed as Prakaasha, and has about 300 karikaas (verses) in total, as opposed to the 6000 of the Natyashaastra. In the field of Sanskrit literature it is tradition to use unique word to refer to each chapter in a book. (Other terms used elsewhere include Ullaasas, Parichedaas, Udyota etc.).The author treats Nrutyam, Nruttham as components of a Rupakam only (play)

1. The first chapter describes the rules for Rupakam, they key elements of Drama and Rasa. Then discusses the types andcharacteristic of the Plot.

2. The second chapter explains how a story should be developed and clearly delineates the primary storyline and the subplots

3. The third chapter discusses the the characteristics that the protagonist, heroes and heroines must possess.

4. The Fourth chapter says about ten types of drama.

Depending on the plot/story, hero and sentiment ,the rupakas are divided in ten types. The purpose of any dramatic representation is a particular sentiment. As we have noted the 10 types of drama representation, because the roles are been played/enacted by the actors. Ten types of Rupakas :

1. Natakam 2. Prakaranam 3. Anka 4. Ehamruga 5. Dima 6. Samavakara 7. Bhana 8. Prahasanam 9. Veethi 10.Vyayoga
So here I'am explaning about 5 Rupakas.

(1) Nataka :

Among the ten varieties the Nataka is considered as a drama par excellence due to the employment of all the sentiments (Rasa) depicting pains and pleasures of human beings and several situations. Sringara (Erotic) or Veera (heroic) sentiments being the principal sentiments (Agnirasa) the others will be subordinate (Anga) in the drama. Since it comprises all the characteristics Nataka gained the high popularity. After the completion of stage preliminaries the stage indicates the either subject matter or the germ or the opening or to one of the characters. The stage manager should please the audience with an eloquent style (Bharati-vritti) while describing any season. Bharati-vritti chiefly uses Sanskrit language and has the following categories.

இந்த கட்டுரையில் இருக்கின்ற கருத்துகள் குறித்து ஏதேனும் எதிருகாலத்தில் சிக்கல் இருந்தால் அதற்கு கட்டுரையாளரே பொறுப்பு ஆவார்

(1) Prarochana is called when it arouses the interest of the audience towards the play by praising the poet and the story.
(2) amukha or prastavana holds the conversation of Sutradhara with a Nati or Marsha. (An assistant) or a Vidushaka (Jester); the sutradhara discusses a personal issue here and skillfully links the same with the upcoming presentation of the play cleverly.
(3) Vithi has 3 divisions - Kathoddhata, Pravrittaka and Prayogatishaya. Kathoddhata is opening of the story which is twofold (a) Vaakyam the character enters repeating Sutradhara's words. (b) Vakyartham the character enters following the meaning of the words of Sutradhara. Pravrittaka while the Sutradhara describes a season, the character enters the stage with that hint. Prayougatisaya - This is a unique presentation.

The Sutradhara presents a character to . 'Here he is' and then he exits and the character enters. The stage manager should leave the stage after adopting the stage-directions such as Prarocana, Vithi , Prahasana and Amukha. A hero of the Nataka should be endowed with attractive qualities. He should be selfn. He should be glorious, eager to earn fame, energetic, a preserver of the three Vedas and a ruler of the world. He should hail from a renowned lineage, a royal seer or a god. , it can be omitted and change in some other way. Deciding the starting and ending of the play and after dividing it into five parts, the There should be an appropriate arrangement of the beginning, showing the explanations and narratives through Vishkhambha, the subject matter should develop into evolving proper sentiment. Never one should deviate from the subject matter by the excessive development of the sentiment, nor should one over whelm the sentiment with matters related to the subject matter or its embellishment. The treatment of Rasa should be appropriate. turn. Certain things should not be presented on the stage like a long journey, murder, fighting, eating, bathing, and anointing the body, death or the like on the stage. A Nataka or drama consists of five or ten acts. A regular Nataka has five acts. About the acts

1. A part of the play is fully expressed but the germ of the plot ,is not wholly disposed off in the act
2. The act should not be too long and at the end of it,all characters leave the stage.
3. The act should cover the action that can happen in the course of a single day. When the incident that are to be finished in the course of a single day cannot be accommodated in one act.
4. Action of anger, favour and grief, the end of a curse, flight, marrage, commencement of maracle and its appearance.
5. When in an act, a person going out on business to a distinct land, should be indicated after closing the act by.
6. In the conversation of the attendants should be in. There can be four or five attendants or the followers of the hero.
7. The exalted situation should come in the latter part of the play. The should find place only at the conclusion of all plays.
Example: Sita's swayamvara story in Ramayan

2**. Prakarana**
Prakarana is that in which the plot and the hero should be the original creation of the poet. It is similar to Nataka, but the various deeds of a Brahmin, a Trader, a Purohit, a Minister, a Merchant should be taken as the subject-matter. Thus the king is not a hero. No noble hero, no divine or super - human, actions no love - story of a king is described but the vita, courtesans being the characters, very ordinary and common life is described. Except for the insistence on plot being original; all other details regarding Rasa, development of the plot are the same as in Nataka. If the play requires, there should be Vishkambhaka in brief in Sanskrit, with middle characters similar to Praveshaka. In between two acts Praveshaka should also be used.
Prakarana may have five to ten acts - Sringara is the main Rasa in Prakarana. The Natika having the features of both of Nataka and Prakarana needs a special mention here. Natika has king as its hero but the plot is in poet's imagination. Heroine is either belongs to Royal Palace or in a courtesan. It should have mostly female characters and graceful gestures. It consists only four acts. Kings favour, anger, hypocrisy and royal etiquette should be presented in the Natika. Ratnavali of Harsha is the best example of Natika.
Examples: Mricchakatikam story, Malati Madhavam story

3. Dima
Dima has a well-known story with dignified heroes. It consists of four acts and six sentiments except Sringara and Hasya. It has sixteen heroes like Gods, Demons, Nagas, and Yakshas etc. The plot consists of earthquake, eclipse,

battles, and angry conflicts, plenty of deceit, and jugglery, usage of dreadful weapons. The story is grand and incorporates various emotions.
Examples : Tripuravijaya of Vatsaraja serves as an example for this type of drama.

4. Samavakara:
Samavakara deals with well-known Gods and demons as its heroes. The hero should be esteemed character. It has three acts, three kapatas (three kinds of deceits). Three Vidravas (three kinds of calamities) and three types of love. It has the duration of eighteen nadikas (one nadika is of 24 min) it should have twelve heroes. But there are two views regarding the number of heroes. According to one the number of heroes in each act should be twelve while the other view states that the hero, his rival, and their two associates, four in each act make a total twelve in three acts.
The first act should be of twelve nadikas duration containing laughter, calamity, deceit and vithi. The second act is similar in nature but has four nadikas only. The third act should have two nadikas bringing the play to an end. Each act should have different incidents having a very loose connection. The three deceits which lead to joy or sorrow are 1. Course of plan. 2. Luck, fate or accident, 3.Strategy of an enemy the three kinds of calamities are 1. Battle and flood 2.Storm, fire and fight with a big elephant 3.Siege of city. Three kinds of love 1.For duty (drama) 2.For material gain (rather) 3. For passion (Kama). When one gets one's desired object while carrying out one's duty it is love together with duty. Thus Samavakara is based on joy and sorrow.
Examples : Samudramanthanam and Pancharatram

5. Vyayoga
Vyayoga again has well known hero. The events are to of be of one or two days. Elements of Vyayoga are challenge, combat, battle and angry conflict. Further, Bharata says that a Nataka and Prakarana should have 4 to 5 characters, whereas Samavakaara, Ihaamrga and Vyayoga can have 10 to 12 characters. Examples : Surpanaka's story in Ramayan

Reference:
1. Natya Shastra written by Bharata Muni Transilated by N.P Unni.
2. The Dasarupa A Treatise on hindu dramaturgy by Dhanamjaya English transilate by George C.O. HAAs, A.M, PhD.
3. A Study of Abhinabharati on Bharata's Natyasastra and Avaloka on Dhanajayas's Dasarupaka(Dramaturgical Principles) by Manjul Gupta.

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