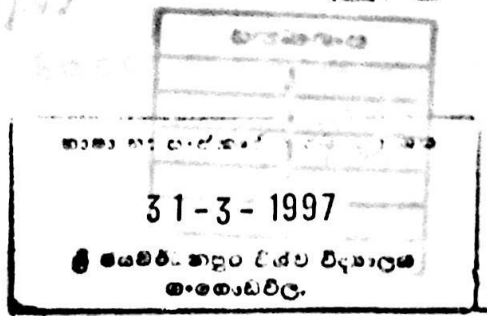


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A Study
of the *Nāṭakas* of
Bhāsa, Kālidāsa and Harṣa
with Reference to
the Themes of Heroism and Love

A Thesis Submitted to the
University of Śri Jayawardēne pura
for
The Degree of Doctor of Philosophy
by

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Edirimuni Herlin Waturegama

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Preface

Let me first of all extend my inadequate compliments to Prof. Walter Marasinghe, my supervisor, the head of the Department of Languages and Cultural Studies at the University of Śri Jayawardēpura, Gangodavila, Nugegoda for his invaluable guidance and consistent supervision in the progress of my work of the thesis.

The original Sanskrit passages quoted in the thesis have been transliterated. The system of transliteration adapted is the normal method so far followed. The reference have been given at the end of each chapter to indicate the sources from which the information is derived apart from the general bibliography given at the beginning of the thesis.

A word has to be added regarding the date of these three dramatists, the date of Kālidāsa has been established for certain as belonging to the period of Chandragupta II of Ujjayini who reigned till about A.D. 413. The name of Harṣa is unquestionably connected with Harṣa ṛ the king of Sthānviśvara and Kānyakubja who reigned from about AD. 606 to 648, the patron of Bāna.

But the date of Bhāsa remains uncertain as nothing is known of his personal history as he himself has maintained reticence. The problem of Bhāsa has been inquired into by many erudite scholars such as T.G.Ganapathi Sastri to whose credit goes the discovery of Trevandrum plays, Laxman Sarup, A.B. Keith and others who placed Bhāsa in a period ranging from the fifth century B.C. to the third century A.D. It is a problem that has to be treated as a study by itself. Therefore we prefer not to touch on this problem lest the present thesis would burden itself with an enormous work which would carry on to an unsustainable volume. Moreover the present thesis has taken up the problem of dealing with the two themes i.e.

heroism and love as treated in the dramas of Bhāsa, Kālidāsa and Harṣa.

Bhāsa is doubtless earlier than Kālidāsa. . . . Kālidāsa knew his fame as firmly established by his time and possibly later than Bharata the author of the *Nāṭyaśāstra*.

E.H.W.

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Scheme of Transliteration

The mode of transliteration adopted in this thesis is as follows.

Vowels:	a अ	i इ	u उ	ī ऋ	ai ऐ	au औ
	ā आ	ī ई	ū ऊ	e ए	o ओ	
Anusvāra:	m .					
Visarga:	h :					
Consonants:	k क्	kh ख्	g ग्	gh घ्	ñ ङ्	
	c च्	ch छ्	j ज्	jh झ्	ñ ञ्	
	t ट्	th ठ्	d ड्	dh ढ्	ṇ ण्	
	t त्	th थ्	d द्	dh ध्	n न्	
	p प्	ph फ्	b ब्	bh भ्	m म्	
Semi-vowels:	y य्	r र्	l ल्	v व्		
Sibilants:	s स्	ś श्	ṣ ष्			
Āspirate:	h ह्					

All Sanskrit and Prakrit words and technical terms given in the thesis are written in Roman characters.

Abbreviations

A .Bh.	Abhinavabhārati, Abhinavagupta's commentary on the Nāṭyaśāstra, GOS (Vol. I, 2d ed., 1956; Vol. II, 1934; Vol. III, 1954; Vol. IV.1964).
Abhinava	Abhinavagupta.
Avi.	Avimāraka.
Bāla	Bālacarita.
BNC	Bhāsanāṭakacakra - Plays ascribed to Bhāsa
Bh. Pr.	Bhāvapakāśāna.
BORI	Bhandarkar Oriental Research Institute.
Cārudatta	Daridracārudatta.
DR.	Daśarūpa.
Dūtaghaṭot	Dūtaghaṭotkaca.
Dūta	Dūtavākya.
GOS	Geakwad's Oriental Series.
IHQ	Indian Historical Quarterly.
JAOS	Journal of the American Society.
JBRAS	Journal of the Bombay Branch of the Royal Asiatic Society.
JOI	Journal of the Oriental Institute, M.S. University of Baroda.
JORM	Journal of Oriental Research, Madras.
Karṇa	Karṇabhāra.
K. Pr.	Kāvya prakāśa.
Madhyama	MadhyamaVyvyāyoga.
Mālavikā	Mālavikāgnimira.
Nāg.	Nāgānanda.
ND.	Nāṭyadarpaṇa.
NŚ.	Nāṭyaśāstra.
Pañca	Pañcarātra.
POS	Poona Oriental Series.
Pratijñā	Pratijñāyaugandharāyana.
Pratimā	Pratimanāṭaka.
Priya.	Priyadarśikā.
Rat.	Ratnāvalī.
Śāk.	Abhijñānaśākuntala.
SD.	Sāhityadarpaṇa.
Svapna.	Svapnavāsavadatta.
TSS	Trivandrum Sanskrit Series.
Ūru	Ūrubhaṅga.
Vikram	Vikramorvaśīya.

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INTRODUCTION

The Sanskrit drama has been termed '*rūpaka*' by the theorists. The *Nāṭyaśāstra* mentions ten different *rūpaka* types¹. The term *rūpaka* denotes 'form' or 'show' that is represented by actors playing different roles. The other theorists also hold the same opinion.² The term *rūpa* has been used in the *R̥gveda* to signify the transient and deceptive appearance.³

Henry Fluchere observes - "Everything in theatre is illusory.... the specator is simply induced to accept the data of dramatic experience and a preliminary agreement is established about all the conventions, which are in comparison with these data, occasional conventions of details of purely practical convenience, essentially temporary and renewable at the pleasure of each generation."⁴

The term *Nāṭaka* is sometimes used in the generic sense to denote any type of play. In this thesis, the term will be used in its technical sense meaning the heroic drama par excellence.

The *Nāṭyaśāstra* defines *nāṭya* as "*lokavṛttānukaranaṃ*"⁵, the representation through imitation of the conduct of the world. The *Daśarūpaka* gives the definition as '*avasthānukṛtir*' - representation through imitation of the situations.⁶ There is no essential difference between the two as the *Nāṭyaśāstra* states,

" *Nānābhāvopasampannaṃ - nānāvasthāntarātmaṃ*
Lōkavṛttānukaranaṃ - nāṭyametanmayākṛtaṃ."⁷

(The *nāṭya* has been composed by me, imitating the conduct of the people of the world belonging to the various situations and consisting of different emotions.) All the types are

divided into two groups as *Āviddha* (forceful) and *Sukumāra* (graceful) representation. Later on the scholars of Sanskrit drama have attempted to group the ten types of *rūpaka* under these two categories.

While discussing the roles of characters in the Indian theatre, Chandra Bhan Gupta makes a reference to these two categories. He observes that *Nāṭaka*, *Prakaraṇa*, *Prahasana*, *Bhāna*, *Vīthī* and *Aṅka* are the varieties of the delicate type (*Sukumāra*) and *Dima*, *Samavakāra*, *Vyāyoga*, *Ihāmṛga* are of the violent (*Āviddha*) type.⁸

V. Raghavan maintains that the *daśarūpaka* progressed in two distinct lines, the social, and the heroic, almost on parallel lines, one culminating in the *nāṭaka*, the heroic drama par-excellence, and the other in the *prakaraṇa* the pre-eminent social play.⁹ He thus divides the *daśarūpaka* into two groups comprising *Dima*, *Samavakāra*, *Ihāmṛga* and *Vyāyoga* reaching its culmination in the *nāṭaka*, and the other consisting of *Vīthī*, *Bhāna*, *Prahasana* and *Aṅka* with its full manifestation in the *Prakaraṇa*, the perfect play of the social type in Sanskrit.¹⁰

He again mentions that "though the two types differ substantially in treatment and subject-matter, the aim of the poet in the *nāṭaka* is to present the highest type of human personality called the *dhīrodātta*, while the authour of a *prakaraṇa* essays to hold up the mirror to the world to depict the society as it is in its rank and file."¹¹

But the account given in the *Nāṭyaśāstra* is somewhat confusing. It presents to us the difficulty in grouping the types under the two different categories of distinct growth and development.

The *Nāṭyaśāstra* refers to the chaotic state of the society due to which the drama was produced.¹² The society of