

5

AN INTRODUCTION TO PLOT



Notes

Dear Learner, in the previous lesson we learned about the aesthetics of theatrical art. The content of a play is its value. Therefore, in this lesson, we will discuss in detail about the general introduction of the plot, the types of plot, meaning of plot, five karyavasthas (five stages of plot), five sandhis, and the differences in the plot from the point of view of drama, because without knowing the plot in detail, drama cannot be understood completely.



LEARNING OUTCOMES

After studying this lesson, you-

- know about Plot;
- know about the types of Plot;
- know about the arthaprakritis in Plot;
- know about the five avasthas (stages) in Plot;
- know about the sandhis in Plot; and
- know about the differences in different plot according to theatrical art.

5.1 AN INTRODUCTION TO PLOT

The story of a drama is called plot. This story is of three types: famous, utpadya (imaginary) and mixed. Mythological or historical story is called famous, imaginary story is called utpadya and the mixed form of both is called mixed story. From the point of view of the development of the drama, its story can be divided into two forms- adhikarika and prasangika.

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The story that runs from beginning to end is called *adhikarika* and the story that runs contextually which helps in the development of this story is called *prasangika*. The story of the play should be as realistic, concise and clear as possible. Even if the story of a drama is created from imagination, it should be so realistic that the reader accepts it as a social event. The success of the playwright lies in the fact that he expands the plot as little as possible and makes it as clear as possible.

While explaining the form of drama, Dasharupakkar Dhananjay has said: *Aasthanukritirnatyam* i.e. imitation of the state is called drama. Imitating the states of the hero described in poetry like *Dheerodatta* etc. i.e. achieving uniformity through four types of acting - *Aangika*, *Vachika*, *Aharya* and *Satvika* is called *Natya*.

When various stages of a famous hero are imitated by actor in a drama, it is called *Natya*. Only the characters of any poetic work etc. are acted, hence it is called drama. Since drama is seen, it is also called *drishya*. Because of being visible they are also called *rupa*. The form of a famous historical character is alleged in *Nata* (actor) etc., hence it is called *rupaka*.

Dhananjay has derived the *rupaka* as follows: '*Rupyate Drishyate Iti*'. The attribution of the form of Ram etc. to *Nata* is the reason for the tendency of the word *rupaka*.

There are two types of *rupaka*: 1. *Shuddha*, 2. *Sankirna*. According to Dhananjay, there are only ten *rupakas* which are different from each other on the basis of *vastu*, *neta* and *rasa*. These are pure variations of *rupaka*. The *rupaka* in which a mixture of certain characteristics of two or three of these *rupaks* is found is called *sankirna rupaka*. Thus, the meaning of Dhananjaya is that the acts which depend on *rasa* are called *rupaka*. There are 10 types of these *Shuddha rupakas*. In these ten *rupakas*, different types of *rasas* are taken.



INTEXT QUESTIONS 5.1

1. How many types of Plot in a play?
 - a) 2
 - b) 5
 - c) 3
 - d) 4

2. Adhikaraik and prasangika are the part of which Natyanga?
 - a) Vastu
 - b) Neta
 - c) Rasa
 - d) None of the above
3. Imitation of stage is called?
 - a) Drama
 - b) Natya
 - c) Bhava
 - d) Rasa
4. Describe the panch sandhis in detail.



Notes

5.2 TYPES OF PLOT

While describing the type of subject matter (plot) in drama, Acharya Dhananjay says that- Vastu cha dwidha, that is, there are two types of subject matter in drama. In the presented excerpt, the first type of rupaka, vastu (Plot) has been described.

There are two types of plot. There are mainly three types of rupaka: vastu, neta and rasa. On these basis, there are different types of rupakas. Of these, there are two types of plot: (i) adhikarika plot, (ii) prasangika plot.

(i) Adhikaraika plot -

**Adhikarah Falasvamyadhikari cha tatprabhu,
Tannirvrityambhivyapi vrittam syadaadhikarikam.**

That is, adhikara means being the owner of the result. The owner of that result is called Adhikari. The chronicle made by that adhikarir or expressed in poetry related to him is called adhikarika. It is based on the story or plot and continues from the beginning to the end.

(ii) Prasangika plot -

'Prasangikastu pararthasya svartho yasya prasangatah'

That is, the story or plot which is meant to serve someone else's purpose, but due to

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the context also serves its own purpose, is called a prasangika plot. The relevant story helps in achieving the success of the adhikarika story, but the context also serves its own purpose. Like in the story of Ram, the main objective of Ram's story is the killing of Ravana and the attainment of Sita. The story of Sugriva is helpful in achieving this objective, but the result of that story is killing of Bali and attainment of kingdom by Sugriva is also proved from the context.

There are two types of prasangika stories: (a) pataka, (b) prakari

- (a) **Pataka** - The relevant story running over a time along with the main story is called the pataka; For example, the story of Sugriva in Ramkatha continues for a long time with Ramkatha. Just as the pennant or flag is an extraordinary symbol of the hero and does him a favor. Similarly, this chronicle also does a favor to the hero and the related story, hence it is called Pataka.
- (b) **Prakari** - A relevant story running for a short time is called Prakari; Like the story of Shравan Kumar in Ramayana. This story continues for short time. Prakari's story is runs in only one act. The secondary hero does not serve any purpose of his own but helps the main hero in an absolute sense; Like Jatayu is in Ramcharita.

Both Pataka and Prakari are prasangika storylines and contribute to the flow of the adhikarika story and help in achieving the main objective. Still there are differences between the two:

The hero of pataka also has some purpose of his own. Along with achieving his purpose, he helps in the accomplishment of the main hero's work. For example, in Ramkatha, Sugriva's purpose is to kill bali or to gain the kingdom and he helps Ram to achieve his purpose. The hero of prakari helps the main hero in an absolute sense without expecting any purpose of his own. Like Jatayu in Ramkatha.

5.3 FIVE ARTHAPRAKRITI

The dramatic chronicle is divided into five parts, these dramatic chronicles are also called Arthaprakriti. The measures to achieve results are called artha-prakritis. These Artha Prakritis are five, which are the reason for the hero's success.

**Beeja bindu patakakhyaprakari karyalakshanah:
Artha prakrityah panch ta etah parikirtitah.**

- (1) **beeja** - The story which is explained in brief at the beginning of the play and gets expanded in various forms till the story is completed is called beej.

Alpamatram samuddishtam bahudha yadvisarpati,

Falavasanam yachchauva beejam tadbhidhiyate.

Since this beeja is the source of great and eternal work, it is of many types - falabeeja, Vastubeeja and arthabeeja.

- (2) **Bindu** - That thing which comes as a reason, due to which the ending sub-story moves forward and the main story remains uninterrupted is called Bindu.

'Avantarararthavichchhede bindurachchhedakaranam'

That is, when the main purpose of the story is broken due to the end of the secondary purpose, the reason for its discontinuity is called Bindu. Just as an oil drop spreads in water, similarly it spreads in drama. Like a beeja, it continues to spread till the end of the play. This bindu is responsible for obtaining results and is also the ultimate cause. It is also called avantarabeeja.

- (3) **Pataka** - The relevant chronicle which is comprehensive, that is, the story which runs far and is beneficial for the main result, is called Pataka.

'Vyapi prasangikam vrittam pataketyabhidhiyate'.

- (4) **Prakari** - The relevant circle in the play is called Prakari, which remains connected with the official circle to a short time.

'Prasangikam Pradeshstham Charitam Prakari Mata'.

- (5) **Karya** - A solution is taken for the meaning of work, whatever is achievable is karya.

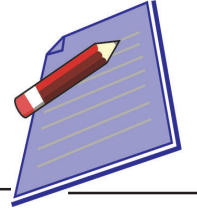
**Apekshitam tu yatsadhyamarambho yannibandhanah,
Samapanam tu yatsiddhyai tatkaryamiti sanmatam,**

In this way, the end for which all the material is collected is called karya. In fact, Arthaprakriti are physical divisions which are related to the subject matter itself. When these occur, the form or structure of the play is established.

5.4 FIVE KARYAVATHAS (STAGES OF WORK)

Just as there are five distinct stages of work in the world, there are exactly the same and the same number of stages in drama.

**Avasthah pancha karyasya prarabdhsya falarthibhih,
Arambhayatnapraptiyashaniyatapti phalagamah.**



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That is, five stages of the story of the drama are seen. Those stages are described as follows -

- (1) **Beginning-** Mere eagerness to attain abundant result is called beginning.

'Autsukyamatramarambhah phallabhaya bhuyse'.

Like a student has set the goal of his life to do successful in examination of Master of Arts. In the first condition of this work, the student shows eagerness for the accomplishment of his work. A strong desire arises in his heart to pass the examination and make his life fruitful. This condition is called 'beginning'.

- (2) **Effort -** Doing hard work with utmost speed even when no result is achieved is called effort.

'Prayatnastu tadpraptau vyaparyotitvaranvitah.'

Like a student does different types of work to achieve his goal. He leaves his home, studies in school, works hard and finally completes Master of Arts. All these tasks are indicative of his efforts. This is the second stage which is known as 'Yatna' or effort.

- (3) **Pratyasha -** In the state between upaya (means) and apay (obstacles), when due to the tug of war between the two, it cannot be decided to get the result, it is called Pratyasha.

'Upayapayashankabhya praptyasha praptisambhavah.'

For example, when a student gives an examination, he realizes that he has been able to answer some questions correctly, but he has doubts about whether the answers to some questions are correct, hence he remains hopeful of getting the result, this is the third stage is called 'Pratyasha'.

- (4) **Niyatapti -** The attainment of definite results by removal of obstacles is called Niyatapti.

'Apayabhavatah Pratparniyataptih sunishchita'.

When the student takes various measures like when the obstacles are removed and he is confident that the result of the examination will be good, then the fourth stage of that work is 'Niyatapti', in which after the removal of the adverse things, attainment is achieved. A state of determination arrives.

- (5) **Phalagama -** Samagra Phalasampattih Phalayogo Yathoditah - Attainment of complete result is called Phalagama, i.e. Phalagam is the stage of work in which complete result is obtained. For example, when a student's name appears in the

examination result list, he passes and the goal of his life is accomplished, then the final stage of the work is accomplished by getting the result.

This analysis of the stages of work is very beautiful and practical and this analysis is a sufficient indicator of deep psychology. This analysis shows that to reach the goal of his life, person has to struggle with various opposing events. One cannot reach his goal directly, but his job is to crush the obstacles that come in the way. Thus, there is definitely conflict in the plot of the play. This conflict is very gross when it occurs in external events, but when the conflict is visible even in mental attitudes, then it takes a subtle form. The more subtle the conflict, the more effective, intimate and famous will be the drama. The plays of Kalidas and Bhavabhuti are famous for this reason.



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5.5 FIVE SANDHIS (TREATIES)

Sandhi means joint. No object is without joints. When many joints are combined in a proper manner, the composite substance appears in front of our eyes in a unique coordinated form. Drama is also such a coordinated substance. In which there are five sandhis (treaties).

Antaraikarthasambandhah sandhirekanavye sati.

That is, when stories related to one purpose or another are connected to another purpose, then that relationship is called 'Sandhi'. The process by which there is a combination or coincidence of the purpose and action of the story is called Sandhi. Five sandhis are formed by combining five states of work and five artha prakritis.

**Arthaprakratayah panch panchavasthasamanvitah,
Yathasankhyen Jayante Mukhadyah Panch Sandhayah ||
'Mukhapratimukhe garbhah savamarshopsamhritih.'**

These Sandhi are five - Mukha, Pratimukha, Garbha, Vimarsh and Upasanhriti.

- (1) **Mukha** - The sandhi that combines the arthaprakriti called beeja and the stage of work called beginning, in which many rasas are imagined, is called mukha sandhi.

**Mukham beejasamutpattirnanartharsasambhava.
Anganidvadaashaitasya beejarambhasamanvayat.**

That is, where beeja is produced that generate various types of purposes and rasas, that is Mukha Sandhi. This mouth sandhi consists of 12 types of organs in coordination with the beeja and beginning.

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- (2) **Pratimukh** - The union that combines the arthaprakriti called Bindu and the stage of work called Yatna i.e effort is called Pratimukh Sandhi. The plot of the seeker of the main result of the form, in which sometimes appears hidden and sometimes visible, is called Pratimukh Sandhi.

**Lakshyalakshya tayodbhedastasya pratimukham bhavet,
Bindu Prayatnugamadanganyasya Trayodash.**

That is, where the beeja of the main remedy for the result included in that mukha sandhi is published as some target and some as non-target, it is called Pratimukh sandhi. It has 13 parts due to the combination of Bindu and Yatna.

- (3) **Garbha** - The combination of Arthaprakriti called Pataka and the stage of work action called Praptyaasha results in garbha. In these, the pataka is not required everywhere, at some places it is present and at other places it is not. But the realization of the desired result is absolutely certain, the result is hidden in it, that is why it is called Garbha Sandhi.

**Garbhastu drishtanashtasya bijasyanveshanam muhuh,
Dvadeshah pataka syat syatpraptisambhavah.**

That is, where the beeja sometimes appears, sometimes gets destroyed and then is explored again and again, there is a 'garbha sandhi'. With the combination of Pratyasha and Pataka, there are 12 parts of Garbha Sandhi.

- (4) **Vimarsh** - Where there is a combination of Niyatapti and Prakri, there is Vimarsh Sandhi. But the status of Prakriti is optional. Where the solution for the result is more developed than before, but it gets hampered due to the arrival of obstacles, that is a vimarsha sandhi.

**Krodhenavamrishedyatya vyasanadva vilobhanat,
Garbhanirbhinnabeejarthah sovamarsha iti smritah.**

That is, where there is discussion about getting results from anger, addiction or temptation and in which the relationship of different beejas is shown, it is called vimarsha sandhi. There are 13 parts of this sandhi.

- (5) **Nirvahna** - Where the arthaprakriti called Karya and the stage of work called Phalagam meet i.e. the purpose is completely accomplished, there is Nirvahna Sandhi.

**Bijavanto mukhadyartha viprakirna yathayatham,
Eikarthyamupaniyante yatra nirvahanam hi tat.**

That is, this is the meaning of Rupak Prabandha in which here and there in those

sandhi, novel beeja forms and epithets are seen becoming executors of the main result, that is, where the heads with beeja scattered at the same place are obtained for the main purpose of meaning, there is a nirvahana sandhi. There are 14 parts of this sandhi.

5.6 PLOT OR ITIVRITTA

Drama does not require the display of complete events. To accomplish the work, it is necessary to refine and trim them. Those incidents which do not have direct connection or relation with the accomplishment of the task, they have to be cut out and separated, but to keep the story intact, their information is definitely given. Such incidents are called 'Suchya'. The classical name of these is Arthopekshapaka which are five in number - (1) Vishkambhaka, (2) Chulika, (3) Ankasya, (4) Ankavatara and (5) Pravesha.

- (1) **Vishkambhak** - Vishkambhak is the one who gives information about both the events that have happened in the past and the events that are yet to come in the future.

**Vritta Vartishyamananaan Kathanshananaam Nidarshakah,
Sanksheparthastu vishkambho madhyapatraprayojitah.**

There are two types of Vishkambhak: (i) Shuddha Vishkambhak (ii) Sankirna Vishkambhaka. There are three types of characters in drama - (1) Uttam - in which the king etc. speak in Sanskrit. (2) Madhyam - In which Amatya, Senapati, etc. speak in Sanskrit. (3) Low or inferior - in which Das, Chetti, etc. speak in Prakrit language.

- (i) **Shuddha Vishkambhaka** - The one which has only medium characters is Shuddha Vishkambhak.

- (ii) **Sankirna Vishkambhaka** - The one which has both medium and low characters is called sankirna Vishkambhak.

Only those things come in Vishkambhak which cannot be shown in acts of drama. It informs the stories of the past and future and connects them into one sequence. Vishkambhak is used at the beginning of the act. Mainly its indicators are middle class characters.

- (2) **Chulika** - Where information is given about the character's entry from inside the curtain, there is an arthpekshaka called 'Chulika'. 'Arntjavanikasansthaishchulikarthasya suchana' i.e. giving information about any meaning through the characters located within the Javanika is called Chulika. Just as the entry of Tapodhana Atreyi has been informed from inside the curtain



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in the beginning of the second act of Uttarramcharita, this information is called Chulika.

- (3) **Ankasya** - If at the end of any act of drama, information about something is given by the characters which marks the beginning of the next act, it is called Ankasya or Ankmukh. It is called Ankasya because the characters coming at the end of the act give information about the coming act. The character that comes at the end of a act is a act character. The place where the next act starts by taking information about the initial meaning of the unrelated preceding act is called Ankasya. For example, in the second act of Mahavircharita, Sumantra informs that Vashishtha and Vishwamitra are calling you along with Parashuram. After this information, Vashishtha, Vishwamitra and Parashuram enter sitting in the third act. This is Ankasya.
- (4) **Ankavatara** - Where the plot of the second act starts without ending the plot of the first act, there is ankavatara- Ankavatarastvankante patonksyavibhagatah. That is, where after the end of one act, another act appears integrally, it is called Ankavatara. That is, when the characters of the first act give information about something and the same characters enter the next act with the same subject matter, then it is called Ankavatara. For example, at the end of the first act of Malavikagnimitra, the clown says that only the word of Mridang will wake up both the goddesses. After this, after hearing the words of Mridanga, all the characters start the further story at the beginning of the second act. In this way, here the story of the second act has been narrated without any break from the story of the first act, hence there is a connotation called Ankaavatara.
- (5) **Praveshaka** - In Praveshaka also, information about events is given in advance, but in this the informant character is of lower class only; Like servant, maid, etc. The introduction is not used at the beginning of the play because it contains lowly characters. Like Vishkambhaka, the entry point is also indicative. Its overall characters are of lower class and speak Prakrit language.

**Tadvadevanudattoktya neechapatraproyojitah,
Praveshonkadvayantah shesharthasyopasuchakah.**

That is, the one who gives information about the past and future through one or more lowly characters in between the two acts is the 'praveshaka'. Many things are considered taboo in plays. They are not performed on the stage, they are also communicated in some way or the other, like speaking from a distance, slaughter, war, political upheaval, national upheaval, marriage, food, death, pleasure, etc. Similarly, other shameful things like sleeping, kissing on the lips, surrounding the city, bathing, applying sandalwood

etc. and excessive detail of any thing are also considered prohibited on the stage and hence they come in the category of list which are called paraveshaka.

5.7 TYPE OF PLOT FROM THE POINT OF VIEW OF NATYADHARAMA

The story has been divided into two parts considering acting and dialogue. According to acting, the story content is of two types - Vaachya and Suchya. The content of the story is also differentiated from the consideration of dialogue. From the point of view of Ntyadharama, three types of dialogue content are considered.

'Sarveshama niyatsyaiva shravyamshravyamev cha.'

That is, (1) audible to everyone - all audible, (2) audible to certain people - fixed audible, and (3) not audible to anyone - inaudible.

- (1) **Audible to Everyone** - If all the people present in the theater hear the words of a character, then it is called audible to everyone (Sarvashravya). The thing which is audible to everyone is called prakasha- 'Sarvashravyam Prakasam Syat.'
- (2) **Fixed audible** - If only a certain number of people hear what the character says, then it is called fixed audible. There are two types of fixed audible: (i) Janantika, (ii) Apavarita.

Dvidhanynnatyadharmakhyam janantmapavaritam.

- (i) **Janantika- fixed audible** - At the time of conversation, conversing with some of the many people in the form of a triplet of hands is janantika.

Tripatakarenanyanpavaryantara katham.

Anyonyamantranam Yatsyajjanante Tajjanantikam

That is, when a person who does not want to tell anything, holds all the fingers of his hand in the form of a tripataka and talks to another person, it is called Janantika.

- (ii) **Apavarita** - fixed audible - While talking, a secret thing is said to another person by turning the face away, it is called Apavarita. 'Rahasyam Kathyatenyasyaparavritttyapavaritam i.e. talking about secrets to another person while turning face away is apavarita.
- (3) **Inaudible** - If only the person speaking hears what he said and other people do not hear it or are not entitled to hear it, then it is called inaudible.

'Ashravyam Swagatam Matam.' That is, what is inaudible is called self-utterance.



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*Notes***INTEXT QUESTIONS 5.2**

1. Which among the following is sanubandh plot?
 - a) Pataka
 - b) Anka
 - c) Prakari
 - d) Adhikarika
2. How many arthopekshakas are there?
 - a) 7
 - b) 6
 - c) 5
 - d) 8
3. How many types of plot according to natyadharma?
 - a) 7
 - b) 6
 - c) 3
 - d) 8
4. Which among the following is not the type of sandhi?
 - a) Mukha
 - b) Pratimukh
 - c) Upsanhriti
 - d) Yatna
5. Which among the following is not stage of work?
 - a) Niyatapti
 - b) Phalagama
 - c) Arambha
 - d) Prakari

6. How many types of prasangika plot?
 - a) 2
 - b) 3
 - c) 8
 - d) 5
7. How many types of fix audible?
 - a) 2
 - b) 3
 - c) 8
 - d) 5



WHAT HAVE YOU LEARNT

- Dear students, in this way you learned in this lesson that how many types of content of drama are there and what is the nature of the content? All these topics have been explained in this lesson with examples.
- In this way, many differences in the content of the drama have been described in many ways, in which the division of the content in terms of visual and audio has also been presented.
- In order to describe the types of subject matter, five Arthaprakriti, five Karyavastha and five Sandhyangas have also been described, which are related to the actual subject matter and become the essential material of the drama.
- These same subjects have been used in plays like Abhijnana Shakuntalam etc. written by the great poet Kalidas. All Sanskrit playwrights have used these types of stories in their famous allegories. By studying this unit, students understand the content of the drama, which is a very important part of the drama.



TERMINAL EXERCISE

1. Write about the plot and describe the types of plot in detail.
2. How many arthprakritis? Describe in detail.
3. Write a note on stages of work?



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ANSWERS TO INTEXT QUESTIONS

5.1

1. (c)
2. (a)
3. (b)
4. Sandhi means joint. No object is without joints. In which there are five sandhis (treaties). Antaraikarthasambandhah sandhirekanavye sati. These Sandhi are five - Mukha, Pratimukha, Garbha, Vimarsh and Upasanhriti. Mukha - The sandhi that combines the arthaprakriti called beeja and the stage of work called beginning, in which many rasas are imagined, is called mukha sandhi. Pratimukh - The union that combines the arthaprakriti called Bindu and the stage of work called Yatna i.e effort is called Pratimukh Sandhi. The plot of the seeker of the main result of the form, in which sometimes appears hidden and sometimes visible, is called Pratimukh Sandhi. Garbha - The combination of Arthaprakriti called Pataka and the stage of work action called Praptyaasha results in garbha. Vimarsh - Where there is a combination of Niyatapti and Prakri, there is Vimarsh Sandhi. Nirvahna - Where the arthaprakriti called Karya and the stage of work called Phalagam meet i.e. the purpose is completely accomplished, there is Nirvahna Sandhi.

5.2

1. (a)
2. (c)
3. (c)
4. (d)
5. (d)
6. (a)
7. (a)