

## 6

## CHARACTER PLANNING

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Dear learner, in the previous lesson we learned about the theme of the story. Proper planning and proper use of the characters of hero, heroine and other characters in the drama makes the play attractive. It is important to know the concept of main characters of drama, differences between hero and heroine and to know in detail about other characters. Finally, in this lesson we will learn in detail about character planning in drama.



## LEARNING OUTCOMES

After studying this lesson, you-

- know the concept of character planning in drama;
- understand the differences between hero and heroine in drama.
- know about other supporting characters in drama.

## 6.1 CONCEPT OF CHARACTER PLANNING

The playwright has to keep many things in mind while planning about characters. He provides a solid foundation for real character development through his imagination. Characters should have believable character, which develop as the character grows.

A playwright gives such form to an imaginary character through his imagination that the audience considers that imaginary character to be real and gets connected to it and is able to enjoy the rasa.

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Development of the character is not much different from that of the real character as the characters in the story move through real situations. In this way, even a fictional story in the play begins to seem real to the audience. Therefore, it is important that at the time of character planning and character development, we should give them a fictional form with the same depth and finesse as real life. In this way we can say that 'character development is the process of creating fictional characters with depth and complexity similar to real humans.'

In building a character, the external expression of character must flow from the inner life of that character. Even the character's own memories, beliefs, prejudices, manner of speaking, dress and mannerisms (gestures, facial expressions, etc.) and other actions must be experienced and portrayed by the actor while acting in that form. While creating a character, special care should be taken as to how capable the actor will be in portraying the character when it is presented. In short, a character should be created which can attract the audience, can arouse interest in the mind of the audience during the performance of the play and can make them feel joy.

## 6.2 HERO- TYPES AND QUALITIES

The word Nayaka is derived from the root 'ni', which means 'carrying'. He takes the dramatic story to its conclusion, hence he is called 'hero' or 'Neta'. The neta is the second distinguishing element of the rupaka. Here, the term 'neta' does not only include the hero but also all the characters like hero, heroine, wit, chet, chetty etc. In this way, in the rupaka, the term 'neta' generally includes all the characters like hero etc.

### 6.2.1 Types of Hero

1. On the basis of human nature, four types of heroes have been described - Lalita, Shant, Udatra and Uddhata. All heroes have patience (Dheera). This is the reason why the word 'Dheera' is associated with all the distinctions of the hero. On the basis of human nature, four types of heroes have been described - Dheeralalit, Dheeraprashant, Dheerodatta and Dheeroddhat.

**Dheeralalita** - This type of hero is carefree, artistic, happy and soft. In Sanskrit plays it is mainly the king. Who wants to achieve the happiness of his beloved by removing the obstacles created by his queen's natural jealousy. The hero of the play is Dheeralalit. Udayan, the hero of Ratnavali drama, falls in this category.

**Dheeraprasanta** - Along with the qualities of Dheeralalit Nayak, Dheeraprashant Nayak is selfless, kind, polite and just. The hero of the episode

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generally falls into this category. The hero of Mrichchakatika is Charudatta and the hero of Malati Madhav is Madhav Dhirprashant hero.

Dheerodatta Dheerodatta hero is a Mahasattva, very serious, unbroken, forgiving, stable, ego-less and steadfast. The heroes of drama are usually Dheerodatta. Jimutavahana, the hero of Nagananda drama, falls in this category.

**Dheeroddhata** - This type of hero is full of greed and jealousy, elusive, disguised, arrogant, fickle, fierce and greedy. Parashuram is the courageous hero in Mahavircharita.

2. Types of hero from the point of view of shringara- There are four types of shringara heroes on the basis of kamavritti - Dakshina, Shatha, Dhrishta and Anukula.

**Dakshina:** The hero who has equal love affairs with many heroines is called 'dakshina' hero. Even after falling in love with the second heroine, he is not indifferent to the first heroine. Like- Vatsaraj Udayan. According to Dhananjay, the one who has heartfelt love with the main heroine is called 'Dakshina' hero.

**Shatha** - The hero who is secretly infatuated with the younger heroine while deceiving the elder heroine is called 'Shatha'. Like - Pururava.

**Dhrishta** - The one who does not feel shy in going in front of Jyeshtha heroine boldly even after showing signs of sambhoga with another heroine, is called 'Dhrishta' hero.

**Anukul**- A hero who is obsessed with a heroine is called a 'anukula' hero. Like - Ram, Nala. In this way, among the four types of heroes like Dheerodatta etc. mentioned above, each of them can have four types like Dakshina etc. Thus there were altogether sixteen types of heroes. These sixteen types of heroes are of total forty-eight ( $16 \times 3 = 48$ ) types, three types each on the basis of human nature, divided into good, medium and low. Again there are three types of these - Divya, Adivya and Divyadivya. Thus, there are a total of one hundred and forty-four ( $48 \times 3 = 144$ ) types.

### 6.2.2 Other Types of Hero

Rupagoswami and Shingbhupal have mentioned three other types of hero from the objective point of view - Pati, Upapati and Vaishika. According to social customs, the one who is formally married to the heroine is called 'pati'. The one who, motivated by lust, establishes marital relations with a woman other than his wife and meets her at the

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indicated place, is called 'Upapati'. The Vaishika hero is handsome Priyadarshan, scholar, noble, intelligent, well-spoken, auspicious, skillful in dressing up, fond of art, skilled in rati therapy and interesting. He is called 'Vaishik' because he is conversant in art and skilled in veshyopachara. Apart from these, four more types of heroes have been described - Dharmaveera, Yuddhveera, Dayaveera and Danveera.

**Qualities of Hero:** According to Acharya Dhananjay, a hero should be humble, sweet, sacrificial, clever, well-spoken, keeping people happy, having a pure heart, eloquent, noble, stable, young and having intelligence, enthusiasm, memory, honor and art. One should be skillfully coordinated and determined, brilliant, brave, scholarly and religious (Dasarupaka, 2.1-2).

### 6.2.3 Sattvika Qualities of The Hero

Eight specific sattvika qualities of the hero have been mentioned - beauty, luxury, sweetness, stability, seriousness, sharpness, fineness and generosity.

**Shobha vilaso madhuryam stheyam gambhiryameva cha,  
Lalitaudaryatejansi satvabhedastu paurusha.**

- (1) Beauty - Bravery, efficiency, hatred towards the lowly and competition towards the high (best) is 'beauty'.
- (2) Vilas - 'Vilas' is the combination of patient gaze, patient pace and smiling words.
- (3) Sweetness - Not getting upset even when the reasons for irritation arise is called 'sweetness'.
- (4) Seriousness - Not getting any distortion reflected on the figure due to emotions like joy, grief, fear etc. is called 'seriousness'.
- (5) Stability - Not getting distracted despite many obstacles is called 'Stability'.
- (6) Sharpness - Not tolerating insults, taunts etc. even in danger of life is called 'sharpness'.
- (7) Fineness - Speech, attire and efforts of sweet adornment are called 'fineness'.
- (8) Generosity - Being ready to sacrifice one's life for charity, charity and one's beloved word is 'generosity'.

### 6.2.4 Other Types of Hero's Assistant Hero

**Sub-hero-** The sub-hero is as revered as the hero and has few qualities compared to the hero. He is the hero of Pataka and Prakri, hence he is also called 'Patakanayak'.

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Patakanayak is also called 'Pithmarda', because he pats the back of the hero. Helps the hero in achieving his goal through his service and help. He is clever, intelligent and a devotee of the hero. According to Vishwanath, he is somewhat less than a hero. Like in Ramkatha, Sugriva is the sub-hero with temperament, but in the dramas dependent on qualities.

**Persuader (Anunayaka)** - Persuader is junior to the hero and contributes to the hero's work and business and has some of the same qualities as the hero. It has no purpose of its own, it helps the hero in achieving his goals.

**Anti-hero** - The one who provides resistance to the hero in achieving his goal, is the opponent of the hero. He is stubborn, proud, greedy, stubborn, sinful and addicted. For example, in plays based on the story of Ram, Ravana is called the anti-hero. The antihero is the enemy of the hero. He is the protagonist's opponent and rival.

**Jester** - Jester is a companion and friend of the king. He is humorous in his attire and behaviour. He is of distorted shape, Vamana, Dantur, Kubja, Khalwat and Pingalaksha.

**Vamano danturah kubjo dvijanmana vikritanana,  
Khalitah pinglakshashcha sa vijneyo vidushakah. (Natyashastra)**

He is greedy, a food lover and a lover of food. According to Vishwanath, who is his intimate companion and is always with him, the clown is adept in the art of make-up and is a destroyer of respectable heroines. He is named after some flower or spring etc. He makes people laugh with his distorted body parts, dress and speech and is prone to quarrels. Acharyas like Bharat, Sharadatanaya etc. have divided clowns into four categories - Lingi, dvija, rajajeevi, shishya.

**Wit** - Wit is the servant of the hero and a devotee of his master. He is adept in one of the arts like dance and singing. According to Sharadatanay, wit should be proficient in one knowledge and proficient in Kamatantra. According to Natyashastra, wit is intelligent, skilled in veshyopachara, sweet-spoken, poet and clever person. According to Vishwanath, a person who squanders his wealth in materialistic pleasures is cunning and skilled in art. Wit is considered an essential element in Bhana.

**Veshyopacharakushalh madhuro dakshinah kavih,  
Uhapohakshamo vagmi chaturashcha wito bhavet. (Natyashastra)**

**Chet** - According to Bharata, Chet is quarrelsome, multilingual, deformed, smelly, expert in valid and invalid. He is the hero's assistant.

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**Kalahapriyo bahukatho virupo gandhasevakah,  
Manyamanyavisheshajdashcheto hayevamvidhah smaritah.  
(Sahityadarpana)**

**Shakar** - Shakar was the brother-in-law of the king, who is called Rashtriya (Rajshyalastu Rashtriya). According to Bharat, a person wears bright clothes, gets angry without any reason and becomes happy quickly, speaks Magadha language, has many vices and is of low nature.

**Ujjvalvastrabharanah kruddhtyanimittatah prasidati cha,  
Adhamo magadhibhashi bhavati shakaro bahuvikarah.**

According to Vishwanath, he was said to be born in a lowly family, blind, arrogant, stupid, rude, with many vices, and the brother of the unmarried wife of a corrupt king.

**Madamurkhatabhimani dushkritaishvaryasanyukth,  
Soyamanudha bhrta rajnah shyalah shakara ityukta. (Sahityadarpana)**

He spoke Shakari language, that is why he was called Shakari - shakarabhashaprayatvat shakaro rashtriyah smritah. Complete development of shakara is visible in Mrichchakatika. Mention of shakara is also found in Abhijnana Shakuntal, but after that the absence of shakara is visible in Sanskrit plays.

**Kanchuki**- The one who entered the king's inner chamber, skilled in all tasks, coordinated with many qualities, an old Brahmin was called 'Kanchuki'. He used to wear a long kurta and hold a veta in his hand. Because of wearing a long kurta (Kanchuk), he was called 'Kanchuki'.

**Antahpuracharo vridhho vipro gunagananvitah,  
Sarvakaryarthakushalah kanchukityabhidhiyate. (Sahityadarpana)**

According to Matriguptacharya, Kanchuki was an old servant who entered the queens palace of the king without any interference. He was skilled in knowledge and science, truthful and tactful, free from sexual defects. Kanchuki was a well-wisher and devoted servant of the king.

**Ye nityam satvasampanah kamadoshavivarjitah,  
Jananavijananakushalah kanchukiyastu te smritah. (Matrigupata)**

**Pratihari** - The maid who lives near the king and gives information about royal related works like Sandhi Vighraha etc. is called 'Pratihari'.

**Messenger** - Messenger also has an important place among the king's assistants. A messenger should be endowed with many qualities. Vishwanath has described three types of messengers - Nishrishtartha, Mitartha and Sandeshaharak. The one who has complete authority to work on a special occasion and who solves all the questions himself after knowing the feelings of both, is called 'Nishrishtarth' messenger. The one who has the authority to do limited work is called 'Mitarth' messenger and the one who only delivers the message is called 'Sandeshaharak' messenger.

Apart from this, Vaman, Shandha, Kirat, Mlechchha, Abhir are also helpful. Apart from the helpers of the hero, there are also economic helpers, punishment helpers, soft helpers and religious helpers. The financial assistants of the hero are ministers. Dandashayyaks include Amatya, Pradvivak, Mitra, Kumar, Atvik, Samant etc. Ritvik, priest, ascetic etc. are counted among the religious assistants.



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### 6.3 HEROINE -GENERAL QUALITIES AND DIFFERENT TYPES BASED ON KAMAVASTHA

Heroine is the lifeblood of drama, in which the touching and sweet rasas of life keeps flowing. The heroine has the above mentioned general qualities of the hero.

#### 6.3.1 Types of Heroine Based on General Qualities

On the basis of general qualities, heroines are of three types - Swakiya, Parakiya and Samana.

**Swakiya**- Swakiya heroine is full of virtues like modesty, aarjava (simplicity) etc., loving towards her husband, skilled in behaviour, skilled in household work, a married woman who is faithful to her husband. Swakiya heroines are also of three types - Mugdha, Madhya and Pragalbha. In these, the infatuated heroine is budding, young in lust, shy, shy away from beauty, and soft even in love and anger. The middle heroine is full of youth and lust, adept in sambhoga and tolerates sambhoga till the end. The promiscuous heroine is sexually aroused by the onset of youth, fully acquainted with the skills of beauty, shameless in her sambhoga, almost unconscious during sambhoga with her husband and has developed expressions. There are two types of Swakiya, 'Mugdha' and 'Pragalbha'. There are three types each based on the personality of the heroine - Dheera, Adhira and Dheeradheera. Among these, the one who expresses anger with sarcastic words is called 'Dheera', the one who tortures her beloved with harsh words is called 'Adheera' and the heroine who expresses her anger through crying is called 'Dheeradheera'. These six types of Madhya and Pragalbha Nayika also have two types 'Jyestha' and 'Kanishtha'. Thus 'Mudhya' And 'Pragalbha' heroines



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are of twelve types and 'Mugdha' heroines are of one type. In this way, there are a total of thirteen types of heroine.

**Parakiya** - Parakiya heroine is not the hero's own married wife. She can be a married girl or an unmarried girl. In this way, there are two types of Parakiya heroine - Parodha and Anudha. Parodha heroine is the married wife of someone else. Even after being married, she desires to have rati with another man and is shameless. The unique heroine is an unmarried girl and is young and shy. She is called Parakiya because she is dependent on her parents. She showed love for the rich in arts like skill, music etc.

**Samanya** - Samanya heroines are skilled in rati, intelligent and cunning courtesans. And she loves only until her money runs out. When the money runs out, she gets thrown out by her servants or her mother. There are two types of common heroines - Rakta and Virkta. But Rudrat has described the place of Anurakta (Ganika) as better than Kulangana and Parakiya in terms of adornment rasa rather than Virakta Nayika. That is why Anurakta is depicted as a heroine in dramas. Due to being emotionless and detached, she cannot be a heroine in drama etc. Thus, the samanya heroine is of only one type. Thus, on the basis of general qualities, there are 13 types of heroine (Sweeya), two types of Parakiya and one type of Samanya, a total of sixteen types ( $13+2+1=16$ ).

### 6.3.2 Types of Heroine Based on Kamavastha

All these heroines are of eight types according to rati stage - Swadhinpatika, Vasakasajja, Virhotkanthita, Khandita, Kalahantarita, Vipralabdha, Proshitpriya and Abhisarika.

- (1) **Swadhinpatika** - The one whose husband, attracted by her love, always stays with her and remains under her control, is called 'Swadhinpatika' heroine.
- (2) **Vasakasajjika** - The heroine who waits for the meeting of her beloved in her well-furnished mansion, dressed up in costumes, is called 'Vasakasajjika'.
- (3) **Virhotkanthita** - Despite being eager to meet her beloved, due to God's curse could not meet her husband, she eagerly waited for him, she is called 'Virahotkanthita' heroine.
- (4) **Khandita** - Whose lover is suffering from the pain of separation because he cannot go to her at the appointed time due to being engrossed in the love affair of another woman, she is called 'Khandita' heroine. According to Dhananjay and Vishwanath, the heroine who gets tainted with jealousy after seeing the marks of nails, teeth etc. of another lover on the body of the hero is called 'Khandita' heroine.



- (5) **Kalahantarita**-The heroine who angrily rejects her lover when she is courting him and then herself repents, is called 'Kaalhantarita'. According to Bharat, the heroine whose husband does not return when her beloved goes abroad due to jealousy or discord is called 'Kalhantarita'.
- (6) **Vipralabdha** - The one whose lover himself does not come to meet her at the indicated place even after giving her the time to meet her, is called 'Vipralabdha' heroine.
- (7) **Proshitpriya or Proshitbhartrika** - The heroine whose husband has gone abroad for some work is called 'Proshitpriya'.
- (8) **Abhisarika** - The heroine who, being tormented by lust, herself comes to her lover hero or calls him to herself, is called 'Abhisarika'.

In this way the above mentioned sixteen heroines are divided into eight stages, thus total 128 ( $16 \times 8 = 128$ ). There are one hundred and twenty eight types. Again, these also have three types - good, medium and low. Thus, there were a total of three hundred and eighty-four ( $128 \times 3 = 384$ ) types of heroines. Acharyas like Dhananjay, Sharda-Vishwanath, Rudrata etc. have also considered three hundred and eighty-four types of heroines.

Heroine's assistants - There are some assistants who join the heroines with the hero. Dutt, Dasi, Sakhi, Padosin, Shilpini, Sanyasini, Chetti, Dai, Kathini, Karu, Viprashnika etc. are the helpers of the heroine, who help the heroine in meeting the hero.



### INTEXT QUESTIONS 6.1

1. How many types of hero in drama based on human nature?
  - a) 2
  - b) 5
  - c) 3
  - d) 4
2. Which one is not the types of hero?
  - a) Deeraklalita
  - b) Deerodatta



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- c) Sviya
- d) Deeraprashanta
- 3. Hero of mrichchhakatiaka is of which type?
  - a) Dheerlalita
  - b) Deerodatta
  - c) Deeroddhta
  - d) Deeraprashant
- 4. How many types of hero according to shringara?
  - a) 7
  - b) 4
  - c) 5
  - d) 8
- 5. Which one is the type of hero according to shringara?
  - a) Deeralalita
  - b) Deerodatta
  - c) Deeroddhata
  - d) Shath
- 6. Who one is friend of king?
  - a) Shakara
  - b) Cheta
  - c) Wit
  - d) Vidushaka
- 7. How many total types of hero?
  - a) 124
  - b) 144

- c) 132  
d) 140
8. How many types of messenger according to Vishvanataha?
- a) 5  
b) 8  
c) 3  
d) 2
9. How many types of heroine based on general qualities?
- a) 2  
b) 3  
c) 8  
d) 5
10. How many types of svakiya heroine?
- a) 2  
b) 3  
c) 8  
d) 5



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### WHAT HAVE YOU LEARNT

- Dear students, in this lesson we learned about the vital parts of the drama, the introduction of the characters.
- In the introduction of the characters, we found that the hero and the heroine are the main characters in the drama and the other characters are directly or indirectly supportive of the hero or heroine. Sanskrit poets have also accepted that the hero and heroine are the main characters.

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- We learned about the hero's Dheerodatta etc. and other appropriate distinctions. Similarly, in this lesson we got the knowledge about the differences between heroine, Swakya and Parakiya etc.
- you knew about the nature of these characters in plays and rupakas of Sanskrit and other languages.



## TERMINAL EXERCISE

1. How many types of heroes? Write their qualities also.
2. Discuss about the other hero's assistant characters?
3. Write the types of heroines based on general qualities?
4. Write the types of heroines based on kamavastha.



## ANSWERS TO INTEXT QUESTIONS

## 6.1

1. (d)
2. (c)
3. (a)
4. (b)
5. (d)
6. (d)
7. (b)
8. (c)
9. (b)
10. (b)