



Notes

4

PLOT: AN INTRODUCTION

Dear student, in the previous lesson we have learned about 'Natyakala and other arts'. In this lesson we will read about the plot of the play. The story is the soul of the drama. An excellent play cannot be conceived without an excellent story. Similarly, the essence of the entire drama is created in the story. Plot is the sequence of interconnected events within the story of a play. Thus, more than describing what happened, the plot reveals cause-effect relationships between events that occur.



LEARNING OUTCOMES

After studying this lesson, you-

- know the concept of plot and elements of drama;
- know the types of the plot of a drama;
- know examples of different plot; and
- know the Sandhyangas in drama.

4.1 GENERAL INTRODUCTION TO THE PLOT

The plot of a play not only explains how and why the major events of the play occur. The plot of the play is called the story (Kathavastu). In Sanskrit theater tradition, the plot is considered to be of three types -

1. **Prakhyata (Famous)**- Mythological or historical story is called prakhyata plot.
2. **Utpadhya**- An imaginary plot based on imagination is called a utpadya plot.

Main Components of
Natya (Drama)

Notes

3. **Mixed-** The mixed form of both the above mentioned plots 'Prakhyata and Utpadya' is called mixed plot.

Along with the division of the above mentioned plot, from the point of view of development of the drama, plot can be divided into two forms -

1. **Adhikarika plot-** The story that continues from the beginning to the end of the story is called the adhikarika plot.
2. **Prasangika plot-** The story which is driven by the context which helps in the development of the main story is called prasangika plot.

Describing the nature of drama, Dasharupakakar Dhananjay has said that imitation of stage (awastha) is called drama - *Awasthanuktirnamnatyam*. This imitation is done through four types of acts - Aangik, Vachik, Aharya and Satvik. Thus, achieving uniformity through these acts is what theater is all about. Similarly, when the actor imitates various stages (awasthas) of the hero, then this action of the actor is called Natya. Poetry is also called drama in the sense that the characters of the poetry are acted out by actors etc. Because the drama comes under the visual genre, it is also called visual and because of the portrayal of the characters by the narrator, it is also called Rupaka. Regarding this, Dhananjay says that '*Rupyate Drishyate Iti.*' That is, drama is both a Rupaka and a visual. Attributing the form of Ram etc. to Nata is the reason behind the word Rupaka. There are two main types of Rupaka (metaphor)-

1. **Shuddha Rupaka (Pure metaphor)-** These are considered ten in number. According to Dhananjay, there are only ten Rupakas (metaphors) which are different from each other on the basis of Vastu, Neta and Rasa. These are pure variations of Rupaka.
2. **Samkirna Rupaka-** The Rupaka in which certain characteristics of two or three of the ten pure types of Rupaka (metaphor) are mixed is called Samkirna Rupaka.

Talking about the main features of the plot of a drama, the plot should be as realistic, concise and clear as possible. Even if the subject matter is created from imagination, it should be so realistic that the reader can accept it as a social incident. The plot should be given as little detail as possible and kept as clear as possible.

4.2 TYPES OF PLOT

While describing the type of subject matter in drama, Acharya Dhananjay says that 'Vastu cha dwidha' i.e. Vastu, Neta and Rasa. On the basis of these three differences, there are different types of forms. Here Vastu means the story of the play. Acharya Dhananjay says that there are two types of Plot. In this way, the subject matter (Kathavastu/plot) of the story is of two types -

(i) Adhikarika Plot

The Itivrit done by the Adhikari who owns the result or expressed in poetry related to it, is called Adhikarika plot. It is a Itivrit or story-oriented plot and is the main story that runs from the beginning to the end.

Example: In the epic Ramayana, the story of Ram killing Ravana and getting Sita is described in Ramkatha.

(ii) Prasangika Plot

Such a plot which is meant to serve the purpose of another plot, but due to the context, its own purpose is also accomplished is called a Prasangik Plot. This helps in bringing the main story to completion. At the same time, it also gets its own results from the context.

Example: In the epic Ramayana, the main objective of the story of Ram 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 also proved from the context of Bali's death and Sugriva's attainment of the kingdom. Relevant storylines are also of two types -

(a) **Pathaka Prasangika Plot** - The Prasangika Plot which runs for a long time along with the contract in the main plot is called Pathaka.

Example: In the Ramayana epic, the story of Sugriva in the Ramkatha continues for a long time with the Ramkatha. Just as the pennant or flag is an extraordinary symbol of the hero and does him a favor. Similarly, this itivrit also favors the hero and the related story, hence it is called Pataka.

(b) **Prakari Prasangik Plot** - A prasangika story for short time or it runs in only one act is called Prakari.. The secondary hero does not serve any purpose of his own but serves the main hero in an absolute sense.

Main Components of Natya (Drama)



Notes

Main Components of
Natya (Drama)

Notes

Example- The story of Shравan Kumar in Ram Katha in the epic Ramayana. This story continues for a short distance with the main story. Similarly, the story of Jatayu in Ramayana.

Difference between Pataka and Prakari

Although both are relevant storylines and both contribute to the flow of the official story and help in achieving the main goal, there are some differences between the two. The Pataka hero also has some purpose of his own, that is, he not only helps the main hero in accomplishing his work and getting the results, he also achieves his purpose. 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 secondary hero helps the main hero in an absolute sense without expecting any purpose of his own. Like Jatayu in Ramkatha.

Five Arthaprakritis

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. The measures to achieve results are called artha-prakritis. The itivrita of the play is divided into five parts. These dramatic itivrita are called Arthaprakriti. There are five types of Arthaprakriti, which are the main reason for the hero to get results in the drama -

- (1) **Beeja-** This is said briefly in the beginning of the play and gets expanded by flourishing in many forms till the objective is obtained. Since this beeja is the purpose of great work and eternal work, it is of many types like Falabeeja, Vastubeeja and Arthabeeja.
- (2) **Bindu-** The sub-story ending with this continues and the main story remains uninterrupted. 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. In the play it extends till the end. This point is responsible for obtaining objectives and is also the ultimate cause.
- (3) **Pataka-** It runs far in the story and is the beneficiary of the main objectives.
- (4) **Prakriti-** It remains associated with the official story only to a short time. Such relevant stories are called Prakriti.
- (5) **Karya-** Whatever is achievable is karya. Measures are taken for its meaning.

Five Karyavasthas

There are five stages in any drama-

- (1) **Beginning (Arambha)**- In the story, mere curiosity for getting abundant objectives is called the beginning.
- (2) **Effort (Yatna)**- In the story, making efforts very fast when the objective is not achieved is called effort.
- (3) **Praptyasha**- In the story, when there is a situation between the means of achieving the objective and the means of not achieving the objective, when due to the tug of war between the two, it cannot be decided to achieve the objective, it is called Praptyasha.
- (4) **Niyatapti**- In the story, the attainment of a certain objective due to the removal of obstacles in achieving the result is called Niyatapti.
- (5) **Phalagama**- The attainment of the overall objective in the story is called Phalagama.

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.

Five Sandhis (treaties)

Drama is a coordinated substance. There are five sandhis (treaties) in it. When stories related to one purpose or another are related to another purpose, then that relationship is called 'Sandhi'. Five sandhis are formed by combining five karyavasthas and five artha prakritis.

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

Sandhi (Treaties)	Artha-Prakriti + Karyavastha	Particulars
Mukhasandhi	Beeja-Arthapraikriti +Arambha-Karyavastha	This consists of 12 types of parts in coordination with the Mukhasandhibeeja and Arambhakarayavastha. Many Rasas are imagined in it. There is beejotpati which produces various types of purposes and Rasas, that is Mukha Sandhi.



Notes

Main Components of Natya (Drama)



Notes

Pratimukha Sandhi	Bindu Arthaprikriti+ Yatna Karyavastha	It has 13 parts due to the combination of Bindu and Prayatna. Where the beeja of the main remedy for the objective included in that mukhasandhi is published partly as a target and partly as a non-target, it is called Pratimukhasandhi.
Garbha Sandhi	Pataka Arthaprakriti+ Praptyasha Karyavastha	With the combination of Praptyasha and Pataka, there are 12 parts of Garbha Sandhi. Where the beeja sometimes appears, sometimes gets destroyed and is then again and again explored, there is a Garbha Sandhi.
Vimarsha Sandhi	Niyatapti+ Prakari	There are 13 parts of this Sandhi. The status of Kari is optional in this. Where there is discussion about getting objectives from anger, addiction or temptation and in which the relationship of different beejas is shown through the Garbha sandhi, it is called Vimarsha Sandhi
Nirvahana Sandhki	KaryaArthaprakriti+ Falagam karyavastha	This sandhi has 14 parts. The purpose is completely accomplished, there is a Nirvahana Sandhi. This is the meaning of the metaphorical arrangement in which here and there in those treaties, the novel beeja forms, itivritta parts are seen becoming the executors of the main objective, that is, where the main meaning with the beejas

scattered at the same place. They are acquired for the main purpose and there is a Virvahana Sandhi

Arthopakshpaka

In the drama, the events which do not have any direct connection or relation with the accomplishment of the task, have to be cut out and separated, but to keep the story intact, their information is definitely given. Such incidents are called 'Suchya'. Only those things come in Vishkambhaka which cannot be shown in numbers. It informs the stories of the past and future and connects them into one sequence. Vishkambhaka is used at the beginning of the number. Mainly its indicators are middle class characters. The classical name of these is Arthopakshepaka which are five in number -

1. **Vishkambhaka-** Vishkambhaka is the one which gives information about both the events that have happened in the past and the events that are yet to come in the future. Vishkambhaka is of two types-
 - **Shuddha Vishkambhaka-** The one which has only medium characters is Shuddha Vishkambhaka.
 - **Sankirna Vishkambhaka-** Which has both medium and low characters is called Sankirna Vishkambhaka.
2. **Chulika-** Under this, information is given about the entry of the character from inside the curtain. Giving information about a meaning through the characters located within Javanika is called Chulika.

Example- At the beginning of the second act of Uttarramcharita, the entry of Tapodhana Atreyi has been informed from inside the curtain, this information is called Chulika.

3. **Ankasya-** At the end of an act of a drama, if the characters give information about something which marks the beginning of the next act, then it is called Ankasya or Ankmukha.

Example- In the second act of the play 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.

4. **Ankavatara-** Where after the end of one act, another act is introduced integrally, it is called Ankavatara.

Example: At the end of the first act of Malavikagnimitra, the clown says that only the word of Mridanga will wake up both the goddesses. After this, after



Notes

Main Components of
Natya (Drama)

Notes

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 breaking the story of the first act.

5. **Praveshaka-** The one who gives information about past and future meaning through one or more lower characters between two acts is '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.

4.3 TYPES OF VASTU (PLOT) FROM THE POINT OF VIEW OF NATYADHARMA

From the point of view of natyadharma, dialogue plot content is considered to be of three types -

- (1) **Sarvasravya (Audible to All)-** If all the people present in the theater hear the words of any character in the story, then it is called Sarvasravya.
- (2) **Niyatasravya (Fixed Audible)-** If only a certain number of people hear what the character says in the story, then it is called fixed audible. There are two types of it-
 - (a) **Janantika Niyatshravya-** When a character talks to another person by folding all the fingers of the hand in the middle of the person who does not want to tell anything, it is called Janantika.
 - (b) **Apavarita Niyatashravya (Impure non-verbal communication)-** Talking in secret to another person with one's face turned away is Apavarita Niyatashravya.
- (3) **Ashravya (Inaudible) -** This is a welcome statement. 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 Ashrvya (inaudible).



INTEXT QUESTIONS 4.1

1. Adhikarika and Prasangika distinctions belong to which part of drama?
 - (a) Vastu
 - (b) Neta

- (c) Rasa
(d) None of these
2. How many types of plot are there in drama?
(a) 2
(b) 5
(c) 3
(d) 4
3. Which of the following is a relational (Sanubandha) plot?
(a) Pataka
(b) Anka
(c) Prakari
(d) Adhikarika
4. What is it called to imitate the situation?
(a) Nataka
(b) Natya
(c) Bhava
(d) Rasa
5. How many are considered as Arthopekshakas?
(a) 7
(b) 6
(c) 5
(d) 8
6. How many types of objects are there from the point of view of Natya Dharma?
(a) 7
(b) 6



Notes

Main Components of
Natya (Drama)

Notes

- (c) 3
(d) 8
7. Is there no types of sandhi among these?
(a) Mukha
(b) Pratimukha
(c) Upsanhriti
(d) Yatna
8. Which of the following is not a kaeryavastha?
(a) Niyatapti
(b) Falagama
(c) Arambha
(d) Prakari
9. How many variations of the Prasangika story are there?
(a) 2
(b) 3
(c) 8
(d) 5
10. How many types of Niyatashrvya are considered?
(a) 2
(b) 3
(c) 8
(d) 5



WHAT HAVE YOU LEARNT

- In Sanskrit theater tradition, three types of plot are considered - 1. Famous - mythological or historical story is called famous story, 2. Utpadya - imaginary story made on the basis of imagination is called Utpadya story, 3. Mixed - both of the above. The mixed form of 'famous and utpadya' plot is called mixed plot.
- While describing the type of subject matter in drama, Acharya Dhananjay says that there are three types of Rupaka i.e. Vastu, Neta and Rasa. On the basis of these three differences, there are different types of forms.
- The main hero of Pataka also has some purpose of his own, that is, he not only helps the main hero in accomplishing his work and getting objectives, but also achieves his purpose. For example, in Ramkatha, Sugriva's purpose is to kill a child or to gain the kingdom and he helps Ram to achieve his purpose. The secondary hero helps the main hero in an absolute sense without expecting any purpose of his own. Like Jatayu in Ramkatha.
- There are five stages in any drama - (1) Aarambh, (2) Yatna, (3) Pratyasha, 4) Niyatapati and (5) Phalagama.
- There are five scenes in the play. When stories related to one purpose or another are related to another purpose, then that relationship is called 'Sandhi'. Five sandhis are formed by combining five action states and five artha prakritis.
- From the point of view of natyadharama, the dialogue content is considered to be of three types - (1) all audible, (2) fixed audible, (3) inaudible,



TERMINAL EXERCISE

1. What is the subject matter of the story? Describe its differences.
2. Explain the difference between Pataka and Prakriti.
3. Write a note on the five Arthaprakritis.
4. Explain the five stages of the drama.



Notes

Main Components of
Natya (Drama)



ANSWERS TO INTEXT QUESTIONS



Notes

4.1

1. (A)
2. (C)
3. (A)
4. (B)
5. (C)
6. (C)
7. (D)
8. (D)
9. (A)
10. (A)