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LINGUAL LINKS BETWEEN PERFORMERS AND AUDIENCE IN ANCIENT INDIA WITH SPECIAL REFERENCE TO *BHĀSANĀṬAKAKAKRAM*.

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ABSTRACT:

Drama is a performing art a LalitaKala which depends upon audience response. Language appreciated in drama has practical impact on appreciation of Abhinaya (acting) performed. This Vācīkābhīnaya operates as a bridge between audience and performer towards Rasanishpatti. Common usages in contemporary social communication are benchmarks towards receiving appreciation from the audience. (SumanasāhaPrekṣakāḥ in the words of Bharata in Nāṭyaśāstra). In current performances also dramatists are keen to add punches (a dialogue used by layman in day to day communication with compact expression of emotions) reacted spontaneously time to time during performance by good audience.



KEYWORDS: Drama , LalitaKala , social communication.

INTRODUCTION

These exclusive usages are a mirror of communication patterns in contemporary Lingua Franca and socio educational status of the society.

This paper focuses on observing and discussing lingual links from *Bhāsanāṭakakakram* as a useful list. This research paper is limited to bring forward usages from *Bhāsanāṭakakakra* by the view of identifying social communication survived at the time and why *Bhāsa* must have selected these usages to

adorn his writings being expert Dramatist. This paper doesn't refer to mythological references common amongst audience to understand the plot of the story. Around 20 exclusive usages are selected here to refer and discuss as a lingual links operating between audience and performer. In *AbhiśekaNaṭākam* Second act, when *Hanumāna* informs *Sītā* about *Rāma*'s sufferings without her and efforts being taken by him. *Sītā* expresses her pain in her response that Gods are truly merciless towards *Rama*. (तीयोङ्कः) सीता- अहो अकरुणाः खलु ईश्वराः। एवं शोचन्तम् आर्यपुत्रम्

कुर्वन्तः।

In *Swapnawāsawadattam* when *Vāsavadatta* herself is asked to make a garland for *Udayana*'s marriage with *Padmāvatī*. She uses same words to express her pain.

वनवासवदम् (तीयोङ्कः) वासवदत्ता- अहो अकरुणाः खलु ईश्वराः।

This usage may be common in social communication which *Bhāsa* uses successfully to connect with the audience. He also becomes successful to get empathy from the audience for his dominant character in the plot. 1. *Rasaniśpatti*- Occurrence and experience of Rasa. Another

example of lingual link is in *Dūtaghaṭṭkaca* first act, where Dhṛtaraṣṭra says

(दूतघटोत्कचम् प्रथमोङ्कः) धृतराः-अहो हास्यः खलु तपस्वी कर्णः।

Dhṛtaraṣṭra states about *Karṇa* being poor by giving up all his weapons to *Indra*. He expresses his view towards *Karṇa* as a character which is to be laughed at that is *Hāsyah*. This word carries vivid characteristic of insulting person who is already gotinsulted many a times. In a same way *Sītā* insults *Rāvana* for his words against *Rāma* in *Abhiśekanaṭakam* when *Rāvana* tries to convince *Sītā* in second act (*Dwitīyankah*). *Sītā* says laughing, (अभषेकनाटकम्) सीता- हास्यः खलु रावणकः। Here *Sītā* refers *Rāvana* as *Rāvana* to show him down and says that *Rāvana* is a person to be laughed at. In *योगधरायणम्* when in fourth act *Yougandharāyan* is captured while helping *Udayana*, people try to see him and make noise. A *Bhata* tells him to stay in (*Ayudhāgāra*) armory, where no one could see him, he says that the statement itself is to be laughed at.(चतुर्थोङ्कः) योगधरायणः-अहो हास्यमभिधानम् So this potential participle looks common in use. One more usage used as a link towards appreciation by *Bhāsa* is in *Abhiśekanaṭakam* second act. *Hanumana* gets angry watching *Ravana's* behavior with *Sītā* and says. “न शनोम रोषं धारयितुम् In *Urubhanga* ऽभगः (थमोकः) in first act when *Dūryodhana* is badly injured by *Bhīma*, he couldn't walk and waits for sure to die. *Baladeva* says, (बलदेवः) - भो दूर्योधन मुहूर्तं तावत् आत्मा धार्यताम् this use of root *Dhara* by the meaning 'to hold on' is exclusive. It has become important source of *Rasaparipōśa*¹. In अभिषेके तृतीयोङ्कः second act *Hanumana* says (हनुमान्)-भवतु, अहमेव आर्यरामस्य कार्यं साधयामि। When *Hanumana* gets clear idea about what is going on, he says “ Let it be, I shall get *Rama's* task done!” In दूतवाक्यम् (प्रथमोङ्कः) First act when *Vāsudeva* represents *Pāṇḍavas* as a *Dūta* and goes to *Duryodhana*. He doesn't accept the solutions offered by *Vāsudeva*. Here *Vāsudeva* appears in many forms and decides to teach a lesson to *Duryodhana*. *Vāsudeva* says (वासुदेवः) भवतु, पाडवानां कार्यमहमेव साधयामि। let it be, I myself would get *Pāṇḍav's* task done! And decides to use his *Sudarśana*². In अविमारकः first act (प्रथमोङ्कः) when king asks for solution and his opinion to *Bhūtika* about his daughter's marriage. He says (भूतिकः) - दर्घसूत्रतां परित्यज्य देशकालावरोधेन साधयितव्यं कार्यमित्यर्थः। with support of time and place one should get the task done without wasting time. Here we get interesting use of *Sādhayati*.

Here, *RośamDhārayati*, *KāryamSādhayāmi* these two usages are understood only when used some or the other times in communication by audience. The emotion behind the usage is vivid only when that expression assimilates with raw use in routine. This is a lingual link *Bhāsa* uses to build rapport with *Parijanā*³. In स्वप्नवासवदत्तम् When *Dhatri* identifies *Wāsawadattā*, *Rājā* calls *Avantikā* inside with *Padmāvatī* in sixth act *Yaugandharāyana* says (षोकः) योगधरायणः- न खलु न खलु प्रवेष्टव्यम् । 'No. You should not enter.' Same expression is used in *Pancarātram* by *Bhagavān* to stop *Arjuna* from entering *Virāṭarājā's* palace. पचरात्रम् (तृतीयोङ्कः) भगवान्- न खलु नखलु प्रवेष्टव्यम् ॥ This is also there by *Rāvana* in अभषेकनाटकम् in fourth act when he tries to convince *Sītā*. (चतुर्थकः) रावणः - न खलु न खलु गन्तव्यम् । आ अपध्वंस।

¹Rasaparipōśa- Fulfilment of Rasa by the expression of different *Bhāvas*.

²Sudarśana- *Kṛṣṇa's* one of the weapons.

³Parijana - Audience with whom *sūtradhāra* talks in the *sthapana*. Beginning of the drama.

In प्रतिमानाटकम् Third act. (तृतीयोङ्कः) Devakulikah says to Bharata when he enters Devakulaa place where all the statues of Bharata's ancestors are located and he bows before Devakulikā देवकुलकः- न खलु न खलु प्रणामः कार्यः। Same way Kancukīya says in first act in same play when Rama leaves Ayodhyā with Sītā to obey Daśaratha (प्रतिमानाटकम्) (प्रथमोङ्कः) कञ्चुकीयः - कुमार, न खलु न खलु गन्तव्यम् ।

To focus on this pattern is used by all the people with different status as King, Devakulika means a kind of priest, Kancukīya a servant in royal family, Amatyā Yogandharāyan a minister in royal court and Bhagavan Krishna as an almighty God. This gives clear perspective of socio educational status of the society Bhasā was referring to. This pattern of using nakhalu, repeated with potential form is exclusive in current language usages also. Spontaneity is depicted always through these type of usages in Prākṛta which proves it as a lingual link touching hearts of the audience. Abhidhīyatāmmadvacanāt is another usage common in the mouth of authority in drama.

In अभिषेकनाटकम् third act when Hanuman enters Lanka and faces Rāvana, Rāvana orders Hanumana to convey his message to Rama. (तृतीयोङ्कः) रावणः - अभिधीयतां मद्रचनात् सः मानुषः। Again in fourth act Rama orders Nīla to convey his message to Rāvana as lets meet on battlefield and says (चतुर्थोङ्कः) रामः - अभिधीयतां मद्रचनात् स राक्षसेन्द्रः। Here the usage madvacanāt is common usage that depicts the intensity of the words to be conveyed.

In अविमारकम् first act when king is discussing about marriage of princes and various offers to be considered from other kings, Ceti informs from the wing (थमोकः) नेपथ्ये - दश नालिकाः पूर्णाः। and Bhūtika says "let's think remaining inside as time for bathing gets over. Here the word Nālikā is used. In अभिषेकनाटकम् second act when Rāvana is busy convincing Sītā some Ceti informs from wing that ten Nādikās are over and time for bathing may get over. (तृतीयोङ्कः) नेपथ्ये- दश नाडिकाः पूर्णाः। अतिक्रामतिस्नानवेला। both the words Nālikā and Nādikā are same and depicts how pronunciation of Da and La are interchanged time to time by the user. This is a characteristic of lingua franca that is a language in routine. (Sahaja Bhāṣā). Bhāsa uses this type of lingual link to achieve oneness with all the social units in society which leads the play towards Rasaniśpatti.

In अविमारकम् first act when भूतिकः says तस्य पुरुषस्य प्रवृत्तिमन्वयं ज्ञातुम् अन्यापदेशेन गतवान् अस्मि। the king asks (प्रथमोङ्कः) राजा - अथ किं कृतो निश्चयः। What was a definite information you observed.

In अभिषेकनाटकम् after third act in Viśkambhaka, when Hanuman gets information about Sītā and Kancukīya. He tells Balādhyakṣa to get the troop of Vanaras ready. Balādhyakṣa asks in response. (तृतीयोङ्कानन्तरम् विष्कम्भकः) बलाध्यक्षः - किं कृतोयं समुद्योगः। this usage is also an effect of layman's language used in day to day conversations. Another stylish but common usage of saying "who is there on the door"? Is used time to time by Bhāsa to bridge up the gap between audience and performer that is in, अभिषेकनाटकम् (विष्कम्भकः) शङ्कुकर्णः - कः इह भोः। काञ्चनतोरणद्वारम् अशून्यं कुरुते। Again same words are used in Viśkambhaka after fourth act. (चतुर्थोङ्कानन्तरम् विष्कम्भके) राक्षसकाञ्चुकीयः- कः इह भोः। प्रवालतोरणद्वारम् अशून्यं कुरुते। In पञ्चरात्रम् second act when Uttara goes with Bṛhannalā on battlefield and his chariot gets broken. King orders to Bhaṭa to get the information. तृतीयोङ्कः - राजा - आ अस्ति एतत्। गच्छ भूयो ज्ञायतां वृत्तान्तः। In अभिषेकनाटकम् Third act when Rāvana's son Akṣa gets killed and Indrajīt enters the battlefield, Rāvana orders to Śankukarṇa. (तृतीयोङ्कः)-(रावणः)- तेन हि गच्छ। भूयो ज्ञायताम् वृत्तान्तः। Same order is given by Rāvana to Rākṣasa in fifth act when Kumbha, Nikumbha, Indrajīta are killed and Rākṣasas start running. Rāvana hears this news from Nepathya and

gets angry. अभिषेकनाटकम्-पचमोङ्कः-रावणः-(श्रुत्वा सामर्षम्)गच्छ, भूयो ज्ञायतां वृत्तान्तः। In बालचरितम् after abandoning *Kāliya* in fourth act. One of the messenger from *Kansa* gives invitation to *Dāmodara* for *Dhanurmaho* celebration in Mathura. *Sankarśaṅga* informs to start immediately, *Dāmodara* says in response. (चतुर्थोङ्कः) दामोदरः-बाढम् ।प्रथमः कल्पः। Good idea.

In *Avimāra* -Second act. As *Avimāra* is in love with Princes *Kuraṅgi*. *Dhātri* gives suggestion to enter *Kanyāpūram* in the palace to night as *Kuraṅgi* herself is waiting for him. *Avimāra* says in response. अविमारकम्-(तीयोक्तः)अविमारकः-बाढम् ।प्रथमः कल्पः। Good idea. In मध्यमत्यायोगः-(प्रथमोङ्कः)When *Bhīmā* meets *Ghaṭotkaca* his son for the first time. *Ghaṭotkaca* informs *Hidimbā* that he has got one human being as a food to eat. *Hidimbā* looks at *Bhīmā* and announces him as his father. *Bhīmā* saves one of the Brahmin called *Keśavadāsa* from the hands of *Ghaṭotkaca* and suggests him to go peacefully with the family. In response *Keśavadāsa* says. वृद्धः- बाढम्, प्रथमः कल्पः। Here also a King and a layman both are using same expression without any single note of difference. All these common references in *Bhāsanāṭakācākra* give confidence to conclude that language used for dramas to be performed in *Bhāsa* time was nothing but a language of daily communication. *Bhāsa* connected himself with mass through his language common to all. People could enjoy all the dramas as lingual link was nothing but strong between audience and performer. As we get repeated usages in many dramas of *Bhāsa* a question may occur going beyond that why *Bhāsa* kept his writings too limited to repeat the usages? And the answer may be discovered within. *Bhāsa* gave importance to *Rasaparipoṣa* than lingual acrobats to show off *Vaidaghyam*⁴ and an efficiency to use versatile lingual forms. Language is always used as a tool of expression when it is in flow or in mid of the current of the social life and when it is not so, it may remain as a matter of knowledge to be proven. If Sanskrit language would have not been a lingua franca for *Bhāsa* and contemporary society he would have not repeated the usages for *Rasaparipoṣa* and lingual links between audience and performer; we get to discuss today would have been absent.

⁴*Vaidaghyam*- *Tadhita* of *Vidagdha* that is extraordinary scholarship.