



NAYAKAA BHEDA ACCORDING TO NATYASAstra

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ABSTRACT

Natyasastra is considered the first text among a collection of scriptures, in which Nayaka-Nayika-Veda is the first to be discussed. In the later period, the philosophers did not agree with it regarding the distinction between Nayakaa (hero) and Nayika (heroine), but they agreed with the basic principle. Nayakaa, Nayika refers to the main male and female characters in a visual or vocal poem. These act as the Alambanavisad of poetry in creating rasa. It has been discussed in detail in the sixth and seventh chapters of Natyasastra. This is just a discussion about Nayakaa-Nayika-distinction, sentiments (Rasa & Bhava).

KEYWORDS : Nayakaa, Natyashastra, Bharat, Bheda, Dance

In Natyashastra, Bharatamuni divides Nayaka into four parts, namely: Dheerodatta (generous, filled with dharma); Dheerodhaatta (villain but equally qualified and brilliant person as a hero); Dheeralalita (connoisseur of the arts, playful ladies' man but not necessarily with sringara); Dheeraprashanta (tolerant calm).

Apart from these four types of protagonists, there is a fifth type of protagonist character depicted in Natyasastra, namely: Purusha (Male). This male character is usually divided into three parts, namely: Uttama (self-controlled and tolerant), Madhyama (the middle one who gives as she gets), Adhama (the low one who has no self-restraint). It is noteworthy that the hero is classified in this way in terms of his relationship with the heroine.

Nayakaa (Hero) and Nayika (heroine) has been categorized as a form of beauty only in 5 verses in entire Agni Purana. In it, the Nayaka standard has been segmented from a new point of view, such as: Anukula (who is faithful to the woman),

Dakshina (when rejected the pleads to be accepted by the woman), Satha (the deceitful), Drishta (one who is unfaithful to his beloved. He feels guilty and pleads to forgive him). Although the author Bhojaraj received great respect from critics for this new perspective, this veda is just another name for the four types of protagonists according to Dheerodhaatta character of Bharatmuni.

"Kabyalankara" of Rudratanka and "Sringartilaka" of Rudrabhatta do not describe any new variation. According to this philosophy of Agnipurana has accepted the protagonists as Anukula, Dakshina, Satha and Drishta. Rudrabhatt has elaborated this extensively through various examples. Dhannaya Maharashtra Bharatanaka's dramaturgy is based on the dramatization of the poet DhanaNayakaa, and he has adopted the rasa alambana bibhav of the rasa of the four-layered protagonists, and divided each of them into four parts according to Agnipurana.

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characters, he has categorized the discussed characters as Jyastha, Madhyama and Adhama

It should be noted that it is not related to Sringara Rasa, a treatise on dramatization. Therefore, the heroism of the character depicted in the metaphor is only one part of the whole life. Kabyalankara does not have a separate and self-contained philology for its protagonists. Bhojarajanga's "Saraswati Kantha Ghutu" and "Sringar Prakash" are two basic and elaborate texts. He accepted the views of Natyasastram and Agnipurana as Dhirodatta Pravritti and Anukula etc. He points out this difference in terms of his relationship with the heroine. Apart from this, he has given the role of Nayakaa, PratiNayakaa, Uanaaka and AnuNayakaa.

In terms of Sattvic, Rajasic and Tamasic relationship with the heroine, he has described the protagonist. Protagonist again divided in two parts, viz.: Asadharana (extraordinary), Sadharana (ordinary). Later Bhojaraj in his other composition "Sringara Prakasa" divides Nayaka into four parts namely according to the evidences of Natyasastra: Dharma Sringara (Dhirodatta), Artha Sringara (Dhirodatta), Kama Sringara (Dhirlalit), Moksha Sringara (Dhirprashanta). Bhojaraj adopted the dramaturgical distinction and described them as the Rasanukula hero of Sringara.

In his Bagbhattalanka, Prathamadasabhatt has divided Nayaka into Anukula, Dakshina, Satha, Drishta. He has determined the definition and meaning of each character. Hemchandra fully accepts the view of Dasarupaka in his poetic adaptation. According to Natyasastra, he has accepted Nayaka in Dhirodatta genre and divided each character into four categories like Dhannanjaya and Anukula etc. Hemchandra said that the protagonist must defeat the antagonist in the metaphor. But the discussion on the basis of the Sringar rasa has not gained a place in it. It is composed solely on the basis of drama.

In Natya Darpana (Ramachandra and Gunachandra) the protagonists of Natyashastra have abandoned Vedarita. They have depicted the protagonists as Mukhya Nayakaa (main protagonists), Gauna Nayakaa (secondary protagonists) and Prati Nayakaa (counter-protagonists). Drama is far removed from our poetic judgment. Its contents are intended for drama only.

Saradatanay has taken a doctrinal view in 'Bhavprakash'. Like 'Natyasastra' and 'Dasarupaka', it is a dramaturgy and has gained a secondary place in it. However, since he discussed the protagonist-heroine of the play as an album version of Sringara Rasa, he is included in our discussion. He divides Nayakaa into Jyestha, Madhya, Kanistha. He has divided these heroes according to their qualities. Therefore,

according to Agni Purana's opinion, he has determined 16 types of characters by counting them as Anukula, Dakhina, Satha and Drishta. And according to the quality of each character, he has divided them into Iyestha, Madhya and Kanistha.

Hence he divides Nayaka into 48 parts. In this, he has accepted the supporting character of the protagonist. UpaNayakaa (Sub-protagonist) is the Gauna Nayakaa (secondary protagonist) of the play. When the hero is engaged in a flirtation with the heroine and the heroine is angry with the hero's behaviour, what the hero will say - the description is given in the expression.

Sagaranandi mentions in relation to the symptoms of the protagonist in "Nataka Lakshana Ratnakosa". The actor who enjoys the fruits of the drama is called the protagonist. He is a devotee of Dharma (religion), Artha (money) and Kama (pleasure). He gains righteousness by benefiting others. Priya gets various valuable material benefits. The person who fulfills the main purpose of the play or lives close to the purpose is called the hero.

There are four types of protagonists in nature, namely: Dhirodatta, Dhirodatta, Dhiralalita, Dhiraprashanta. Here are: God-Dhirodatta Nayaka, King-Dhirlalit Nayaka, Captain and Minister-Dhirodatta Nayaka, Brahmin and Srest-Dhirprashanta Nayaka. Bhanudatta composed two doctrinal treatises, viz.: "Rasamanjari" and "Rastarangini". He was not at all influenced by the earlier dramaturgy. He divides Nayaka into three parts, viz.: Pati, Upapati, Vaisika. The first two types of Nayakaa are further divided into four parts, viz., Dakhina, Anukula, Drishta and Satha.

So far, he has created a two-faceted hero is the mani and the clever. These belong to Satha Nayaka category. And he has created a hero named Anabhigyan. This hero is inexperienced in makeup. He is like a hero, with zero experience. Nayika- We will talk about Abhimanini Nayika in the discussion. When the hero stays away from the heroine for some reason, Biraha Manini, the strong interest that develops in the heroine's mind towards the hero, the hero is called a patron. It should be noted here that this is not the juice of Srngara. It is only the language of beauty. In this treatise, Bhanudatta, the protagonist, elsewhere divides the universe into three parts, viz., Divya, Adivya, Divyaadivya.

Men from Heaven is considered as Divya, Men on earth are considered as Adivya and Cursed men from heaven living on earth as normal human are Divyaadivya.

In "Prataparudra Yasovhusan", Vidyanaath Purvacharya has accepted the versatile Nayakaa of Natyasastra and the Rasanukula Nayakaa of Srngara like Bhojaraja as Anukula, Dakhina, Satha and Drishta. In Rasarnaba Sudhakar, Sinhappal has accepted Nayakaa as a public hero. But in the next part, he has adopted the theory of the protagonist of "Rasamanjari". Taking Pati, Upapati, Vaisika and their other part as Anukula, Dakhina, satha and drishta in the next section is discussed as Uttama, Madhyama and Adhama. Dwitiya Bhagavatta in "Kavyanusasana" divides Nayaka from a new perspective. He has presented the rasa of beauty to the proud Nayakaa as gentle, to the heroic rasa as Dhirodatta, to Ruda rasa as Dhirodatta, to the calm rasa as gentle. He has accepted as Anukula, Satha, Drishta, Dakhina, etc. He has not given us any new perspective.

Literary critic Vishwanath Kaviraj divides Nayaka into four parts (Dhirodatta, Dhirodatta, Dhiralalita and Dhirprashanta) according to Natyasastra. He accepted view of Agnipurana and did not discuss other views. Sahitya darpana is India's best literary theological treatise. Therefore, modern critics give more importance to the views of Biswanath

Kaviraja. Roopagoswami is one of the Vaishnava Satagoswami. He has discussed literature from the perspective of Vaishnavism. He has discussed the literature according to the Vaishnava religious overview. Anyone can adopt this Pranitaviti Bhakti way of worshipping Krishna. Madhura Bhakti (eternal devotion) has been named by Rupagosyami as Ujwala Rasa. In it, he discusses the relationship of various heroines with Srikrishnan. Here he discusses Nayakaa as Pati and Upapati and completely abandons Vaisika Nayaka. Krishna is Pati (husband) of Rukmini who is considered as Ashtapattamahisi which means the Nayika has been prioritised from other Nayikas. The unmarried Gopangana (Nayikas who lived in A village named Gopapura) was the consort to Krishna and for married Gopangana Krishna was the vice-consort. In three parts of this book, Rupagoswami has presented Krishna as an Anukula, a Dakhina, and elsewhere as a Satha and Drishta. Again, Ruggoswami Gopa portrays Krishna as a full-fledged protagonist in Mathura, sometime in Purnatha and Dwarka.

After Ujwala Nilamani, only two other texts were written in Sanskrit, viz., Alankar-Sekhar by Keshav Mishra. And the "Sahitya-Sara" written by Achyuta Sarmana, the first-mentioned author divides the Nayakaa into four parts, viz., Anukula, Dakhina, Satha and Drishta. This division is a complete imitation of Baghattalankara. The next author presents a triad of heroes in Dhirodatta, Dhirlalit and Dhirshanta. But Dhirodatta does not mention any reason why he abandoned Nayakaa.

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