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**Critically Appreciation Radha Krishna by Panugati Lakshmi Narasimha
Rao Through Sanskrit Theory**

Bhargavi Rathod

SMT.KSN Kansagara Mahila College

Abstract

The paper shows how Sanskrit theory is applicable to Telugu drama (English Translation). Various Sanskrit writers like Bharat Muni and Dhananjay have given literary theories in Sanskrit. While PLN Rao is a Telugu Rao who brought essays into prominence in Telugu literature and was awarded 'Abhinava Kalidas' by Venkata Sastry.

Keywords: sankrit literature, Telugudrama, drama, comparison of characteristic, RadhaKrishnadrama, lakshana, English literature

Shrimad Bhagwat Geeta:

मय्येव मन आधत्स्व मयि बुद्धिं निवेशय

निवसिष्यसि मय्येव अत ऊर्ध्वं न संशयः ॥ ८ ॥

_ अध्याय १२

Put the mind in me and unite the intellect in me; After that you will reside in me, there is no doubt about it.



Natya Shastra is an ancient Indian text on performing arts, including music, dance, and drama. The author of the text is unknown, but it is attributed to the Rishi Bharata. The text is believed to have been written between 200 BCE to 200 CE. The text provides a system by which performance experience can be organized and made sense of and rendered comprehensible. The text has influenced dance, music, and literary traditions in India and has inspired secondary literature such as Sanskrit bhasya, i.e., reviews and commentaries. While *Dash Rupak* is a treatise on dramaturgy, which deals with the matters of drama, i.e., ten types of Sanskrit dramas. It was written by Dhananjaya in the 10th century AD, who was the court poet of Parmara king Munj. The work has often been referred to and followed vigorously by most Indian and Western scholars because of its concise style and subject matters.

The play under consideration - *Radha Krishna* (1904), chronological is the fourth play of Panugati Lakshmi Narasimha Rao (1865-1940). The play marks the beginning of a glorious chapter in his career as a playwright. The play portrays Radha's simple bhakti growing into Maha bhava its highest culmination usually associated with only Radha by Vaishnava scholars, Panugati was inspired to write this play by Ashutosh Mukherji's *Lord Gauranga*, incarnation of Krishna. It was translated by Kola Chala Gopalakrishna Murti and Mudigonda Veerbhadra Sastry. Panugati Lakshmi Narasimha Rao born on 2 November (1865) and died 1 January (1940). He known as Andhra Shakespeare. He wrote *Shri Vishnu Naam mala Stotram* (1899), *Narmada Purukutsiyam* (1902), *Radha Krishna* (1904).

The plot of '*Radhakrishna*' by Panuganti Lakshmi Narasimha Rao revolves around the development of Radha's devotion to Lord Krishna, based on the tenets of Gaudiya Vaishnavism. The play depicts the stages of Radha's simple devotion growing into Mahabhava, its highest culmination usually associated only with Radha by Vaishnava scholars. The story is set in five acts and primarily focuses on the contrast in characters, particularly Radha's uncomprehend devotion to a young Krishna, which is not amorous or erotic. The play also portrays Radha at the zenith of her devotion, seeking Krishna and experiencing emotional strain. Panuganti's use of the character Sage Narada in the play reflects his uncommon sensibility and vision in developing a play with a thin story-line.



In the drama Radha had prepared to welcome Krishna after welcoming Krishna Satyabhama was talking to her maid when Sharad came there with a message from Brindavan, and Satyabhama started asking him questions about Radha and became jealous. Asked about it and there Satyabhama jealousy said Radha, and satyabhama left and Krishna was explaining to her but she did not understand. Now Krishna went to Brindavan with Sharad and met Radha ji. at that time Satyabhama also came. She Begin to abuse Radha and Krishna and said who is dearer to you I or Radha Krishna said to satyabhama and left for Mathura. After 6 months Radha became crazy in the whole village where is Krishna? 'come to me come, to me, I want to worship you' and she recognised Krishna in the reflection of the moon in the water of Yamuna and jumped into Yamuna, and Narada Muni saved and took her to Krishna. There Narada muni spoke book all things what happen and Satyabhama was surprised to see Radha who was eagle to see the women and finally saluted her.

How delicious is the word 'Radha'

Falling on my ears its brightened my mind

Just as a shooting star suddently

Lights up the sky on a new-moon night. Act 2 (page no 34)

According to Sanskrit *lakshana*. (Characteristics) given by Bharat Muni in *Natyashastra*, the plot of the drama should be famous. it can be historical event or stories from mythology. It can also be visible in historical epics like Ramayana and Mahabharata. The play Radha Krishna is more likely to be seen in the 10th skand (division) in the Shrimad Bhagwat Puran.

According to Sanskrit *lakshana*. Drama should be of 5 or 7 Acts. Radha Krishna drama has 5 acts. While as per to Sanskrit *lakshana*. The *Nayak*, protagonist of the play should be of illustrious lineage and should be shrewd, vigorous and brave. Radha Krishna the *Nayak* of the play is Shri Krishna born in *yaduvamsa*. He has all the quality that are mentioned in the Sanskrit theories. Thus he is an appropriate protagonist.



Again, as per *lakshana* shown by various Sanskrit critic. The *nayeeka*, female protagonist of the play is clever, beautiful and virtuous. The *nayeeka* in the Radha Krishna play is Radha and she is the best in all this quality.

According to Sanskrit *lakshana*, there should be five sandhi in the play Mukh, Pratimukha, Garbha, Vimarsh and Nirvahan. Radha Krishna play includes all five sandhi's. According to Sanskrit *lakshana*. In the drama the main ras should be shrungar ras, Veer ras and Karun ras. Radha Krishna drama is written mainly in Shrungar Ras. According to Sanskrit *lakshana*. The drama should be begin with a prayer, salutation or blessing. Radha Krishna drama begin with the prayer of Radha Krishna. This prayer was done by sutradhar.

Yet again as per Sanskrit *lakshana* Drama should have a happy ending. Radha Krishna drama has happy ending. According to Sanskrit *lakshana* - *Drama should Entertain people and Educate people. Radha Krishna drama shows people the glory of devotion along with a joy*

Thus, Radhakrishnan drama conforms to the characteristic of Sanskrit drama and can be said to be the best drama. Radha Krishna drama is originally written in Telugu language and it has not lost its excellence from English language. In the and Radha Krishna drama shoes people glory of bhakti yoga by radha's character. Radha one of the best character in the drama, who only worshipping the God Krishna by the bhakti yoga It is one of the best yoga in Hindu Sanskriti.

Love at its highest is found

Between a woman and her lover

So a poet brings it as a simple

To illustrate the devotion of the devotee (p-8 Radha Krishna)



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