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THEATRICAL TRADITION OF INDIA: INTRODUCTION AND HISTORY

In the modern era we see different forms of dramatic art like – cinema, theatre, street drama, folk dance-acting etc. The question to be considered is whether present day drama or theatrical art would always have been available in this form and condition? The answer is - No. The main characteristic of Indian culture has been its world antiquity and fluent development. That is, all the scriptures, literature, arts, languages, clothes, ornaments etc. kept changing and improving continuously. Perhaps its flexibility and ability to accept newness is the proof of its eternal progress. If Indian theater art is considered, then a detailed study of its origin, gradual development, dramatic elements etc. will be essential to understand its nature. Therefore, through this lesson, understanding the status of drama in the Vedic, later Vedic, mythological and epic eras, its various aspects will be shed light. Apart from this, detailed study material is also being presented about the major plays and playwrights of Sanskrit literature and ancient Indian literature, as a result of which the learners can analyze all the aspects of Indian drama science.



LEARNING OUTCOMES

After studying this lesson, you-

- know about the introduction of Indian dramatic art;
- know about the origin of dramatic art;
- understand the development of dramatic art;
- know about the various forms of Indian dramatic art and understand its gradual development;

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- know the main elements of drama under the Indian Shastra tradition; and
- know about major Sanskrit playwrights and their works.

1.1 INTRODUCTION TO DRAMATIC ART

Sanskrit literature presents all aspects of life appropriately. The goal of human life has been considered to be the attainment of Chatushtaya -the efforts of Dharma, Artha, Kama and Moksha. Therefore, a set of scriptures were formed to regulate them. To make the attainment of Purushartha Chatushtaya easy and accessible for the common people, arts emerged. Drama, the encompassing form of all fine arts, is considered the culmination of the arts. Drama is the best genre of poetry which comes under visual poetry. Actually, poetry is considered to be of two types – audible poetry and visual poetry. In audible poetry, words create passion in the hearts of the readers, but in visual poetry, along with hearing, visual is also important. Apart from words, the acting, costumes, gestures and other poetic elements of the characters also have prominence in it. There is no doubt that anything perceived through eyes appears more interesting and interesting than what is heard or read. Therefore, theater art, which is the best form of visual poetry, has been revered since ancient times as a very interesting, charming and attractive genre.

There are two types of poetry under Sanskrit literature as mentioned above. There are two main types of visual poetry – Rupaka (metaphor) and Urupaka (Sub metaphor). There are ten types of Rupaka (metaphor) and eighteen types of Urupaka (Sub metaphor). The first and foremost category of Rupaka (metaphor) is ‘drama’ which in modern literature represents the entire visual poetry or drama. Although its limits are set in Sanskrit literature, but generally all types of visual poetry are called drama. Other names of visual poetry or drama are also popular. It is called ‘allegory’ because the actor or dancer takes upon himself the states of the characters. In the presented context, only ten types of Rupaka (metaphor) or drama are being described, which are - Nataka, Prakarana, Bhaana, Prahasana, Dima, Vyayoga, Samavakara, Veethi, Anka, Ihamriga.

1.2 ORIGIN OF DRAMATIC ART

There is a lack of any definite evidence regarding when and how the art of theater originated. Regarding the history of the origin of theater in the Indian tradition, there are some indications in the four Vedas, Brahmin texts, Aranyakas and Upanishads, ancient inscriptions, literary scriptures, Jataka stories, folk traditions etc. As a result of this, many theories and beliefs were promulgated by scholars over time, through which

the possibility of the emergence of drama was presented. These possibilities are dependent on internal and external sources, some principles of which are being propounded in the this chapter.

i) Opinion presented by Acharya Bharatamuni in Natyashastra

The first book related to drama is 'Natyashastra', the author of which was Bharatamuni. It is believed that this text was written between 100 BC to 300 AD. Perhaps the origin of Natyashastra may have been some ancient sutra book, but in the present times, Natyashastra written by Bharatmuni is considered to be the creation of drama science. According to Bharata, in the Tretayuga of Vaivaswat Manvantara, gods like Indra went to Lord Brahma and requested him to provide such a means of entertainment which was both visual and audible and could be accepted by all sections of the society. As a result, Brahma took the help of Yoga and composed 'Natyaveda' as the fifth Veda by taking excerpts from the four Vedas. He took lessons from Rigveda, acting from Yajurveda, music from Samaveda and rasa from Atharvaveda. Besides, dance elements were given by taking Tandava from Shiva and Lasya from Parvati. On the great occasion of Mahendradhwaja, the drama 'Survijay' was performed by Acharya Bharat on the orders of Brahma. The rupakas named 'Amritmanthana' and 'Tripurdaha' composed by Brahma were first enacted. In this way, on the orders of Brahma, he brought the Natyashastra in the form of Panchamveda to the earth.

ii) Origin of Sanskrit Dramas from the Dialogue-Suktas of Rigveda

Different opinions have been presented by Indian and Western scholars regarding the origin of drama. According to western scholars like Prof. Max Muller, Sylvain Levi, von Schroeder, Hertel etc., the origin of Sanskrit dramas can be considered from the dialogue hymns of Rigveda because the dialogue hymns of Rigveda seem to be the oldest form of drama. These dialogue hymns include Indra-Marut dialogue (Rigveda 1/165, 170), Agastya-Lopamudra dialogue (Rigveda 1/179), Vishwamitra-Mitra dialogue (Rigveda 3/39), Vasistha-Sudas dialogue (Rigveda 7/83), Yama-Yami-Samvad (Rigveda 10/10), Indra-Indrani-Vrishakapi-Samvad (Rigveda 10/86), Pururva-Urvashi-Samvad (10/95) and Sarma-Pani-Samvad (10/108) etc.

iii) Drama Originated from Greek Metaphors (Rupakas)

According to Western scholars Weber and Vindish, Sanskrit drama originated from Greek metaphors. These scholars have presented certain grounds to confirm



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their opinion, such as - similarity between Sanskrit and Greek dramas, cultural relations between India and Greece before Alexander's invasion of India (326 BC), etc. Apart from this, According to Prof. Vindish, the division of acts in Sanskrit dramas, prologue and epilogue, method of entry and exit of characters, characteristics of characters like clown and antihero (villain) etc., use of words like 'Yavanika' reflect the clear influence of Greek metaphors on Indian theater art. The similarity of the stone-built theater found in the Sitabenga cave (200 BC) in the Surguja division of Madhya Pradesh state of India with the Greek theater has also been presented as historical evidence by the scholars supporting this opinion. But German scholars Pischel and Dr. Keith have strongly refuted this opinion and have considered the origin of Sanskrit dramas from Greek metaphors as unacceptable and irrelevant.

iv) **Indian Theater Originated Through Puppet Dance**

Western scholar Pishel has considered India's ancient puppet dance tradition as the reason for the origin of Indian theatre. Pishel considered the use of the words 'Sutradhar' and 'Sthapak' in Sanskrit plays to be dependent on Puttalika dance because the manager of the play is called Sutradhar and the one who gives the introduction is called Sthapak. But this opinion of Pishel does not seem logical because it seems impossible to imagine the emergence of a rasa-emotional-enacted drama from a simple puppet dance performance.

v) **Dead Soul - Drama arising from Shraddha or Veer Puja**

According to the opinion of western scholar Rizve, just as Greek tragic allegories emerged in Greece to pay respect to their dead ancestors, in the same way Indian drama may have originated and been performed in India to pay respect to the brave ancestors. Ramkatha and Krishnaleela etc. were narrated by him to confirm his opinion, but the stories of Shri Ram and Shri Krishna provide more didactic expression and entertainment than reverence for the brave ancestors. Apart from this, the sad ending seems inconsistent in comparison to the Greek metaphors and Sanskrit happy and romantic metaphors.

vi) **Origin of Indian Dramatic Art from Shadow Plays**

German scholars Luders and Kono consider shadow plays to be the origin of Indian theatre. But this opinion is also not authentic because the antiquity and number of shadow plays displayed through photographs is seen to be nominal in India. 'Dutangad', obtained in 1243 AD, is the first Chhayarupakha available in Sanskrit language.

vii) Drama Originated from Festival Principle (Maypole Dance)

Some Western scholars have considered pole dance to be the first form of Sanskrit drama in Europe. In this dance, people celebrate the festival with joy by erecting a pillar at one place, dancing, acting etc. Western scholars have propounded the opinion regarding the origin of Sanskrit drama by considering Indradhwaj festival as equivalent to this Maypole dance, but this is also an inconsistent and unacceptable concept because the origin of poetry like drama from a simple dance does not seem logical. Apart from this, Indradhwaj festival is celebrated at the end of the rainy season which is completely different from the Maypole dance.

Conclusion

On the basis of the above discussion, it does not seem logical to consider the origin of Sanskrit dramas as a special element. Its initial elements are obtained from Vedic literature and after its systematic development over time, its present day detailed form is obtained. Bharatmuni has presented a comprehensive explanation in Natyashastra, throwing light on all the elements of drama, which supports the theory of origin of Indian metaphors in the Vedic era. This proves that the first phase of Indian drama began in the Vedic period. Indian drama flourished in its original form by collecting various elements of drama like dialogues of Rigveda, acting of rituals of Yajurveda etc., songs from Sama and vital essence from Atharvaveda.

**INTEXT QUESTIONS 1.1**

1. How many types of poetry are considered in Sanskrit literature?
2. What are the types of dramatic poetry?
3. What are the other names of drama?
4. Which is the first authentic text of dramatic art?
5. What is considered to be the period of creation of Natyashastra?
6. According to Bharatmuni, which theatrical elements were adopted from the four Vedas?
7. According to Natyashastra, which rupakas were composed by Brahma?
8. What is considered the basis of Kalidasa's play 'Vikramorvasiya'?

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9. According to Weber and Vindish, what is the basis of the origin of Indian dramas?
10. What opinion does western scholar Rizve present regarding Indian theatrical production?
11. Who gave the theory of the origin of Indian dramatic art from shadow plays?
12. With which Indian festival have Western scholars compared the European Maypole dance festival?

1.3 DEVELOPMENT OF THEATRICAL ART IN VARIOUS FORMS

Drama is considered the best among all types of literature and it is called the ultimate limit of poetry – *Natakantam Kavivam*. Natyashastra written by Bharatamuni, which is the first available and authentic text of the theater tradition, presents a concise description of the art of theatre. In Natyashastra, drama has also been called rupaka, which was followed by the later Acharyas in their works. In this context, Acharya Dhananjay has described Natya, Roopa and rupaka in his text Dasharupaka, which are actually synonymous. On one hand, imitation of the various states of the characters by the actor through acting is called ‘Natya’, on the other hand, when the states of the characters are attributed to the actor, it is called ‘Rupak’ in the classical definition. According to Natyashastra, the development of theatrical art is seen in various forms of rupakas (metaphors). Ten types of rupakas (metaphors) have been prescribed in Natyashastra, the general introduction of which is being presented here –

- (1) **Drama (Nataka)** - Due to it being the most prominent among all metaphors, it became the meaning of rupaka. Drama is that rupak (metaphor) in which the subject matter, the leader (hero) and all the characteristics of the interest are found. It is organized into five to ten parts. Its story is mentioned in famous historical texts. Its hero is a famous king or royal sage. Apart from this, the drama containing veer, sringar rasa etc. has been said to be the best in poetry - *Kavyeshu Natakam Ramyam*.
- (2) **Prakarana** - The second type of metaphor is the prakarana which has the characteristics of imaginary story, hero in the form of Brahmin, minister-merchant etc., heroine in the form of noble or gramvadhu and have the characteristic based on mainly shringara rasa etc. There are total ten acts in it.
- (2) **Bhaana** – It is a rupaka of one act and one character. Its character is mainly a very clever wit who, in the form of a sky speaker, describes the character of a sly person through statements and remarks.



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- (4) **Praharasana** - This is a comic based poetic rupaka which has one or two acts. In this, the character of hypocrites, cunning people and servants are depicted.
- (5) **Dima** - This allegorical variation consisting of a famous plot lacks hasya and srngara rasa. 'Tripuradaha' mentioned in Bharatmuni's Natyashastra is considered to be the oldest example of Dima.
- (6) **Vyayoga** - The story of this rupaka is famous in history which is based on some famous person like Bhima, Duryodhana etc. In this, also there is no use of hasya and srngara rasa and the story is narrated in one act. There is a lack of female characters here.
- (7) **Samavakara** - Its story is historical or mythological in which the story of gods and demons is described. Veera rasa predominates in it.
- (8) **Veethi** - This is a one act rupaka with srngaar rasa and characteristics are similar to Bhaana.
- (9) **Anka**- This rupaka (metaphorical) distinction consists of historical-famous story, ordinary hero, karuna rasa and one to three acts.
- (10) **Ihamriga** – Its story is a mixture of both the famous and the imaginary. It consists of four acts in which the hero and anti-hero in the form of human gods are described. Here Shringarabhas is also depicted in the position of the protagonist.

Among these differences, drama and prakarana are considered the main ones. Earlier short and one-act plays were performed. Later they evolved into ten forms. Apart from these, theatrical art also developed in the form of uparupakas. Bharatmuni did not propound uprupakas in Natyashastra, but at one place there is mention of the type of rupaka 'Nati' which became famous as 'Natika' in later times. A total of eighteen uparupakas have been mentioned by Acharya Vishwanatha - 1. Natika, 2. Trotak, 3. Gosthi, 4. Sadrik, 5. Natyarak, 6. Prasthanak, 7. Ullasya, 8. Kavya, 9. Prenkhana, 10. Rasaka, 11. Sanlapaka, 12. Shrigadit, 13. Shilpak, 14. Vilasika, 15. Durmallika, 16. Prakaranika, 17. Hallisha, 18. Bhanika.

Thus, drama developed through the combination of Nrit, Nritya and Sambada (dialogue) etc. This development started from prehistoric times and reached its advanced stage till the time of Bharatmuni. In the prehistoric remains of the Indus Valley Civilization, statues are found in dancing and acting postures, which seem to indicate the form of dance and acting in the contemporary era. Probably, by the time Bharatmuni wrote Natyashastra, dance, music and theater arts had developed in a systematic form. The staging of the ten rupakas depicted in Natyashastra must have been popular in the

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society, the development of which can be seen clearly till the period of Acharya Vishwanath, attaining a detailed form over time. Acharya Vishwanath's presentation of the art of theater in the form of ten rupakas and eighteen uparupakas in Sahitya Darpan is indicative of the development of different forms of drama. It can be inferred that first the theater art was seen in the form of dance, later it reached its elaborate and excellent stage by including emotion display, dialogue, romantic action etc. In this way, drama would have been displayed on stage in the form of rupaka, uprupaka and nrityarupaka.

1.4 GRADUAL DEVELOPMENT OF DRAMATIC ART

To understand the development of theater art, it is essential to know the history of human civilization. On the basis of internal and external evidence, it is clear that the art of theater was developed in the beginning of human civilization itself. According to the evolution of human life, the art of theater must have been moving towards its gradual development journey. The gradual development of dramatic art can be understood from the following points -

1) Prehistoric Period

Under the oldest scripture tradition of India, evidence related to theatrical art is visible everywhere. Apart from this, there is also external evidence available which throws light on the origin and status of theatrical art in India. The form of theater and dance in the contemporary civilization is revealed by the remains found in the excavation of Harappa and Mohenjodaro, the center sites of the world's most ancient civilization, i.e. the Indus Valley Civilization. The sculptures found in these excavation areas provide information about the development of acting theater and dance arts of that time. These evidences depict the costumes, costumes, body language, expression of emotions etc. of the dancers of that time and show the richness of the acting art of that time. Apart from this, in the caves of Bhimbetka Madhya Pradesh, Ajanta caves, Amravati etc., pictures of Yaksha-Yakshini, Kinnar, Gandharva, Apsaras, humans etc. related to dance and music and various forms of primitive dance are visible.

2) Vedic Period

There are certain classical evidences within the Vedic literature which throw light on the developed form of theatrical art in the Vedic period. Yagya was an important ritual of the Vedic age. There is an indication of dramatic elements in the rituals of Yagya. Brahmachari-Punchchali dialogue, Mahavrat ritual etc. are

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considered to be examples of ritual related rupakas. There is a description of a social festival called 'Saman' in Rigveda in which many artists, courtesans, poets, archers, men, women etc. were present to present their art. This 'Saman' is the initial form of the 'Samanja' festival of the Mahabharata period. Thus, there is a description of a theater in Yajurveda which is called 'Sabha'. In it, the appointment of Suta for dance, Shailush for song, clown for making people laugh, veena player, vanshi player, percussionist etc. for artists for makeup has been discussed. This provides evidence of the development of all aspects of theatrical art in the Yajurveda era.

In Atharva Veda also, various musical instruments including Gandharva, singer, dancer etc. have been presented. In Aitareya Aranyaka, there is a description of group dance by six women in Somayaga. All these examples point towards the very advanced stage of theatrical art. Artists like acrobats, dancers, singers, instrumentalists, clowns etc. played an important role in the Vedic period society due to which they were accepted by people of all classes.

3) Historical - Mythological Period

- (a) **Ramayana Period** - After the Vedic period, from the historical point of view, the special influence of theatrical art and its developed form is visible in the Ramayana period society. By the time of this period, in addition to Vedic rituals, drama started being used in festivals, travels and general social gatherings in the society. Words like Shailush, Nat, Dancer, Singer, Sut, Magadh etc. have been used at some places in Ramayana. Apart from this, the word 'Vyamishra' represents the theatrical experiment done in mixed languages in the Ramayana period society.
- (b) **Mahabharata Period** - Like Ramayana, drama and its various forms have been mentioned in Mahabharata, which shows that the tradition of drama was very prevalent in the then society. The 'Saman' festival used in the Rigveda was transformed into the name of Samajja (community) during the Mahabharata period, in which drama, dance, songs etc. were organized on auspicious occasions.

Drama festivals lasting several days were prevalent in temples. According to the Adiparva of Mahabharata, Pashupati Samaj was organized in Varanavat in which drama, dance, music etc. were performed by theater troupes.

- (c) **Vatsayana Era**- Vatsayana has also mentioned the organization of society in his composition 'Kamasutra'. According to his opinion, society was organized

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in the temple on a special day in every month or Paksha. In which various artists like acrobats, dancers etc. used to showcase their art. It describes the presentation of a drama program by Kushilav. It is clear from this that at that time there were 'societies' and theater art was very popular.

With time, it continued to move towards theatrical art, as a result of which Suta became 'Sutradhar' and Kushilav became 'Pariparshvik'.

- (d) **Panini Era** – Natsutras written by 'Shilalin' and 'Krishaswa' have been mentioned in Ashtadhyayi by Maharishi Panini. The students of Nata Sutra propounded by Shilali were popular by the name 'Shailalin' and the students of the tradition of Krishashva were popular by the name 'Krishashvin'. Probably, during the period of Panini, there were two traditions of the actors of these two sects in which the actors would have been initiated into the art of theatre. Through this, there can be a possibility of developed traditions of drama and creation of various drama formulas.
- (e) **Patanjali s Era** - Saubhik and Granthik were mentioned by Patanjali in Mahabhashya. According to him, Shobhik works as a teacher of Nat and Granthik of Kathak. Through the book, the book used to inform the audience about the real status of the narrator from his birth till his death. Along with reciting the story, he also used to narrate the story by singing and acting. In this way, Shobhik used to narrate the history of the film by showing the events depicted on it and Granthik used to recite stories from some book and his assistants used to demonstrate those scenes. We find examples of these in the works of playwrights like Bhas and Vishakhadutt. This shows that the art of theater had reached its developed stage in the society of Patanjali period.

Thus, the period of Itihasa-Purana was very important from the point of view of the development of dramatic art. In Harivanshpuran, the appendix of Mahabharata, there is mention of the performance of plays named 'Ramayana' and 'Kauberambhabhisar'. In Harivanshpuran itself, the performance of a farce called 'Mugdhabhinay' has also been described. Apart from this, Rasleela described in Bhagwat Purana is the best from the point of view of theatrical art. Dependent on Raspanchadhyayi, this Rasleela presents the ancient form of theatrical art. In conclusion, in the ancient period, acrobats, dancers etc. started being educated and as a result, classical interpretation of theatrical art was presented in Agnipuran and Vishnudharmottarapurana.

(3) Buddhist Era

Theatrical art had reached its zenith in the Buddhist era society. At this time, drama, dance, acting, songs, musical instruments, war etc. were staged on the theatre. In the Buddhist text Lalitvistara, there is mention of the princes of the royal family receiving education in all aspects of theatrical art. In that period, there were theater troupes in which acrobats, clowns and women along with dancers used to perform on the stage. Apart from Buddhist, there is also a description of thirty-two types of dramas in the Jain text called 'Rajprashniya'.

Bharatmuni propounded drama as an art which included dance, song, musical instruments along with other arts. During the period of Natyashastra, the art of theater had attained its fully developed form. In Bharat's Natyashastra, all the gross and subtle aspects of drama were mentioned, on the basis of which classical texts and metaphors related to drama were composed by the later masters. In this way, the art of theater continued to progress on its path of development since ancient times.

**INTEXT QUESTIONS 1.2**

1. What is considered to be the purpose of Sanskrit dramas?
2. What is the meaning of the word 'Shailush' mentioned in Vajneyi Samhita and Taittiriya Brahmana?
3. Which two plays' performances are described in Patanjali's Mahabhashya?
4. In which cave of Madhya Pradesh is the depiction of a theater found?
5. How many types of rupakas have been considered in Natyashastra?
6. Which is the best distinction among rupakas?
7. Name ten rupakas?
8. What is the number of uprupakas?
9. What are the oldest remains of theatrical art and where have they been found?
10. Where is the expanded form of 'Saman' festival used in Rigveda found?
11. In which Buddhist evidences is the prohibition of observation of society found?
12. In Panini's Ashtadhyayi, Natsutras written by whom are described?

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13. Name the farce mentioned in Harivanshpuran.
14. What are specified for the princes in Lalitvistara?
15. Who could have acted in a theater troupe in the Buddhist era society?

1.5 MAIN ELEMENTS OF DRAMA IN ANCIENT TEXTS

A detailed discussion about the origin and development of theatrical art in India has been presented earlier in this lesson. While thinking about the origin of Indian theatre, it is essential to look at the four Vedas, Brahmin texts, Aranyaka and Upanishadic literature, sutra literature, Jataka stories, ancient inscriptions, mythological traditions of the world, theatres, etc.

As mentioned earlier, the oldest authentic description of the history of theatrical production is found in the *Natyashastra* written by Bharatmuni, which is considered to be the first and currently available book on the art of theatre. According to Bharat, Brahma created Panchamveda 'Natyaveda' by adopting dramatic elements from four Vedas. Brahma handed over this drama to Bharat and ordered the use of *Natyaveda*, as a result of which the drama was promulgated using the mother nature of drama Bharati, Aarabhati and Satvati etc. instincts. To utilize the female-dominated Kaishaiki instinct, Brahma again created Apsaras who were adept in drama. In this process, with the help of Tandav from Shiva, Lasya dances from Parvati and singing and playing from Nardadi, the art of theater emerged and its applied instructions were received. The presented description of Bharatmuni's *Natyashastra* contains knowledge of the main elements of drama which are as follows -

(i) **Dramatic Element in the form of Dialogue-Sukta in Rigveda**

Dialogue or text plays an important role in drama. In the world's oldest text, *Rigveda*, there are about fifteen such hymns in which theatrical style dialogues are available. In this view, Indra-Marut dialogue, Yama-Yami dialogue, Pururava-Urvashi dialogue, Agastya-Lopamudra dialogue, Vishwamitra-Nadi dialogue, Indra-Aditi-Vamdev dialogue, Indra-Indrani-Vrishakapi dialogue, Vasistha-Sudas dialogue, Sarma-Pani dialogue etc. are important. Since these Samvad-Suktas are not related to Vedic rituals, it is assumed that they might have been acted out for entertainment during Yajna rituals. These dialogue-suktams are considered very important as the first remains (avashesh) of acting and rupakas.

(ii) Dramatic Element in the form of Acting in Yajurveda

In the thirtieth chapter of Yajurveda, the characters of the drama, various props and musical instruments have been clearly mentioned. Apart from this, according to Natyashastra, the acting element of drama has been adopted from Yajurveda itself. In Natyashastra, acting is considered to be fourfold -

- (a) Angika Abhinaya
- (b) Vachika Abhinaya
- (c) Satvika Abhinaya
- (d) Aharaya Abhinaya

Apart from Yajurveda and Natyashastra, the acting element of drama has been described in texts like Vishnudharmottarapurana, Dhananjaykrit Dasharupaka etc.

(iii) Dramatic Elements in the form of Songs from Samveda

In addition to dialogue (text) and acting, Brahma's adoption of singing (gaana) element from Samveda in Natyautpatti reveals the importance of songs, instruments, dance etc. of drama. The use of choreography, song and musical instruments and their proper knowledge is essential in drama experiment. Planning of songs and instruments etc. is necessary to eliminate the dullness arising in the use of theatre, hence Bharatmuni described singing as the life element of drama and playing and dancing as its follower. In the Indian theater tradition, examples of songs and instruments etc. are found everywhere. Vedic literature is replete with many incidents of singing and playing. In secular literature, the abundance of use of lyrical verses by Nati, Nayika etc. has been shown in the preface of Abhijnanashakunlam written by Kalidas, in the fourth volume of Vikramorvashiyam and in the plays of Malavikagnimitram. Some examples related to rhythm-dependent singing are available in metaphors like Ratnavali and Mrichchakatikam. In order to give a completely systematic form to the drama experiment, in addition to the classical analysis of the song, the playing of songs by musical instruments has also been enumerated. Bharatmuni presented four main types of musical instruments, references to which are also found in Vedic literature -

Tat (Veena etc.), Avanaddha (Mridang, Patah etc.), Sushir (Vanshi, Venu etc.) and Ghan (Jhal etc.). In fact, the proper form of song and instrument has been considered as an important element of drama.

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(vi) **Rasa-Tattva taken from Atharvaveda**

This has been an important topic of Indian literature. Bharat Muni is considered to be the first established teacher of Rasa, but in Natyashastra there is a clear indication of a wide Rasa tradition even before Bharat. According to the theory of the origin of drama in Natyashastra, Brahma adopted Rasa-tattva from the Atharvaveda. Rasa element has been considered the main subject of discussion in Natyashastra. Although Bharat also presented a detailed analysis of subjects like acting, dance, music etc., but Rasa is the most important among them because all other elements are considered to be the main or secondary cooperative means of expression of Rasa. According to Bharat, Rasa is so important for dramatic creation that without it no poetic meaning can be achieved -

Na hi rasadvate kaschidarthah pravartatef (Natyashastra): Thus, in the Indian Shastra tradition, the main elements of drama were highlighted at certain places. Apart from dialogue, acting, singing and rasa, Natya Mandap, character development, chronology or story theme development, drama activities, emotion analysis, choreography etc. are the main elements of drama. Whose explanation is clearly visible in the classical texts and whose applied form is clearly visible in Indian literature.

**INTEXT QUESTIONS 1.3**

1. What is called Panchamveda?
2. For the exercise of which instinct, the account of creation of Apsaras by Brahma is found?
3. How many types of acting are there? Tell their name?
4. In which ancient Indian texts, acting has been prescribed?
5. Which types of instruments have been described by Bharatmuni?
6. Philosophical explanation of Rasa Tattva is found in which Purana?
7. Name some elements of drama.

1.6 MAJOR SANSKRIT PLAYWRITERS

The works of playwrights whose works are considered to belong to the initial or developmental period in Sanskrit literature are very few in number. Western historians collectively consider Ashvaghosha's 'Shariputrakaram' (second half of the first

century) as the oldest available dramatic work, which H. Luders found inscribed on a palanquin during the Turfan expedition in 1911 AD. But in the dramatic literature available at present, the oldest playwright is considered to be Mahakavi Bhasa. In the presented context, the major playwrights of Sanskrit literature are following.

Bhasa

Although Bhasa was discussed by many ancient poets and writers, due to the absence of any available work, Bhasa was unknown to Sanskrit literature. In 1909 AD, a manuscript of 105 pages in Malayalam script was obtained by Ganapathy Shastri from Manalikkaramath near Padmanabhapuram in Kerala state, in which ten complete rupakas of Bhasa and one rupaka were found in fragmentary form. The other two plays were received during Kalantar Yatras.

According to Ganapati Shastri, the author of these plays was the same great poet Bhasa whom Kalidas has mentioned in the preface of his play Malavikagnimitram. Apart from Kalidas, Bana (Harshacharita, Preface), Dandi (Avanti-Sundarikatha, verse 11), Vakpatiraj (Gaudvaho, Gatha-800), Rajashekhar (verse quoted in Suktimuktavali- 'Bhasanatakachakrepi.), Ramchandra-Gunchandra (Natyadarpana, Gaikwad no. , Page 84) Bhas was discussed by ancient writers like Bhojdev (Shringaraprakash, Dwadash Prakash), Abhinavagupta (Lochan Tika) etc. Thus, on the basis of sufficient evidence, Bhasa came to be seen as the first playwright of Sanskrit literature.

A total of thirteen available compositions of Bhasa found in Travancore are placed in the following four categories -

1. *Udayanasukatha based - Pratigya Yaugandharayan, Swapnavasavadatta.*
2. *Ramayana based - Pratimanataka, Abhisheknaataka.*
3. *Mahabharat origin - Arubhang, Dutvakya, Pancharatra, Dutghatokach, Karnabhar, Madhyamvyayoga and Balcharita.*
4. *Folktale based ~ Avimarak and Charudatta.*

In these, Udayankatha based plays come together and take the form of a combined play. These are from the sixth century B.C. and are dependent on historical events.

Bhaas Period

Although Bhasa has not given even the slightest indication about himself in his works, yet on the basis of many internal and external evidences, Bhasa can be considered to be of the fourth century BC.



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Bhasa's Dramatic Art

The rupakas of Bhasa have been given the category of oldest available rupakas of Sanskrit language. In these, the initial forms of theatrical art development are found. That is why, the rules of Bharat's Natyashastra have naturally been violated in them. Nevertheless, these are very interesting and theatrically successful rupakas. Bhasa's plays are eventful. The story of each play is shown through some meaningful incidents in such a way that along with the action, the interest is also confirmed in appropriate measure. Bhasa got fame especially because of *Swapnavasavadatta*. Rajashekhar has said in his Subhashit – *Swapnavasavadattasya dahakohbhunna pavakah*. When Bhasa's metaphors were put to the litmus test, only *Swapnavasavadatta* passed the test. Other metaphors are also interesting but this one is the best.

The language of Bhasa is very simple and comprehensible yet impressive. There is no complexity in the verses, abundance of compounds and abundance of figures of speech. He has adopted the Vaidarbhi riti. Prasad, madhurya and auja – these three gunas (qualities) are included in his style. Bhasa has often perfected sringara and veera rasa in his plays. Examples of karauana and hasya rasa are also found at many places. The great poet has mostly chosen simple figures of speech. Most examples of anupras, upama, rupaka, utpreksha, svabhokti and arthantarnyasa alamkaras are found. About 24 verses (chhandas) have been used in Bhasa's plays. Anushtup is his favorite chhanda. Apart from this, the use of verses (chhandas) like Vanshashta, Vasanthilaka, Shikharini, Upajati, etc. is also visible.

The types of metaphors used by Bhasa throw proper light on the origin of metaphorical differences. *Swapnavasavadatta*, *Pratigyayogandharayan*, *Pratima*, *Abhishek* – these are dramas and *Avimarak* and *Charudatta* are prakarana. Children's drama based on Krishna Katha is also a successful drama while *Panchacharatra* is an rupaka of Samavakara category. *Arubhanga*, *Dootvakya*, *Dootghatatkachh'* *Karnabhara* and *Madhyamvyayoga* are one-act plays. Because of those numbers and the very simple, comprehensible and lucid language style, Bhasa's works are very popular and relevant even in the present times.

Shudraka

Shudraka has an important place in Sanskrit literature but till now nothing has been known authentically about his personality. There are many legends about him prevalent in Sanskrit literature. In the preface of *Mrichchakatikam*, Shudraka is introduced in three verses that he was adorned with physical beauty (*Paripurnendumukh: Suvigrahashch*), prominent among Brahmins, endowed with immense power and a

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poet. Shudraka, adept in Rigveda, Samaveda, mathematics, music-dance arts and Gajashastra, after getting divine vision free from darkness of ignorance from the offerings of Shiva, after giving the kingdom to his son and performing Ashvamedha Yagya, after getting a long life of one hundred years and ten days, entered the fire. These verses are probably interpolated fragments, but from the study of Mrichchakatika, it is known that its author was a connoisseur of many languages, a scholar of drama, poetry, theology, astrology, Rajshastra etc., probably a prominent person who respected Dakshinatya and Brahmins. That is why, many scholars have proved Shudraka to be the best among the Andhrabhritya kings of the Satavahana dynasty.



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Shudraka s Period

Like the historicity of Shudraka, his period has also been a controversial subject. From 200 BC to 6th century AD is considered to be the period of Mrichchakatika and Shudraka.

Shudraka s Dramatic Art

The only available work of Shudraka, Mrichchakatika, is a wonderful rupaka of Sanskrit literature, which is placed in the category of 'Prakaran' on the basis of the plot imagined by the poet. In this prakarana of ten acts, instead of describing the love affair of a traditional king and queen, the details of the love between a poor Brahmin named Charudatta and a courtesan named Vasanthasena have been presented. Its plot is made up of two love stories and royal rebellion, which makes it unique from other plays. In this, the predominance of sambhoga sringara and the prompt emergence of hasya, karuana, bhaya and Adbhuta etc Rsas have made it included in the category of excellent rupaka from the point of view of Rasa. This dramatic work is a unique example of generalization and expression of society. By showing the completeness of the physical love between the hero and the heroine in the middle of the story, Shudrak has shown the complete end of marital and official love in the last act, giving proof of object-setting-skill, which makes the rupaka a reflection of the developed ideology of Indian culture. Due to the determination of realistic and universal characters by the great poet Shudraka, Mrichchakatika, despite being ancient, can be seen as a mirror of the present society. Apart from this, the great poet has presented a natural depiction of the contemporary society on the basis of varna and caste, marriage, place of women in the society, urban system, economy, art-skill, religious status, political system etc.

While mainly using the Vaidarbhi style, the poet has also adopted the Gondi style at some places. There is a coordination of all three qualities – Prasad, Madhura and Auja. Shudraka's language style is simple, lucid and clear yet effective. There is a lack

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of big verses and compound words in drama and the dialogues are short and natural. Due to all these characteristics, Mrichchakatikam of Shudraka has gained a proud place not only in the eyes of Indian scholars but also in the eyes of Western critics.

Kalidasa

Kalidasa is the best playwright and great poet of Sanskrit literature. His fame spread not only in India but throughout the world. Kalidas has been decorated with the title – ‘The brightest star in the firmament of Sanskrit Literature’ by Mr. Lassen. Unfortunately, there is a lack of concrete evidence regarding the personality of Kalidas. There is considerable difference of opinion regarding his place of birth and date of birth. Scholars consider them to be related to Avanti, Malava Pradesh, Bengal, Kashmir, Vidarbha or Ujjain. Similarly, their period of existence was in the first century BC. It has been determined to be between 1st century BC to 11th century AD.

Biography

Many legends are prevalent regarding Kalidas. Traditionally, he has been considered to be the second among the Navratnas of the court of King Vikramaditya, but the poets and scholars who were counted along with him like Dhanvantari, Amar Singh, Varahamihir, Vararuchi etc., belong to different periods. Apart from this, Kalidasa is mentioned prominently among all the Sanskrit poets in the Rajya Sabha of Dharanaresh Bhoj in the poetic fiction book named Nitant (Lt. Vallalsen, 16th century). According to a well-known legend, Kalidas was an moodamati in his childhood. The wise men conspired and got her married to Vidyottama, a scholar and full of knowledge. When the secret was revealed after the marriage, Kalidas, insulted by his wife, worshiped Goddess Kali and reached his wife after being enlightened. Question asked by the wife - Asti Kashchid Vaagvishesh (i.e. there is some uniqueness in the speech).

Thus, starting from the main three words of the question, Kalidas composed poems named Kumarasambhava (Astyuntarsyaan Devatma), Meghdoot (Kashchitkanta: Virahaguruna) and Raghuvansh (Vagarthaviv Samprakttau) respectively. In such legends, even if there is no historical evidence, the potential for entertainment and the life story of Kalidasa is reflected.

Works of Kalidasa

Just as it is a difficult task to decide the place of birth, date and life history of Kalidas, similarly it seems difficult to decide his works also. The main reason for this is that many subsequent poets wrote books under the pseudonym Kalidas, which came to be known as the works of Kalidas. Three Kalidasas have been mentioned by

Rajashekhar. At present, about 40 books are famous in the name of Kalidas, but among these, only seven original and ancient compositions of Kalidas are proven. Two of these epics are Kumarasambhava and Raghuvansha. There are two Geetikavya (Khandakavya) – Ritusamhara and Meghdoota. Apart from these, there are three plays – Malavikagnimitram, Vikramorvasiyam and Abhijnanashakuntalam.

Kalidas is more famous as a playwright. His creation Abhijnanashakuntalm is counted among the world plays. The first two compositions are divided into five acts and the last into seven acts.

Dramatic Art of Kalidas

The main elements of drama are considered as Vastua, Neta and Rasa. The amazing talent of Kalidas has been reflected in all of them. All three plays of Kalidas are important in Sanskrit and world literature.

However, Abhigyanshakuntalm stands the test of both Indian and Western theater theories. That's why, a praise is popular among Indian critics - *Kalidasasya Sarvasvamabhijnanashakuntalam*.

Every thing has been described by Kalidasa in such a subtle and lively style that the scenes of the drama appear before the reader. Kalidasa's dialogues are also phonetic, that is, they indicate the future events of the statement. The playwright's language style is simple, flowing, refined and refined. It is melodious, long-winded, embellished, justified and presented as per the character. The great poet has integrated the Prasada, Madhurya and Auja Guna by using the Vaidarbhi Riti.

All three plays of Kalidas are based on Sringara Rasa in which both the forms of Sanyog and Vipralabham are found. Kalidas has given a poignant presentation of different emotions in his plays, but the fourth act of Abhigyanshakuntalm has been considered very heart-warming and heart-touching in which a poignant depiction of the time of Shakuntala's departure from her husband's house has been presented. In this fourth act too, four verses were considered the best by the scholars, which were said by Kanva Rishi on the occasion of farewell to Palita daughter Shakuntala. Therefore it has been said -

**Kavyeshu Natakam Ramyam Tatra Ramya Shakuntala.
Tatrapi cha chaturthonkastra slokachatushtayam.**

The great poet Kalidas has expressed his fascination with nature in all his plays. Among these, Shakuntalm has developed only in the environment of pure nature. For example, for the heroine Shakuntala, the animals in her ashram were like her own children-



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Asti me sodarasnehoapyeteshu .

Here a beautiful harmony of inner nature and outer nature has been established by the playwright. Another specialty of Kalidas's plays is the use of figures of speech as per the occasion. Kalidas is famous for his Upama – ***Upama Kalidasya*** . Apart from this, he has also displayed his poetic skills in the use of figures of speech, Arthantaryasa, Drishtanta, Svabhavokti, Utpksha, Rupaka, Anuprasa, Yamaka etc.

Even from the point of view of staging, Kalidas's plays are excellent. Kalidas is unique in giving a realistic and portrayal of Indian culture. In conclusion, it is not an exaggeration to call Kavikulguru Kalidasa the master of Indian and Western dramatic literature.

Visakhadutta

Visakhadutt's fame remains alive as the author of 'Mudrarakshasa', the only available political play in the Sanskrit theater world. It is known from the preface of the book that Visakhadutt was associated with the royal family. In the preface, he has been described as the grandson of feudal lord Bateshwardutt and son of Maharaja Prithudutt. In some versions his father's name is also given as Bhaskardutt. Many scholars consider him to be a resident of Magadha due to his accurate depiction of the nature of Shonasad, Pataliputra and its surrounding areas in his book. Since the playwright worships gods like Shiva, Vishnu and Surya in Mudrarakshas, he can be considered a religiously tolerant Vedic or Brahmin religion follower. While introducing religious equality, he has also shown respect towards Buddhism and Jainism in his book.

Works of Visakhadutt

Apart from Mudrarakshasa, Vishakhadutta has also been described as the author of books named Devichandragupta and Abhisarikavanchitak. Abhisarikavanchitak is inaccessible and Devichandragupta is only partially obtained. Although Devi Chandragupta has been mentioned frequently in Natyadarpan and has also been discussed in Shringaar Prakash, but due to the fact that the authorship of these texts has not been proved, only 'Mudrarakshas' is considered to be the complete and authentic drama given by Visakha Dutta.

Visakhadutta s Period

There is very little external evidence for Vishakhadutta's decision on time. On the basis of these, it can be said that Mudrarakshasa was first discussed by Dhanika in Dasharupavloka. The period of Dhanika is considered to be 1000 AD. Bhoj, whose period is of the 11th century AD, has quoted two sects in Saraswatikantha-Smarana without mentioning the name of Mudrarakshasa. From the point of view of internal

evidence, there are four important issues to consider -

- (i) Text like 'Chandragupta' etc. in Bharatvakya
- (ii) Discussion of attack of Mlechhas in Bharatvakya
- (iii) Lunar eclipse discussed in the introduction, and
- (iv) Views towards Jain-Buddhist religions

Based on the opinions of various scholars, playwright Vishakhadutt has been considered to be of medieval period around 300 AD.

Dramatic Art of Visakhadutt

Mudrarakshasa is a unique play of its kind in which the writer has abandoned the traditional theater conventions and has introduced a new path. In this, the drama-friendly love story has been abandoned and the theme has been based on diplomacy, which is the result of Vishakhadutt's political interest. In this, instead of making the king the hero, innocent Vipra Chanakya has been used as the hero and Chanakya's intelligence has been used as the symbolic heroine. As a result of exclusion of heroine, clown etc. characters, there is little use of Sringara or Hasya. Apart from this, the victory of hero Chanakya is described only on the strength of intelligence without bloodshed, which shows an innovative use of heroic spirit. Vishakhadutt has made his play incident-oriented rather than character-oriented. All the characters are seen contributing in taking the events forward with their respective specialties. Although there are 29 characters in Mudrarakshas, all the characters, despite their importance, seem to be under the influence of Chanakya or the demon, which helps in increasing the mystery and thrill in the story.

The poetic style of great poet Visakhadutt is blessed with Prasad and Madhurya Guna, figures of speech have been used only to make the subject matter comprehensible. Through the use of Shalesh, Rupaka, Samasokti, Arthantarnyasa etc, he have been successful in giving a simple but elegant form to the language.

Apart from this, all types of verses, big and small, add beauty to it. Overall, the spontaneity, elegance, effectiveness of expression and unique innovation in the writing style are visible in the style of the great poet Visakhadutt.

Although Mudrarakshas does not completely follow the rules of Natyashastra, yet on the basis of review of its language and sentiment, style and poetics, subject matter and characterization, it can be said that Visakhadutt's play Mudrarakshas is a unique drama gem of the development period.



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Bhavabhuti : Introduction

In terms of superiority, Bhavabhuti has the best place among Sanskrit playwrights after Kalidas. Three plays were written by both the great poets which are available in the present time. Whereas Kalidas has self-confessed in the prefaces of his plays, Bhavabhuti has given his self-introduction in the prefaces of all his three plays. In his Rupakas, it is known from the preface of Maltimadhava that he was born in a Vidarpa-Gotriya and Udumbervanshi Brahmin family. Their clan was engaged in following and studying the Taittiriya branch of Krishna Yajurveda. Apart from this, their ancestors were famous everywhere for reciting Vedas, following scriptures, performing yagya penance etc. Grandfather's name has been mentioned by the great poet as Bhattgopal, father's name as Neelkanth and mother's name as Jatukarni. It is known from his works that his own name was Shrikanth, however, as a poet, he received the title of 'Bhavabhuti'.

Bhavabhuti was excellent in classical knowledge. He was not only a poet but also well versed in Vedas, philosophies and rituals. Indications of Rajshastra, Ayurveda, grammar, poetry, theology, logic etc. are clearly seen in his metaphors. In his works, the great poet has called himself 'Padavaakyapramanagya' i.e. a scholar of grammar, epistemology and jurisprudence. Apart from this, Bhavabhuti has been remembered in prashastis by scholars and critics for ages.

Period of Bhavabhuti

Although Bhavabhuti did not give any indication regarding the period of his existence, but like Banabhatta, there is no special difficulty in determining the period of Bhavabhuti because the earlier limit and upper limit of his time can be determined on the basis of proven evidence.

- (i) Banabhatta (666-648 AD) has mentioned all his previous poets in the beginning in his Harshacharita, but the reference to Bhavabhuti is not available. Hence, Bhavabhuti must have happened only after 650 AD.
- (ii) Vamana (800 AD) has quoted two verses from the texts of Bhavabhuti at two places in Kavyalankara Sutravritti. Hence, Bhavabhuti can be considered as his predecessor.
- (iii) In Rajtarangini, Kalhan has described Kanyakubja King Yashovarman as the patron of Vakpatiraj (730-750 AD), the author of Bhavabhuti and Gaudvaho, and the defeat of Yashovarman by Kashmir King Lalitaditya in 736 AD has also been mentioned by Kalhan.

- (iv) Apart from this, Vakpatiraj has praised Bhavabhuti in a verse of his Prakrit poetry. This shows that by the time of the composition of Gaudvaho (740 AD), Bhavabhuti had gained enough fame.

On this basis, it can be said that the period of Bhavabhuti can be considered to be between 680 AD to 750 AD.

Bhavabhuti's Dramatic Works

Three plays of great poet Bhavabhuti are available. Malati-Madhava, Mahavircharita and Uttaracharita. Malati Madhava is considered by some scholars as his first dramatic work. Apart from this, the story of Mahavircharit and Uttaramcharit are interconnected. Mahavircharita is the former part and Uttaramacharita is the latter part. From the point of view of Rasa also, it seems logical to consider Maltimadhava as the first creation because this Shringara is Rasa-oriented. Mahavir's character is based on Veer Rasa-pradhan and Uttar Ram's character is Karun Rasa-pradhan. Bhavabhuti has immortalized three excellent examples of allegory in world literature by composing Malati Madhava Roop episode and other two plays.

Theatrical art of Bhavabhuti

The dramatic skills of the great poet Bhavabhuti are unique in the entire Sanskrit literature. Even after the great poet took the shelter of the story from epic poetry like Ramayana, the story of his plays has been given a very dramatic form due to the meaningful combination of events and natural description. Not only this, the great poet also had complete command over Sanskrit language. In his works, verses have been used as per the mood of each scene. In the plays, the expressions of Shringaar or Karun Rasa have been expressed through compound-free, simple and melodious phrases and the expressions of heroic and terrible feelings have been expressed through compound, vigorous and complex phrases. Similarly, Mahakavi has used both Gaudiya and Vaidarbhi methods in his dramatic works as per his sentiments. By using Gaudiya Riti in Malati Madhav and Mahavircharita, Bhavabhuti has gained the respect of the best playwright of Gaudiya Riti. Whereas in the drama Uttara Ramcharit, the great poet has proved his unmatched talent by taking the help of Vaidharbi method and conveying Karun Rasa in an excellent form. An important feature of Bhavabhuti's language style is its phoneticity. Making them understand the meaning through sound description is like representing the inanimate in a living form.

The poet has taken all his three dramatic works to their climax through three main rasas. There is an excellent depiction of Shringaar Rasa in Malti Madhav, Veer Rasa in Mahavircharita and Karun Rasa in Uttara Ramcharita. Although the great poet has



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beautifully expressed some rasas, but Bhavabhuti is unique in the field of compassionate rasas - '*Karunyam bhavabhutirev tanute*'. Apart from this, beautiful depiction of both external nature and human nature is found in the works of Bhavabhuti. In the plays, figures of speech, rhymes etc. have also been used easily, naturally and emotionally. In this way, all the important elements of drama have been successfully combined in the plays of great poet Bhavabhuti, which makes him counted among the best playwrights of Sanskrit literature.

Apart from the playwrights mentioned above, Ashvaghosha (Shariputrprakaran), Harsha (Priyadarshika, Ratnavali, Nagananda), Bhattanarayan (Venisamhar), Murari (Anargharaghava), Rajashekhar (total six creations like Balaramayana, Balbharata, Karpoomanjari etc.), Dinnag (Kundamala), Jaydev (Prasannaraghava) etc. are counted as major accomplished playwrights of Sanskrit literature. In fact, dramatic works have been composed in Sanskrit language in every century, modern Sanskrit literature is also not lagging behind in this. In the modern era, apart from ancient subjects, dramas are also being composed on modern subjects as their basis. Ambikadutta, Vyas's 'Samvat', Mathura Prasad Dixit's 'Bharti Vijay', 'Gandhi-Vijay' etc. ten plays, Haridas Siddhantvagish's 'Mivar Pratap', 'Sanyogita Swayamvar', and 'Chhatrapati Samrajya' etc. are famous modern plays.

There are mentions of countless playwrights and dramatic works in Sanskrit literature, out of which the representation of some prominent playwrights has been presented here.



INTEXT QUESTIONS 1.4

1. In 1909 AD, 13 plays of which famous Sanskrit playwright were brought to light by Ganpati Shastri?
2. Name 13 plays of Bhasa.
3. Which is considered to be the best creation of Bhasa?
4. What was the status period of Bhasa determined?
5. What has been informed about Shudraka in Skandapurana?
6. Which is considered to be the successor poem of Mrichchakatika written by Shudraka?

7. What is the variety of Mrichchakatika Rupaka? How many acts are there in total?
8. Mention the authentic works of Kalidas.
9. What is the basis of the story of Abhijnanashakuntalam?
10. Which is the best number of Abhijnanashakuntalam? Explain its characteristics.
11. What are the characteristics of Kalidasa's language style?
12. Which is the available drama work of Visakhadutt? Who is the hero of this?
13. Which dramatic characters are missing in Mudrarakshasa?
14. Whose incarnation has Rajashekhar praised Bhavabhuti by calling him?
15. What are the major dramatic works of Bhavabhuti?
16. What are the main features of Bhavabhuti's dramatic art? Please clarify.



Notes



WHAT HAVE YOU LEARNT

- There are two genres of poetry under Sanskrit literature – visual poetry and audible poetry. Rupaka (drama) is the best form of visual poetry.
- A total of ten types of Rupakas are considered - Drama, prakarana, bhaan, vyayoga, ehamrig, vithi, prahassan, anka, dim and samavakar. The number of Uparupakas has been fixed at eighteen.
- The first available book related to drama is 'Natyasastra'. Its creator is considered to be Bharatmuni. Natyashastra was established in between 100 BC to 300 AD.
- According to Acharya Bharat, Brahma has composed drama in the form of 'Panchamveda' by taking dialogue (text) from Rigveda, acting from Yajurveda, music from Samaveda and juice from Atharvaveda.
- Scholars thought about the origin of Indian theater art through some famous theories like origin of drama from Greek metaphors, puppetry-dance theory, hero worship theory, shadow dramatization, festival theory etc.
- During the Vedic period, Buddhist period, Panini-Patanjali era etc., the art of theater kept getting refined and moving towards development.

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ANSWERS TO INTEXT QUESTIONS

1.1

1. There are two types of poetry – visual and audible.
2. Drama is the first variation of the metaphor of visual poetry.
3. Another name for drama is form or metaphor.
4. Dramaturgy.
5. The period of creation of Natyashastra is 100 BC. to 300 AD. It is considered to be between.
6. Text has been adopted from Rigveda, acting from Yajurveda, songs from Samaveda and rasa elements from Atharvaveda.
7. Metaphors named Amritmanthan and Tripuradah were created by Brahma.
8. The Purukha-Urvashi dialogue of Rigveda (10/95) is considered to be the basis of Kalidasa's play 'Vikramorvasiya'.
9. According to Weber and Vindish, Indian drama originated from Greek metaphors.
10. According to Rizve, just as Greek tragic allegories emerged to pay respect to dead ancestors, similarly Indian dramas may have emerged in India to pay respect to brave ancestors.
11. By German scholars Luders and Kono.
12. The European Maypole Dance Festival has been compared to the Indian Indradhwaj Festival.

1.2

1. The purpose of Sanskrit plays was to entertain the priests, hosts and spectators on the occasion of sacrificial rituals.

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2. The word Shailush has been interpreted as 'dancer', 'singer' or 'acrobat'.
3. Drama named Kansavadh and Valibandh
4. Sitabenga Cave of Madhya Pradesh
5. Ten types of metaphors have been considered in Natyashastra.
6. Drama
7. Drama, prakarana, bhaan, vyayoga, ehamrig, vithi, prahassan, anka, dim and samavakar.
8. Uprupakas are considered to be eighteen.
9. The oldest remains of theatrical art are in the form of sculptures and coins found in the Indus Valley Civilization. These have been found in the excavations of Harappa and Mohenjodaro.
10. The modified form of 'Saman' festival used in Rigveda is found in Mahabharata in the form of Samajja 'Samaj'.
11. In the inscriptions of Girnar and Uraga Jataka
12. Natsutras written by Shilalin and Krishashva are mentioned in Ashtadhyayi.
13. A farce called Mugdhabhinay.
14. It is specified in Lalitvistara that the princes should receive education in all aspects of theatrical art.
15. In the Buddhist era society, clowns and women also acted in theater troupes.

1.3

1. Natyaveda
2. Kaishiki Vriti
3. There are four types of acting - Angik, Vachik, Satvik and Aharya.
4. Acting has been prescribed in the thirtieth chapter of Yajurveda, Vishnudharmottarapuram, Natyashastra, Dasharupaka etc. in ancient texts.
5. Four types of musical instruments have been described by Bharatmuni - Tat (Veena etc.), Avanaddha (Mridang, Pahat etc.), Sushir (Vanshi, Venu etc.) and Ghan (Jhal etc.).
6. Agnipuran
7. The main elements of drama are dialogue, acting, singing, interest, emotion, theatre, plot, characters, drama etc.

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1.4

1. Bhaas
2. PratigyaYogandharayan, Swapnavasavdant, Pratimanatak, Abhisheknatak, Urubhang, Dutvakya, Pancharatra, Karnabhar, Madhyamvyayoga, Balcharita, Avimaraka and Charudatta are the thirteen plays of Bhasa.
3. Swapnavasavadatta
4. 4th century BC
5. According to Skandapurana, Shudraka is depicted as an Andhravanshi king who became famous by the name of Satavahana dynasty.
6. Bhasa's Rupaka named Charudatta
7. Prakarana. There are total ten acts in Mrichchakatika.
8. Seven works of Kalidas - Kumarasambhava, Raghuvansh (2 epics), Ritusamhar, Meghdoot (2 lyric poems), Malavikagnimitra, Vikramorvasi and Abhigyanshakuntal (3 dramas).
9. The basis of the story of Abhigyan Shakuntal is the Shakuntal story of Adi Parva of Mahabharata.
10. The best part of Shakuntal is the fourth act. In this, a heart-warming and heart-touching depiction of the time of Shakuntala's husband's departure has been presented.
11. Kalidas is considered to be the best playwright of Vaidarbhi Riti, Shringaar Rasa and Upma Alamkara – 'Upma Kalidasya'.
12. Mudrarakshasa is a dramatization of Vishakhadutt. Its hero is Chanakya.
13. There is a lack of clown and female characters in Mudrarakshasa.
14. Rajashekhar has praised Bhavabhuti by calling him the incarnation of Maharishi Valmiki.
15. The main dramatic works of Bhavabhuti are - Malati Madhav, Mahavircharit and Uttarramcharit.
16. In Bhavabhuti's best work Uttarramcharit, he has rendered wonderful theatrical art by taking the help of Vaidharbi Riti and conveying Karun Rasa in an excellent form. 'Phonologicalness i.e. conveying meaning through sound is also an important feature of Bhavabhuti's language style.