

285

Secondary Level NATYAKALA



विद्याधनं सर्वधनप्रधानम्

NATIONAL INSTITUTE OF OPEN SCHOOLING



285

Secondary Level

NATYAKALA



NATIONAL INSTITUTE OF OPEN SCHOOLING

(An Autonomous Organisation under Ministry of Education, Govt. of India)

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A Word with You

Dear learner,

ॐ सह नाववतु। सह नौ भुनक्तु। सह वीर्यं करवावहै। तेजस्विनावधीतमस्तु। मा विद्विषावहै॥

ॐ शान्तिः शान्तिः शान्तिः॥

(Aum! May He protect us both together; may He nourish us both together; May we work conjointly with great energy, May our study be vigorous and effective;

May we not mutually dispute (or may we not hate any) Aum! Let there be peace in me!

Let there be peace in my environment! Let there be peace in the forces that act on me!)

Taking tradition as the basis, it is a prayer that our study should be free from problems. May you be a bright destroyer of ignorance. The one who utters the word of malice. The education should be the one who gets rid of all the troubles.

This course of Natyakala under 'Indian Knowledge Tradition' stream has been prescribed for secondary class. I feel extremely happy to present the study material of this course before you. Based on the scholar's opinion and experiences, the fruit of the drama is a Rasa. Happiness is in the form of Rasa only. There is a strong desire that all the work of all living beings should be completed happily.

The objective of this new course is to develop in your mind a sense of pride towards the country and culture, to inspire devout learners to make appropriate efforts to protect the culture and to inculcate the ancient Indian knowledge, wealth, scientific spirit and gratitude towards all human beings, to able to proudly propagate the feeling in the world, to make the theater tradition of our country accessible to the common people, to develop a sense of respect for Indian playwrights and their works, to develop various elements of drama. The main objective is to acquaint the learners with the Story, Plot, Characters, Rasa, Enactment, Theatre, Rangamanchsajja, stage setup for theater execution, light-sound effects etc. This course will also be able to be converted the learner as Sahridaya.

Learners should read the lessons thoroughly, think about the answers to the questions asked in the lesson, look at the answers to the questions given at the end, and compare those answers with their own. Comments should be made in the blank space provided in each letter. Get ready for the exam by preparing answers to the questions given at the end of the lesson. If the learners experience any difficulty during the study period, they can go to the study center at any time and solve the problem. For any solution go to the teacher or contact National Institute of Open Schooling through letters. There is contact information on the website also. The website is www.nios.ac.in as follows.

I wish that this subject increases your knowledge, helps you achieve success in exams, increases your interest in the subject and fulfills your dreams.

ॐ असतो मा सद्गमय। तमसो मा ज्योतिर्गमय। मृत्योर्मा मृतं गमय॥

ॐ शान्तिः शान्तिः शान्तिः॥

(Lead us from the unreal to the real, Lead us from darkness to light, Lead us from death to immortality, Aum peace, peace, peace!)

Your well-wisher,
Course Coordinator
National Institute of Open Schooling

How to use the Study Material

Congratulation! You have accepted the challenge to be a self-learner. NIOS is with you at every step and has developed the self-learning material in Natyakala (285)' with the help of a team of experts, keeping you in mind. If you follow the instructions given, then you will be able to get the best out of this material. The relevant icons used in the material will guide you. These icons have been explained below for your convenience.



Title: It gives a clear indication of the contents within. Do read it.



Learning Outcomes: These are statements that explain what you are expected to learn from the lesson. The objectives will also help you to check what you have learnt after you have gone through the lesson. Do read them.



Objectives: These are statements that explain what you are expected to learn from the lesson. The objectives will also help you to check what you have learnt after you have gone through the lesson. Do read them.



Notes: Each page carries empty space in the side margins, for you to write important points or make notes.



Intext Questions: Very short answer self check questions are asked after every section, the answers to which are given at the end of the lesson. These will help you to check your progress. Do solve them. Successful completion will allow you to decide whether to proceed further or go back and learn again. Suggested



What You Have Learnt: This is the summary of the main points of the lesson. It will help in recapitulation and revision. You are welcome to add your own points to it also.



Terminal Exercises: These are long and short questions that provide an opportunity to practice for a clear understanding of the whole topic.



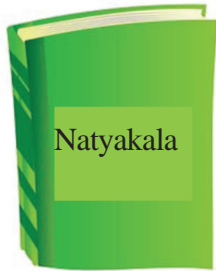
Do You Know: This box provides additional information. The text in boxes is important and must be given attention. It is not meant for evaluation, but only to improve your general knowledge.

Answers: These will help you to know how correctly you have answered the questions. Glossary: An alphabetical list of difficult words related to subject used in lessons has been provided and explained for better understanding.

Activities: Certain activities have been suggested for better understanding of the concept.

Web site: These websites provide extended learning. Necessary information has been included in the content and you may refer to these for more information.

COURSE OVERVIEW



Module-1. Introduction of Natyakala

1. Theatrical Tradition of India: Introduction and History
2. Brief Introduction of Natyashastra
3. Natyakala and other Arts

Module-2. Main Components of Natya (Drama)

4. Plot: An Introduction
5. Character Planning
6. Introduction to Enactment

Module-3. Discussion on Rasasutra

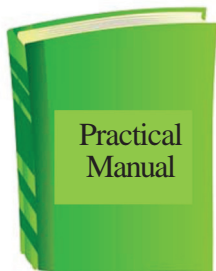
7. Concept of Rasa and Discussion on Rasasutra
8. Concept of Sahridaya

Module-4. Introduction to India Dramas

9. Pratimanataka
10. Nagananda
11. Kundmala
12. Bharata Durdasha

Module-5. Theatrum : Technique & Design

13. Theatre: Introduction and Types
14. Theatrical Music



Module-6. Different Types of Enactment: Theoretical Applications

1. Angika Enactments
2. Vachika Enactments
3. Aharya Enactments
4. Satvika Enactments

Module-7. Practical Applications of Natya

5. Techniques of Theatre : An Introduction
6. Prabodhachandrodaya

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Bifurcation of Syllabus Natyakala- (285) Secondary Level Total no. of Lessons=14

MODULE (No. & name)	TMA (40%)	Public Examination (60%)
	(No. of lessons -5)	(No. of lessons -9)
1. Introduction of Natyakala	L-1: Theatrical Tradition of India: Introduction and History	L-2: Brief Introduction of Natyashastra L-3: Natyakala and other Arts
2. Main Components of Natya (Drama)	L-4 : Plot: An Introduction	L -5: Character Planning L-6: Introduction to Enactment
3. Discussion on Rasasutra		L-7: Concept of Rasa and Discussion on Rasasutra L-8: Concept of Sahridaya
4. Introduction to India Dramas	L-9 : Pratimanataka L-10 : Nagananda	L-11: Kundmala L-12: Bharata Durdasha
5. Theatrum : Technique & Design	L -13 : Theatre: Introduction and Types	L-14 : Theatrical Music

Note: The syllabus has been bifurcated into two sections -

(i) Lessons for the Tutor Marked Assignment (TMA) 

(ii) Lessons for public examination question paper 

The details of the different sections are on the next page.

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MODULE -1

Introduction of Natyakala

In this module, a brief introduction to Natyashastra will also be presented, while making the learners aware about the Indian theater tradition and history. Along with this, the relationship of drama with other arts has also been highlighted.

1. Theatrical Tradition of India: Introduction and History
2. Brief introduction to Natyashastra
3. Natyakala and other Arts



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1

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. Prekhana, 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 Vishnudharmottarapuram.

(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 PLAYWRIGHTS

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 'Shariputrprakaran' (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.

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 Dharanarsh 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 Abhigyanashakuntal (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.

2

**BRIEF INTRODUCTION OF
NATYASHASTRA***Notes*

On the basis of Vedic literature, Itihasa-Puranas, theatrical texts and historical evidence, it is clearly said that the art of theater in India had attained its developed form many years before Christ. This theatrical art was written down in the form of a scripture and given a scientific form by Bharata Muni. There is no such knowledge, science or art which has not been included by Bharata Muni in this scripture. This encyclopedia of all arts is referred to as 'Natyashastra'. Natyashastra is the oldest available text of Sanskrit poetry, which has been called the 'Fifth Veda' by pioneer Bharat. In this lesson, by getting information about the major text of drama, the clarification of drama and its important elements and other literary components will be discussed.

**LEARNING OUTCOMES**

After studying this lesson, you-

- know the period of Natyashastra;
- understand the introduction of theatre; and
- know the major topics discussed in Natyashastra.

2.1 PERIOD OF NATYASHASTRA

Regarding the dating of Natyashastra, different opinions were presented by many scholars in which diversity is seen. First of all, it seems rare that this book was praised by any one person. In the Indian knowledge tradition, Natyashastra is considered to be the creation of Bharata Muni, but the mention of many Bharatas at different times in

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the entire literature creates a problem in determining the period of Natyashastra and its author, the authentic solution of which is not found even in the present time. In this chapter, an attempt is being made to determine the period of composition of Natyashastra on the basis of the opinions of Indian and Western scholars and internal and external evidences.

The Period of Creation of Natyashastra on the Basis of Indian and Western Scholars

Many opinions have been propounded by scholars regarding the creation of Natyashastra. The first editors of chapters one to fourteen of Natyashastra were the French scholar P. Regno and his disciple J. Grasse has accepted Natyashastra to be of the second century BC. P.V. Kane is of the opinion that Harprasad Shastri has also considered it to be a composition of the second century BC.

Pro. Sylva Levi used the addressee used in Junagadh inscription and Natyashastra- On the basis of similarity of words like Swamin, Sugrihitnaman and Bhadramukh etc., the time of Natyashastra has been accepted as the reign of Kshatrapas in the second century. But according to Kane, this opinion is not valid because the period of the book cannot be determined by using the same word.

Apart from this, according to Dr. Dinesh Chandra Sarkar, the mention of the words 'Nepal' and 'Maharashtra' used in Natyashastra clearly indicates that the date of its creation is after the second century because the words Nepal and Maharashtra were first used in the fourth century BC. They are mentioned in Samudra Gupta's Prayag Prashasti and Mahavamsa and Aihole inscriptions in the first half of 12th century. According to Mr. Kane, 200 B.C. The word Maharashtri (Maharathi) is also used in the 'Nanaghat' inscription. Apart from this, the use of Maharashtri Prakrit in the Setubandh poetry written by Pravarsen makes it possible to estimate the existence of Marathi district centuries before the inscriptions. According to the above views, Kane accepts the period of creation of Natyashastra before the second century. Colonel Jacob and A. B. By Keith, Natyashastra has been dated to the third century. Dr. Manmohan Ghosh has accepted the date of Natyashastra between 100 BC and 200 AD on the basis of linguistic facts, rhymes, figure of speech, mythological stories, geographical facts etc. In this way, various Indian and western scholars have propounded discussions regarding the period of creation of Natyashastra.

Evidence from the Text of Natyashastra

Many subjects have been presented in Natyashastra, in the context of which the author has mentioned many previous masters and their texts. On the basis of these internal evidences, the period of creation of Natyashastra is being determined -



Notes

i) **Purvacharya and Ancient Texts Mentioned in Natyashastra**

There is mention of the famous architect Vishwakarma in the field of Natyashastra, Acharya Brihaspati in relation to Economics, Narada in relation to Dhruva and Gandharva, and Bharat's Guru Tandu in relation to Anghar. Here Tandu is presented in the theater as the user of Tandava dance, as a laxative and the first exponent of dance acts. Apart from this, there is also a description of 'Kamatantra' in the book which is different from 'Kamasutra' of Acharya Vatsyayana. It is clear from the names of these ancient Acharyas and texts that Natyashastra was composed later than them.

ii) **Mahagramani**

There is mention of the word 'Mahagramani' in Natyashastra which is considered to be the form of village deity. The meaning of this word has been considered by Acharya Abhinavagupta as 'Ganapati' but Manmohan Ghosh does not support the opinion of Acharya Abhinavagupta. The absence of mention of Ganapati as a deity proves that Natyashastra must have been composed at a time when the concept of Ganesha as a deity would not have been fulfilled because Ganesha became famous as a deity in the mythological period.

iii) **Ancient Castes and Janapadas**

Under Natyashastra, various castes and classes are depicted which have different rules regarding body colour. Here, the provision of Asit Varna for Dakshinatya classes like Kirat, Varvar, Andhra, Dramil (Dravid), Kashi etc. reflects the possibility that at the time of composition of Natyashastra, some part of Andhra and Dravidian districts might not have been fully civilized. This time can only be before BC.

iv) **Language Style (Sanskrit and Prakrit)**

The form of Sanskrit and Prakrit language found in Natyashastra seems to be more advanced and developed as compared to the language used in Ashvaghosha's poems. On the basis of this fact, Natyashastra should be considered a text before the fourth century and after the first century, but on the basis of the nature of the Sanskrit language used in various contexts of this text, Mr. Reynolds accepts it as being of the early period of the first century AD.

v) **Outline of Ancient Poetics in Natyashastra**

Its period can also be estimated by analyzing the poetic elements like Alamkara, Chhanda, Guna and Doshas etc. in Natyashastra -

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Alamkara - In Natyashastra, Acharya Bharata has discussed these four figures of speech - Upma, Rupak, Deepak and Yamak. By the time of Acharya Bhamah and Dandi, their number reached forty. In this way, the mention of only four Alamkaras indicates the antiquity of theatre.

Chhanda (Figure of Speech)- In dramaturgy, there is a detailed discussion of Chhandas as compared to Alamkaras. The Chhandas described in the famous texts of Chhandashastra appear to be more ancient than the Chhandas of Natyashastar. The paucity of figures of speech in Natyashastra on the one hand and abundance of Chhandas on the other hand prove that Natyashastra is the creation of a period when only four figures of speech were prevalent.

External Evidence- On the basis of internal evidence of Natyashastra, the upper limit of the period of composition of the book can be estimated and on the basis of the works and other texts of famous playwrights like Bhasa, Ashvaghosha, Kalidas etc., the lower limit of the period of composition of Natyashastra can be estimated. Which are counted in external evidence -

i) **Natyashastra: Plays of Ashvaghosha and Bhasa**

Ashvaghosha was a Buddhist poet who composed the famous drama Shariputrprakaran. The clear influence of the metaphorical distinction called Prakarana depicted in dramaturgy is reflected in this text. The time of Ashvaghosha is considered to be the first century of Christ, hence it would be appropriate to consider Natyashastra as earlier than this.

Playwright Bhasa has disregarded the rules propounded in Natyashastra in his thirteen plays. But this influence is visible everywhere in his works. Therefore, based on the possibility of influence of Natyashastra on Bhasa, the time of Natyashastra may definitely be before the second century.

ii) **Natyashastra and Kalidas**

In Vikramorvashiya, the great poet Kalidas has called Bharat the founder of theatre, the exponent of the eight rasas and the practitioner of acting in front of the gods and has clearly mentioned the dependence of drama on the Ashtarasas. Apart from this, the clear influence of Natyashastra is also visible in Raghuvansh and Kumarasambhava. Hence, Natyashstra was introduced long before Kalidas.

iii) **Natyashastra and Gatha Saptashati**

In the recent Gatha Saptashati, Upaguhya Shringara Abhinaya has been compared

to the earlier stage of Natya. This incident has been discussed in the fifth chapter of Natyashastra. Gatha Saptashati is believed to be composed between 200 to 400 AD, hence the composition of Natyashastra must undoubtedly be before this.

iv) Natyashastra and Memoirs

There is a clear mention of Acharya Bharat in Yajnavalkya Smriti. In this, seven types of non-Vedic songs are described according to Natyashastra. On this basis, the period of Natyashastra can be considered to be after the first or second century of Christ.

v) Natyashastra and Agnipurana

There is a similarity between the poetic and dramatic subjects described in Agnipurana and the subjects propounded in Natyashastra. Although some Acharyas have presented the opinion that Bharat created Natyashastra by adapting Agnipurana, but in opposition to this opinion, Mr. P.V. Kane has said that Natyashastra was before Agnipurana i.e. of the second century.

vi) Natyashastra and Vishnudharmaottarapurana

There is a clear influence of Natyashastra on Vishnudharmaottarapurana. Therefore, the period of creation of Natyashastra should be considered to be much before Vishnudharmaottarapurana. Since the time of composition of Vishnu Dharmottara is considered to be between 400 to 500 AD, it seems logical to consider the date of Natyashastra as the second century before that.

On the basis of the above evidence, it is clear that the period of Natyashastra was before Bhasa, Ashvaghosha, Kalidas, Smritigranth and Agnipuran. The present form of Natyashastra is found in the first century. Thus, the period of creation of Natyashastra can be considered to be between the fifth century BC to the first century AD.

**INTEXT QUESTIONS 2.1**

- 1) Quote the name of the first French editor of the book and present his opinion regarding the period of creation of Natyashastra.
- 2) Which period does Prof. Silva Levi accept Natyashastra?
- 3) Names of which areas are mentioned in Samudragupta's Prayag Prashasti and Aihole inscription?

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- 4) To which period have Jacob and Keith described Natyashastra?
- 5) Name the previous Acharyas mentioned in Natyashastra.
- 6) What is the meaning of the word 'Mahagramani' taken by Abhinavagupta?
- 7) Which castes are mentioned in Natyashastra?
- 8) Explain the languages used in Natyashastra.
- 9) Which Alamakaras have been discussed by Acharya Bharat in Natyashastra?
- 10) In which playwright's thirteen plays have the rules of Natyashastra been disregarded?
- 11) Bharat is clearly mentioned in which Smriti book?
- 12) What has Kalidas said about Bharat in Vikramorvasiya?
- 13) What is considered to be the time of composition of Vishnudharmaottara Purana?

2.2 BRIEF INTRODUCTION OF NATYASHASTRA

Natyashastra has been a revolutionary text in the Indian literary tradition. In this book, a comprehensive discussion of various genres of drama is available. According to Bharatmuni, when this happy and sad nature of the people is presented through Angadi Abhinayas, it is called 'Natyā' and the science of drama became famous by the name of 'Natyashastra'.

In Natyashastra, the meaning of Natya is 'Bharat' and his assistants are also described as 'Bharat' and the scripture of Bharatas was called Bharatshastra or Natyashastra. Apart from this, the actor or dancer was called 'Bharat' due to his ability to adopt the language, characters, instruments, various costumes, age, actions and movements etc. In this way, the name of the book that provides a solution to the Shastra rule of Bharats i.e. 'Natyashastra' - ***Bharatan Natanam Shastram Shasnopayam Grantham***. According to encyclopedia and grammar also, the meaning of the word Bharat came to be called 'nut'.

Natasutra, Bharatasutra, Bharatshastra, Natshastra, Natyashastra and Natyaveda by Acharya Abhinavagupta - all these are additional names of Natyashastra. In ancient texts, there is mention of two codes of Natyashastra – one is Dwadashasahasri Samhita and the other is Shatsahasri Samhita. According to poet Prof. Ramakrishna, Dwadashasahasri Samhita was composed by Vriddhabharata and its abbreviated form Natyashastra Shatsahasri was presented by Bharatmuni. Quotations from both the

Samhitas are also found in the commentary of Kalidasa's *Abhijnanashakuntal*. It seems clear from this that in ancient times, a large form of Dwadashasahasri Natyashastra definitely existed, the short form of which is the present Natyashastra of six thousand verses (Shatsahasri). *Abhinavbharati* commentary has been written on this by Abhinavagupta. According to the introduction of *Abhinav Bharati Tika* and the description found in the first part, there were a total of thirty-six (36) chapters of Natyashastra.

There are variations in the number of chapters, number of verses and their sequence in the printed editions of Natyashastra. There are thirty-six chapters in the Kashi version of Natyashastra and thirty-seven chapters in the Kavyamala version. The Gaekwad edition published with Abhinavagupta *Abhinavbharti* also has thirty-seven chapters.

On the basis of the topics presented in Natyashastra, it can be considered a collection of books. In this, the thoughts and principles of many actors, Bharatas and Natyacharyas have been collected. According to scholar Shardatanaya, this is probably a collection of the principles of the five Bharatas. In the dictionaries, Bharat has been considered synonymous with Nat, according to which Bharat means Nut and Bharat is the author of *Natsutra*. Subsequently the theater artist also came to be known as Nat or Bharat. It is possible that in that period, the actors (Bharatas) were counted among the lower class of the society and the author of Natyashastra included religious and spiritual elements along with the subject matter to establish the art of theater on a respectable position. The first five chapters of Natyashastra point towards this vision.

In the first chapter of Natyashastra, along with the description of the origin of drama, the nature and importance of drama has also been discussed. In the second chapter, the method of construction of Natya Mandap or theater and its parts like *Nepthyagrah*, *Rangpith*, *Rangashirsha*, *Mattavaarani*, *Stambh*, *Darukarma* etc. have been described in detail. The third chapter presents the description of praise of God, worship method and obtaining blessings for the protection of *Natyamandap*. In the fourth chapter, *Karanas*, *Angharas* and *Rechakas* have been described in detail along with the description of the *Tandava* dance used by *Tandu*. Here the origin and form of *Tandava* and the dance and its use have been described. In this chapter, the method of using songs and musical instruments has been discussed in detail. In the fifth chapter, a preliminary description of *Purvaranga Vidhan* is given. Here *Nandi*, *Prelude*, *Dhruva* and *Chitrapurvarang-Vidhi* have also been described. From the point of view of dance science, the fourth chapter and the fifth chapter are very important from the point of view of drama experiment and composition. In the sixth chapter, *Rasa-Tatva* has been scientifically discussed. In this, a description of the five questions asked by the sages



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and a detailed discussion regarding the naming of Rasas, collection, form of Karika and Nirukta, Natyasangraha, Rasa Nishpatti, number of Rasas and their permanent nature have been presented. In the seventh chapter of this series, the feelings have been presented from a classical point of view, which holds a special place in literature.

The eighth chapter is related to acting. Apart from describing the four types of acting here, the application of appendages like head, eyes, eyebrows, cheeks, lips, mouth, nose, neck etc. has also been discussed. In the ninth chapter, there is a detailed description of dance hand gestures along with joint and non-joint hand gestures under Hastabhinaya. In the tenth chapter, the acts performed using the tree, side, waist, thigh, and legs have been described. In the eleventh chapter, under the description of Chari, the places have been presented along with the description of Akashchari and Bhaumchari. In the Twelfth Chapter, there is also a description of the characteristics, types and uses of the mandalas created by the combination of charis. In the Trayodash chapter, there is a description of the motion-propaganda, under which various types of motion of the characters are discussed. In the fourth chapter, there is a description of folk and theatrical genres along with presentation of class division and trend consonants. Panchdash to Ekonvinsh i.e. chapters fifteen to nineteenth and all aspects of verbal acting have been presented in detail. In the fifteenth and sixteenth chapters, the grammatical topics and rhymes useful for vachika acting have been systematically discussed. In the seventeenth chapter, the poetic characteristics, figures of speech, dosha, guna etc. have been systematically described under the subject of vachik acting. In the eighteenth chapter, there is a detailed description of the four types of languages and seven types of dialects.

In the nineteenth chapter, a detailed study of Kaku, Swara, their types and the Gunas and Doshas of the text etc. has been given.

In the twentieth chapter, along with the detailed explanation of ten Rupakas, ten Lasyangas have also been presented. In the twenty-first chapter, there has been a detailed and coherent discussion of Itivrita-vidhan, Panch Sandhi, Panch Avasthas, Artha Prakriti and Arthopekshepakas. In the twenty-second chapter, under Aharya Abhinay, Nepathya-vidhan, Nepathya-bhed and other related topics have been described. In the twenty-third and twenty-fourth chapters there is a comprehensive discussion of general acting. In this, under Satvik Abhinaya, the subjects like Swabhavaja and Alyaja Alamkaras of women, body expressions etc., body acting according to the feelings of interest, ten stages of Kamas, Dooti Prakshan and heroine-distinction etc. have been described in detail. In the twenty-fifth chapter, there is a detailed discussion on the qualities of Vaishika men, the activities of women like his friends and messengers,

the four stages of puberty of women, types of lovers, etc. In the twenty-sixth chapter, a systematic discussion of Chitrabhinaya is found. The twenty-seventh chapter presents a detailed description of the qualities and qualifications of the judges, examiners, observers etc. of the drama along with the description of divine and human achievements.

From the twenty-eighth chapter to the thirty-fourth chapter, there has been a detailed discussion on the subject of musicology. In the twenty-eighth chapter, four types of instruments, seven notes and their four types, gram, murchchhana, shrutis and castes have been described. In the nineteenth chapter, the Rasa-dependent use of the castes related to musical instruments, the four types of varnas and the thirty three Alamkaras dependent on them, the differences in veena playing and the types of external songs have been explained in detail.

In the thirtieth chapter, wind instruments have been systematically discussed. Under the thirty-first chapter, a detailed description of song genres like Asarit, Vardhaman etc. has been given along with the description of taala and rhythm. In the thirty-second chapter, the association of the Dhruvas has been described. The thirty-third chapter presents views on the merits, demerits and abilities of singers and musicians etc. In the thirty-fourth chapter, the Avandha instruments like Mridang etc. and their differences, methods and the presiding deities of the instruments have been duly described. In the thirty-fifth chapter, the three natures of men and women, four types of heroes and the family members of the harem have been described. The roles of the characters have been discussed in detail. The story of Natyavataran is described in the thirty-sixth and thirty-seventh chapters. In this way, drama and other related arts have been discussed in detail in Natyashastra. In terms of diversity, comprehensiveness, importance and clarity of the subjects presented, it is considered to be a great text unique in world theater literature.



INTEXT QUESTIONS 2.2

- 1) Write the other names of Natyashastra.
- 2) What is the meaning of the word 'Bharat'?
- 3) Name two Samhitas (codes) of Natyashastra.
- 4) How many chapters are there in Natyashastra?
- 5) What are the famous versions of Natyashastra?
- 6) In which chapter of Natyashastra is the description of Natyotpati?



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- 7) Name the parts of Natyamandap as propounded in Natyashastra.
- 8) Where is the classical explanation of Rasa element first found?
- 9) Which parts of Angika Abhinaya have been discussed in Natyashastra?
- 10) Discuss the subject matter of the twenty-first chapter of Natyashastra.
- 11) In which chapters is the discussion of musicology found?
- 12) Where is the role of the characters described in the drama?

2.3 MAJOR TOPICS MENTIONED IN NATYASHASTRA

Natyashastra is a unique book of world literature in terms of breadth of subject matter, diversity of style and form and different stages of development. As a result of these characteristics, Natyashastra has been remembered as 'Natyaveda' and theater pioneer Bharat as 'Muni' by the later Acharyas and scholars. There are approximately six thousand verses in total thirty-six chapters in Natyashastra. In which mainly theatrical principles and experiments, dance, music, acting and poetic elements have been systematically discussed. In Natyashastra, on one hand, there is a provision for Natya Mandap related to the art and science of building construction, on the other hand, a detailed description of Chhandas, Alamkaras, rasa and various acting postures etc. has also been presented, through which the inner feelings of a person are revealed. Apart from this, independent forms of arts like music, dance etc. have also been presented here. In Bharat's view, drama is the result of the beauty and joy of human life. Therefore, a classical text on a broad element like drama has also been presented in an equally detailed and investigative form. Now the main topics of Natyashastra are being considered here –

i) **Natyamandapam / Prekshagraha (Theater / Auditorium)**

Natyamandapam has been discussed in detail in the second chapter of Natyashastra written by Bharata. According to Acharya Bharata, three types of auditoriums have been made for acting in terms of size – Vikrishta, Chaturasra and Trayasra. Vishrishta Natyamandap is rectangular, Chaturasra is square and Triasra is triangular. These three types of Natya Mandap are divided into nine types namely senior, middle and lower i.e. Vikrishta Natya Mandap is divided into nine types namely Senior, Madhyam and lower, Chaturasra Natya Mandap is divided into nine types. These theater halls are measured with the help of atom, raj, hand-stick etc., whose value has been duly determined by Bharatamuni. He has presented the description of only three types of theater halls.

The largest of these, the Natyamandap, is for the deities and its length is one hundred and eight (108) cubits (hands). Madhyam Natyamandap is of sixty-four cubits (hands) and is designed for human beings. The lower Natya Mandapam is triangular in shape and has thirty-two cubits (Hands). The middle theater is for the kings and the lower auditorium is for the common people. Bharat has considered medium sized auditoriums to be the best among the above three types of auditoriums, because dialogues, songs etc. are heard clearly in medium auditoriums.

Apart from Natyamandap, some of its parts have been described in Natyashastra-

- a) **Rangpeeth and Rangashirsha (Stage):** Rangashirsha has been established in the context of description of various parts of the auditorium by Bharatamuni. Here Rangashirsha and Rangpith are considered synonymous. Although Abhinavagupta and his follower Acharyas have presented views in support of the separation of Rangpeeth and Rangashirsha. Due to the ranga, being the top of the stage, it is called Rangashirsha. According to Abhinavbharti Tika, the back part of the Rangashirsha or stage should be decorated with Shaddaruka and the part decorated with wooden blocks on top of it is called Rangashirsha.
- b) **Shaddaruka:** In Natyashastra, the method of placing six special wooden blocks in the Rangashirsha has been called 'Shaddaruka'. In Abhinavagupta's Abhinavbharati, three interpretations have been presented regarding Shaddaruka. Ooha, Pratyuha, Niryuha, Vyuha (Sanjvana), Samvyuha (Contract) and Vuhara - these six types of darukarma have been called Shaddaruk. These Shaddaruk decorations are meant to enhance the beauty of the theatre.
- c) **Darukarma:** According to Bharatmuni, after the construction of Natmandap, Darukarma i.e. wood work should be started. According to Natyashastra, the theater is decorated with pillars, doors, windows etc. and the beauty of the theater is enhanced.
- d) **Mattavaarni:** Mattavaarani means verandah. The word 'mattavarani' is found in dictionaries and literary texts which means 'varanda'. A row of elephants is painted on a wall one and a half feet high in front of the stage, this is called Mattavarani. This opinion is not universally accepted because it is different from the interpretation of Bharata and Abhinavagupta. According to Abhinavagupta, on both sides of the stage and outside the



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Natyamandap, there is a Samchaturasra Mattavaarani, eight hands long and eight hands wide, with four pillars. According to another interpretation, there is a provision for Mattavaarani next to both the Rangpeetha and Rangashirsha.

- e) **Yavanika or Javanika:** There is a yavanika behind the stage. The text of Javanika is also found in some versions of Natyashastra. When a character enters the stage, the curtain is removed, this is called Yavanika. Abhinavagupta has prescribed Yavanika between Rangpith and Rangashirsha.

Other parts of the Natyamandap, the backstage, the gate, the pillars, the garlands etc., have also been discussed in detail in Natyashastra. Construction of a theater or auditorium is essential for the successful performance of drama and to provide a pleasant experience to all sections of people.

2) **Itivritta (Kathavastu)**

There are three main elements in drama – Vastu, Neta and Rasa. The kathavastu itself has been denoted by words like story, plot, chronicle, character etc. Itivritta has been called the body of drama and Rasa has been called its soul. There are two types of Itivritta in drama – Adhikarika and Prasangika. The main story is called Adhikarika. This Itivritta pervades the entire arrangement and is result-oriented. Its constituent Itivrittis are called Prasangika. It is helpful to the main story, that is, it helps in the accomplishment of the main hero. There are two types of Prasangika story - Pataka and Prakari. Here, under the Adhikarika story Ramayana, there is the story of Ram-Sita's love affair and the relevant story is about Sugriva. In this, the long-running Prasangika story is called Pataka. Like the story of Sugriva. Whereas Ekadestha i.e. the circle running for a short time is called 'Prakari', like - Shabari's story.

There are five stages of complete development of the drama's story - Aarambh, Prayatna, Pratyasha, Niyatapti, Phalagama. In this series, there are five elements of the drama body form Itivritta – Beeja, Bindu, Pataka, Prakari and Karya. Five stages and five sandhis are created. These five sandhis are – Mukha, Pratimukha, Garbha, Vimarsha and Nirvahana. All these elements are integral parts of the drama body in the form of Itivritta. Under the context of the Itivritta, Bharatamuni has also mentioned five Arthopekshakas through which the narrative becomes sequential. These are - Vishkambhaka, Praveshaka, Chulika,

Ankavatara and Ankamukh. In this way, a detailed discussion has been presented about the subject matter in Natyashastra -

3) Characters

Characters have special importance in drama. The story develops in the background of the characters' morals, conduct, thoughts, behaviour, variety and diversity of nature. Such as – hero, heroine, anti-hero, clown, Chet, Shakaar, Wit, Kanchuki, Pratihari, messenger etc. On the basis of human nature, four types of heroes have been described - Dheera Lalit, Dheer Prashanta, Dheerodatta and Dheerodatta. Similarly, the heroine, who is the lifeblood of drama, also has three types – Swakiya, Parakiya and Samanya.

4) Rasa-Tattva

Apart from this being an important subject of Indian literature, Acharya Bharata has conceptualized the characteristics, Gunas, Doshas and Alamkaras etc. in the drama only for the sake of understanding the Rasa. Acharya Bharata has been considered the founder of Rasa, but in the theater itself, there is a clear indication of the Acharyas of the Rasa tradition who preceded Bharata. According to Natyashastra, Rasa is so important for theater that without it no poetic meaning can be achieved. In drama, Rasa has been considered a form of pleasure (Anandatmaka) different from pleasant (Sukhatmaka) or sad (Dukhatmaka). There is Rasa-Nishpatti presented by Bharata in Kavyashastra, this is the principle of Rasa Nishpatti cited in Natyashastra. The permanent feeling acquired through division, experience etc. is expressed in the form of Rasa, by receiving which Sahridaya attain happiness. This Rasa itself is Natyarasa. Bharatamuni has considered a total of eight Rasas in which Abhinavagupta has included a ninth Rasa - Shringaara, Veera, Karuna, Raudra, Adabhuta, Bhayanaka, Vibhatsa, Hasya and Shanta.

5) Bhava (Emotion)

The word 'bhava' specifically refers to the state of mind, which has been scientifically explained by Bharatamuni in Natyashastra. This is the Sadhya (Objective) of drama and the feelings are its means (Sadhana). In fact, because they are situated in the heart of every human being in the form of mental attitude, these are called 'emotions'. Apart from this, it conveys the poetic meanings having Vachika, Angika and sattvika feelings, this has been explained in Acharya Abhinavkrit Abhinavbharti. The word emotion is comprehensive and in the context of drama, it is pervasive in all three – the poet, the user and the observer.



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It devotes devotion to the passions associated with various types of performances, which give a feeling of joy to the society. It is full of feelings (Bhavas), emotions (Vibhavas) and other feelings (Anubhavas). In Natyashastra, there has been a detailed discussion on Vibhava, Anubhava, Vyabhicharibhava and Satvik Bhava.

6) **Enactment (Abhinaya)**

The word Abhinaya is derived from the root 'Ni' with the prefix 'Abhi' and the suffix 'Ach' which means to perform in front of the audience in the sense of theatrical experiment. Imitation of the state in which the actor imitates the states of Ram etc. Abhinaya through body, mind and speech is called 'Acting'. The actor presents the natural object on the stage with art and skill by imitating the acting person, due to which the society experiences reality. Under Natyashastra, four types of enactment have been mentioned - Aangika, Vachika Aharyaa and Sattvika.

7) **Dance**

In Natyashastra, dance has been described as Sangopaang. By its very nature it is joyous and auspicious, which adds to the beauty of the drama. The activities that are performed under the art of dance are Sthana, Charikarana, Anghaara and Rechaka. Two types of dances have been described in Natyashastra – Tandava and Lasya. Tandava is believed to be related to Shiva and Lasya is believed to be related to Parvati. In Natyashastra, the male-oriented delicate dance performed by Tandu has been called 'Tandava' and the female-oriented delicate dance performed by Parvati has been called 'Lasya'. Tandava is considered to be Veer-Rasa dominant dance and Lasya Shringaara-Rasa dominant dance.

8) **Songs and Instruments**

According to Acharya Bharat, the use and knowledge of songs and musical instruments is very important for the success of theatre. In Natyashastra, song has been considered as one of the main parts of drama and music and dance have been described as its followers. The balanced use of song, dance and instruments in drama is the uniqueness of Indian theatrical art, the changed form of which can also be seen in the movies and plays of the present times. Abhinavagupta has described the song as the lifeblood of theater in which there is coordination of elements like Naada (sound), Grama, Swara-varnalankara, Raga, TaalA, Laya, Yeti etc. In Natyashastra, four types of padashrita songs

are described - Magadhi, Ardhamaagadhi, Sambhavita and Mridula and five types of Swaraashrita songs are described - Shuddha, Bhinna, Gaudi, Vesara and Sadharani. Apart from this, Dhruvagana and its five types have also been presented in Natyashastra.

Instrumental music is also an important discipline which is used in drama. According to Natyashastra, there are four types of instruments – Tat, Sushira, Avanaddha and Ghana. Among these, stringed ‘stringed instruments’ are called Tat (veena etc.), blown flutes etc. are called Sushira, leather covered mridang etc. are called Avanaddha and musical instruments made from metals like bronze etc. are called Ghana. All these instruments are used in their respective places in theatre.

In this way, some important topics of drama have been discussed here. Apart from these elements, Natya Vritti (Bharti, Sattvati, Kaishiki and Aarabhati), Pravritti (Dakshinatya, Avantika, Audramagadhi and Panchalamadhyama), Lokadharmi-Natyadharmi etc. have been discussed in detail in Natyashastra. The art of theater is considered perfect and meaningful only by the combination of all the above mentioned elements.



INTEXT QUESTIONS 2.3

- 1) Approximately how many verses are considered in Natyashastra?
- 2) How many types of theaters have been considered by Bharatamuni? Write the names.
- 3) Which auditorium is designated for the Gods?
- 4) Which is the best theater accepted by Bharatamuni?
- 5) Name the main parts of Natya Mandap.
- 6) What are the differences between a story or a chronicle (Ittivritta)?
- 7) How many types of heroes are there? Write the names.
- 8) What is the principle of Rasa-Nishpatti? By whom was this given for the first time?
- 9) How many Rsas are there? Mention the name.



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- 10) What are Tandava and Lasya dances? Who are they considered to be related to?
- 11) How many types of musical instruments are there? Write their names.

**WHAT HAVE YOU LEARNT**

- There is difference of opinion among scholars regarding the dating of Natyashastra.
- French scholar P. Regno and his disciple J. Grasse has considered the period of Natyashastra to be the second century BC.
- Pro. Silva Levi accepts it as being of the second century on the basis of similarity of address words used in Junagadh inscription and Natyashastra.
- Colonel Jacob and A.B. Natyashastra has been considered by Keith to be a creation of the third century.
- Previous masters like Vishwakarma, Brihaspati, Narada, Tandu etc. have been mentioned in Natyashastra.
- Sanskrit and Prakrit languages have been used in Natyashastra.
- In Natyashastra, four figures of speech, Upama, Yamaka, Rupaka and Deepaka have been discussed.
- Clear mention of Bharat and Natyashastra can be seen in Kalidas, Ashwaghosha, Hal (Gatha-Saptashati), Yajnavalkya Smriti, Agnipuran and Vishnudharmottarapuram.
- Natasutra, Bharatasutra, Bharatshastra, Natshastra, Natashastra, Natyaveda etc. are additional names of Natyashastra.
- There are two Samhitas of Natyashastra – Dwadasahasri Samhita and Shatsahasri Samhita.
- Acharya Abhinavgupta's Abhinavbharati commentary is found only on the Shatsahasri Samhita of six thousand verses.
- There are thirty-six chapters in the Kashi version of Natyashastra and thirty-seven chapters in the Kavyamala version.

- In Natyashastra, there is a provision of three theaters in terms of size – Vikrishta, Chaturasra and Tryas. These are again divided into senior, middle and lower.
- The eldest Natya Mandapam is designated for the deities and is 108 cubits (hands) long.
- The middle Natyamandap is considered to be used for the kings, whose length is 64 hands.
- The lower Natya Mandapam is considered to be used for the common people, which is 32 cubits (hands) long.
- Rangpith (Rangshirsha), Bahudaaruk, Daskarma, Mattavarani, Yavanika etc. are the parts of Rangamandap (Theatre House).
- There are two types of Itivrittas – Adhikarika and Prasangika. Again, there are two types of Prasangika - Pataka and Prakari.
- There are five Arthaprakriti, five Awasthas and five Sandhis in the story.
- Under the Itivritta, five Artho-Arthopekshars are also specified - Vishkambhaka, Praveshak, Chulika, Ankavatar and Ankamukh.
- In drama, there is a specific provision of characters like hero, heroine, anti-hero, clown, shakaar, cheat, wit, messenger, Kanchuki etc.
- The combination of vibhava, anubhava and vyabhicharibhava results in rasamishpti, this is the rasa sutra quoted by Bharat.
- Bharatmuni has considered a total of eight Rasas in which the ninth Rasa in Shanta form has been included by Abhinavagupta.
- Imitation of state is 'acting'. It is of four types – Vachika, Angika, Aharya and Sattvika.
- Tandava dance is Veer Rasa based dance related to Shiva and Lasya Shringaara dance related to Parvati is based on Veer Rasa based dance.
- Dance, song and musical instruments have a very important contribution in drama.



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ANSWERS TO INTEXT QUESTIONS

2.1

- 1) The first French editor of drama was P. Regno. He, along with his disciple J. Grasse, accepted Natyashastra in the second century BC.
- 2) 2nd century AD
- 3) The names of 'Nepal' and 'Maharashtra' regions are mentioned in Samudragupta's Prayag Prashasti and Aihole inscription.
- 4) 3rd century AD
- 5) There is mention of earlier Acharyas like Vishwakarma, Brihaspati, Narad and Tandu etc.
- 6) Ganpati
- 7) There is mention of Dakshinatya castes like Kitar, Varvar, Andhra, Dramil (Dravid), Kashi etc.
- 8) Sanskrit and Prakrit languages
- 9) Upama, Rupaka, Deepaka and Yamaka
- 10) Playwright Bhasa
- 11) Yajnavalkya Smriti
- 12) In Vikramorvasi, Kalidas has clearly mentioned the Ashtar-dependence of drama by calling India the originator of theatre, exponent of the eight rasas and the user of acting in front of the gods.
- 13) The time of composition of Vishnu Dharmottara Purana is believed to be between 400 to 500 AD.

2.2

- 1) Natasutra, Bharatasutra, Bharatshastra, Natshastra, Natyaveda etc.
- 2) 'nata'
- 3) Dwadashsahasri Samhita and Shatsahasri Samhita



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- 4) There are thirty-six chapters.
- 5) Kashi edition (36 chapters), Kavyamala edition (37 chapters), Gaikwad edition
- 6) First chapter
- 7) The parts of Natya Mandap are – Rangpith, Rangashirsha, Nethyagriha, Mattavaarani, Darukarma, Pillar etc.
- 8) In the sixth chapter of Natyashastra
- 9) Appendages like head, eyes, eyebrows, cheeks, lips, mouth, nostrils, cervix etc.
- 10) In the twenty-first chapter, detailed description of Itivrita-vidhan, five treaties, five stages, arthaprakriti and connotations has been given.
- 11) Musicology has been discussed from the twenty-eighth chapter to the thirty-fourth chapter of Natyashastra.
- 12) The roles of the characters are described in the thirty-fifth chapter of Natyashastra.

2.3

- 1) About six thousand verses.
- 2) 3 types of theater halls – Vikrishta (rectangular), Chaturasra (square) and Triyas (triangular). These theater halls are again divided into the categories of senior, middle and inferior.
- 3) Jyeshtha Natyamandap
- 4) Medium sized auditoriums are considered the best.
- 5) Major parts of Natyamandap – Rangpith (Rangashirsha), Shaddaruka, Darukarma, Mattavaarani, Yavanika, Npathyagriha, Pillar etc.
- 6) There are two types of content – official and relevant. Again there are two types of relevant stories – Pataka and Prakari.
- 7) There are four types of heroes – Dhirodatta, Dhirlalit, Dhirprashant and Dhiroddhat.

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- 8) Rasa-nishpti occurs due to the combination of Vibhava, Anubhav and adulterous feelings. It was first presented by Acharya Bharat.
- 9) Rasas are considered to be nine in total. These are - Shringaara, Veera, Karuna, Roudra, Adbhuta, Bhayanaka, Vibhatsa, Hasya and Shanta.
- 10) Tandava is the male-oriented dance taught by Acharya Tanduv and the female-oriented dance taught by Parvati is called Lasya. Tandava is related to Shiva and Lasya is related to Parvati.
- 11) There are four types of instruments - Tat (veena etc.) Sushira (flute etc.) Avandha (Mridang etc.) and Ghana (Kartal etc.).

NATYAKALA AND OTHER ARTS



Notes

Art originated to express sense of beauty. To satisfy these aesthetic feelings and for the mental development, various arts emerged in ancient times. Not only in India, scholars from all over the world have discussed detailed discussions regarding art. Art includes both expression and creation. Therefore, through art, the artist expresses his feelings and also reveals his creativity. Under Sanskrit literature, knowledge has been divided into two forms - Vidya and Upvidya. Poetry has a place under Vidya and arts have a place under Upavidya. The importance of art has also been propounded by Acharya Bhartrihari in his book Nitishataka. In this way, the importance of art is proved that in this process there is a synthetic expression of human consciousness and the forms of external creation. In this lesson, the learners will understand the nature and types of art and its relation with drama. The aim of this lesson is to explore the various dimensions of theater and other arts.



LEARNING OUTCOMES

After studying this lesson, you-

- know about major Indian arts;
- understand the development of Indian arts; and
- understand the relationship of theater with other arts.

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3.1 MAJOR INDIAN ARTS

The word Kala is derived from the combination of root and suffix Kal + Ach + Tap, which literally means a small part of an object, sixteenth part of the moon, sixtieth part of the third part of the zodiac. Shri Rabindranath Tagore, in the article titled 'What is Art' in the book titled 'Personality', accepting the two sides of knowledge, art and science, has clearly said - "That is, art is the expression of man's self-realization rather than external things. In fact, according to Ravindra, the main goal of art is to express personality. Considering art in detail, Leo Tolstoy has proposed that the process of art is to reach one's heart. Thus, various types and opinions regarding art have been presented by different scholars which renders the breadth of viewpoint related to art.

There is mention of sixty-four arts in the Indian literary tradition. Vatsyayana has presented a detailed discussion on these under Kamashastra which are as follows -

Geetam, Vadyaam, Nrityam, Aalekhyam, Visheshkachchedha, Tandulakasum-Valivikaarah, Pushpastaranam, Dashanavasanadgaragah, Manibhumikakarma, Shayanarachanam, Udakavadyam, Udkachhatah, Chitrachchayogah, Malayagrantham Vikalpaah, Shekarapidyojanam, Nepathyaprayoga, Karna Patrabhanga, Gandhayukti, Bhushanyojanam, Andrajala, Kauchumarashchatroga. Hastalaghavam, Vichitrashakayushabhakshyavikarakriyah, Panakarasaragasavyojojan, Susthivanakarmani, Suttrakrida, Veenadamruvadhakani, Prahelika, Pratimaala, Durvachakyoga, Pustakvachanam, Natakakhayaikadarshanam, Kasyasamaryapuranam, Pattikavetranavvikalpa, Takshakarmanitakshanam, Vastuvidya, Rupayaratanapariksha, Dhatuvadah, Maniragakaarajnanam, Vrikshaayurvedayogah, Meshukkutpalavakayuddhavidhih Shukasarikapralapanam, Malechchitvikalvaav, Deshbhashavigyanam, Pushpashakatika, Nimitjtjanam, Yantramatrika, Dharanamatrika sampashyam, Manasikavyakriya, Abhidhanakoshah, Chhandojnanam, Kriyakalp Chhalitakayogah, Vastragopanani, Dyutavishah, Akarshakreeda, Balkridankanani, Vainayikaanam, Vijayikaanam, Vyavamikinanam cha Vidyanam Jnanam iti Chatushashtiranga Vidyakamasutrasavyavindah.

Thus, the above mentioned sixty-four arts are propounded in the book called Kamasutra. These sixty-four arts are mentioned in some variations in texts like Shukraneti. Apart from this, there is mention of seventy-two (72) arts in the Prabandhakkosh and eighty-six (86) arts in the Buddhist text Lalitvistara. But sixty-four arts are very famous in Indian traditions.

In the modern period the form of arts changed. In this series, arts have been classified into two types: (a) Useful art (b) Fine art.

Only useful and applied art for life is included in useful art. These useful arts fulfill our daily needs. Example - Textile manufacturing, building construction, jewelry manufacturing, food manufacturing, iron related work, wood related manufacturing etc.

Our lives get convenience through these arts. In their absence, human life becomes painful or difficult. Apart from useful arts, the type of arts which provide a sense of beauty and pleasure is known as fine arts.

These arts have not been designated as useful or fine arts anywhere in ancient Indian literature. But the great poet Kalidas has drawn attention towards song and dance by using the word 'Lalite Kalavidhau' in his epic Ranghuvanshm in the Indumati's lament for the king Aja. In fact, the word Fine Arts can be seen parallel to Fine Arts in Western terminology. Five major arts are accepted by Western scholars - Architecture, Sculpture, Painting, Music and Poetry. Drama, dance and speech have also been included by some scholars.

It is clear from the presented context that in the ancient Indian tradition, there is a detailed description of various forms and types of arts, which appears to be distinct and comprehensive compared to the Western tradition. Here some major Indian arts are introduced-

i) Architecture

Architecture is also called architectural art. In this the material base remains the most gross. Its basic foundation consists of stones, bricks, metal blocks or wood which form the structure of the building. With the help of these materials, the architect builds buildings, temples, ponds, dams etc. They also takes the help of all the natural resources like colour, light etc. By using them easily the architect influences the minds of the viewers. In other arts, the artist needs special skills to create such effects, but the architect can acquire these resources spontaneously. Even if there is no dynamism or liveliness in his work, it still has the ability to evoke aesthetic feelings or emotions in the minds of the viewers. For example, the joy and excitement that comes in a person's mind after seeing an architecture like Somnath Temple or Jantar Mantar is as permanent and vitalizing as the joy received from a poetic work. On visiting any temple or religious place, religious feelings spontaneously arise in a person's mind. In fact, there is a harmonious arrangement of the tangible things of the places created by architecture to awaken elegance, grandeur, harmony etc. in the conscience of the common people or to make their mind happy. Due to the predominance of



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concreteness in architecture, the feelings expressed by other arts appear more attractive and are being presented further.

ii) **Sculpture**

Sculpture is a more advanced art than architecture. It has form, color and size. It can express more noble feelings than Vaastu. The base of sculpture is stone, metal or clay etc., which the sculptor cuts and molds into the form of living or inanimate objects. A sculptor can sculpt all the forms and objects of this world but does not have the ability to bring dynamism to his creations. Although in the modern era, motion can be brought about by machines, but it does not take the form of sculpture. Therefore, in the absence of mobility, it cannot completely reflect real life. Although some people or objects can be depicted through sculpture, it is considered better and more emotional than architecture. Sculptors successfully reflect life in the form of marble, metal, clay etc. By planning the movements or postures in these figures, he creates emotion and liveliness in them. The combination of these shapes depicts an event or story in an emotional form. The specialty of sculpture is to capture beauty in situational form. In this, a glimpse of the situation at any given moment is obtained through postures, expressions etc. For example, excellent sculptures can be seen in the caves of Ajanta-Ellora.

iii) **Painting**

Painting is considered a more excellent and subtle art than architecture and sculpture. Although it has the same form, color and shape as Vaastu and sculpture, but the values of this art are not three but only two - length and width. Paintings express emotions more clearly than architecture and sculpture. The concrete base of this art is the upper surface of cloth, wood or paper, on which it embodies the natural form of external objects through the use of horizontal lines and colours. There is less material base in the picture as compared to the statue, but to compensate for that deficiency, the painter has to use lines and colors in the same proportion with such skill that he can depict the entire perspective and the actual position of the object, figure, color and posture.

The painter has to image a solid substance and its colors on a flat surface through his art. He has to depict many objects on his canvas in such a way that the order of smallness, gravity, distance-proximity etc. of the objects in the picture appears similar to the real world. Emotions are depicted more easily in paintings than in statues. Through the independent arrangement of objects, representation of their

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shapes and arrangement of colors, the painter reflects their reality and also captures his mental feelings. He gives new meaning to mental and natural expressions according to his mental feelings. Like poetry, reflection of man's mental state, perception or social outlook can also be seen in painting. For these reasons, the object depicted in a painting also has sensory and emotional importance.

iv) **Music**

The art of music is more excellent than the first three arts. Its basis is sound or tone which either originates from the human throat or is generated from external instruments. The rules of sound have also been prescribed. The music is composed in seven notes. From time immemorial, sound was the medium of expression of feelings. Therefore, the impact of sound can be seen in a profound way on the conscience of man. Meaningful words were also gradually incorporated into this music. If this element of poetry is removed then its basis will be considered as meaningless sound. While music is not as concrete and clear as poetry, it has sharpness and seriousness. It is uniquely capable of expressing the inner states of the human being. Its area of influence is so wide that not only human beings but also animals and birds are affected by it. It makes the minds of living beings playful and joyful as per their wish. The importance of the art of music is so great that its skill and ability in conveying emotions is considered greater than all other arts. The mind perceives it through the sense of hearing. The emotions expressed through music are more subtle and clear. A person (artist) proficient in the art of music has the ability to make the listener cry and laugh through his art.

Music is called a combination of singing, dancing and playing. Music has seven parts - Raga, Swara, Taala (rhythm), Vadya (instrument), Nritya (dance), Bhava (emotion) and Artha (meaning). In this way, the prevalence and classical method of musical art gives it the status of art and science.

v) **Poetry**

Poetry has the best place among the fine arts, its basis is words and meaning. Symbols arise on our mind every moment due to events in life or contact with things in the world. These symbols are abstract and emotional, man uses words to express these feelings. Through words, the understanding of matter and the expression of emotion happen simultaneously. Words and meaning are expressed only through poetry or drama. On comparative investigation with the art of



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music, the fact is clear that while only notes are used in the art of music, both vowels and consonants are used in the art of poetry. A music expert can enthrall the listener with the rise and fall of one or two notes, but this situation is not permanent, but the poet has the ability to make a lasting impact through the use of consonants and vowels and their meaning.

Music also helps in the art of poetry. With the help of music, the power of emotional expression in poetry increases. Poetry adopts the qualities of music in the form of Alamakaras and rhyme etc. Through meaningful words, the art of poetry is successful not only in expressing emotions but also in clearly describing the world. It has the capability of both form portrayal and emotional expression. Apart from this, there is harmony between space and time in poetry. Poetry is experienced through both the visual and auditory senses. The art of poetry has the ability to vibrate many levels and instincts of human consciousness simultaneously. Therefore, its effect remains long lasting.

vi) **Theater (Rupaka and Enactment Art)**

Among the major Indian arts, theater has been rich in its literary forms. Dramatic and Theatre reproduction can be seen in various ancient languages like Sanskrit, Pali, Prakrit etc. The drama has been called 'Shanta Chakshusha Yagya' by the great poet Kalidas, certain opinions have been presented by the scholars on when its use started in India. On the basis of the subject mentioned under Natyashastra composed by Bharatmuni, the fifth Natyaveda was composed by Brahma by taking text from Rigveda, songs from Samaveda, acting from Yajurveda and Rasas from Atharvaveda. According to Natyashastra, Natyamandap/theater was built by Vishwakarma on the orders of Indra for staging plays. After the primary form of theater and the acting performed in it is found in Vedic literature, its detailed and developed form is found in Natyashastra. Under Natyashastra, examples of primary plays like Amritmanthan and Tripuradah show the antiquity of metaphors in Indian literature. In Natyashastra, a distinction has been made between ten Rupakas and eighteen Uparupakas. In the Indian literary tradition, poetic compositions based on every Rupakas have been created over time and it has been staged systematically at Natya Mandap. Apart from metaphors, the form of acting and theater has been evolving over time on the basis of four types of acting (Aangika, Vachika, Sattvika, Aharya) and types of stage (Vikrishta, Chaturasra, Tryasra).



INTEXT QUESTIONS 3.1

1. What is the literal meaning of art?
2. Which two aspects of knowledge have been accepted by Rabindranath Tagore in his book 'Personality'?
3. Which is the most famous book related to art in the Indian literary tradition? What is the number of arts considered in this?
4. Apart from Vatsyayana, where else can the classification of arts be seen?
5. What are the useful arts? Set an example.
6. What is fine art? Give examples.
7. What is the other name of architecture?
8. Write sculpture, painting and architecture in the order from macro to micro.
9. Identify the parts of musical art.
10. What is considered the best among fine arts?
11. What has the great poet Kalidas said about drama?

3.2 DEVELOPMENT OF ARTS IN INDIA

i) Gradual Development of Architecture

The science of building construction and sculpture is called architecture. The emergence and development of architecture is related to the development of human civilization. The feeling of self-defense and happiness comes naturally to every living being. Therefore, the feeling of home-making is found not only in humans but in the entire animal world. From this, the development of Vaastu or architectural art is imagined from the beginning of civilization. Under the Rig Veda, certain architectural descriptions like buildings with pillars, houses made of stone, cities made of iron and stone etc. point towards the architecture developed in the Vedic period.

The culture and civilization of Harappa and Mohenjodaro and their civil life are a symbol of the fact that the history of architecture in India has been glorious. Around 3250 BC to 2750 BC. From the observation of the remains found

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during the excavation of this civilization, it is known that in that period the construction of cities, buildings, roads etc. was done on the basis of a fixed plan. The remains available from there reflect the magnificently developed architecture of that period. Later in 322 BC. to 190 BC. Megasthenes, the ambassador of Sileucus himself, has given a detailed description of the architecture of the Maurya period in his work 'Indica', as a wonderful example of the state building of the Gupta Maurya in the city of Pataliputra. The development of architecture in the Maurya period is clearly visible during the reign of Ashoka, such as Ashoka's pillars, stupas, construction of a city called Srinagar in Kashmir and Lalitpatan in Nepal, etc. The era of the Sungas is considered to be an extension of the Maurya period. During this period, architecture continued to develop through many stupas, altars, pillars and fort architecture etc. During the reign of Yavana, Shaka and Kushans from 2nd century BC to 2nd century AD, some amazing and bright evidences of Indian architecture influenced by Gandhara art, Takshashila, Martand temple etc. are seen even in the present times. Around 275 AD. to 510 AD. The Gupta period is considered to be the golden period of Indian history, but there is a lack of abundance of architecture in this period. Undoubtedly, the caves, pillars, brick temples etc. of this period reflect the specific architecture. In this way, even in medieval India, architecture continued to develop systematically. There are two distinct parts of architecture - religious and secular. Under religious, temples, stupas etc. and under secular architecture, bridges, bridges, palaces etc. In this series, three types of temples developed - Nagar, Vesar and Dravid. Over time, after the arrival of foreigners in India, many changes took place in the traditional architecture, such as - after the arrival of Islam in India, various forms of Indian architecture came to light. Taj Mahal, Qutub Minar, Jama Masjid etc. are unique examples of architecture and rich history not only in India but globally.

ii) **Development of Sculpture**

The history of sculpture is ancient in the history of art. Indian sculpture has been continuously developing. Therefore, with the change of era, there have been changes and developments in the art style also. The first era before the fourth century BC is that of the late Maurya, in which there are materials from three civilizations. During this period, bronze dancers, animal figures of relief seals, clay and stone statues etc. mainly represent the form of sculpture. The design, organic accuracy, attractiveness and beauty of sculpture all appear unprecedented in the Maurya period. The sculptures like Ashoka's Pillar, Sarnath Pillar etc. are indicative of graceful calm posture, opulence and kingship. In fact,

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it is for these reasons that the shape of that head was adopted by the Government of India on its currency. Sculpture developed as a national art in the Sunga era. The railings of the stupas of Bharhut and Sanchi were built only in the Sunga period (150 BC-73 BC). Sculptures, vestments, statues etc. of the Sunga period are found in Bodh Gaya, Mathura, Patna etc. which shows the continuous development of the rich sculpture of that time. Over time, the expansion of the Shaka-Kushan dynasties was seen in India, which started in the first century BC and continued till the third century. The developed state of sculpture using stone and clay is clearly visible in this era. In the Kushan era, apart from the statues carved on stone, there was rich development of free-standing statues, standing and sitting statues of Buddha, symbols of Bodhisattvas etc. Around 275 BC to 500 B.C. The Gupta period till then was considered the golden age and the era of new culture in which independent statues of all the mythological deities developed. The sculpture of the Gupta period was neither flat like the Sunga period, nor round like the Kushan period, but became oval in nature like the Gandhara style. Apart from this, copper and brass sculptures developed in substantial quantities during the Gupta period. Beyond this, the trend of development of most of the temple-sculptures in the Eastern Middle Ages is visible. The amazing and wide tradition of sculpture is known through the statues found in the caves of Ajant, Ellora, Dashavatkar Cave, Elephanta etc.

Most of the sculptures of the late Middle Ages can be seen as external decoration of temples. In the pre-modern era, Indian traditional sculpture suffered damage due to invasions by invaders. Innumerable temples of North India and the idols present in them were demolished, but in the South the work of temple construction continued with great devotion. The form of sculpture of that era is reflected in the temples and statues built by the Chola kings in the eleventh century, the sculptures of the Chalukya and Hoysala temples in the eleventh century, the chariot temples built by the Pallavas in the seventh century, statues of humans, animals, deities, etc. Is. As a result of the dominance of Hindu kings in the south from fourteenth to sixteenth century, there is clear evidence of sculptures related to Narasimha and Ramayana story. With the arrival of the modern era, sculpture started being used as decoration. The clear influence of new experiments of European sculpture is seen on Indian sculpture.

iii) Development of Painting

In Indian history, painting has been as ancient as other arts. From the point of view of antiquity, the drawings found in Mirzapur and Madhya Pradesh are of

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the Stone Age, but from the point of view of classical painting, authentic evidence of Indian painting is available from the third century BC. The wealth of painting, like that of sculpture, has been complete in India. At present, many styles of painting are available which must have been developing over time. Certainly, this art must have started to express the feelings and consciousness of human beings, which kept changing and improving continuously and achieving its developed form. Six main styles of painting are visible in India - (a) Ajanta style, (b) Gujarat style, (c) Mughal style, (d) Rajput style, (e) Deccan style, (f) Present style. Among these, the influence of Ajanta style once existed in some form or the other throughout India, which emerged in the Sahyadri caves of Hyderabad state. Gujarat style was the local style of Western India, Gujarat, Saurashtra etc. It is also called Jain style. Like the Ajanta style, the Mughal style also spread throughout the country. Its main centers are seen as Delhi, Agra etc. Rajput style originated in the regions of Rajasthan, Bundelkhand, Punjab, Himalaya regions and spread throughout the country. On the basis of local characteristics, many sub-genres of it were formed which are called Kalam, like - Pahari, Jammu, Kangra, Basholi etc. Deccani style mostly originated from the coordination of Rajasthani and Mughal styles. The current style is derived from European influence which is in a constant state of experimentation.

Paintings are considered to be of two types - Bhittichitra and Pratikriti (Graffiti and Replication). The pictures written on the walls of buildings and caves are called murals. For example, similar type of Bhittichitra (graffiti) art has been developing in Jogimara, Ajanta, Central Asia etc. Pratikriti Chitrana (Facsimile drawing) is the imitation of one person or several persons. In this, one person acts as an image or model. Both types of paintings are mentioned in Indian literature. The development of both types of paintings has been mentioned by great poets like Kalidas, Bharavi, Bhavabhoomi etc. and in Jataka tales, Pali and Hindi literature etc.

iv) **Development of Musical Art**

Music singing, dancing and playing instruments- all are musical art, which indicates towards a classical method. The development of musical art is reflected everywhere in the ancient history of India. In the verses of Rigveda, music was described as Ishta, and developed accordingly, which is presented in the form of Samaveda. Later, Gandharva Veda also came into existence, which indicates the formulation of the first classical method of Sang.

After the Vedic period, music continued to be mentioned in many poems in Bharatamuni's Natyashastra. Indian classical music had developed considerably during the period of Kalidasa. The art principles of musical acting, raga and various types of musical instruments have been mentioned in his works. Lochan Kavi's Rajtarangini (12th century), Sharngdev's Sangeeratnakar (13th century), Ragamala, Ragmanjari, Somnath's Ragavibodh (1610 AD), Damodar Mishra's Sangeet Darpan (1625 AD) etc. famous compositions present the continuously evolving form of musicology.

At the end of the seventeenth century, Anupavilas, Anupankush and Anupatantra were propounded by Bhavabhada. In the eighteenth and nineteenth centuries, under the patronage of the Nawabs of Awadh, Shuddh Bilawal related to musicology was explained by Muhammad, which became the basis of Hindustani music. In this way, many musicians and musicologists gave a new form to Indian music by composing extraordinary texts in Urdu and successful efforts were also made in the field of revival of ancient Indian music.

An attempt was made to understand the gradual development of arts in India through these major ancient Indian arts. In this series, systematic development of poetry, drama, theater acting etc. is also visible. There were changes in the ancient arts of the Vedic period from time to time. The impact of external invaders in medieval India is also clearly visible on the literature and arts here. As a result of the changing and evolving culture, language, principles etc., the diversity and breadth of the form and development of India's arts became visible, which is not found in any other country in the world.



INTEXT QUESTIONS 3.2

1. Where is the evidence of most ancient architecture found in India?
2. What has Megasthenes described about Indian architecture in 'Indica'?
3. To which period is the Pillar of Sarnath accepted by the Government of India? What does it represent?
4. Where are the famous examples of sculpture of the Gupta period found?
5. How many and which are the main styles of painting in India?
6. Mention some texts related to Indian musical art.



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3.3 RELATION OF NATYAKALA WITH OTHER ARTS**(a) Relation of Natyakala (Theatrical Art) with Architecture and Sculpture**

Special qualities like form-organization, gracefulness and harmony etc. are found in sculpture and architecture. Even in drama, attention is paid to shape, proportionality and beauty. Under the art of drama, proportion is maintained in the planning of words, verses, steps, numbers and cantos. The external design of drama basically follows the same principles which are followed in architecture and sculpture. Even though architecture and sculpture are related to theater in terms of expression of emotions, no comparison can be made between them. The purpose of the above two arts has been only to express external beauty or beauty, here there is very little expression of feelings. The art of drama is basically experience-relative. Therefore, the characteristics of architecture and sculptures are inherent in the art of theatre, but it also has the unlimited capacity to express emotions and meaning.

(b) Relation of Natyakala to Painting

Despite the well-organized expression of emotions in painting, there is laxity in the pace. It seems incapable of depicting fast-changing events or moods. Being situational, it can present only a single moment and a few things. But under the art of drama, events and situations happening at different places and changing every moment can be depicted. Although painting captures a single moment, its effect is highly synthetic and coherent. As a result of the dynamism of theater art, the impact of any particular event or place is not as intense as that of painting. In the art of drama, along with the depiction of objects, there is also intensity of expression of emotions.

(c) Relation of Natyakala to Music Art

Drama and music both are dynamic arts. Sound plays an important role in both of these. Therefore, the reason for the mental impact of both is the *Karnendriya*. Both have the power to arouse emotions. In music, only vowels are used and in drama, the use of both vowels and consonants is seen. In both drama and music, emotions are expressed clearly through words. Dramatic art presents mental images and mental states of things. Both drama and music are mutually dependent for their perfection. Music is interdependent on each other for sense of meaning and for enhancing dramatic effect. Both the arts complement each other. Even though both are related to each other, they have some differences.

The field of drama has been broader than music. Its sensation is more widespread and its effect is long-lasting. Since the word element is important in drama, musical qualities are automatically included in it. In the art of drama, coordination of both object and feeling is presented.

There is coordination of arts in drama. Along with pleasing the mind, it also helps in developing human conduct and leading a useful life. Theatrical art has the qualities of both fine and useful arts.

3.4 CONTRIBUTION OF OTHER ARTS IN THEATRICAL PRESENTATION

Drama has a very important place in Indian tradition. Both expression and creativity are presented through the dramatic art form. This process is a synthetic expression of human consciousness and the forms of external creation. Drama is a special aspect of poetic art which is a combination of arts. All other fine arts emphasize the feeling of beauty but their relevance to practical life does not seem to be fully visible, but the art of theater not only delights the mind but its effects are also seen in our daily life and conduct. The important reason for this is that the qualities of other useful and fine arts are also included in drama.

The contribution of other arts in the presentation of theater is seen directly or indirectly from beginning to end. Drama is that genre of poetry which is expressed through acting, dialogue, characters etc., hence it is also called visual poetry. The significance of theater art lies in acting for which a proper basis is required. In this way, the establishment of Natya Mandap or theater through architecture renders its important role. A detailed analysis of the theater has been done for the presentation of plays of Natyashastra written by Bharatmuni. Here three types of theaters are mentioned and their sizes are also specified. Theater has a very important contribution in the presentation of the number of characters, scene planning, narration, dialogue etc., the credit for which is given to architecture. Apart from this, the medium of sculpture and painting also helps in meaningful presentation of the drama. Like in written by Bhasa, Pratimanataka, the plot successfully reaches its destination through sculpture. Parallel plays like Ratnawali Natika, Swapnavasavadatta etc. are seen performing drama using painting. In the absence of these arts, it seems difficult for theater art to reach the pinnacle of its acting and presentation. Similarly, in the musical art which is a combination of dance, song and musical instruments, the power of emotional expression and the qualities of concentration and readiness present in it, prove the theater presentation to be successful and meaningful. The audience continuously enjoys the emotions and feelings through the musical elements in the drama, which is considered to be the



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ultimate goal of theater art. In this way, the ability to depict objects in drama was given to painting, while external aesthetics was taken from sculpture and architecture. Dance, music and musical arts contribute to making the presentation of drama effective by infusing it with emotion. In this way, with the combination of Indian architecture, sculpture, painting, music etc., theater has developed as a complete method and has been continuously dynamic, whose applied form has been observed from ancient times to the present. Undoubtedly, the systematic knowledge of theater art also introduces us to other fine and useful arts of India.

**INTEXT QUESTIONS 3.3**

1. Explain some characteristics of architecture and sculpture.
2. Render the inability of painting.
3. What is the similarity between theater and music?
4. How are music and drama dependent on each other?
5. How is theater different from other arts?
6. What is the role of architecture in theater presentation?
7. Explain the contribution of painting in theatrical presentation through examples.

**WHAT HAVE YOU LEARNT**

- Under Sanskrit literature, knowledge has been divided into two forms - Vidya and Upavidya.
- Poetry has a place under Vidya and arts have a place under Upvidya.
- Art includes both expression and creation.
- In Indian literature, sixty-four arts are mentioned in Vatsyayana's Kamasutra/ Kamashastra.
- Sixty-four arts have been mentioned in Shukraneeti, seventy-two in Prabandhakkosh and eighty-six arts have been mentioned in the Buddhist text 'Lalitvistara'.

- In Indian tradition, arts have been divided into two parts - (a) Useful arts (b) Fine arts
- Only useful and applied art for daily life is called useful art. Such as building construction, jewellery, food manufacturing, clothing manufacturing etc.
- Those which provide the experience of beauty and pleasure are called fine arts. Like music, painting, sculpture etc.
- Western scholars have considered five major arts - architecture, sculpture, painting, music and poetry. In this, drama, dance and speech are also accepted.
- Architecture is also called architecture in which the architect constructs buildings, temples, underground dams etc. with the help of materials.
- In sculpture, the sculptor creates the shape of any living or inanimate object through clay, metal, marble etc. and reflects life in it.
- In painting, the painter uses cloth, paper, wood etc. as the base and depicts or depicts objects through colors etc.
- Painting is considered an excellent and subtle art compared to architecture and sculpture.
- Music is a combination of singing, dancing and playing, it has seven parts - raga, voice, rhythm, instrument, dance, emotion and meaning.
- Poetry has the best place among fine arts whose basis is words and meaning.
- The remains of the civilization of Harappa and Mohenjodaro provide information about the advanced state of Indian architecture.
- Two distinct parts of architecture have been made - religious (temples, stupas etc.) and secular (prasads, bridges etc.)
- The gradual development of sculpture, painting, music etc. is visible from the beginning in the ancient Indian tradition.
- Many texts like Samaveda, Gandharvaveda, Natyashastra, Rajtarangini, Sangeetratnakar, Ragamala, Ragamanjari, Ragavibodh, Sangeetdarpan etc. present the gradual development of Indian musical art.
- Due to the presence of elements of all the major arts in drama, it has been called the best art.



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ANSWERS TO INTEXT QUESTIONS

3.1

1. A small part of something, one sixteenth part of the moon or sixtieth part of the thirtieth part of the zodiac.
2. Two fields of knowledge, art and science, have been accepted.
3. Kamasutra (Kamashastra) of Vatsyayana Muni. The number of arts in this is considered to be sixty-four.
4. Classification of sixty-four arts is seen in Shukraneeti, seventy-two in Prabandhakkosh and eighty-six arts in Buddhist text Lalitvistara.
5. Arts which are useful for life and fulfill daily needs are called useful arts. Such as building-construction art, clothing-making, food-making art etc.
6. That which gives experience of beauty and pleasure is called fine art. Like dance, poetry, painting etc.
7. Architecture.
8. Architecture sculpture painting
9. Music has seven parts - raga, voice, rhythm, instrument, dance, emotion and meaning.
10. Poetic Art
11. 'Shaant Chakshush Yagya'

3.2

1. Harappa and Mohenjodaro
2. Megasthenes has described Indian architecture in Indica by the example of Pataliputra city, Chandragupta Maurya's Rajya Bhawan etc.
3. Maurya period: This Maurya period sculpture displays decency, calm posture, opulence and revenue.
4. The caves of Ajanta, Ellora, Dashavatara Cave, Elephanta etc. are famous examples of sculpture of the Gupta period.

5. There are six main styles of Indian painting - 1. Ajanta style 2. Gujarat style 3. Mughal style 4. Rajput style 5. Deccan style 6. Present style
6. Samaveda, Gandharvaveda, Natyashastra, Rajtarangini, Sangeetratnakar, Ragamala, Ragamanjari, Ragavibodh, Sangeetdarpan etc. are some Indian classical music related texts.

3.3

1. The characteristics of architecture and sculpture are - form organization, gracefulness and harmony.
2. Painting seems incapable of depicting fast-changing events or expressions due to slowness of movement.
3. Both drama and music are dynamic arts and express emotions clearly through words.
4. Music is interdependent on each other for understanding the meaning and for enhancing the dramatic effect.
5. In theater there is coordination of all the arts. Along with pleasing the mind, it also helps in developing human conduct and leading a useful life.
6. The role of architecture in theatrical presentation is that it creates a theater or play house which is the platform for theatrical presentation.
7. The contribution of painting in theatrical presentation can be explained by the examples of metaphors like Swapanavasavadatta and Ratnavali etc. in which the development of the story has been shown through the narratives of painting.



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MODULE -2

Main Components of Natya (Drama)

In this module, an effort has been made to increase the knowledge of the plot of drama among the learners by giving a general introduction to the main elements of drama - Plot, Character, Rasa and enactment.

4. Plot: An Introduction
5. Character Planning
6. Introduction to Enactment



Notes

4

PLOT: AN INTRODUCTION

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



LEARNING OUTCOMES

After studying this lesson, you-

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

4.1 GENERAL INTRODUCTION TO THE PLOT

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

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

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

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

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

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

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

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

4.2 TYPES OF PLOT

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

(i) Adhikarika Plot

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

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

(ii) Prasangika Plot

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

Example: In the epic Ramayana, the main objective of the story of Ram is the killing of Ravana and the attainment of Sita. The story of Sugriva is helpful in achieving this objective, but the result of that story is also proved from the context of Bali's death and Sugriva's attainment of the kingdom. Relevant storylines are also of two types -

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

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

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

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

Difference between Pataka and Prakari

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

Five Arthaprakritis

In fact, Arthaprakriti are physical divisions which are related to the subject matter itself. When these occur, the form or structure of the play is established. The measures to achieve results are called artha-prakritis. The itivrita of the play is divided into five parts. These dramatic itivrita are called Arthaprakriti. There are five types of Arthaprakriti, which are the main reason for the hero to get results in the drama -

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

Five Karyavasthas

There are five stages in any drama-

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

Thus, there is definitely conflict in the plot of the play. This conflict is very gross when it occurs in external events, but when the conflict is visible even in mental attitudes, then it takes a subtle form. The more subtle the conflict, the more effective, intimate and famous will be the drama.

Five Sandhis (treaties)

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

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

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



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

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

Arthopakshpaka

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

1. **Vishkambhaka-** Vishkambhaka is the one which gives information about both the events that have happened in the past and the events that are yet to come in the future. Vishkambhaka is of two types-

- **Shuddha Vishkambhaka-** The one which has only medium characters is Shuddha Vishkambhaka.
- **Sankirna Vishkambhaka-** Which has both medium and low characters is called Sankirna Vishkambhaka.

2. **Chulika-** Under this, information is given about the entry of the character from inside the curtain. Giving information about a meaning through the characters located within Javanika is called Chulika.

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

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

Example- In the second act of the play Mahavircharita, Sumantra informs that Vashishtha and Vishwamitra are calling you along with Parashuram. After this information, Vashishtha, Vishwamitra and Parashuram enter sitting in the third act.

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

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



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hearing the words of Mridanga, all the characters start the further story at the beginning of the second act. In this way, here the story of the second act has been narrated without breaking the story of the first act.

5. **Praveshaka**- The one who gives information about past and future meaning through one or more lower characters between two acts is 'Praveshaka'. Many things are considered taboo in plays. They are not performed on the stage, they are also communicated in some way or the other, like speaking from a distance, slaughter, war, political upheaval, national upheaval, marriage, food, death, pleasure, etc.

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

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

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



INTEXT QUESTIONS 4.1

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

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



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



WHAT HAVE YOU LEARNT

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



TERMINAL EXERCISE

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

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ANSWERS TO INTEXT QUESTIONS



Notes

4.1

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

5

CHARACTER PLANNING

*Notes*

Dear learner, you have to know about the plot of the story in the previous lesson. In this lesson we will learn about character planning in the drama. You too must have ever seen a drama being staged or whenever you watch it, you will find that there are many types of characters in the play. The main ones among these are - hero, heroine, co-hero, anti-hero, other supporting characters of the hero and heroine etc. All these characters have their own characteristics in carrying forward the story of any play or in the presentation of the play. In this lesson we will learn what things should be kept in mind in character planning? What are the main characteristics of the main characters of the play?



LEARNING OUTCOMES

After studying this lesson, you-

- know the concept of character planning in drama;
- know the differences between hero and heroine in drama;
- know the differences between characters with examples; and
- know the other supporting characters of the hero and heroine in the drama.

5.1 GENERAL INTRODUCTION TO CHARACTER PLANNING

All the characters who are part of the plot are connected to the plot of the play. Every character in the play has his own special personality. This personality is a set of certain principles and beliefs. There are various characters in the play. It is the responsibility of

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the Nata (actor) to bring them to life (Jivanta). The main character of the drama is the hero. He represents the theme of the play's plot. The character with whom the hero conflicts is the antihero. There are some characters who play an active role in the entire story. Some of them are just there to take the story forward. The author also conceptualizes some characters in the story who appear only in some parts of the play. Such characters may have an important role according to the plot and sometimes their role is only to accelerate the drama. These characters only help the audience focus on the theme or main characters of the play. Characters have to be portrayed according to their character. The hero has to keep his character perfect according to his role. Hero and heroine are such characters who display some human values according to the story. Ultimately, characters must be portrayed and developed as characters for their characterization.

In the narrative, the story is taken forward through special dialogues of the characters. The entire story reaches the audience through dialogue between the characters of the play. End: How much a play is enjoyed by the audience mainly depends on the dialogues being spoken by them. Therefore, the content of dialogues and the quality of their delivery play a major role in creating impact in a drama performance. Dialogues reveal the personality of the characters. Also, the manner of speaking, the accent, the tone, the way of speaking, the appropriate pauses in the dialogue, all these reveal a lot about the character of the character. Through these dialogues the social status, past and family background of the characters are revealed. In this way, all things should be kept in mind while conceiving the characters in the play.

5.2 MAIN CHARACTERS OF THE DRAMA

5.2.1 Hero

The hero takes the dramatic story to its conclusion. That's why he is called 'hero' or 'Nayaka'. The Hero is the second distinguishing element of the Rupaka. Here the term 'Neta (Actor)' does not only include the hero but also all the characters like hero, heroine, wit, chet, chetty etc.

Qualities of a Hero- According to Acharya Dhananjay, a hero should be humble, sweet, sacrificial, clever, well-spoken, keeping people happy, having a pure heart, eloquent, noble, stable, young and having intelligence, enthusiasm, memory, honor and art. One should be skillfully coordinated and determined, brilliant, brave, scholarly and religious (Dasarupaka, 2.1-2). Based on these qualities, Acharya Dhananjay has given three characteristics of a hero -

Types of Hero	Qualities
Uttam Hero	The hero having all the qualities is called the best hero.
Madhyama Hero	A hero who is inferior in some qualities is called a Madhyam hero.
Adhama Hero	Those who are inferior in all qualities are called low level heroes.

Types of Heroes

All heroes have patience (Dheera). This is the reason why the word 'Dheera' is associated with all the distinctions of the hero. On the basis of human nature, four types of heroes have been described - Dheeralalit, Dheeraprashant, Dheerodatta and Dheeroddhat.

Types of Heroes	Qualities and characteristics of the hero
Dheeralalita	This type of hero is carefree, artistic, happy and soft. In Sanskrit plays it is mainly the king. Who wants to achieve the happiness of his beloved by removing the obstacles created by his queen's natural jealousy. The hero of the play is Dheeralalit. Udayan, the hero of Ratnavali drama, falls in this category.
Dheeraprasanta	Along with the qualities of Dheeralalit Nayak, Dheeraprashant Nayak is selfless, kind, polite and just. The hero of the episode generally falls into this category. The hero of Mrichchakatika is Charudatta and the hero of Malati Madhav is Madhav Dhirprashant hero.
Dheerodatta	Dheerodatta hero is a Mahasattva, very serious, unbroken, forgiving, stable, ego-less and steadfast. The heroes of drama are usually Dheerodatta. Jimutavahana, the hero of Nagananda drama, falls in this category.
Dheeroddhata	This type of hero is full of greed and jealousy, elusive, disguised, arrogant, fickle, fierce and greedy. Parashuram is the courageous hero in Mahavircharita.



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5.2.2 Other characters in the play

There are many characters to move the story of the play forward. Without which the story cannot be taken forward. Their details are given in the table below.

Character	Characteristics
Sub-hero	The sub-hero is also the main character like the hero but he has some lesser qualities as compared to the hero. This story is the ensign and hero of the upcoming story. This helps in the success of the hero.
Anunayaka (Persuader)	He is junior to the hero. Through his efforts he contributes to the hero's business. The hero has some of the same qualities as the hero. It has no purpose of its own.
Anti Hero	This acts as the main obstacle in the hero's achievement of his goal. He is stubborn, arrogant, greedy, stubborn, sinful and addicted. The antihero is the enemy of the hero.
Clown	The clown is the companion and friend of the hero. He creates humor through his attire and behaviour. According to Vishwanath, the clown is adept in the Sringara Rasa and is a maanbhanjaka of respectable heroines. It is named after some flower or spring etc.
Wit	He is the hero's servant and devotee. He is adept in one of the arts like dance and singing. According to Natyashastra, Wit is a brilliant, sweet-spoken, poet and clever person.
Cheta	This is also a supporting character of the hero. According to Acharya Bharat, a Chet is discordant, multi-lingual, deformed, smelly, expert in valid and invalid.
Shakara	According to Acharya Bharat, a person wears bright clothes, gets angry without any reason and becomes happy quickly, has many vices and is of low nature. Complete development of sugar is visible in Mrichchakatika. Mention of shakar is also found in Abhijnana Shakuntal, but after that the absence of shakar is visible in Sanskrit plays.

Kanchukia	The old Brahmin who entered the king's inner chamber, was skilled in all tasks, was coordinated with many virtues, was called 'Kanchuki'. Kanchuki was a well-wisher and devoted servant of the king.
Pratihari	The maid who lives near the main hero or the king and gives information about state functions like treaties, ceremonies etc. is called 'Pratihari'.
Messenger	The messenger is endowed with many qualities. According to Acharya Vishwanath, there are three types of messengers - Nishrishtarth (who has full authority to work on a special occasion and who solves all the questions himself after knowing the feelings of both, he is called 'Nishrishtarth' messenger), Mitartha (the one who has the authority to do limited work is called 'Mitartha' messenger) and Sandeshharak (the one who only delivers the message is called 'Sandeshharak' messenger).
Other characters	<ul style="list-style-type: none"> • Vaman, Shandha (impotent), Kirat, Mlechchha, Abhir etc. of the harem • Hero's makeup assistant, financial assistant (minister etc.), punishment assistant, soft assistant and religious assistant. • Dandasahayaks include Amatya, Pradvivak, Mitra, Kumar, Atvik, Samant etc. • Narmashayak is an antpur (palace of queens) assistant only. • Ritvik, priest, ascetic etc. are counted among religious assistants.

5.2.3 Heroine

The heroine has the general qualities of the hero mentioned earlier. On the basis of these common qualities, there are three types of heroines-

- Swakiya Heroine- This type of heroine is a woman with qualities like modesty, aarjava (simplicity) etc., adept at practicality, skilled in household work, a married woman and devoted to her husband. There are three types of heroines of this type - Mugdha, Madhya and Pragalbha.



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Types of Heroine	Characteristics
Mugdha (Infatuated) heroine	This one is youthful, new in lust, shy, shy away from Suratakrida, and soft even in love and anger.
Madhya heroine	She is full of youth and lust, adept in Ratikrida and can tolerate Ratikrida till the end.
pragalbha heroine	She becomes sexually aroused with the onset of youth, is fully conversant with the skills of Ratikrida, is shameless in Ratikrida, becomes unconscious during Ratikrida with her husband and has developed expressions.

- **Parakiya Nayika-** Parakiya Nayika is not the hero's own married wife. She is either a married girl or an unmarried girl. Thus, there are two types of Parakiya heroine - Parodha and Anudha.

Types of Heroine	Characteristics
Parodha heroine	This is someone else's married wife. Even after being married, she desires to have affair with another man and is shameless.
Anudha Heroine	She is an unmarried girl and is young and shy. She is called Parakiya because she is dependent on her parents.

- **Samanya-** This type of heroine is skilled in Ratikrida, intelligent and a cunning courtesan. She loves the hero only until his money runs out. It is also of two types - Anurakta and Virakta.

Types of Heroine	Characteristics
Anurakta	Anurakta is depicted as a heroine in drama etc.
Virakta	Due to being emotionless and detached, she cannot be a heroine (character) in drama etc.

Heroine's assistants- There are some assistants who join the heroines with the hero. Dooti, Dasi, Sakhi, Padosin, Shilpini, Sanyasini, Chetti, Dai, Kathini, Karu, Viprashnika etc. are the helpers of the heroine, who help the heroine in meeting the hero.



INTEXT QUESTIONS 5.1

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1. How many types of heroes have been considered in drama on the basis of human nature?
 - (a) 2
 - (b) 5
 - (c) 3
 - (d) 4
2. Which of the following is not a type of hero?
 - (a) Dheeralalit
 - (b) Dheerodatta
 - (c) Sweya
 - (d) Dheerprashanta
3. What type of hero is the hero of Mrichchakatikam?
 - (a) Dheeralalit
 - (b) Dheerodatta
 - (c) Dheerodhat
 - (d) Dheerprashant
4. Which of the following is a companion and friend of the king?
 - (a) Shakara
 - (b) Cheta
 - (c) wit
 - (d) clown
5. According to Vishwanath, how many types of messengers are considered?
 - (a) 5
 - (b) 8
 - (c) 3
 - (d) 2
6. How many types of heroines are there on the basis of common qualities?
 - (a) 2
 - (b) 3
 - (c) 8
 - (d) 5
7. How many types of Swakiya Nayika are considered?
 - (a) 2
 - (b) 3
 - (c) 8
 - (d) 5

*Notes*

Main Components of
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Notes

**WHAT HAVE YOU LEARNT**

- There are various characters in the play. It is the responsibility of the Nata (actor) to bring them to life. The main character of the drama is the hero. He represents the theme of the play's plot. The character with whom the hero conflicts is the antihero. There are some characters who play an active role in the entire story. Some of them are just there to take the story forward. The author also conceptualizes some characters in the story who appear only in some parts of the play. Such characters may have an important role according to the plot and sometimes their role is only to accelerate the drama.
- It is the hero who takes the dramatic story to its conclusion. That's why he is called 'hero' or 'Nayaka'.
- On the basis of human nature, four types of heroes have been described - Dheeralalit, Dheeraprashant, Dheerodatta and Dheeroddhat.
- There are many characters to move the plot of the play forward. Without which the story cannot be taken forward. Like Sahanayak, Anunayak, Pratinayak etc.
- On the basis of general qualities, there are three types of heroines - Swakiya, Parakiya and Samanya.

**ANSWERS TO INTEXT QUESTIONS****5.1**

1. (d)
2. (c)
3. (d)
4. (d)
5. (b)
6. (c)
7. (b)

6

INTRODUCTION TO ENACTMENT

*Notes*

Keeping in mind the expression aspect of poetry, Acharyas have classified poetry in two types- 1- Visual poetry (Drishya Kavya) and 2- Audible poetry (Shrivya Kavya). Here visual poetry is the subject of visual senses. Being the subject of the visual senses, it is clear that this type of poetry, being capable of being seen or visible, is called visual poetry. Such poetry is enacted or performed by actors on the stage, seeing which people are enjoyed. But visual poetry does not mean that such poetry is only a matter of seeing. Visual poetry is also read and heard. The element called dialogue or narration is entirely a matter of the sense of hearing. From this point of view, we can say that there is an element of aurality in visual poetry, but the priority is given to the visual. That is why it is called visual poetry. The scene is also known by various names like Natya or Abhinaya, Roop, Roopkadi etc. These various expressions used for visual purposes are understandable in different ways. Audible poetry is related to the sense of hearing. Poetry that can be heard because it is the subject of the senses (Shrotendriya) is called audible poetry. This poetry is best enjoyed by listening or reading it. Of the two senses-based types of poetry, in this lesson our discussion is related to visual poetry.

**LEARNING OUTCOMES**

After studying this lesson, you -

- know the general introduction of enactment;
- know the types of enactment;
- know the types of enactment; and

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- understand the changes in acting in modern plays.

6.1 ENACTMENT: INTRODUCTION

Visual poetry has been called enactment. Abhinaya means poetry worthy of acting. When we consider the principle of enactment from the classical point of view, our attention first focuses on the statement of Natyashastra where four essential elements have been discussed for the Panchamveda called Natyaveda.

**'Jagrah Pathymrigvedatsamebhyo Geetmev Ch.
Yajurvedabhinyan Rasantharvanadapi.'**

That is, Tatvavid Brahma adopted the four elements of Pathya, Geet, Abhinaya and Rasa from the four Vedas. He took the Pathya from Rigveda, the Song from Samaveda, the Enactment from Yajurveda and the Rasas from Atharvaveda and composed Natyaveda by combining all the four elements.

Each of these four elements necessary for Nataya has its importance, but among the above mentioned four elements, Enactment being the acting part of Natyaveda, is the most important element. Natya is the imitation of the feelings of all the three worlds - *Trailokyasyasya Sarvasya Natyam Bhavanukirtam*

Although at many places Anukirtan is used as imitation, yet Anukirtan is different from imitation. Anukirtan is related to Vibhavadi-Vishisht and through it a generalized form is assumed, whereas imitation is related to Pratyaksha. Only when it is in a generalized form, the social is related to the Nata form of the his act, due to which there is a feeling of Rasa. Under Nataya, the Natadi or the actor acts according to the society/world. The happy-sorrowful nature of the people is called Natya, consisting of Angika, Vachika, Sattvik and Adhaarya acts etc. In fact, drama itself is acting and acting itself is drama.

Abhiniyate Iti Abhinayah - That is, conveying the dramatic action to the audience in an interactive manner is acting.

Abhi Abhimukhe Nayati Iti Abhinaya: That is, taking the drama experiment in front of the society is acting. Dramaturgist Ramchandra-Gunchandra says that the acting meaning through which it is conveyed to the social people in an interactive manner is acting. Natadshastra writer Acharya Bharat says that the word abhinaya is formed by adding the suffix ach from the root ?niy (ni) with the prefix abhi, the meaning of which is Abhimukhyananayan i.e. taking the meanings of natyaprayoga towards the audience or social is abhinaya. Acharya Bharat says that Abhinay is called Abhinay

because various meanings of Natya are made palatable in the hearts of the people through the use of Abhinay consisting of shakhas, angas, upangas. Literary philosopher Acharya Vishwanath has called imitation of the situation as acting -

Bhavedabhinayohvasthanukarah

Here the actor or Natadi imitates the states of Abhineya Ramyudhishtiradhi through mind, speech and body etc. In fact, acting is like a yogic practice in which complete concentration and restraint of body, mind, speech, hands, feet etc. is required. During acting, these various elements are controlled and used as per the mood.



INTEXT QUESTIONS 6.1

1. which for elements have been discussed for Natyavrda?
2. From which Veda Pathya has been collected?
3. Which according actor acts in Natya/
4. Who is the writer of Sahityadarpana text?

6.2 TYPES OF ENACTMENT

Almost all Natyacharyas have discussed four types of acting, they are - Aghika, Vachika Aharya and Sattvika. Acharya Bharat mainly mentions these four types -

**'Angiko vachikashchaiva aharyah satvikastatha
Jneyastvabhinayo viprah chaturdha parikalpithah'**

However, in addition to the above four acting types, Acharya Bharat also discusses general acting and chitrabhinaya. A description of the types of acting is found in Abhinayadarpan. According to Abhinayadarpankar, there are four Abhinayas - Angika, Vachika, Aharya and Sattvika -

'Angiko vachikastadvadaharyah satvikohparah'

Writers of Sahityadarpana also mention these four differences -

**'Bhavedabhinayohvasthanukarah sa chaturvidhah
Angiko vachikashchaivamaharyah sattvikastatha'**



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These four types of Aaghika, Vachika, Aharya and Sattvika acting are universally acceptable. A brief description of the above four acting types can be found here -

Brief discussion of Chaturvidha Abhinayas

1. **Angika Abhinaya-** Angika Abhinaya means the acting displayed by various parts of the body is Angika Abhinay. Here the Nata, through the various parts, appendages and sub-appendages of his body, displays the various actions of performing Ramadi in front of the society. Dramatists Ramchandra-Gunchandra also clarify about Angika Abhinaya and say that visualizing actions through body parts and appendages is Angika Abhinaya. Acharya Bharat discusses three types of body acting - Shariraj, Mukhaj and Chestakrita (**Chestakriyaabhinaya**).
2. **Vachika Abhinaya- Vacha Kritam Abhinayamiti Vachikabhinayam** - Acting related to speech is vachika acting. Dramatists say that imitation of speech according to the feelings of the speaker is vachika acting - Vachikohbhinayo Vachaam Yathabhavmanukriya.

Speech is imitated keeping in mind the context, imitation and public behavior. Whatever is expressed through the mouth by the characters on the stage following Ramadi Anukarya, everything comes under vachika abhinaya. In the view of the Acharyas, speech itself is acting and vachika acting is the body of the drama, while Angika Abhinay, Aharya Abhinay and Satvika Abhinay express the meaning of the speech. Angika and acting are influenced and strengthened by vachika acting. Therefore, it has been said that a Nata or actor should make efforts in the subject of vachika acting. To make the vachika acting effective, Bharata has considered it to be composed of Aagam, Naam, Aakhyat, Upsarga, Nipaata, Samas, Taddit Sandhi, Vachan, Vibhakti and upgrhadi etc. and has minutely considered the above rules related to words -

**'Aagamnamakhyatnipatopasargasamasataddhittaieyuktah
Sandhivachanavibhaktyupagrahaniyukto vachikabhinaya'**

According to Acharya Bharata, two types of phrases are required here- Nibaddha i.e. a rhyming composition and Chornapada i.e. a prose composition. In the context of vachika acting, Bharat has discussed Rhymes, Alamkaras, Gunas and Doshas, Rasae, language difference, dialect, tone, place, varna, kaku, manner of address, character etc.

3. **Aharya Abhinaya-** Aharya Abhinay is related to the external instruments of Anukarya Rama etc. Dramatists also say that imitation of character etc. done by external objects is called Aharya Abhinaya -

'Varnadyanukriyahhhayobahyavastunimittkah'

In Agnipuran it has been called intelligence inspired acting. Aharya Abhinaya is considered to be Nepathya-vidhan. The characters equipped with props have different states and natures, hence the emotions are expressed here through Angadi without any effort. Here special attention is paid to facial makeup and clothing. Aharya Abhinaya is the theatrical use of characters' position, nature, costumes, body structure, decorative costumes, alamkaracostumes and animate and inanimate subjects on stage. Here the attire is an expression of the place and time as well as the lifestyle, modesty, color etc. of the individual. The diversity in dietary habits is clearly visible due to the facial make-up, clothing, hair-style etc. according to the particular place. Four types of Aharya Abhinay have been mentioned in Nataddhashastra, they are -

- (i) Pusta i.e. presenting it in a replica.
- (ii) Alamkara - Garland, jewelery and clothes are Alankara.
- (iii) Angarachana (Structure of body) - To create the body parts of the model according to the body parts of Ramsita etc. model.
- (iv) Sanjeev - Entry of living beings on Ragamnch (Stage).

Sattvika Abhinay- The name of concentrated mind is Sattva and the purpose of which is Sattva is called Sattvik - Avahitam manah sattvam, tat prayojanam heturasyeti sattvikah.

If there is no stability of mind, a Nata (Actor) cannot demonstrate swarabheda etc., hence the display of swarabheda etc. experiences is sattvika acting. Swarabheda etc., along with vowel differences, means tremor, column, yawn, weakness, bulkiness, shapelessness, falling of saliva or foam, relaxation of the body, etc. The display of swarabheda etc. experiences follows the justification of Rasa and superior, medium and inferior natures. It has been said that Sattva is a feeling arising from the mind and that Sattva arises from the concentration of the mind. Tears, Romanchadi are the nature of Sattva, which cannot be acted with a different mind because in drama, folk nature is imitated in which Sattva is expected. To create a realistic and natural situation in the drama, the actor has to follow Sattva. There are eight Sattvik Bhavas - Stambha,

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Sweda, Romancha, Swarbheda, Vepathu, Vaivernya, Ashru and Pralaya. A man who acts in a sattvika manner has eight qualities - beauty, luxury, sweetness, seriousness, stability, sharpness, fineness and generosity. As adornment of heroines, two types of ornaments, Yatnaja and Ayatnaja, are discussed. Two types of Yatnaja ornamentation are also mentioned - shariraja and swabhavika. There is mention of three types of body ornaments named Haava, Bhaava and Hela and seven types of natural ornaments named Shobha, Kanti, Dipti, Madhurya, Pragalbhata, Audarya and Dhairya. Satvika acting is considered the best because it expresses the unexpressed.

**INTEXT QUESTIONS 6.2**

1. How many types of enactment?
2. How many types of Angika abhinaya according to Acharya Bharatamuni?
3. How many types of Aharya abhinaya in Natyashstra?
4. Who is the writer of Natyadarpana?

6.3 DRAMATIC CHANGES IN MODERN PLAYS

In modern times, new procedural changes are not clearly visible in the form of acting. Even now the traditional acting form is maintaining its position in a strong form. Yes, now some influence of contact with western countries is beginning to be seen in the current acting style. Gesture, posture, gait, speed and speech have started gaining special importance in the western acting system. Here gesture means - display of emotions through different types of facial expressions, posture means - movement of hand, leg, fist, finger, body parts etc., gait and speed means the speed and velocity of the actors' walking and the meaning of speech. It is speech or verbal acting. When we closely observe the Indian and Western acting system, we come to the conclusion that at some places a mixture of both is visible in the modern acting system, but even today in the modern Indian acting system, only the traditional classical system is accepted. Some visual changes in the modern acting system can be shown in the following form-

1. Emphasis on gait and speed.
2. Western influence of gestures and posture.
3. At some places artificiality is visible in the methods of demonstration.

4. Use of artificial language at some places.
5. Modern acting has become limited to the actions of the characters.
6. Nowadays, acting has become everything in which external appearance and artificiality are mainly visible.
7. The effect of change of era is clearly visible, which is natural.
8. New methods for painting body parts etc.
9. New costumes etc.

Nevertheless, even today the traditional ancient classical method of acting maintains its strong form with some changes according to the times.



Notes



INTEXT QUESTIONS 6.3

1. Explain visual poetry by mentioning the main distinguishing elements of poetry
.....
2. Write a note on the acting form
.....
3. Present a brief introduction of body acting.
.....
4. Describe the nature of Vachika acting.
.....
5. What do you understand by acting? Write a note.
.....
6. Discuss the nature of sattvika acting.
.....

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7. Briefly write a note on the dramatic changes in modern drama.

.....



WHAT HAVE YOU LEARNT

- Four essential elements have been talked about for Natyaveda - text, song, acting, and rasa.
- Almost all theater artists have four types of acting.
- There are four types of Abhinaya named Angika, Vachika, Aharya and Satavika.
- There are also four types of Aharya acting.



TERMINAL EXERCISE

1. What is enactment?
2. How many types of enactment?
3. Write a short note on Angika Abhinaya.
4. Write the changes in modern dramas relative to traditional dramas.



ANSWERS TO INTEXT QUESTIONS

6.1

1. Pathya, Geet, Abhinaya, and Rasa
2. Rigveda
3. According to the Loka (Society)
4. Acharya Vishwanatha

6.2

1. Four types
2. Three types
3. Four types
4. Ramchandra-Gunachandra

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MODULE -3

Discussion on Rasa Sutra

In this module, the concept of Rasa, introduction to Rasasutra and various opinions and the concept of Sahridaya have been discussed-

7. Concept of Rasa and Discussion on Rasasutra
8. Concept of Sahridaya



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CONCEPT OF RASA AND DISCUSSION ON RASASUTRA

Have you ever wondered why once you see a dance or drama, you feel the desire to see it again? The simple answer is that one gets pleasure from watching that dance or drama. The audience wishes to see it again to experience the same joy again. The feeling of pleasure experienced by the audience after watching a dance or drama is called 'Rasa'. Bharat has considered the nature of Rasa from the point of view of various genres of drama like nataka, prakarana, prahasan etc. That is why, his Rasavivechana is called 'Natyarasa'. He believed that without rasa there would be no other meaning in drama. The audience goes to watch a drama only when it feels joy. Bharat has expressed this idea in his Rasa Sutra. After that, many scholars who thought about the form of poetry-drama like Rudrat, Anandvardhan, Bhattanayaka, Abhinavagupta, Dhananjay, Vishwanath, Jagannath etc. discussed Rasa from their own perspective.



LEARNING OUTCOMES

After studying this lesson, you-

- know the general introduction of Rasa;
- are familiar with the nature of Vibhava, Anubhava and Sanchari Bhava;
- understand the characteristics and types of Rasas and will be able to present examples of different Rasas;
- understand the discussion of Rasa Sutra; and
- understand the Sadharanikarana of Rasa.

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7.1 NATURE OF RASA

Rasa is synonymous with pleasure. When the permanent feeling of the heart of the Sahridaya combines with the Vibhava, Anubhava and Sanchari bhava, then it gets transformed and results in the form of rasas like Sringara, Hasya, Veera, Raudra etc. Which has been propounded by Acharya Bharat as '*Vibhavanubhavavyabhicharisanyogadrasanishpatti*'

The literal meaning of 'rasa' is - 'that which can be savored or which can be tasted'. In the field of literature, 'rasa' is the feeling of pleasure arising from reading, listening to poetry or watching a drama. Just as Bhojya Rasa is obtained by the combination of different types of dishes, medicines and liquids, just as Bhojya Rasa is obtained from various types of dishes, dishes and medicines, in the same way, permanent feelings by combining with various emotions also become Natya 'Rasa'. By example, we can understand it in this way, when the hero and heroine acting in a film adorned with beautiful scenes, through Vachika, Angika and Sattvika acting, express the feelings-anubhava, vyabhichari bhava etc. and present the permanent feeling in a holistic form, then a delightful, An emotional situation arises which awakens joy, curiosity etc. in the mind of the sympathetic observer. According to Bharat, this delightful emotional state is 'Rasa'.

Thus, according to Bharat, Rasa is the permanent feeling that is generated from various emotions and to say it in more clear terminology, the permanent emotion combined with vibhava, anubhava and vyacharya emotions and expressed through vachika, angika and sattvika abhinaya is Rasa.

Although the rasa has been flowing since time immemorial. But the first one to publish Rasa in relation to drama or poetry is Acharya Bharat. Who discussed Rasa in detail in his text "Natyashastra". Bharat considers the entire drama, poetry etc. as rasa centric. Bharat's Rasa Sutra is the basis of all Rasa-vimarsha.

7.2 ELEMENTS OF RASA

Rasa results from the combination of Vibhava, Anubhav and Vyabhichari feelings. To know about the concept of Rasa or the nature of Rasa, it is necessary to have knowledge of Vibhavadi. These are the causal ingredients of Rasa. These can also be called parts, components of Rasa or components of Rasanishpatti. Their combined presence is Rasa. Without knowing these, the concept of Rasa cannot be explained.

7.2.1 Sthayi bhava (Permanent Feeling)

You must have experienced that all human beings experience happiness and sorrow. Happiness and sorrow are mental emotions. These always remain permanently dormant in the mind. They become awakened when a special reason arises. For example, the fear which was dormant in the mind before seeing the snake and the mind was also calm, appears in the mind as soon as the snake appears and the person gets scared and starts trying to escape from it.

There are innumerable emotions that cause happiness and sorrow, however, Bharat first identified eight main emotions which are always present in a subtle form in the human mind. These become apparent when the appropriate cause is present. In the terminology of Natyashastra, the feelings which always remain present in the mind in a subtle form are called permanent feelings.

There are eight permanent emotions - Rati (love), Hasa (laughter), Shoka (grief), Krodha (anger), utsaha (enthusiasm), Bhaya (fear), Jugupsa (jealousy) and Vismaya (astonishment). All these emotions come into experience due to vibhava, anubhava and sanchari emotions. For example, a seed lying inside the soil gets the combination of manure, water and favorable air and appears in the form of a sprout. Similarly, the permanent feelings present in the dormant state in the mind become manifest through the combination of Vibhava, Anubhav and sanchari feelings.

7.2.2. Vibhava

The main reason that gives rise to feelings like Rati, Haas etc. is called Vibhava. That is, any feeling arises only when there is Vibhava due to the attainment of Rasa. There are two types of Vibhava - (1) Alambhana (supportive) and (2) Uddipana (excitation).

Alambhana (supportive) Vibhava

Alambhana (supportive) are called reasons on which emotions are dependent, that is, the main reason for the origin of any emotion is called Vibhava. For example, Rati (love) feeling appears in Ram after seeing Sita. Here Sita is the main reason- Alambhana Vibhava for awakening the feeling of love.potential. There are two conditions of Alambhana Vibhava-

1. **Vishayalambana-** The one towards whom or due to which feelings arise in the mind, that is Vishayalambana.



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2. **Ashrayalambana-** The one who awakens feelings in his mind is called Ashrayalambana. For example, if Ram has feelings of love for Sita, then Ram will be Ashrayalambana and Sita will be Vishyalambana.

Uddipana Vibhava (Stimulation)

After the sprouting of emotions like anger, fear etc. from Aalambana Vibhava, the helpful factors which make them more intense are Uddipana Vibhava. Often external objects, circumstances and activities of nature stimulate emotions. Different emotions like love, anger etc. also have different levels of stimulation. The meaning is that those which excite i.e. intensify the emotions generated by support are called Uddipana Vibhava.

7.2.3 Anubhava

The external state of Ashraya, the activities, physical movements etc. which bring out the feelings of love etc. arising due to the alambana and uddipana vibhavas, for the perception of the audience, are the Anubhava of the external state of Ashraya. Such as redness of eyes after getting angry or a person running away from that place out of fear after seeing violent creatures like snakes etc. There are four types of anubhava- Aangika, Vachika, Aaharya and Sattvika. Under the Anubhavas, the eight mental disorders indicating emotions like anger, sadness, grief etc. are called Sattvika emotions. These eight sattvika feelings are -

- (1) Stambha (Nishcheshtata) (2) Sweda (Sweat) (3) Romanch (Thrill) (4) Swara bhanga (Voice breaking) (5) Vepathu (Kampana/trembling) (6) Vivarnata (Albinism) (Rangahinata/colorlessness) (7) Ashru (Tears) (8) Pralaya (Murchha-unconsciousness).

7.2.4 Vyabhichari bhava

When any permanent emotion like love, grief etc. appears, the nourishing emotions like doubt, joy, satisfaction etc. which appear for a moment and then disappear, those unstable emotions are called Vyabhichari bhava. Permanent feelings are compared to the ocean and Vyabhicharia feelings are compared to the rising and falling waves of the sea. Just as waves originate from the ocean and merge into it. In the same way, in the context of a permanent feeling, Vyabhichari feelings arise as momentary feelings and by getting absorbed, they nourish the main permanent feeling. Vyabhichari feelings are also called Sanchari (communicative). Which literally means - transmissive or continuous. This word also makes it clear that the Sanchari (communicated) feelings remain unstable. In this way, the unstable mental disorders that arise in the mind of the person are called Sancharibhava.

The total number of Sanchari (communicative) expressions specified by Bharat is 33, which are as follows -

Nirved, (2) Glani (Guilt), (3) Shanka (Doubt), (4) Shrama (Labor), (5) Dhriti, (6) Jadata (Inertia), (7) Harsha (Joy), (8) Dainya, (9) Ugrata (Agility), (10) Chinta (Worry), (11) Trasa, (12) Irshya (Jealousy), (13) Amarsh, (14) Garva (Pride), (15) Smriti (Memory), (16) Marana (Death), (17) Mada (Mad), (18) Supta, (19) Nidra (Sleep), (20) Vibodh, (21) Vreeda, (22) Apasmara, (23) Moh, (24) Mati, (25) Alasata (Laziness), (26) Veg, (27) Tarka (Argument), (28) Avahittha, (29) Vyadhi (Disease), (30) Unmada (Insanity), (31) Vishada (Sadness), (32) Utsukata (Curiosity) and (33) Chapalata (Agility).

Difference between permanent feelings and Vyabhichari feelings -

Permanent feelings do not arise and destroy. They remain till the end but the feelings of Sanchari (communication) keep on forming and disappearing like water bubbles. The second difference between these two is that permanent feeling is the destiny of each Rasa; But the same Sanchari (communicative) feeling can exist with many Rasas. For this reason, the feeling of Sanchari (communication) is also called the feeling of Vyabhichari.



INTEXT QUESTIONS 7.1

1. What do you understand by Rasa?
2. Can we call rasa as joy?
3. Which is Rasa Sutra?
4. Whose work is Natyashastra?
5. Where is the first mention of Rasa found?
6. What do you mean by component of Rasa?
7. How many parts of Rasa are there?
8. What are Sthayi Bhava (permanent expressions)? Why are call them Sthayi Bhava (permanent expressions)?
9. What do you understand by Vibhava?



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10. Writes the types of Vibhavas.
11. How many types of Anubhava?
12. How many Satvika Anubhava are there?
13. How many types of Vyabhichari Bhava?
14. Why are the feelings of Vyabhichari bhava called Sanchari bhava?
15. Do you feel there is any special difference between Vyabhichari Bhava and Sthayi Bhava?

7.3 TYPES AND CHARACTERISTICS OF RASA

While centralizing the drama, Bharatmuni has considered eight types of rasas - 1. Shringara, 2. Hasya, 3. Karuna, 4. Raudra, 5. Veera, 6. Bhayanaka, 7. Bibhatsa and 8. Adbhuta.

Apart from these eight Rasas, Abhinavagupta also included Shant and Vishwanath also included Vatsalya. Due to which by mixing these the number of Rasas becomes ten.

EXAMPLES OF DIFFERENT RASAS

1. **Shringara Rasa-** The permanent feeling called Rati residing in a mutually compatible and having equal affection is experienced by the Sahridayas as Shringara Rasa, strengthened by Vibhava, Anubhav etc. There are two types of Shringara Rasa - 1. Vipralambha Shringara 2. Sambhoga Shringara.

Vipralabh Shringara- The anxiety experienced when a young man and a girl are unable to meet each other despite being in love with each other or get separated again is called Vipralabh Shringara. As-

Durlabha: 'Priyastamin bhava Hridaya! Nirasham aho apango me sfurati kimapi vama, Esha sa chiradrishtah katham punardrishtavya aham paradhina tvam punah satrishnam.'

Some girl says- O heart! My beloved is rare, give up hope of finding him. Oho! My left eye is twitching. Have seen it a long time ago, how can this be found. Although I am dependent, still consider me as having strong desire for you.

In this example, the constituent elements of Rasa and Rasanishptti are as follows

Permanent feeling- Rati

Rati's shelter- Girl

Alambhana Vibhava- Young man (Her beloved)

Uddipana Vibhava- distance from the hero, solitude, not meeting the hero for a long time etc.

Anubhava- heroine's eye twitching

Vyabhichari bhava- Heroine's despair, desire for union, longing etc.

In this way, due to the combination of Vibhava, Anubhav and Sanchari feelings, Rati Bhava gets strengthened and is felt in the form of Vipralabh Shringar and makes the observers happy.

Sambhoga Shringara- Sambhoga Shringara is the feeling of mutual touch, embrace etc. between a young man and a girl who have loving and friendly behavior towards each other. Like -

**Chandrapidam sa cha jagrah kanthe kanthasthanam jeevitam cha prapede,
Tenapurva sa samullasalakshmim indusprishtum sindhulekheva bheje.**

That is, he (Kadambari) hugged Chandrapeed, it felt as if life had come to his throat. Before that, he (Chandrapeeda) attained joy in the same way as the waves of the ocean attain joy from the touch of the moon. In this example, the constituent elements of Rasa and the Rasanishptti are as follows -

Permanent feeling- Rati

Rati's shelter - Chandrapeeda

Aalambana Vibhava - Kadambari

Uddipana Vibhava - The picturesque atmosphere of spring known from the context, the embrace of the hero by Kadambari etc.

Anubhava - thrill,

In this way, due to the combination of Vibhava, Anubhav and Sanchari feelings, the feeling of love gets strengthened and is experienced as Sambhoga Sringara and brings joy to the Sahridaya.



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2. **Hasya Rasa-** The permanent feeling of Hasya is Hasa (humor). This is manifested through distorted speech, appearance, attire etc. The following example is given.

**Trastah Samastjanhaskarah Karenoah Taavatkharah
Prakharmulallayanchkara.**

Yavat chalanavilolanitamba-Visrastavastramavarodhavadhuh papata.

That is, the donkey, who was scared of the elephant and made everyone laugh, kept jumping until the saddle or blanket etc. tightened on his back fell from its place due to loosening, seeing which the clothes of the maids of the antahpura started fluttering. Got busy and she fell there. In this example, the nutrients and rasanishpatti of Hasya are as follows -

Permanent feelings- Hasa

Shelter of Hasa - Maid of Ranivas

Alambhana Vibhava- Donkey

Uddipana Vibhava- A donkey jumping in fear of an elephant.

Anubhava - The maid of Ranivaas falling while rolling, her clothes getting messed up while laughing.

Vyabhicharia Bhava- joy

In this way, all the causal material of Rasanishpatti, which brings the sense of humor to its peak, is present in the form of Vibhava, Anubhava and Sancharai feelings, which after attaining the peak, the permanent emotion called humor is experienced by the observers in the form of humor.

3. **Karun Rasa -** The permanent feeling of Karun Rasa is 'Shoka (grief)'. It arises from the effects of death of a loved one, destruction of grandeur, murder, bondage, etc. which cause sorrow. An example is given below -

**Ha Matastvaritahsi Kutra Kimidam Ha Devtah Kwahhshishah
Dhik pranana patito shannihu rtavahastehngashu dagdhe drishau.**

**Ittham ghargharamadhyaruddhakarunah paurangananam gira-
Schitrasthanapi rodayanti shatadhah kurvanti bhittirapi.**

In this example, the constituent elements and Rasanishpatti of Karuna rasa are as follows

Permanent emotion- Shoka (grief)

Shelter of Shoka- Relatives

Alambana Vibhava- Dead Queen

Uddipana Vibhava- His dead body and fire etc.

Anubhava: Lamenting, blasphemy, sobbing etc.

Vyabhicharai- Nirveda, attachment, disease, inertia, sadness, guilt, pity etc.

In this way, the permanent feeling of shoka (grief) confirmed by these Vibhavaadikas has been expressed here in the form of Karun Rasa.

4. **Raudra Rasa-** The permanent emotion of Raudra rasa is 'Krodha (anger)'. Anger arises due to enemy's adversity, harm, conflict, resentment, dispute etc. The following example is visible -

**Yo yah shastram bibharti svabhujgurumadah pandavinam chamunam
Yo yah paanchalgotre shishuradhikavaya garbhshayaan gato va.**

**Yo yestakarmasakshi charati mayi rane yashcha yashcha pratipam
Krodhaandhastasya tasya swayampi jagatamantaksyantkoham.**

Angered by the killing of Dronacharya by Dhrishtadyumna, Ashwatthama says, whoever bears weapons in the army of Pandavas, be it a child in the lineage of King Drupada or an infant in the womb, who has committed the heinous act of killing my father and seen with his own eyes. I have seen that whoever is my opponent, blinded with anger, I will become his Yamraj and if Yamraj also comes against me, I will destroy him too. In this example, the constituent elements and Rasanishpti of Rudra Rasa are as follows -

Permanent emotion- Krodha (Aanger)

Shelter of anger- Ashwatthama

Alambana Vibhava- Dhrishtadyumna

Uddipana Vibhava- Killing of father Drona

Anubhava- taking oath, raising weapon, red eyes, flushed face

Vyabhicharai- Amarsh, Chandata, Garv



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In this way, all the causal material of the Rasanishptti which brings the emotion of anger to its peak is present in the form of Vibhava, Anubhava and Sancharai emotions which after attaining the peak, the permanent emotion called anger is experienced by the observers in the form of Rudra Rasa.

5. **Veera Rasa-** The permanent feeling of Veer Rasa is 'Utsaha (enthusiasm)'. This feeling is manifested by engaging in war with courage and enthusiasm through strength, patience, bravery, sacrifice etc. It is of many types like Dharmaveera, Danaveera, Dayaveera and Yuddhveera.

**Rathi Nishangi Kavachi Dhanushman Drptah Rajanyakamekveerah.
Vilolayamaas Mahavaraha: Kalapakshayodvrittamivarnavambh.**

Just as at the time of the cataclysm, Lord Varaha moved ahead, cutting through the rising waters of the ocean, in the same way, sitting on the chariot, the incomparably brave King Aja, wearing armor and a quiver, was moving forward single-handedly cutting through the enemy's army.

In this example, the constituent elements and Rasanishptti of Yuddhveera Rasa are as follows -

Permanent emotion- Utsaha (enthusiasm)

Shelter of enthusiasm- Aja

Alambhana Vibhava- Enemy army

Uddipana Vibhava- Enemies attack together, battlefield.

Anubhava- single-handedly tearing apart the enemy, wearing armor, arrows, quiver etc. and attacking the enemy army single-handedly with a chariot.

Vyabhicharai Bhava- joy, pride, lust etc.

In this way, from the description of Vibhavadi in a manner conducive to enthusiasm, Aja's enthusiasm for the war is felt in the form of bravery.

6. **Bhayanaka Rasa-** The permanent emotion of Bhayanaka Rasa is 'Bhaya (fear)'. In people of fearful nature, it occurs after committing crime or seeing violent animals, deserted houses, forests, mountains and snakes etc. As-

**Shyenamambarataladupagatam shushyadanananabilo vilokayan
Kampamanatanurakulekshanah spanditum nahi shashaak lavaka.**

When the quail saw the eagle descending from the sky, his throat became dry, his body began to tremble, his eyes filled with tears and he could not even move from there. In this example, the constituent elements and Rasanishptti of Bhayanaka Rasa are as follows -

Permanent emotion - Bhaya (fear)

Shelter of Fear - Quail

Alambhana Vibhava - Eagle

Uddipana Vibhava - Eagle descending from the sky towards quail

Anubhava - Dry throat, body trembling, eyes filled with tears, inability to move.

Vuabhichari Bhava - Doubt, terror, pity

In this way, here all the reason-materials for the maturity of fear are present which infuses the essence of horror in the Sahridya.

7. **Bibhatsa Rasa**- The permanent feeling of Bibhatsa Rasa is 'Jugupsa'. This permanent feeling arises due to reasons like seeing and hearing unpleasant things etc. Due to which, contraction of the nose and mouth, spitting, heart tremors etc. occur. Such as -

**Ahrishsheshairiva parivrito makshikamandalibhi
Poosklinannam vranamabhimrishan vaasasah khandaken.**

**Rathyopante Drutmupasrutam Savachanetrakonam
Chhatraghranam Rachayati Janam Dadrurogi Daridrah.**

That is, it seems that due to some remaining sin, flies are buzzing from all sides on the pus coming out of the wound of a leprosy patient. Seeing a poor leper wiping a wet wound with a cloth, people quickly passing by the side of the street narrow the corners of their eyes and close their noses.

In this example, the constituent elements and Rasanishptti of Bibhatsa Rasa are as follows -

Permanent feeling - Jugupsa

Shelter of Jugupsa - People passing by the street

Alambhana Vibhava - Leprosy patient



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Uddipana Vibhava - Fly buzzing, pus flowing from wound etc.

Anubhava - narrowing of nose and eyes by passersby etc.

Vyabhicharai Bhava- Melancholy,

In this way, all the reason-materials for the maturity of Jugupsa feeling are present which infuses Bibhatsa Rasa in the Sahridya.

8. **Adbhuta Rasa**- The permanent feeling of Adbhuta Rasa is 'Vismay'. A feeling of astonishment appears when an unimaginable, supernatural object or event happens suddenly. As-

**Characharajagatjalasadanam vadanam tava,
Galdagganagambheeryam vikshyaasmi hritchetana.**

When Yashoda opens the mouth of child Krishna after seeing his mouth full of mud to spit it out, she is astonished to see the entire universe in it and says - O Krishna! Seeing your face, which contains this entire living world and which is insulting the seriousness of even the sky, my consciousness itself has disappeared. In this example, the constituent elements and rasanishptti of wonderful Rasa are as follows -

Permanent feeling- Vismaya

Shelter of Vismaya - Yashoda

Aalambana Vibhava - Balakrishna

Uddipana Vibhava - Seeing the whole world inside the mouth

Anubhava - Loss of consciousness, feeling of excitement, dilation of eyes etc.

Vyabhicharai Bhava - Gamyaman Traas.

In this way, all the reasons for strengthening the feeling of astonishment are present, which infuses a sense of wonder in the mind of the Sahridya.



INTEXT QUESTIONS 7.2

1. How many types of Rasa are there?
2. How many Rasas according to Bharata?

3. How many types of Sringara Rasa?
4. When does the Hasya rasa develops?
5. What is Veera Rasa?
6. What is the permanent feeling of Bhayanaka Rasa?
7. When does Adbhuta Rasa get strengthened?

7.4 SADHARANIKARANA (GENERALIZATION) OF RASA

You must have seen in Ramleela that in the scene of exile on stage, Dashrath experiences grief due to Ram's exile. Dasharatha's grief is justified because he is Ram's father and does not want to send Ram away from him. But why do the audience become sad after seeing that scene?

This question is answered through the process of generalization. The literal meaning of Sadharanikarana (simplification) is to make something which is not ordinary, makes ordinary. The antonym of the word ordinary is - 'special'. When any special feature is removed from an object or idea then it is called ordinary. A particular feeling or object is related only to a particular person, whereas an ordinary object or feeling can be related to all persons.

It is seen in the world that there is affection towards the close ones, affection towards the enemies and neutral feeling towards the one who is neither an enemy nor a friend. These feelings also limit the feelings of the person within personal, alien or neutral limits. If the viewer remains bound by such special limitations while watching a drama, he cannot experience joy.

In the terminology of Rasanubhutti, the actor's performance is called Anukarta, the real Ramadi is called Anukarya and the audience is called Sahridaya. When the difference between the place, time etc. existing between the anukarya, imitator and sympathizer disappears and the emotion displayed on the stage does not appear to be of any special person but appears to be general, that state is called "simplification". Simplification of any feeling is most important for feeling pleasure. Without generalization, there can be no sympathy. A generalized emotion is a common emotion with which all audiences connect equally.

The audience gives up their special feelings and even the characters Dasharatha, Ram etc. are not special but only make them believe in ordinary relationships like father-son etc. In which the observer becomes so engrossed that the feelings of Dasharatha etc.



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become his own feelings, experiencing which he too feels grief. In the process of forgetting these special feelings after watching a drama, the viewer's experience becomes identified with the shelter of the feeling. Along with this, Ram is not just the son of Dasharatha and appears to everyone as his own son, that is, he becomes the support of everyone's grief.



INTEXT QUESTIONS 7.3

1. What is generalization?
2. Can Rasasvadana happen without simplification/generalization?
3. What is meant by Tadatmaya?
4. What is the role of generalization in Rasa?
5. How would you explain generalization in one word?

7.5 RASA SUTRA VIMARASHA

For the first time, Bharatamuni has given systematic thought about Rasa in his text named Natyashastra. The definition of Rasa presented by him is famous by the name of 'Rasa Sutra'.

Bharata has called Rasanubhuti as Rasanishpatti in Rasa Sutra. Bharatmuni's famous Rasasutra is - "*Vibhavanubhavyabhicharisanyogadrasanishpattih.*"

That is, Rasa is produced by the combination of Vibhava, Anubhava and Sancharibhava.

In Rasa Sutra, Vibhava, Anubhava and Sanchari bhava are the components of Nishpatti. Apart from these, the words 'Sanyogat' and 'Rasanishpatti' have also been used. The words Sanyoga and Nishaptti are related to the process of Rasa. In this way, to understand the nature of Rasa, the words mentioned in Rasa Sutra can be divided into two main parts -

1. Words denoting the causal content of Rasa: Vibhava, Anubhava, Vichchari
2. Words indicating the process of Rasanishpatti: Sanyoga and Nishaptti

Although Bharat has not used the word permanent in this sutra, yet he has made it clear while explaining the Rasa Sutra. It is most important to have a stable feeling for Rasanishpatti.

7.6 EXPLANATION OF RASA SUTRA

Discussion on Rasa Sutra

There are generally four interpretations of Bharata's Rasa Sutra. Due to lack of unanimity among scholars while interpreting the terms 'Sanyogat' and 'Nishpatti' in Bharat's Rasa Sutra, diverse opinions came into existence. Which are as follows -

Acaharaya	Meaning of 'Sanyogat'	Meaning of Nishpatti	Opinion
Bhatalollata	Utpadya-Utpadaka Relation	Utpatti	Utpattivada
Shankuka	Anumapya-Anumapaka Relation	Anumiti	Anumitivada
Bhattacharya	Bhaja-Bhaja Relation	Bhukti	Bhuktivada
Abhinavagupta	Vyangya-Vyanjaka Relation	Abhivyakti	Abhivyaktivada



Notes

Utpattivada- Acharya Bhatalollata has called the feeling of rasa as 'Rasotpatti'. He used 'Sanyogat' in Bharat's Rasa Sutra as meaning 'Utpadya-Utpadaka' relationship and 'Nishpatti' as meaning 'Utpatti'. He believed that Vibhava, Anubhava and Sancharai Bhava are Utpadya and permanent Utpadya. When Vibhava etc. coincide with permanent feeling then Rasa is generated in Ramadi. The real rasa was originally in Ram-Sita etc., since the audience sees Nat-Nati etc. as Ram-Sita etc. on the stage, hence we assume the origin of rasa in that too.

Anumitivaad- Acharya Shankuka has called Rasanubhuti as Rasanumiti. He has used 'Sanyogat' in Bharat's Rasa Sutra as meaning 'Anumapya-Anumapaka relationship' and 'Nishpatti' as meaning 'Anumiti'. Shankuka believes that Vibhava etc. are Anumapaka and permanent feelings are Anumapya. When there is a combination of Vibhavaadi with the permanent feeling, the Sahridya accepts the presence of Rati etc. in the Nat situated in the form of Ramadi and do Anumiti of Rasa. The Nat situated in the form of Ramadi actually does not have feelings like Rati etc. With his acting skills, he presents them so naturally that they do not appear artificial. In comparison to the views expressed by Acharya Lollata and Acharya Shankuka on Rasa Sutra, the Rasa Sutra explanations of Bhattacharya and Abhinavagupta are considered more logical.

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Bhuktivada- Bhattanayaka has called Rasanubhuti as Rasabhukti. He has used 'Sanyogat' in Bharat's Rasa Sutra to mean 'Bhojya-Bojaka relationship and 'Nishpatti' to mean 'Bhukti'. Vibhava, Anubhava and Sanchari bhava are 'Bhojaka' and the permanent feeling is 'Bhojya'. When 'Bojya-Bhojaka' relation is formed with the permanent meaning of Vibhavaadi, then 'Bhukti' of Rasa takes place. In this way, the joy that the Sahridaya feels after watching the drama is called Rasabhukti in the opinion of Bhattanayaka.

In the drama, first of all there is awareness of special things like Vibhava and Anubhava. After that, through a special process, things like Vibhava, Anubhava etc. are simplified. In this state, the special qualities of Vibhava etc. disappear and they start appearing normal. By simplifying, Sattva quality is transmitted to the viewer and he enjoys the pleasure in the form of supernatural pleasure.

7.6.1. Acharya Abhinavagupta

Abhinavagupta's opinion is most popular among the interpreters of Rasa Sutra. He has called Rasanubhuti as Rasabhivyakti. Rasa is expressed when Vibhava, Anubhava and Vyabhichari Bhava have a Vyangya-Vyanjaka (sarcastic-euphemistic) relationship with a permanent expression. This opinion is called Rasabhivyakti.

In the heart of the Sahridaya, permanent feelings like love etc. remain present in the form of subtle lust. Sahridaya people know from their worldly experience that in this world, young men and women are seen falling in love with each other for special reasons. When they watch such scenes again and again, they become adept at predicting feelings etc. When such things are presented in front of them in the same way, then they are experienced in a generalized form, due to which the permanent feeling dormant in the form of lust gets expressed in the heart of the Sahridaya and is felt in the form of Rasa.

In Abhinav's view, there are nine Rasas. In these, the Shringara, the Kruna, the Shanta, the Raudra, the Veera, the Adbhuta, the Hasya, the Bhayanaka and the Vibhatsa, the essence and its permanent feelings are similar to those of Bharat. As the ninth Rasa, Shantarasa also attracts to the Sahridaya, its permanent feeling is Sham.

7.6.2. Acharya Dhananjaya

Acharya Dhananjaya has also believed that the Rasa that is permanent due to the combination of vibhava, anubhava, sattvika and vyakhyachari feelings is called Rasa. The mind of the Sahridaya gets absorbed in the permanent feelings combined with Vibhavadi etc. and the Sahridaya experiences its own pleasure which is called Rasa.

Discussion on Rasa Sutra

This Aswadan is Rasa. Feelings like Rati, Shoka etc. which are permanent before aswadan and during the stage of aswadan are called Rasa. He did not accept Abhinavagupta's Rasabhuvyakti. His opinion was that through drama etc. there is no expression of Rasa in the Sahridayat but there is a feeling of Rasa.

While watching a play, for the Sahridaya, the characters seen on the stage do not appear artificial even though they are artificial like a child's toy. Just as toys like elephants, horses etc. made of clay create a feeling of enthusiasm, joy etc. already present in the child's mind, the child while playing with them becomes happy by experiencing the feelings of enthusiasm etc. present in his mind, in the same way, theater characters and their physical actions create the feelings of rati, grief etc. present in the dormant state in the mind of the Sahridaya in the form of Shringara, Karuna etc. Dhananjaya has accepted only eight rasas according to Bharat from the point of view of drama. From the point of view of poetry, Shantarasa can also be accepted, but since it is not an abhinaya in the drama, it is not considered as Shantarasa.



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7.6.3 Acharya Vishwanatha

The form of Rasa accepted by Vishwanatha and the process of its execution are completely similar to Abhinavagupta's expression of Rasa. They also believe that the permanent feeling expressed through Vibhava, Anubhava and Sancharibhava attains Rasta.

Along with Rasanishpatti, Vishwanatha has also clarified the nature of Rasa - according to which when the Sattva Guna prevails in the heart of the Sahridaya, it is considered to be unbroken, self-luminous, blissful, shining, free from all other types of knowledge, the sibling of feeling of Brahma, the only one beyond the world. Just as a yogi, in a concentrated state of mind, turns away from the world and realizes in his heart the God who is separate from himself, in the same way, a Sahridaya person realizes in his heart a bliss separate from himself.

Rasa is self-revealing and blissful. In Rasanubhuti, the emotions etc. are not experienced separately but appear in an integral form like Rasa of Pana. When the Sahridaya becomes completely absorbed with the characters of the poetry, then it becomes free from the feeling of self, other, neutral. At that time there is no other knowledge in it except the experience of Rasa.

Rasa is supernatural and miraculous. It cannot be compared with any worldly experience. In worldly experiences, a person is full of attachment and hatred, whereas due to normalization in Rasanubhooti, a Sahridaya becomes free from the feeling of attachment and hatred.

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Rasa is not the Brahmaswada (supernatural pleasure), rather it is its sibling. Just as there is a feeling of supernatural pleasure in the rasa of Brahma, the same feeling that gives supernatural pleasure is also felt in Rasa. The difference between these two is that the rasa of Brahma is permanent and the Rasa is experienced only during the period of poetic experience. According to him, there are ten Rasas - Shringara, Karun, Shanta, Raudra, Veera, Adbhuta, Hasya, Bhayanaka, Bibhatsa and Vatsala. Their permanent feelings are similar to those of Bharata. Apart from these, the permanent meaning of Shantarasa is Shama and the permanent meaning of Vatsalarasa is Vatsalata. Vishwanath was the first to come up with the idea of Vatsala Rasa.

7.6.4 Acharya Jagannatha

Panditraj Jagannath has supported the expressionism of Abhinavagupta regarding the process of Rasanishpatti and has accepted the power of Rasa in the Sahridya. He has called Rasa "Bhagnavarana Chit" which means that the consciousness of the Sahridya is free from the cover of ignorance. When permanent feelings like love, joy etc. are not experienced, they remain in an unknown state in the Sahridya in the form of lust or sanskar. The supernatural phenomena, described with poetic skill, astonish the Sahridya person and enter his heart in such a way that the veil of ignorance covering the Sahridya consciousness is destroyed. As soon as ignorance is destroyed, the Sahridya person rises above the limitations of his and her own and forgets his personal form and experiences the joy present within himself. This experience of happiness is the Rasa.

Acharya Jagannath has considered only nine rasas according to Abhinav Gupta. They believe that the permanent feeling of Shantarasa is not Sham but Nirveda which arises from Tatvgyaan.



INTEXT QUESTIONS 7.4

1. What is Rasasutra?
2. What name is Bhatt Lollat's opinion known?
3. What is Sanyoga and Nishpatti according to Bhattalollata?
4. What name is Shankuka's opinion known?
5. Who is discribed Bhuktivada?

6. What is Sanyoga and Nishpatti according to Bhattanayaka?
7. Which one's opinion is most accepted?
8. Where does authority of Rasa Acharya Jagannatha consider?
9. According to Jagannatha, what is the permanent feeling of Shant Rasa?



WHAT HAVE YOU LEARNT

- The founder of Rasa is Acharya Bharata who established Rasasutra-Vibhavanubhavavyabhicharisanyogadrasanishpatti in his book "Natyashastra".
- Rasa is a pleasurable feeling. Which is received by the Vibhava, Anubhava, Vyabhicharo Bahavas by Sahridya. According to Bharat, there are eight Natyarasas.
- Generalization means freedom from peculiarities. Simplification is the foundation of the Rasa process. In its absence, savoring the Rasa is impossible.
- Four main interpretations of Rasa are famous. In which Bhattalollat and Shankuka consider Anukarta and Anukaryagata Rasa respectively. Bhattanayak considers Rasa as Bhojya and Abhinavagupta as vyangya.
- Acharya Dhananjay does not accept the expression of Rasa. According to him there is a feeling of rasa. Due to not being an abhinaya in the drama, they do not accept the power of Shanta Rasa.
- Charya Jagannath is the nourisher of the Sahridya-oriented aspect of Rasa. According to them, after ignorance ends, the Sahridya experiences the joy present within itself.



TERMINAL EXERCISE

1. What do you understand by Rsa? Explain the components of Rasa.
2. According to Acharya Vishwanath, reveal the Rasa form.
3. Write an essay on Rasa and Rasasutra discussion.



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4. In the context of Rasasutra discussion, which opinion did you find most influential and why?
5. Explain the uniqueness of Shankuk's opinion in relation to Bhattlollatt's opinion.
6. Present a detailed explanation of Abhivyaktivada (expressionism).
7. How does Dhananjay explain Rasa?
8. Explain the types of Shringara Rasa with examples.
9. Write examples of Karuna and Adbhuta Rasa along with details.
10. Explain generalization with an example in the context of any one Rasa



ANSWERS TO INTEXT QUESTIONS

7.1

1. In the field of literature, the experience of joy arising from listening to poetry or watching drama is rasa.
2. Yea
3. Vibhavanubhavavyabhicharisanyogadrasanishpatti
4. Acharaya Bharatamuni
5. In Natyashasatra
6. Parts of Rasa
7. Three
8. Bhavon, which always exists in the subtle form of Meim in the mind, is called Sthayi Bhava in the terminology of Natayashastra.
9. Who produces Rati, hasa is called Vibhava
10. Alambhana and Uddipana
11. four

12. The inner mental disorders indicative of Rati, Hasa, Shoka etc. are Sattvika emotions.
13. 33
14. Due to Sancharansheel
15. Yes, Sthayi bhava never destroy after originated.

7.2

1. According to Bharat muni-8, Abhinavagupta-9, Vishwanata-10
2. Yes, 8
3. Two
4. It is caused by distorted speech, appearance, costumes, etc
5. Utsaha
6. Bhaya
7. By the suddenness of an unimaginable, supernatural object or event

7.3

1. Sadharnikrana is the act in which the Sahridya separates from his perfect being and enjoys the feeling of Rasa from the normal being.
2. No
3. Saman bhava
4. Rsasvada is not possible without Sadharanikaran

7.4

1. Vibhavanubhavavyabhicharisanyogadrasanishpatti
2. Utpattivada
3. Utpadya-Utpadak and Utapatti



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4. Anumitivada
5. Bhattanayaka
6. Sanyoga- Bhojya- Bajak and Nishpati- Bhukti
7. Abhinavagupta
8. In Sahridya
9. Tattva jnana janit nirveda.

8

CONCEPT OF SAHRIDAYA

*Notes*

In previous lesson you have become familiar with the nature of Rasa and the process of its Nishpatti (extraction). In this lesson we will try to see who feels the Rasa and why not all the people watching the drama feel the Rasa? You must have experienced that after watching a play or a movie, some people get so engrossed in it that they do not pay attention to the circumstances around them, while some people keep talking among themselves. Those who connect themselves with the circumstances and characters of the drama to the level of depth of emotions and become engrossed in it, one has to accept some kind of inner invisible power which is not there in the second category of audience. That power is called 'Sahridayata'. People with this are called 'Sahridaya'.

In the context of poetry, the poet is also called 'Sahridaya', because by making himself engrossed with the things of the world, he brings them into his poetic world. In this lesson, Sahridayata has been explained in relation to a person who experiences rasa.



LEARNING OUTCOMES

After studying this lesson, you-

- know the general introduction of Sahridaya.
- understand the ability to be Sahridaya;
- establish the relationship between Rasa and Sahridaya; and
- understand the role of Sahridaya and Sadharanikaran in Rasanubhuti.

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8.1 NATURE OF SAHRIDAYA

A person who feels pleasure after reading, listening to poetry or watching a drama is called Sahridaya. The literal meaning of 'Sahridaya' is - 'Equal-hearted.' Those who have similar experiences in situations of happiness and sorrow etc. are Sahridaya. While relishing the poetry-drama, the experience of the spectators (audience) becomes similar to that of the actor and the poet. Therefore, since the experience of the listeners of poetry and the audience of drama is similar to that of the poet and the actor, they are called Sahridaya.

A Sahridaya is one who has the ability to derive pleasure from poetry, drama etc.

The poet brings the actions and feelings of the creatures of the external world into his poetic world. He cannot incorporate them in his creation unless he experiences similar emotions like happiness, sorrow etc. In this way, the poet's sensitivity becomes similar to the sensitivity of the creatures of the world and he is also Sahridaya.

The feeling of the original actor reaches the heart only through poetry and drama. Therefore, unless a sahridaya person experiences the feelings of the poet, he cannot feel the emotion. At the level of feelings, the poet is similar to the original actor and if he experiences the same feelings as the poet, he is called sahridaya.

There are many words synonymous with sahridaya. Like - Rasika, Prekshaka, Sumana, Samana, Samajika, Pramata etc. Among these, the word 'Sahridaya' is most popular. Whose mind is as pure as a mirror, who are not disturbed by worldly passions, hatred, lust, anger, attachment etc., who are not under the influence of attachment and hatred, for whom the feelings described in poetry and drama are easily generalized. These are called Rasika because they enjoy the Rasa.

The drama is observed in a group. The audience which follows group etiquette is called social (Samajika).

The word Sahridaya is used extensively by Anandvardhan and Abhinavagupta. Bharatmuni has used the words 'sumanas' and 'prekshaka' in the context of the play.

'Preksha' is also a noun for visual poetry. The one who forgets his own personality and watches the drama with full concentration is called an observer (Prekshaka). The expressions of poetry and drama are accepted only by a healthy and pure mind, hence Rasagya is also called Sumanas. By realizing the permanent feelings through Vibhaavadi, Sahridaya is also called Pramata.

In Natyashastra, instead of Sahridaya, the word "Sumanas and Prekshaka" is used, which means - spectator with a beautiful mind. Bharata makes it clear that when the

permanent feeling gets strengthened and attains Rasa-rupa through Vibhava, Anubhava and Vyabhichari bhava, then the observer with a beautiful mind (Sumanas) relishes it in the same way as a beautiful person while eating food cooked by mixing many dishes. A man with good heart relish the Rasa and becomes happy.

Here beautiful mind (Sumanas) means - healthy mind. For example, no matter how delicious food is served to a person suffering from fever, he does not find it interesting. Similarly, if the mind of a spectator is filled with trivial worldly emotions like mamatva, paratva, attachment, hatred etc., then no matter how interesting a drama is shown to him, he cannot experience rasa. Rasanubhuti is possible only with a healthy and pure mind.

8.2 ABILITY TO BE SAHRIDAYA

Only the sahridaya can experience the Rasa. Romanticism is not possible without sahridayata. According to Abhinavagupta, it is necessary for a sahridaya to have the following qualifications:

Clarity of mind (Chitta Vishadata)- Clarity of mind means purity of heart. Emotions like attachment, hatred, lust, anger, etc. make the mind impure. The feeling of closeness or affection creates attachment and the feeling of alienation or alienation creates hatred. Attachment and hatred are the impurities of the mind. To be sahridaya, it is necessary for the mind to be free from these. The feelings described by the poet are reflected in the mind like a clean mirror, just as the image of the face appears in a clean mirror.

The dramatic environment, songs, musical instruments and acting materials etc. keep the hearts pure only for those people who have elevated minds by nature. Without purity of mind, sensuality of personality causes addiction and brings down the person. Due to the purity of mind, such people do not fall under the influence of worldly vices.

Self-communicativeness (Svahridaya Samvada Bhajakata)- Self-compassion requires the observer to have the ability to communicate within his own heart. Meaning of heart dialogue is that what one person has known, the other person also experiences it in the same way. Through heart-to-heart communication, the feelings of two people become similar even if they have different personalities. Because of his sociability, the poet identifies himself with the sahridaya. The feelings of the poet and the sahridaya become similar.

Ability to be Engrossed in a Describable Object- The ability to be engrossed in a describable object is also essential for sahridaya. The heart gets so engrossed in the description of the object described by the poet that it has no knowledge of anything



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else. This state is also called absorption and identification with the dramatic subject matter. In the state of absorption or identification, the difference between the mood of the poet and the mood of the sahridaya disappears and the experience of both becomes the same. The narrow boundaries of *mamatva-paratva* or *swakiya- parakiaya* related feelings end in the mind. Just as a person with a soft heart shudders at the sight of someone's sorrow and pain. It seems as if his entire consciousness has entered the victim. Similar should be the situation of a compassionate observer (*sahridya prekshaka*). With this ability, a sahridaya keeps on experiencing the happiness and sorrow of the character of poetry and drama at the mental level with its tender mind.

In *Natyashastra*, Bharat explains the importance of the 'observer (*Prekshaka*)' that - "The one who experiences satisfaction after watching enactment of satisfaction, experiences sorrow in grief, anger in anger and fear in fear, after watching a performance in a drama, should be considered a great observer (*Prekshaka*). " This same experience is *tanmayibhava* or identification. Hence, it is clear that only those spectators who have good-heartedness (*sahridayata*) can experience pleasure from drama etc.

After considering the ability to be sahridaya, it is also necessary to know that how does a reader of a poem or a viewer of a drama possess the ability to be sahridaya?

In this regard, the Acharyas believe that the above mentioned ability of sahridayata does not come in a day or two. For this, long and continuous practice of poetry is necessary. When the reading and watching of poetry and drama continues for a long time, then such an ability which is called sahridayata develops in the heart of the reader, listener or viewer. On the basis of this, he becomes engrossed with the dramatic plot and characters and communicates from the heart.

Along with practice, virtue from birth to birth is also necessary. The feeling of 'sahridayata' cannot arise when there is abundance of sinful faults instead of virtues. If this talent resides in the poet, it makes him a high-class poet and if it resides in the listener or observer, it makes him a sahridaya connoisseur of poetry and drama. This develops the ability of the listener to listen to the poetry recitation and the ability to enter into the emotions staged in the observer. With the power of his talent, Sahridaya understands the meaning of the poem in such a way that he feels that the entire picture of the poet is directly present before his eyes.

Although people in the world get to know about other people's thoughts and emotions by seeing their actions and expressions without telling them, but the person is not able to identify with them. The audience's mental attitude expressed through drama is not limited by the narrow limits of perception. There is no petty selfishness like "this is your

feeling" or "this is my feeling". The personal boundaries of the sahridaya become relaxed at that time. The mind becomes completely absorbed in emotions and experiences extreme peace. From the point of view of drama, it is called Rasna Vyapara. At that time the viewer assumes an ordinary mindset. Therefore, it can be said that sahridayata is the criterion for experiencing Rasa. One who does not have sahridayata is not capable of experiencing Rasa.

In this way, every person can be a reader but not a sahridaya. **Unlike the observer and listener of worldly matters, a sahridaya person is a person with refined rasa, who has the ability to perceive dramatic things due to being bright, imaginative and having a tender heart.**



INTEXT QUESTIONS 8.1

1. What is the meaning of Sahridaya?
2. What is meant by Sahridayata?
3. How is the poet o is Sahridaya?
4. Is everyone is sahridaya?
5. Which characteristic of Sahridaya makes it different from the general readership?
6. Is pleasure possible in the absence of sahridayata?
7. Which do you think is the most appropriate word synonymous with sahridaya?
8. After analyzing the criteria of sahridayata, give yourself a suitable noun.
9. What do you understand by the ability to be sahridaya?
10. What is the meaning of clarity of mind?
11. What is heart dialogue?
12. Does everyone have heart dialogue?
13. Explain the ability to concentrate.
14. What is the relationship between identification and absorption?
15. What is an observer in relation to drama?

8.3 RELATIONSHIP BETWEEN RASA AND SAHRIDAYA

By now you have become familiar with the most important elements of drama, the concept of Rasa, Sahridaya and generalization (Sadharanikarana).



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In the previous lesson we had learned that Rasa is a mixed process of permanent feelings, vibhava, anubhava and Vyabhichari feelings. The Nata (Actor) displays these on stage through his skillful acting, which gives pleasure to the Sahridaya. This relishing is Rasa. This process is similar to the experience of delicious dishes. For example, a skilled cook prepares delicious dishes from grains, vegetables etc. by mixing various ingredients like spices, salt, sugar, asafetida, curd etc. and the diner enjoys experiencing its sour, sweet and bitter juices. Nata is like a skilled cook. Permanent feelings are like vegetables, food etc. Vibhava etc. are like spices etc. which refine the food. Sahridaya is like an eater and Shringara is like sweet, bitter etc. juices. The joy of relishing poetry is equal to the joy of their taste.

To enjoy the experience, it is necessary to have artistry in the drama and benevolence in the audience. Without the artistry and beauty of the play, the audience will not be able to get oriented in it. If the viewer is not sahridaya, no matter how much artistic drama is shown to him, he will not be able to identify with it. Therefore, these are two important points of Rasanubhuti.

The interpreters of Rasa Sutra, along with clarifying the meaning of Rasanishpati and the relationship of permanent feeling with Vibhava, Anubhava and Sanchari bhavas, have also tried to find the answer to the question that who experiences Rasa?

Generally the drama is related to three persons - Anukarya, Anukarta and Sahridaya.

Anukarya- The folk characters whom the poet describes are called 'Anukarya'. For example - Ram of Ramayana, Abhigyan Shakuntal has the characters of Dushyant, Shakuntala, Kanva etc. These are called Anukarya because they are capable of being imitated by a nata (Actor).

Anukarta (Imitator)- During the performance of the play, the real Dushyant, Shakuntala, Kanva etc. are not present on the stage, but the actor who imitates their costumes and expressions is present on the stage. By acting as original characters, the actor is called an Anukarta (Imitator).

Sahridaya- Only the sahridaya spectators present in the theater experience rasa while watching the imitator's performance. Therefore, the experience of rasa is related to the Sahridaya observer. The poet composes the play for him and the actor stages the play to please him.

The basis of Rasa is permanent feeling and permanent feeling always exists in the form of Vasana (lust) in the heart of a sahridaya. Only the permanent feeling gets transformed into the form of Rasa. Whose state is the heart of

Sahridaya, thus in the presence of Sahridaya there will be rasa and in the absence of Sahridaya, rasa will also not exist. In this way, there is an irrefutable and integral relationship between Rasa and Sahridaya. In the absence of sahridayata, Rasa is never possible and in the absence of Rasa, Sahridayata is never possible.



INTEXT QUESTIONS 8.2

1. What do you understand by the relationship between Rasa and Sahridaya?
2. Prove that the concept of sahridaya is not possible in the absence of Rasa?
3. Prove the mutual difference between Anukarya, Anukarta and Sahridaya.
4. Consider on what fact the discussion of Sahridaya and rasa relationship focuses your mind.

8.4 SAHRIDYA AND GENERALIZATION (SADHARANIKARANA)

The process of generalization discussed earlier is directly related to Sahridaya and it has also become clear that Rasa is related to Sahridaya only, not with Anukarya and Anukarta. Sahridaya people rejoice at the relishing of drama, poetry etc. After watching drama etc. and listening to poetry, when the personal limitations of Vibhavaadi and Sahardaya themselves are removed, then his own feelings arise in his mind, experiencing which he feels joy. This state is of absorption, Without, which the experience of pleasure is not possible.

Here it is worth considering - how is this absorption possible? On stage, Nata-Nati etc. appear in the form of Ram-Sita, Shiva-Parvati etc. How can the viewer experience joy in the form of shringara after watching the loving scenes shown by Ram towards Sita? In the world, Ram-Sita etc. are respected by the audience, how can the feeling of respect towards them arouse love (Rati) in the audience of the drama?

First of all, Bhattanayaka tried to solve this question through simplification (Sadharanikarana) and explain the relationship between Rasa and Sahridaya, which was also accepted by Acharya Abhinavagupta with some sophistication.

The relationship between Rasa and Sahridaya could not be clearly explained in Bhatta Lollat's Genesisism (Utpattivada). In this opinion, mainly the origin of Rasa is considered to be in Anukarya i.e. real Ram-Sita, but the audience considers the Nata to be Ramadi, hence he feels that there is Rasa in the Nata in the form of Ram.



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Shankuka's opinion is Anumitivada. They accept the anumiti of Rasa. The actor does not actually have any rasa in acting, but the audience gets so impressed by his natural acting skills that even if he lacks any rasa, they guess his actions by seeing his actions. Just as the observer, seeing smoke somewhere, infers the presence of fire there. In the same way, the audience also infers the rasa in the nata-nati by watching their movements.

The biggest problem in Utpattivada (Genesis) was that when the drama was played, the real Ram and Sita could not be present, then how could Natyarasa have any relation with them?

To some extent, an attempt was made to solve the problem of anukaryagata rasa in Anumitivada. Here, instead of considering it as Rasa in Ramadi, the guess made by the audience in Nata-nati was considered as Rasa. Even in this theory, the problem remained that why would the audience enjoy guessing someone else's emotions? It is seen in public practice that seeing or guessing the emotions of others brings shame, hatred, anger etc. but not Rasa.

While solving this problem, Bhattanayaka tried to explain that Rasa cannot originate in imitation because it does not exist during the performance of the drama. Anukartagata Rasa cannot even be estimated because Rasa is not actually present there. With his practiced skills he presents them in such a way that they appear real. Even if it is assumed that there is rasa in the act, then a problem arises that if the nata starts experiencing rasa during the acting period, then it will not be able to act.

Bhattanayaka solved this problem through the concept of generalization (Sadharanikarana). Through the process of generalization, an attempt was made to explain that while watching the play, first of all, Ram-Sita etc. appear in their special form, but in the next moment, due to the artistry, music etc. of the play, the audience starts forgetting the personal identity of Ramadi. Ram, Sita etc. appear to them as ordinary boys and girls. When everyone's special feelings end, then his own feelings awaken in the pure heart of the viewer and he starts enjoying the same. This condition is called Bhukti of Rasa according to Bhattanayaka.

To explain this process, he has used some technical terms. For example, the medium through which the special form of Ramadi appears after watching the play for the first time is called Abhidha Vyapara. The medium through which Ramadi is generalized is called Bhojakatva Vyapara. The process by which one's inner feelings are accepted by evoking Sattva is called Bhavakatva Vyapara. The manifestation of Sattva guna communicates purity in the mind. Thus, along with Abhidha, Bhavakatva and Bhojakatva Vyapar are also present in the process of Rasanubhava.

Now again the question arises that what is generalization? There are three possible answers are here:

1. Generalization is of Vibhava, Anubhava and Sanchari feelings.
2. Generalization also happens with permanent expressions along with Vibhavadi etc.
3. Generalization happens for all, Vibhava, Permanent feelings and Sahridaya.

Bhattanayaka accepts the first point. According to him, in the process of generalization, the specialness of the Vibhava, Anubhava and Sanchari Bhavas is lost and they start appearing common, that is, Ram-Sita etc. are not seen as individuals but are seen as common heroes and heroines, due to which every audience becomes engrossed with them. The emotion of the character on the stage becomes the emotion of the audience. In poetry and drama, Ramadi's feelings are first seen. After that, a special process which they call Bhavakatva Vyapara leads to generalization of Vibhava etc. and permanent expressions.

Before generalization, the audience accepts Sita, Ram, Dushyant, Shakuntala etc. as special individuals, but the specialness of Sita, Ram etc. disappears and they start appearing ordinary. It is clear that Acharya Bhattanayaka considers generalization of Vibhava etc. as generalization. Alambhana, Uddipana, Anubhava and Sanchari feelings all come under Vibhava etc.

According to Acharya Abhinavagupta, Relationship between Sahridaya and Generalization (Sadharanikarana)

Acharya Abhinavagupta did not consider Bhattanayak's Bhavakatva and Bhojakatva works as authentic. Rather, the expression of rasa is understood through Abhivyakti Vyanjana. They believe that in the process of generalization, not only the behavior but also the permanent feelings and sahridaya are also generalized. Since vibhavaadi are the causes of permanent feeling, hence when they are simplified, the permanent feeling also gets simplified.

Describing the state of sahridaya in the process of generalization, Abhinav says that once generalization is done, Vibhavadi goes beyond the limits of time and space. The permanent feelings like love etc. which are nourished by Vibhavaadi also go beyond mamatva, paratva and neutral feelings. That is, whether Ram's love shown towards Sita is mine, his enemy's or indifferent's; Neither is this relationship accepted nor is it mine, the enemy's or the indifferent's, this relationship is also not resolved. This stage is generalization. In this state, the emotion is felt, but there is no sense of whose relationship



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it is. According to Acharya Abhinavagupta, there are two levels of generalization-

- i) At the first level, the relationship between the Vibhavadi with Vyaktivishesha is lost.
- ii) At the second level, the sense of one's own personality in the social also disappears.

In this way, along with the various aspects, the permanent feelings are also generalized and at the same time the social experience is also generalized. Due to which the sahridaya gets separated from the feeling of mamatva-paratva towards the other person.

It is only when there is generalization that Rasa gets expressed in the heart of the Sahridaya. Permanent feelings like love etc. are already present in the mind of the sahridaya in the form of subtle lust. When normalized, young men and women take the form of supernatural abilities, experiences and communicators not as the cause of feelings like Rati etc. but by creating the ability to transmit the feelings, experiences and emotions of Rati etc. It is through these feelings, experiences and transmission that Ramadi's actions become normalized in poetry and drama. In this state, the sahridaya becomes extremely emotional beyond his personal limitations and the emotions like love etc. experienced by him also appear to be normal. All the sahridaya enjoy those emotions equally.

This relishing is just an experience of some unique joy like Brahmanand, which no words are capable of expressing, only experience exists. This feeling is Rasa.

Later, Vishwanatha followed Abhinavagupta's belief of generalization in Rasanubhava. Vishwanath has given more emphasis on the separation of sahridaya and shelter along with feelings like Rati etc. For example, Hanuman is enthusiastic about jumping into the ocean, but due to generalization, leaving aside his own personal sense, the viewer considers himself inseparable from Hanuman and experiences the enthusiasm related to jumping into the ocean and feels happy by experience it.

Panditraj Jagannatha also believed that Sahridaya meditates on poetry-drama again and again due to which the feelings, emotions etc. get simplified. The ability to generalize and together, through a supernatural act called Vynjana, removes the veil of ignorance from the joy that was present in the heart of the sahridaya. As soon as ignorance is destroyed, the sahridaya rises above the limitations of his own and others, gives up his personal form and experiences his own real happiness. In this way there is no difference between one's own soul and Rasa.

It is important to keep in mind here that the subject of poetry is special, not general. Through this special characters, the poet depicts special forms like father, son, husband,

wife, friend, enemy etc. But generalization makes the particular common. With whom the heart of the sahridaya gets identified. By getting engrossed in poetry and drama on the strength of sahridayata, he even forgets his special feelings. In this way, the poet, the sahridaya, the characters, the emotions are all normalized. The popular form of Ram-Sita or Shiva-Parvati also gets forgotten. By generalizing their feelings, they become our own feelings of sympathy. In this way, a sahridaya person becomes an experiencer of his own emotions and not of anyone else's emotions. This experience also comes in the form of expression. The sahridaya that does this, does not have to make any effort. Just as the sun comes out in its original form as soon as the cover of the clouds is removed, in the same way, due to the influence of Rajogun and Tamogun, the cover of selfish and alien feelings on it gets removed due to the strengthening of Sattvagun and the rasa of joy automatically appears in it and gets expressed in consciousness.

8.5 THE GUNAS IN NATYA AND GENERALIZATION (SADHARANIKARANA)

- (1) As soon as watching a drama or reading a poem has a deep impact on the human heart, the cover of Rajoguna and Tamoguna is immediately removed from his soul and Sattva Guna becomes dominant in the mind.
- (2) When Sattva Guna is strong, the mind of a sahridaya becomes free from worldly attachment and hatred and becomes a clean mirror. Becomes as pure as water. Then he experiences the supernatural joy of rasa in his heart. It is like a reflection in a clear mirror.
- (3) The state of mind of the sahridaya becomes normal.
- (4) Due to the strength of Sattva Guna, at that time the heart gets the power to remove itself from the world and get engrossed in the various aspects of drama and poetry. His mind becomes concentrated like the mind of a yogi. Just as a yogi, in a concentrated state of mind, turns away from the world and realizes in his heart, the God who is separate from himself, in the same way, a sahridaya person realizes in his heart a bliss separated from himself.
- (5) Rasa is of continuous form. In the integrity of Rasanubhuti, there is complete absorption of the consciousness of the heart; the separate experiences of Vibhava, Anubhav, Vyabhicharia feeling are not separate but united and there is no difference in quantity or degrees in it.
- (6) When the heart becomes completely immersed with the characters of the poem, then it becomes free from the feeling of being neutral, not self. Therefore, at that time there is no other knowledge except the experience of rasa.



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- (7) Not everyone gets indescribable pleasure from poetry. The reason for this is that without the lust or subtle sanskars of love etc., there is no rasa. This lust is manifested through the rituals of birth after birth.

Generalization is not of any one rasa component but of various types, under which alambhana, Uddipana, anubhava and sanchari bhava are all included. Through generalization of Vibhavadi, Sahridaya also gets generalized. In this way, the subject of generalization is also sahridaya. In simple words, we can say that in the absence of sahridayata, the process of generalization is not possible and in the absence of generalization the experience of rasa is not possible.



INTEXT QUESTIONS 8.3

1. Who first mentioned generalization?
2. Why was there a need for generalization?
3. What is Tanmayata (immersion)?
4. According to Bhattanayaka, through which trade generalization takes place?
5. Is only Vibhavadi etc. get generalised?
6. What do you understand by generalization of sahridaya?
7. Which Acharyas accept two levels of generalization?
8. Write the generalization according to Acharya Abhinavagupta.
9. How is generalization of sahridaya possible?
10. Can the sahridaya enjoy the pleasure in the absence of generalization?
11. What is the relation between generalization and sahridaya?
12. What generalization does Jagannath accept?
13. What is the joy that comes from the renunciation of the boundaries of one's own from others or the destruction of ignorance in sahridaya?



WHAT HAVE YOU LEARNT

- The general meaning of sahridaya is a person with equal heart i.e. sahridyaya is a person who is capable of establishing an identity with the poet or drama and feeling the emotions.

- Vividness of mind, eligibility of self-heart communication, ability to develop indescribable devotion etc. are the qualifications of sahridaya. These can also be called the characteristics of sahridaya. Which makes Sahridaya special from the ordinary viewer or reader. In this way, a sensitive, competent and talented person who enjoys poetry by practicing poetry is called Sahridaya.
- Rasa has a close complementary relationship with sahridaya. The main objective of the drama is to attain rasa and sahridaya is related to rasa.
- Through generalization, the specialty of vibhaavadi is lost and they appear ordinary and become the subject of interest. The social's personal attachment in relation to the object presented by the drama appears to be unconnected or free from friend, enemy and indifferent feelings. This disconnection of the object from the individual is the generalization of that object.
- Acharya Bhattanayaka was the first to think about simplification.
- Along with vibhavadi, generalization is also of sahridaya. In the absence of sahridaya, generalization is meaningless and in the absence of generalization, rasa is meaningless.



TERMINAL EXERCISE

1. What is meant by sahridaya?
2. Explain in detail the ability to be sahridaya.
3. Explain the relationship between Rasa and Sahridaya through an example.
4. Explain generalization.
5. Explain the role of identity between generalization and heartfelt feelings and throw light on the relationship between the two.
6. According to Acharya Abhinavagupta, what is sahridaya and generalization relationship?
7. Prove that sahridaya and generalization are essential elements of Rasa.
8. Write about how the presented text makes sahridaya, generalization and rasa acceptable to you.

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ANSWERS TO INTEXT QUESTIONS

8.1

1. Equal hearted
2. A Sahrdaya is one who has the ability to derive pleasure from poetry, drama etc.
3. Being equal to the poet's sensibilities, he too is sahrdaya.
4. No
5. Unlike the observer and listener of worldly matters, a sahrdaya person is a person with refined rasa, who has the ability to perceive dramatic things due to being bright, imaginative and having a tender heart.
6. No
7. Rasika
8. Samanas Prekshaka
9. Vividness of mind, eligibility of self-heart communication, ability to develop indescribable devotion
10. Having a tender heart
11. What one person has known, another person can experience as it is.
12. No
13. Whatever object is described by the poet, Sahrdaya gets so engrossed in that description that she has no knowledge of anything other than that.
14. In the state of absorption or identification, the differences between the poets' moods disappear.
15. The one who experiences satisfaction after watching enactment of satisfaction, experiences sorrow in grief, anger in anger and fear in fear, after watching a performance in a drama, should be considered a great observer (Prekshaka).

8.2

1. This process is similar to the experience of delicious dishes. For example, a skilled cook prepares delicious dishes from grains, vegetables etc. by mixing various ingredients like spices, salt, sugar, asafetida, curd etc. and the diner

enjoys experiencing its sour, sweet and bitter juices. Nata is like a skilled cook. Permanent feelings are like vegetables, food etc. Vibhava etc. are like spices etc. which refine the food. Sahridaya is like an eater and Shringara is like sweet, bitter etc. juices. The joy of relishing poetry is equal to the joy of their taste.

2. No
3. **Anukarya** - The folk characters whom the poet describes are called 'Anukarya'. For example - Ram of Ramayana, Abhigyan Shakuntal has the characters of Dushyant, Shakuntala, Kanva etc. These are called Anukarya because they are capable of being imitated by a nata (Actor).

Anukarta (Imitator) - During the performance of the play, the real Dushyant, Shakuntala, Kanva etc. are not present on the stage, but the actor who imitates their costumes and expressions is present on the stage. By acting as original characters, the actor is called an Anukarta (Imitator).

Sahridaya - Only the sahridaya spectators present in the theater experience rasa while watching the imitator's performance. Therefore, the experience of rasa is related to the Sahridaya observer. The poet composes the play for him and the actor stages the play to please him.

4. Equality of Sthayi bhava

8.3

1. Bhattanayaka
2. For Rsanubhuti
3. Tanmayata, absorption
4. Yes
5. Generalization has a direct relation with sahridaya. Only the sahridaya person has the feeling of rasa.
6. Bhattalollata and Shankuka
7. When generalised, sahridaya go beyond the limits of vibhavadi, time and space.
8. No
9. Bhattanayaka
10. Sadharanikaran



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MODULE -4

Introduction to India Dramas

In this module, the application of the theoretical aspect given earlier has been presented before the learners by selecting major plays from Indian dramas-

9. Pratimanataka

10. Nagananda

11. Kundamala

12. Bharada Durdasha

9

PRATIMANATAKA



Notes

In the category of Sanskrit playwrights, Mahakavi Bhasa is one such playwright who has enriched the tradition of Sanskrit theater with his dramatic style. The great poet Kalidasa himself was greatly influenced by Bhasa's drama art. He also praises Bhasa in the play named Malavikagnimitram. Not much information is available about the personality of great poet Bhasa. After studying the plays written by him and the texts of ancient poets, his time period has been determined. Bhasa himself does not write about his introduction in his plays. His aim was not to gain fame through his writings but to entertain the audience through his drama. 13 plays of Bhasa are found, out of which we will discuss about Pratima Natak.



LEARNING OUTCOMES

After studying this lesson, you-

- know about Bhasa;
- know about the Pratimanataka;
- know about the story of Pratimanataka;
- know about the characters of the play Pratimanataka; and
- knows about the stage possibilities of Pratimanataka.

*Notes***9.1 GENERAL INTRODUCTION TO BHASA**

The status of Bhasa has been controversial among scholars. In relation to any other Sanskrit playwright such capability is not achieved. Various scholars fix the time of Bhasa between the sixth century BC to the tenth century BC, but if the opinions of all the scholars are studied then the time of Bhasa is fixed as fifth-fourth century BC.

In the year 1909, Mahamahopadhyay Pandit T-Ganapati Shashi published 13 plays of Bhasa. There are 13 plays written by Bhasa on this basis. Bhasa has mainly taken his plot from Ramkatha, Mahabharata and folk. If we study his plays we will find that-

1. The basic story of Pratimanatakam and AbhishekNatakam is based on Ram Katha.
2. Similarly, he has adopted the stories of Madhyamvyayoga, Dutghatokach, Karnabharam, Dutvakyam, Urubhangam, Pancharatrama and Bal Charitam from Mahabharata.
3. He has taken the stories of Pratigyayogandharayan, Swapnavasavadattam, Avimaraka and Daridracharudatta from the inspiration of the people.

13.2 INTRODUCTION TO PRATIMANATAKAM

As is clear from the name itself, the basic story of the play Pratimanatakam is woven around Pratima. In the third act of the play, the incident at Pratimagriha has been described by the great poet Bhasa. After Ram went to the forest, when Bharata was returning from his maternal home to Ayodhya, he was filled with apprehension when he saw the statue of Maharaja Dasharatha among the statues of his ancestors in the temple. He feels the absence of his father. It is also noteworthy here that there is no such context in the original story of Ramayana in which the events of the Pratimagriha are described. The great poet Bhasa weaves this incident in Pratimagriha with his imagination and shows Bharat realizing his father's death without being informed by anyone. From this we can accept that Bhasa has created this story from his imagination even though its basis is Ramkatha. This play has been named Pratimanataka after imagining Pratimagriha.

**INTEXT QUESTIONS 9.1**

1. What is the time period of Bhasa?
2. What is the number of plays of Bhasa?
3. What are the sources of the plots of Bhasa's plays?
4. What is the basic story of Pratimanataka?,
5. Where is the plot of Avimarak taken from?

9.3 THE PLOT OF THE PRATIMANATAKA

Bhasa has divided the story into seven acts in Pratimanataka. The story described in each issue is as follows:-

First Act

At the beginning of the first act, preparations are going on for the coronation of Ram by the orders of Maharaja Dasharatha. In the play we see the organization of auspicious songs and auspicious works with musical instruments on this occasion. Then suddenly these preparations for the coronation stop. Through her friends, Sita gets the information that the coronation of the kingdom has stopped because Queen Kaikeyi has asked Maharaja Dasharatha for the promise of kingship for her son Bharat and 14 years of exile for Ram. It is also reported that King Dasharatha fell unconscious after hearing these words of Kaikeyi. After this, Ram comes to Sita and tells this news as the truth. Then Lakshman also reaches there in anger and says that I will make this world inferior to women because a woman Kaikeyi is behind this entire incident. After listening to Lakshman, Ram explains to him with utmost generosity. And asks Lakshman to calm down. After this Ram informs Sita and Lakshman of his decision to go towards the forest. Sita and Lakshman also request Ram to accompany them to the forest. Initially Ram does not allow them but ultimately he has to accept this request of both of them. At the end of the first act, Ram, Sita and Lakshman head towards the forest.

Second Act

In the second act, mahamantri Sumantra returns to Ayodhya without Ram, Sita and Lakshmana. After that king Dasharatha becomes unconscious and finally giving up his life in separation from Ram is described. The people are very sad due to Ram, Lakshman and Sita going to the forest. Due to Ram going to the forest, King Dashratha

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is lying in the gribhgriha in an impatient state. Kaushalya and Sumitra are advising Dashratha to be patient. Smantra went forest to drop Ram, Sita and Lakshman. Dashratha still hopes that Sumantra will convince Ram, Sita and Lakshman and bring them to Ayodhya back but the situation is opposite. Sumantra returns from the forest empty handed. Seeing him, Dasharatha sinks into despair and his remaining hope also vanishes. Suddenly he becomes unconscious and on regaining consciousness repeatedly asks about Ram, Sita and Lakshman. In the second act, there is mainly a dialogue between General Secretary Sumantra and Dasharatha in which Bhasa has made full use of Karun Rasa. Bhasa has given a poignant portrayal of the heart of a father saddened by the separation of his son in this act. During Ram's separation, Dasharatha begins to realize that his death is near and that his ancestors have come to take him with them. At last, bearing this sorrow, the king of Ayodhya sacrifices his life. This act comes to an end only with his death.

Third Act

In the third act, Bharat is returning from his maternal home and is apprehensive after seeing the statue of his father Dasharatha in the Devkula on the way. He fear that his father has died and become unconscious. Bharata is eager to go with his ministers to bring Ram back. At the beginning of the act, Bharat returns to Ayodhya from his maternal home after receiving a call from Ayodhya. To relieve the fatigue of the journey, they stop near the statue. Devkulik, the priest there, introduces him to this statue house and tells that the statues of all the kings of Ikshvaku dynasty who have existed till now are located in this statue house. Priest also describes the story of Maharaj Dilip, Raghu and today's success in front of Bharata. Suddenly Bharat's eyes fall on the statue of Maharaj Dasharatha and as soon as he sees it, Bharat becomes terrified. He anticipates his father's death. As soon as he realizes this, he becomes unconscious. Then his mothers also enter. Bharat becomes conscious due to her touch and as soon as he regains consciousness, he asks the complete story from Devkulika. He realizes that whatever has happened is because of his mother Kaikeyi. He criticizes his mother. On reaching Ayodhya, Vashishtha etc. propose to anoint Bharat as king of Ayodhya, rejecting which Bharat leaves with his ministers and associates to bring Ram back to Ayodhya. With this the third act ends. In this act, Bharat has shown the feeling of love, sacrifice and dedication towards Bharat's brother.

Fourth Act

In the fourth act, Bharat along with his general secretary Sumantra goes to the forest and meets Ram and requests him to return to Ayodhya. But Ram wants to convince

them and send them back. At last, respecting his elder brother's words, Bharat returns on the condition that he will have to accept his throne when Shri Ram returns to Ayodhya from the forest.

At the beginning of the act, Bharata and his chief minister Sumantra board a chariot and head towards the Dandaka forest. Reaches Ram, and Ram gets emotional seeing Bharat. In front of Ram, Lakshman and Sita, Bharat describes the work done by his mother Kaikeyi as bad. He tells Shri Ram to return back to Ayodhya. Ram explains to Bharat that he has decided to fulfill his father's promise. Then Bharat requests Shri Ram to get permission to live in the forest with Sita and Lakshman. Ram understands the condition of Bharat very well and advises him to follow his duties towards his subjects and other people. Eventually, after persuasion by Ram, Bharat returns but with the condition that he will accept his kingdom when Shri Ram returns to Ayodhya from the forest after 14 years. Ram asks for his Charan Paduka to rule Bharat during these 14 years, Ram accepts it and after that Bharat leaves for Ayodhya with his ministers and dear people, with this the fourth act ends.

Fifth Act

In the fifth act, there is the incident of Ravana cutting off the nose of his sister Shurpanakha and abducting Sita by deceit to avenge the killing of Khara Dushan. At the beginning of the fifth act, Ram is immersed in thoughts about performing the annual Shraddha of his father Dasharatha. Sita consoles him and tells him that Bharat will perform the Shraddha of her father with full rituals. Then suddenly Ravana, disguised them, arrives as a guest. Seeing Ravana in the guise of a monk, Ram respects him. Ravana expresses his desire to Ram to perform his father's Shraddha by donating the pindadan of the golden deer. Sometimes Marich appears there in the form of a golden deer. Lakshman is not there for some reason, so Ram himself sets out to catch the deer. Knowing Sita is alone, Ravana assumes his true form and abducts her. Sita cries and wails. And hearing this, Jatayu, the king of vultures, comes to save her. In this act, Bhasa has made some changes in the story of Ram and has completely rejected the incident of Sita being lured by the golden deer and has created this incident with his own imagination.

Sixth Act

At the beginning of the sixth act, Ravana has a fierce battle with the vulture king Jatayu who has come to save Sita. In the end, Jatayu gets martyred by getting injured at the hands of Ravana. Ravana succeeds in taking Sita to Lanka. On the other hand, Ram and Lakshman are searching for Sita. Then two ascetic Kumar narrates the story of



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Sita's kidnapping. After this there is friendship between Ram and Sugriva and Ram Lakshman spends a few days in Kishkindha. Meanwhile, Bharat again sends his general minister Sumantra to seek attention of Shri Ram. After reaching there, Sumantra gets the news of Sita's kidnapping. He returns and requests Bharat. At the same time, Kaikeyi also informs Bharat about the curse given to Maharaj Dasharatha by the sage and resolves the allegations against her. Kaikeyi also asks Bharat to help Ram. Bharat prepares to help his elder brother Rama and declare war against Ravana, approaching Rama with an army. The incident described in this act is also different from Shri Ram Katha. Great poet Bhasa has made many changes through his imagination.

Seventh Act

At the beginning of the seventh act, Bharat prepares to reach with his army to help Ram, but before reaching there, Bharat gets information from the ascetic about Ram's victory over Ravana. The ascetic also tells him that Ram has reached Tapovana after anointing Vibhishana as the king of Lanka. People are very happy with the killing of Ravana. Hearing this good news, Bharat reaches the forest and meets Ram and coronates him there as the king of Ayodhya. Mother Kaikeyi is also very happy and expresses her wish for Ram's coronation after returning back to Ayodhya. Ram accepts it. After this he boards the Pushpak Viman and leaves for Ayodhya. With this the seventh act ends. Bhasa expresses his wish for everyone's well-being with the sentence of Nata.

**INTEXT QUESTIONS 9.2**

1. How many acts are there in Pratimanataka?
2. In which act is the Pratimagriha described?
3. In which act is the incident of Sita Haran?
4. In which act does Kaikeyee discuss the curse received by Maharaj Dasharatha from the sage?

9.4 CHARACTERS OF PRATIMANATAKA

Great poet Bhasa has described the main characters of Ramkatha, Ram, Sita, Bharat, Lakshman, Dashratha, Kaushalya, Kaikeyi etc. in his play Pratimanataka. Here we will study about the main characters described in Pratimanataka.

Ram

The main hero of the drama is Ram. If we assess Ram in the hero category from the point of view of drama, then he is a hero of Dhairrodatta nature. We find all the qualities of this Dhairrodatta hero in Ram. Dhananjay has also said in his book Dasharupaka about Dhairrodatta Nayaka - one who is unaffected by the world, has a serious nature, gives forgiveness to others, does not praise himself, always has a stable nature in situations like happiness and sorrow. One who is not arrogant, has patience and completes his work with determination is a Dhairrodatta hero. If we talk in the context of Pratimanatak, we see all these qualities in Ram. He is not saddened when he learns that Kaikeyi has taken a promise from King Dasharatha that he will be sent to exile for 14 years. He calms the anger of his brother Lakshman. This is because Ram is serious and patient.

Sita

Sita is the main heroine of this play. She is of gentle nature and generous nature. In the very first act, after seeing the Valkal objects, Sita asks her chetis to wear those objects. This is a reflection of his simple nature. She behaves generously with their hostesses. While joking, she does not give the impression of being the bride of her royal family. In the drama, Sita has been portrayed as an ideal woman who supports her husband even in happiness and sorrow.

Bharat

Bharat is the main character of this play. Sacrifice is their main character trait. Bharat is the epitome of sacrifice and penance. He has no desire for state happiness. When he comes to know that his mother Kaikeyi has sent Ram into exile and has demanded the throne for him due to which brother Ram had to go into exile, he strongly opposes this act of his mother and without any time he tries to bring Ram back to Ayodhya. His heart is honest and clean. Tears flow from his eyes as soon as he sees Ram in the forest. Without his elder brother, he could not enjoy the royal pleasures. Bharat's character shows the culmination of devotion and love for his elder brother Ram.

Laxman

Bhasa has made some changes in the character of Laxman in Pratimanataka. While on one hand Lakshman described in Ramayana has been shown to be very angry, patriot-loving, brave and enthusiastic, on the other hand, in Pratimanataka, Bharat has shown him to be simple, easy-going but of aggressive nature. Like Ramayana, he is brotherly and obedient. He does not do any work without Ram's permission. Despite being hurt

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by Kaikeyi, he does not put an arrow in his bow when he does not get Ram's permission. He is very dear to his elder brother Ram. Like Bharat, Lakshman has also renounced pleasures. For the sake of his brother, he gives up the pleasures of the kingdom and goes to the forest, this is the result of his sacrifice.

Dasharatha

Dashrath is shown as a promise keeping king in the drama. Ram is dear to him. When Kaikeyi asks him for 14 years of exile for Ram, he is unable to refuse due to his determination to keep his word. Helplessly he has to fulfill his vow. The biggest characteristic of their character is that he loves his children very much.

Kaikeyi

Kaikeyi is the main female character of this play. The plot of this entire play focuses on two promises demanded by Kaikeyi. Bhasa changes the character of Kaikeyi as described in the story of Ramayana with his imagination. In the story of Ramayana, Kaikeyi, out of love for her son, demands exile for Ram and throne of kingship for Bharat, but in Pratimanatak, it is said that this happened due to the curse of the sage. Bhasa has modified and presented the character of Kaikeyi.

**INTEXT QUESTIONS 9.3**

1. What is special about Ram's character?,
2. Write a note about Bharat?
3. Write a note about Sita described in Pratimanataka?
4. What is the difference between Kaikeyi of the original story of Ramayan and Kaikeyi of the Pratimanatak?

9.5 THEATRE POSSIBILITIES OF PRATIMANATAKA

Bhasa has a unique identity of his own in the series of Sanskrit playwrights. He is the first among Sanskrit playwrights, and playwrights like Kalidas praise him openly. Bhas's plays reveal diversity and multiplicity as well as the playwright's theatrical craft and its originality. Even though he may not have completely followed the rules of Rupaka described in Natyashastra in his plays, still there is no dearth of attraction and interestingness in his plays. The biggest feature of Bhas's plays is that he gives enough

space for acting in his plays. Minimal use of textual dialogue provides more space for acting. Angika, Vachika and Sattvika, these three are found in the Rupaka of Bhaas. Bhas also starts the monologue metaphor.

From the point of view of the story, Bhasa may have taken the help of Purana, Itihaas, Ramayana, Mahabharata, Krishna Katha, but with his creativity and folk wisdom, he makes the story suitable for theater with his imagination. The structure of the plot is kept in such a way that the performance on the theater is not interrupted anywhere. In his plays each character communicates only as much as is necessary. His dialogue scheme gives momentum to the plot. This is the reason why Kerala's theater director KN Panikkar reveals many of the images contained in the written text through extra-curricular lessons from the point of view of drama and folk and gives a new dimension to the staging.



WHAT HAVE YOU LEARNT

- Bhasa is the first among Sanskrit playwrights who has adopted stories from Ramayana, Mahabharata and folk tradition and used them in rupaka from his imagination.
- The period of creation of Bhasa is 4th-5th century BC. Kalidas himself also praises Bhasa's writings.
- Pratimanataka is a seven-act play composed by Bhasa.
- In Pratimanatak, the story starts from the coronation of Ram, the killing of Ravana and his return from the forest till the coronation.
- Bhasa has named this play 'Pratimanatakam' giving importance to the incident of keeping the statues of the dead kings of Ikshvaku clan in the Devkula.
- In the first act, there are preparations for Ram's coronation, Kaikeyi's exile of Ram for 14 years and Bharat's demand for the throne and the exile of Ram, Lakshman and Sita.
- In the second act, the story of King Dajaratha sacrificing his life due to separation from Ram.
- In the third act, Bharat is returning from his maternal home and is apprehensive



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after seeing the statue of his father Dasharatha in the Devkula on the way. He comes to know about his father's death. He moved towards the forest to bring back Ram.

- In the fourth act, Bharat along with his General Secretary Sumantra goes to the forest and meets Ram and requests him to return to Ayodhya but Ram wants to convince him and send him back. At last, respecting his elder brother's words, Bharat returns on the condition that he will have to accept his throne when Shri Ram returns to Ayodhya from the forest.
- In the fifth act, there is the incident of Ravana cutting off the nose of his sister Shurpanakha and abducting Sita by deceit to avenge the killing of Khar Dushan.
- Giddhraj, who came to save Sita in the beginning of the sixth act, has a fierce battle between Ravana and Jatayu and in the end Jatayu gets injured at the hands of Ravana and attains martyrdom. Rama learns about Sita's abduction, meets Sugriva and Bharat prepares an army to help Rama.
- At the beginning of the seventh act, Bharat prepares to reach with his army to help Ram, but before reaching there, Bharat gets information from an ascetic about Ram's victory over Ravana. He goes to the forest with Kaikeyi and coronates Ram there.
- Ram, Lakshman, Bharat, Sita, Dajaratha, Kaikeyi are the main characters of this drama.
- Bhasa has made some changes in the original story of Ramayana in this play as per his imagination.

**TERMINAL EXERCISE**

1. What is the main story of the play Pratimanataka?
2. Write a note about Bhasa, the creator of Pratimanataka?
3. What is the special about the character of Bharat in the drama Pratimanataka?
4. What is the difference between the story of Pratimanataka and the original story of Ramayana?



ANSWERS TO INTEXT QUESTIONS

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9.1

1. Fourth to fifth century BC
2. There are 13 plays of Bhasa.
3. The sources of the plot of Bhasa's plays are Ramayana, Mahabharata and Lok.
4. The basic story of Pratimanataka tells the story of Ram's coronation, exile, abduction of Sita and his ascension to the throne of Ayodhya after Ravana's murder.
5. The plot of Avimaraka has been taken from the popular story of Krishna Katha.

9.2

1. There are seven acts in the Pratimanataka play.
2. The statue is described in the third chapter.
3. The incident of abduction of Sita is in the fifth act.
4. Kaikayi discusses the curse received by Maharaj Dasharatha from the sage in the sixth chapter.

9.3

1. Ram is portrayed as an obedient, forgiving, generous, determined, devoid of ego, loving brothers, brave and intelligent man.
2. Bharat is patriot and has been shown as an embodiment of sacrifice and dedication.
3. Sita has been portrayed as an ideal woman who supports her husband even in happiness and sorrow.

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4. In the original story, Kaikeyi, out of love for her son, had asked for two promises from Dajaratha, whereas in the Pratimanataka, she does so due to the curse of the sage.



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NAGANANDA

In the previous lesson we have learned about Pratimanataka. In this lesson we will discuss about Nagananda Rupak written by Shri Harsh Vardhan. The period of the seventh century has been very important in the history of Sanskrit dramas. There is mention of Emperor Harshvardhan during this period. Harshvardhan is one of those great rulers who on one hand was a skilled ruler with a generous heart and a scholar and poet. On the other hand, he also had a special interest in the presentation and performance of visual poetry. Harsha has written three rupaka- Priyadarshika, Ratnavali and Nagananda. Of these, Priyadarshika and Ratnavali are Natika and Nagananda is the drama.



LEARNING OUTCOMES

After studying this lesson, you-

- know about Shri Harsha;
- know about Nagananda Drama;
- know about the story of Nagananda;
- know about the characters of Nagananda; and
- knows about the stage possibilities of Pratimanataka.

10.1 GENERAL INTRODUCTION TO HARSH

There is no need to guess to determine the time of Shri Harshvardhan, the author of

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Nagananda drama. Harsha ruled northern India for a long time. On the basis of proven facts, the reign of Harsha is fixed from 606 AD to 646 AD. According to Banabhatta's Harshacharita, Harsha's father's name was Prabhakar Vardhan and mother's name was Yashomati. Yashomati gave birth to the eldest son Rajyavardhan in 588 AD. Harshvardhan's elder sister Rajyashree was born 2 years after Rajyavardhan and Shri Harsh was born 3 years after Rajyavardhan. By the age of 16, Harshvardhan and Rajyavardhan had received education in weapons and scriptures. Rajyashri also took education in arts like dance, song etc. When Rajyashri became a young, Prabhakar Vardhan married her to Graha Varma, son of Kshatriya king Avanti Varma of Maukhari dynasty.

Prabhakar Vardhan anointed his eldest son Rajyavardhan but after the sudden death of Rajyavardhan, Harshvardhan ascended the throne. Harshvardhan ruled under Chhatra from 606 AD to 648 AD. The great poet Banabhatta was his dependent poet in Harshvardhan's Rajya Sabha and he made Harshvardhan the hero in his poetry Harshcharita.

As mentioned earlier, three rupakas of Harsha are found - 1- Priyadarshika 2- Ratnavali and Nagananda. From the point of view of composition, the play Priyadarshika is the first creation of Harsh. In this composition the form of theatrical art appears a little less sophisticated. There is a clear influence of Abhijnanashakuntalam and Malavikagnimitram on the story structure and combination of events of this drama. The second composition is Ratnavali Natika which was very popular among dramatists. The extreme development of Harsh's dramatic art is visible in this play. Ratnavali proves to be a great play from all the points of view- maturity in dramatic use, beauty in language, use of imagination and excellence in character portrayal. Experts in drama often use the characters of Ratnavali to illustrate the story, elements of drama, hero-heroine etc. Harsh has made full use of Shringaar Rasa in his play.



INTEXT QUESTIONS 10.1

1. Who is Shri Harsh?
2. Who was Rajyavardhan?
3. Which are the two plays written by Shri Harsh?
4. Which drama is influenced by Abhijnanashakuntalam and Malavikagnimitram?

10.2 STORY OF NAGANANDA

In Nagananda Natak, the plot is divided into 5 acts. Lord Buddha had given the message of welfare of Bahujan to his followers. Many Jataka stories related to Buddha were popular among the people. One of those stories is the story of Jimutavahana. This story was later expanded into Sanskrit, Prakrit and folk traditions. Jimutavahana has been accepted as a Bodhisattva in folk tradition. Whose tragic story starts with donating Kalpavriksha for public welfare and ends with donating his body too. Harsh has made this story the basis of Nagananda. The main story of the play is centered around the love and marriage of Vidyadhar Rajputra named Jimutavahana and Siddha princess named Malayavati and Jimutavahana's attempt to save the life of a snake named Shankhachuda by sacrificing his life. The story of the play according to the score is as follows-

Act-1

In this act, Jimutavahana becomes enamored with Malayavati who is singing songs in the temple of the goddess. Even before this, Malayavati had seen Jimutavahana in her dream and had become enamored with him.

Act-2

Jimutavahana and Malayavati are deeply in love with each other and Malayavati's brother Mitravasu tries to get them married. Ultimately both of them get married.

Act-3

The third issue depicts Jimutavahana and Malayavati's Vihar.

Act-4

Jimutavahana sees a group of bones on the seashore. Friend Vasu tells him that these are the bones of serpents which are eaten daily by Garuda. Hearing the lamentation of a woman, Jimutavahana goes to her. When asked, the woman tells that today her son Shankhachuda is going to make as food for Garuda. Jimutavahana consoles the woman and wears red clothes instead of Shankhachud and sits on the slaughtering stone. Garuda comes and takes him away.

Act-5

The body of Jimutavahana is repeatedly injured by Garuda's beak. Even after being stained with blood, the Jimutavahana remains calm and motionless. Garuda is surprised to see this. And when he comes to know the real situation, he repents immensely.

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Jimutavahan's parents and wife also reach the place and mourn with compassion after seeing the condition of Jimutavahan. Moved by Malayavati's heart-wrenching prayer, Gauri (Matha Parvatai) appears and gives life to the dying Jimutavahan. Impressed by Jimutavahan's spirit of sacrifice and charity, Gauri brings the snakes back to life by showering them with nectar and finally vows to never eat the snakes in the future. The play ends with this happy ending.

Some changes have been made in the original story of Jimutavahana described in Kathasaritsagara by Shri Harsh as following-

1. In the original story, Jimutavahan used to donate Kalpavriksha for public welfare and due to the attack on his kingdom by enemies, he goes to Malayachal mountain with his parents, but in the play, Jimutavahan goes to the forest after his parents go to the forest. To serve, they leave the pleasures of the state and go to the forest. The playwright has made this change to show his love and devotion towards his parents.
2. In the original story, Jimutavahana finds out through his supernatural power that he is being attacked by his own brothers, whereas in the play, Shri Harsha imagines Matanga as the enemy and informs about the attack through Mitravasu.
3. Similarly, in the original story, Jimutavahana goes to Gauri temple and sees Malayavati there and gets complete introduction to her through her friend. But Shri Harsh has broken this by making the hero and heroine appear for a short time in the play. Due to this yoga, favorable conditions are created for Shringara Rasa in the second act.
4. Being unfamiliar with the heroine's name, he rejects the marriage proposal brought by Mitravasu to Malayavati. Due to this rejection, Malayavati becomes frantic and commits suicide. Here Shri Harsh has created a picturesque scene with his imagination.

In this way, Shri Harsh has tried to make the qualities of the character more effective by making slight changes in the original story of Jimutavahan.

**INTEXT QUESTIONS 10.2**

1. How many acts are there in the play Nagananda?
2. Who is Jimutavahana?

3. Who is Mitravasus?
4. Who is Shankhachuda?

10.3 CHARACTERS OF NAGANANDA DRAMA

Jimutavahana, Malayavati, Mitravasus, Garuda are in lead roles in Nagananda drama. Shri Harsh has shown his theatrical expertise in the portrayal of characters.

Jimutavahan

The hero of the play Nagananda, Jimutavahan, is the hero of Dheerodatta type. He is very serious, forgiving, does not boast about himself, has a stable mind, does not have ego and is determined. In Natyashastra, this type of hero has been called Dheerodatta. In the play, Jimutavahan is shown to be devoid of the desire for victory. In the play, Jimutavahan says that can the person sitting on the throne be as beautiful as the person sitting on the ground in front of his father? Can the happiness that a son gets while pressing his father's feet be found in the state? Can the happiness that we get from eating the food left over from our father's food also be obtained from the enjoyment of the three worlds? For those who abandon their father, the kingdom is just an illusion. Is there any benefit in it? This statement does not reflect any desire for victory in the battle of Jimutavahan.

Jimutavahana is not a hero of calm nature. If he had been of a calm nature, he would not have loved Malayavati. His love for Malayavati is proof that he is not a silent hero. He has compassion for living beings in his heart. In fact, Jimutavahan appears before us as an ideal hero with many qualities. Basically, there are two important qualities in his character. Firstly, he is completely devoted to his parents and secondly, the spirit of philanthropy is embedded in him. Jimutavahan himself says in the play that he is happy only when he worships his parents. Jimutavahan is a character who leaves the pleasures and glory of the kingdom to serve his parents and resides in the forest. Friend Basu, while describing the qualities of Jimutavahana, says that he is the best in the dynasty of Vidya Dharma, intelligent, worthy of respect among gentlemen, handsome, brave, learned, young with polite behavior and a person ready to protect living beings.

Malayavati

The heroine of the play Nagananda. Although, Malayawati does not have any special role in the entire play but her character is definitely seen influencing us. Harsh has portrayed Malayawati as an ideal Hindu woman. For her, her husband is everything. She is beautiful, seeing the beauty of Malayavati in this form, the hero Jimutavahana is



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surprised and says that if this is a woman from heaven then thousands of eyes of Indra have succeeded. If it belongs to the Naga people then its main presence is not the Sun but the Naga people, the Moon. If he is a scholar then our clan, is going to conquer all other clans and if she belongs to the family of Siddhas then the Siddha people will become famous among all the three worlds. Along with Jimutavahan, the clown also praises the beautiful form of Malayavati. Another special quality of Malayavati is that she is very adept in playing Veena. The hero Jimutavahana himself is overwhelmed by her singing and playing Veena. Malayavati is a devotee of mother Gauri and is unable to tolerate Sakhi's criticism of Gauri and responds to her. Her character as a daughter-in-law is also important. She spends all her time serving her in-laws. When Malayavati comes to know about the incident of Jimutavahana's surrender, she faints. After the death of Jimutavahana, she begins to feel that life is a burden and at that very moment she gets ready to commit Sati by building a funeral pyre. She pleases Mother Gauri with her devotion and gives life to Jimutavahana. In fact, the character of Malayavati appears as an Indian ideal woman who is inspirational for other women.

Mitravasus

Mitravasus is the son of Siddharaj Vishwavasus. He is the brother of Malayavati and friend of Jimutavahana. Mitravasus is extremely impressed by the qualities of Jimutavahana. Through his efforts, Jimutavahana and Malayavati unite and get married.



INTEXT QUESTIONS 10.3

1. What are the main qualities in the character of Jimutavahan?
2. In what form has Malayavati been depicted?

10.4 STAGE POSSIBILITIES OF NAGANANDA

In Natyashastra, Acharya Bharat has stated the two main objectives of visual poetry - entertainment and education. Before Shri Harsha, whatever Rupakas (metaphors) are found in the tradition of Sanskrit drama, Shringara and Veer Rasa have been prominent. If we look at Bhas's plays, we can see the stories derived from Ramayana, Mahabharata and folk tales in his plays. After him, full application of Shringara Rasa is visible in the plays written by Kalidas. Sriharsha is a playwright who has created a beautiful coordination between two dharmas in his play Nagananda. The story of Jimutavahan is still popular in Bihar region under the name of Jiut. In the seventh century, Sriharsha through Nagananda play, orientated the audience towards philanthropy through drama.

Taking the story of Jimutavahana from Kathasaritsagara, he writes a play composed in 5 acts. In Natyashastra, the main characteristic of a drama under Rupak Vidhan is that there should be 5 or 10 acts in the drama. The hero should be courageous. The main Rasa should be Sringara, but in this play of Shriharsh-Naganand, the predominance of Veera Rasa is visible and even among the Veer Rasa, Danaveer is the main one. Fulfillment of Shringara Rasa has been used only in the love affair of Jimutavahana and Malayavati. Through this play, Shri Harsh underlines the spirit of philanthropy and talks about learning from the character Jimutavahan. From time to time, Naganand play was translated into different languages and performed on stage. There are many mentions of Nagananda's performances in modern theater also. Shriharsh has left plenty of space for acting in his theatrical craft. With his imagination he creates entertaining situations for the actor. With his natural style he makes the drama easy and comprehensible. It is this quality of his drama craft that attracts theater artists towards Naganand's performances.



Notes



WHAT HAVE YOU LEARNT

- The time period of Shriharsh is the first half of the seventh century.
- Along with Shri Harsh Raja, he was also an artist and a playwright.
- Harsha has written three Rupaka - Priyadarshika, Ratnavali and Nagananda.
- Priyadarshika and Ratnavali are Natika and Nagananda is drama.
- Priyadarshika is influenced by Abhijnana Shakuntalam and Malavikagnimitram.
- In the play Nagananda, the plot is divided into 5 acts.
- The story of Nagananda drama is taken from the story of Jimutavahana mentioned in Kathasaritsagara.
- The main story of the play centers around the love and marriage of Vidyadhar Rajputra named Jimutavahana and Siddha princess named Malayavati and Jimutavahana's attempt to save the life of a serpent named Shankhachud by sacrificing his life.
- The first act describes the love between Jimutavahana and Malayavati.
- The second act describes the marriage of Jimutavahana and Malayavati.
- The third act depicts Jimutavahan and Malayavati's Vihar.

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- In the fourth act, there is the story of Jimutavahana sacrificing himself to save the life of a snake named Shankhchud.
- In the fifth act, there is the story of Jimutavahana getting stained with blood from Garuda's beak and Garuda repenting.



TERMINAL EXERCISE

1. What is the main story of Nagananda?
2. What did you know about Shriharsh?
3. Tell us about the character Jimutavahana?
4. What is the relation between Nagananda drama and Jataka stories?



ANSWERS TO INTEXT QUESTIONS

10.1

1. Harsha's reign was from 606 AD to 646 AD. Along with being a poet, he was also a Sanskrit playwright.
2. Rajyavardhan was the elder brother of Shriharsh.
3. Two plays (Natika) written by Shriharsh are Priyadarshika and Ratnavali.
4. Priyadarshika is influenced by Abhigyanashakuntalam and Malavikagnimitram.

10.2

1. There are 5 acts in the play Nagananda.
2. Jimutavahana is the hero of the play Nagananda.
3. Mitrasu is the friend of Jimutavahana and brother of the heroine Malayavati.
4. There is a snake named Shankhachuda, in order to save his life, Jimutavahana hands himself over to Garuda.

10.3

1. The main qualities in the character of Jimutavahan are love for parents and charity.
2. Malayavati has been portrayed as an ideal Indian woman.

KUNDMALA



Notes

Many playwrights and poets have written works based on the story of Sita's exile from Valmiki's Ramayana. Bhavabhuti has also made this story on the basis for his play Uttaramcharitam. Based on this story, the play 'Kundamala' has been composed by Dingnag in the Sanskrit theater tradition. There is a lot of difference in viewpoint between Bhavabhuti's Uttaramcharit and Dingnag's Kundmala. Kundamala Natak is situated near Bhasa at the base of Nandi and the prologue. Just as Bhasa has used theatrical techniques for writing his plays, Dingnag is also seen using the same in Kundamala. The planning of 'shadow scene (Chhaya Drishya) makes Kundamala different and unique from other Sanskrit plays.

In Bhavabhuti's Uttararamacharitam, a lot of exaggeration (Atishyokti) has been used while presenting Sita as an ideal character, but in his play Kundamala, Dingnag shows Sita like a common woman. Bhavabhuti's Sita is an embodiment of idealism but Dingnag's Sita is very close to Valmiki. After Valmiki, Kundamala is the only play in which Sita has been shown in human form.



LEARNING OUTCOMES

After studying this lesson, you-

- know about Dingnaag, the author of Kundmala;
- know about the plot of Kundamala;
- know about the characters;
- know about the theatrical planning used in Kundmala; and
- understand the stage possibilities and theoretical application of Kundamala.



Notes

11.1 GENERAL INTRODUCTION OF KUNDAMALA

Scholars from South India have played a major role in the discovery of ancient texts. Bhasa's plays are also found in South India. Kundamala is also a drama which has been achieved through the efforts of scholars of South India. Till now, six hand written copies of Kundamala are found. Kundamala was first published in Madras in 1923. Due to its simple language and heart touching plot, this play had made its place among the readers in such a short time.

The time period of Dingnag, the author of Kundmala, has been fixed at 1000 AD. On the basis of the nature of Kundmala and the religious and social images found in this play, the position of the creator has been determined in this period. Dingnag was a resident of Araralpur in the far south. His place of residence is also mentioned in the preface of the play. He was basically a Brahmin and had full faith in Gods and Goddesses. In the play, he has praised Shiva and expressed his glory with an open heart. It is clear from this that he was a Shaiva Brahmin. Dingnag had a special love for music. Apart from Samveda, he also had special interest in Veena playing. He has also described the effect of music at many places in the play. Dingnag had complete authority over grammar, astrology, philosophy, Ayurveda and drama science. He always talks about the simple life of forests and ashrams from which we can infer that Dingnag, the author of Kund Mala, was a religious and solitary person.

11.2 MAIN CHARACTERS OF KUNDAMALA

The list of characters of the play is as follows-

Male Characters

Sutradhaar - Coordinator of the drama

Ram - Hero

Lakshmana - Ram's younger brother

Kusha - Ram's eldest son

Luv - Younger son of Ram

Valmiki - Great scholar, originator of Ramayana

Sumantra - Carrier of the king's chariot

Kaushika - Jester

Kanva - Disciple of Valmiki and childhood companion of Rama

Badarayana - Second disciple of Valmiki

Female Characters

Sita - Heroine, wife of Ram

Yajnavedi - Ashram Girl

Vedavati - ashram girl and friend of Sita

Muni Kanya - Ashram Kanya

Ram, Sita, Lakshman, Kush, Luv and Valmiki are the main characters in the play Kundmala. According to the story, Dingnag has depicted these characters very beautifully.

Ram

The hero of Kundamala is Ram who is Dhaerodatta type. He is humble by nature, sacrificial, egoless, steady minded, serious and determined. Even after being the king, Ram respects the wishes of his people. Even Rishis and sages never get tired of praising him for his love for justice. Fearing to save his clan from being tarnished, he does not hesitate in abandoning Sita, who is dear to him even with his life. Ram considers duty higher than his feelings. Like a human being, he is surrounded by grief after abandoning his wife Sita, but still, like an ideal king, he considers performing his duties towards the people as his ideal.

Sita

Sita is the heroine of the play Kundmala. She is the wife of Ram. Dingnag has shown the heroine of Kundamala as an ideal woman. Sita is endowed with the qualities of sacrifice, purity of character, courage and tolerance. She is proud of the fact that her husband is an ideal king and performs his duties towards his people without any selfishness. Sita believes that Ram has unwavering love for her. She resists hearing criticism against Ram even from her friends. She has so much faith in her husband that she tells her friend Vedavati about holding the hand of another woman that Arya's heart is mine, even if he holds someone else's hand. Her friends are also surprised to see this confidence of Sita.

Laxmana

Lakshmana is Ram's favorite brother. By nature, he is obedient and considers Ram's orders as supreme. He is always ready to sacrifice even his desires for Ram. Despite his unwillingness, he obeys his elder brother's orders and comes to leave Sita in the forest. There is immense sorrow in his heart for Sita. He feels extremely guilty leaving Sita in the forest and says that it would have been better if he had been killed in the war



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in Lanka. He feels sad seeing Ram sad and try to remove the sorrow. Basically, Lakshmana is soft hearted but due to circumstances he has to become tough.

Kush and Luv

Kush and Luv are the sons of Ram. They were born from Sita's womb during his stay in forest. Both are twin brothers. By nature, both are playful, polite and patient. The beauty of both of them is heart-wrenching and due to their beauty, they are the center of attraction for all the ashram residents. The feeling of self-respect is strong in both of them. They know how to follow etiquette.

Valmiki

Valmiki is a main character of Kundamala. The entire incident of the play revolves around him. All the incidents happen in his ashram. Valmiki is a kind, accomplished and great Maharishi by nature. When he hears from his disciples the news of a woman crying in the forest, he immediately goes to that place. Seeing the condition of Sita, he takes upon himself the responsibility of protecting her. Ram himself also bows his head before Valmiki. Valmiki loves justice and can take a fierce form to ensure justice is followed. He chides Ram for abandoning Sita without any reason.

**INTEXT QUESTIONS 11.1**

1. Who is the author of Kundamala?
2. When was Kundmala published for the first time?
3. What is the time period of Dingnaag?
4. Where was the residence of Dingnag?
5. Who are the main characters described in Kundmala?
6. What is the main story of Kundmala?
7. Ram is the hero of which type in Kundamala?
8. In what form has Sita been depicted in Kundamala?
9. Who are Kush and Luv?
10. Tell us about Valmiki?

11.3 PLOT OF KUNDMALA DRAMA

In the Kundamala drama, the plot is described in a total of six acts. For the play, Dingnag has made the main basis of Uttarkand of 'Ramayana' written by Valmiki, in which there is the story of Sita's exile, but Dingnag gives a happy ending to the story with his devotion.

Act- 1

At the beginning of the first act, there is a praise of Shri Ganesha under the Nandi Path, in which the Sutradhar is introducing the play and its creator to the audience by praying to the locks of hair of Lord Shiva for the protection of the audience, when suddenly in the background this story of Yavanika appears. Laxman's words are heard from behind. From the narrator, the audience learns that due to the long stay in Ravana's ashram, many questions have been raised about Sita's character and due to fear of public condemnation, Ram has abandoned the pregnant Sita. Lakshmana is going towards the forest to leave her. With this the establishment of the story ends. The chariot cannot pass through the forests on the banks of the Ganga which are surrounded by a network of trees and creepers. For this reason, Sita and Lakshmana are slowly walking on the banks of the Ganga. Being pregnant, Sita soon gets tired and sits in the shade of a tree. After resting, Lakshmana tells Sita that Shri Ram has abandoned her due to fear of public outrage. When Sita receives this harsh news, she becomes hurt and faints. After regaining consciousness, she protests against Laxman's abandonment without any reason and prepares to commit suicide. Lakshmana consoles Sita and says that Ram does not doubt her character nor has his love for Sita diminished in his heart. You have stayed in Ravana's ashram for a long time. Therefore, to save their clan from the stigma of rumors spreading about your character, he is abandoning you. Even while living in the royal palace, he will remain like a forest dweller. They will not marry anyone else for the rest of their life. Lakshman also stops Sita from committing suicide out of grief. He says if she does this then what will happen to Raghukul? Sita sends a message to Ram that he should be careful about his health and never deviate from his duty. Leaving Sita alone in the forest, Lakshmana prays to the forest gods, the sages, the protectors, the mountains and the Ganges to protect Sita. On the other hand, Maharishi Valmiki hears from his disciples about a crying woman and immediately reaches that place. There he is introduced to Sita and he learns about Sita through his yoga power. He takes the burden of Sita upon himself. They are taken to the ashram and here Sita prays to Mother Ganga that if her delivery is successful then she will offer a Kundmala to Goddess Ganga every day.

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Act- 2

At the beginning of the second act, the ongoing dialogue between two ashram girls reveals that Sita has given birth to two sons in Maharishi Valmiki's ashram, whose names are Luv and Kush. Now they are 10 years old and reads Ramayana written by Valmiki. It is also revealed that Ram has organized Ashwamedha Yajna and invited sages like Valmiki etc. All this information is available to the audience through the presenter. Sita is immersed in sorrow in the ashram. His friend Vedavati consoles her and prevents her from feeling sad for the atrocities that Ram has done to her. Sita still has love for Ram. She believes that Ram still loves her the same way. She does not like to hear words like criminal, cruel for Ram from her friends and opposes the statement of her friend Vedavati. Vedavati tells them that Ram is organizing Ashwamedha Yajna and in this Yajna he will hold the hand of another woman. Then Sita says in a compassionate voice - I have the right over Ram's heart, not his hand. Vedavati still consoles him that his days in the forest are now over. Then suddenly a sage's voice is heard from the background asking all the ashram residents to reach Naimish forest for Ashwamedha Yajna. As soon as Sita receives this information, she leaves from there to prepare for the departure of Kush and Luv.

Act- 3

At the beginning of the third act, it is revealed through the introduction that Sita, Kusha and Luv have reached Naimish forest. Ram and Lakshmana are going towards Valmiki's ashram located in Naimish forest. On the way, Ram is seen sad for abandoning Sita without any reason. Laxmana is moving ahead while talking to him. To calm Ram's mind, Lakshmana draws his attention to the beautiful picture of river Gomti. Ram and Lakshman's gaze falls on a blunt flower garland floating in the river current. As soon as Ram sees the garland, he recognizes that it has been woven by Sita's hands. Ram and Lakshmana go in search of Sita in the direction from where the garland is coming. After going a little further, Lakshman's eyes fall on the footprints of a woman. Ram sees the mark and recognizes that it is of Sita's feet. Ram and Lakshman follow those footsteps. Those signs disappear when hard land comes ahead. And both of them sit in a creeper grove to relieve their fatigue. While Sita is plucking flowers, she hears their conversation behind a tree. Seeing Ram sad for her, Sita with great difficulty restrains herself from going in front of him. Then the sage Badarayana sent by Valmiki reaches that grove in search of Ram and Lakshmana, with this the third act ends.

Act-4

At the beginning of the fourth act, an ashram girl named Vedavati tells her friend Yajnavedi that an Apsara named Tilottama will go in front of Ram in the form of Sita and will

behave like Sita to assess the love for Sita in Ram's heart. When Yajnavedi tells her that their conversation has been overheard by Ram's friend Kaushik, Vedavati decides to stop Tilottama from doing so. The dialogue between these two also reveals that due to the influence of Valmiki, no man will be able to see the woman standing at the stepwell of the ashram and Sita nowadays sits on the banks of the same stepwell the whole day. After this conversation Vedavati goes to Tilottama and the Yajna Vedi goes to Sita. With this the introduction ends.

Sita is sitting on the banks of the stepwell wearing the clothes gifted by the forest goddess of Chitrakut, during her 14 years of exile and crying remembering her sorrows. Yajnavedi calms her down and entertains her by showing a pair of swans. Then Ram's childhood friend Kanva arrives to entertain Ram by showing the beauty of the forest on the orders of Valmiki. When Kanva leaves Ram alone, Ram goes to the stepwell to wash his face to remove the burning sensation in his eyes caused by the smoke. Then there he sees the reflection of Sita. Not finding Sita in front of him, he becomes unconscious. Then Sita touches him and brings him back to his senses. Ram requests Sita to come forward. Sita also answers him. When Ram is not successful in his attempt, he again becomes unconscious. This time Sita blows air with her aanchal and brings it into the hose. As soon as Ram comes to conscious, he pulls off the clothes worn by Sita and recognizes that she is Sita. He covers her with great respect and drops his shawl which Sita picks up. As soon as evening comes, Sita returns back to the ashram. Ram is thinking about this whole incident with surprise when the clown comes and tells him about the conversation between Vedavati and Tilottama. Ram becomes convinced that Tilottama herself has done this mockery to him.

Act-5

The next morning the clown gathers the ascetics. And takes Ram with him towards the assembly hall. Ram is thinking about the previous incident. His mind could not believe that it was all an illusion. Because seeing Sita's reflection had awakened a new consciousness in his mind. He was remembering Sita again and again. The jester blames him that he love Sita only with their words and not with their heart. Otherwise, why would he abandon her? Ram proves himself innocent. The time for the arrival of the ascetics is near, Ram sees the clown outside and asks him to come. As soon as the clown goes out, seeing two ascetics, he tells Ram that outside there are two children standing exactly in the shape of Ram and Lakshmana, who have come to narrate the story of Ramayana written by Valmiki. Ram is moved upon hearing this and orders to bring them inside quickly. Seeing Kush and Luv, strange feelings start rising in his mind. Tears come to his eyes. Ram seats them in his lap on the throne and embraces them lovingly. Looking at them he thinks that if Sita had also given birth to a son, then his

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child would also be of the same age. Then suddenly the clown shouts that Ram should take down Luv and Kush because whoever sits on that throne other than the Raghuvanshis gets his head shattered. Rama immediately takes them down and is surprised to see that he remains unharmed even after sitting on the throne. He ask them. Both are twin brothers. They say that we are Suryavanshi and our Guru is Maharishi Valmiki. They also tell that their mother calls their father cruel names. Their mother is called Valmiki Vadhu and other ashram residents call her Devi. From all these things, Ram guesses that both of them are Sita's children. Now his mind becomes even more strange. Then suddenly a voice comes from the background asking Luv and Kush to start singing Ramayana and Ram sends a message to gather there with his friends to listen to Ramayana. With this the fifth issue ends.

Act-6

After gathering in the Sabha Mandap, with the permission of Ram, Kush and Luv narrate the story of Ramayana from the marriage of Dashrath to the exile of Sita. A doubt comes in Ram's mind that perhaps due to Sita's death, Valmiki might not have told the story further. He calls Kanva to know the further incident. Kanva tells them that Kush and Luv are the children of Ram. On hearing this news, Ram, Lakshmana, Kush and Luv become unconscious. Then Sita enters with Valmiki. Both of them bring everyone to their senses. Valmiki scolds Ram in harsh words for abandoning Sita at the request of some people even after taking Sita through the fire test and then orders Sita to give proof about her character. Sita prays in the gathering that Goddess Earth should appear and tell everyone whether Sita is of good character and devoted to her husband or not. The goddess Earth appears from Sita's glory and fascinates Ram about Sita's character. Ram accepts Sita. On the advice of Lakshman, Ram makes his son Kush the successor of the kingdom and appoints Luv as the crown prince, with this the play ends.

11.4 THEORETICAL APPLICATION OF KUNDAMALA

Dingnag has used a simple and theatre-friendly style in his play Kundamala. The dramatic planning used by him in expressing emotions prove to be successful. There is no complexity in his language and he does not use long dialogues to make the dialogues simple and interesting. There is plenty of space for acting in the dialogues. Like other Sanskrit playwrights, he does not use artificial style. He does not exaggerate the character. Ram, Sita, Lakshman, Luv and Valmiki are shown as common people. On the basis of the plot, he is often compared with Bhavabhuti but there is a lot of difference between Bhavabhuti and Dingnaag. Even though both of them write their plays based on the same plot, still there is a lot of difference between them regarding the treatment

of the play. The tricks used by Dingnag in the play make the play interesting and attractive.

If we look at Dingnag's dialogues, he has his own distinct characteristics. Dialogues are like life for visual poetry. These dialogues provide momentum to the story. It is an absolutely essential quality for theater that the dialogues should be simple and understandable. Long dialogues create a fear of burdening the audience and at the same time these long dialogues also hamper the impact of emotions. That is why Dingnag does not describe any emotion in detail in his play Kundmala, but only expresses it poignantly. The dialogues are short and interesting from beginning to end. That is why Dingnag's play seems closer to theatre.

Ultimately, we can say that Kundamala is a drama based on Karuna Rasa. Dingnag has expressed the Karuna Rasa very beautifully. While reading and watching his play, the readers and viewers easily empathize with Sita and Ram. Their sorrow becomes the sorrow of the viewer. Thus, Kundamala is a play of Sanskrit literature which takes the story of Sita's exile as its basis but does not use it as it is. Rather, poet Dingnag, with his imagination, transforms the end of that story into a happy ending and writes the play keeping in mind the craft of theatre.



INTEXT QUESTIONS 11.2

1. How many total acts are there in Kundmala play?
2. What happens at the beginning of the first act?
3. In which act is the information about the birth of Kush and Luv?
4. In which act is the shadow technique used?
5. In which act is the Ramayana story described?
6. Does Sita enter the womb of the earth at the end of the play Kundmala?



WHAT HAVE YOU LEARNT

- Kundamala is a Sanskrit play written by Dingnag.
- The time period of Dingnag has been fixed at 1000 AD.
- The basic story of the play is the story of Sita's exile described in Ramayana.
- The basis of naming of the play is an incident in the third act in which Ram



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Lakshman sees a Kundmala flowing in the water stream of Gomti. Seeing that garland, Ram feels sad remembering Sita. Due to this incident the play has been named Kundamala.

- There are six acts in the Kundmala play.
- The Kudmala play has a happy ending. In this, Ram and Sita are united.

**TERMINAL EXERCISE**

1. Write about Sanskrit playwright Dingnag?
2. Write about the basic story of Kundmala play?
3. Write about the naming of Kundmala?
4. What is the difference between the story of Kudmala and Uttarramcharitam?

**ANSWERS TO INTEXT QUESTIONS****11.1**

1. Dinnag
2. 1923
3. 1000 AD
4. Araralpur situated in far South India
5. Ram, Lakshman, Sita, Kush and Luv and Valmiki etc.
6. The story of Sita's exile described in Ramayana
7. Dheerodatta
8. As an Indian ideal woman who has deep respect for her husband in her heart.
9. Son of Ram and Sita
10. Valmiki is a merciful and accomplished Maharishi who provided protection to Sita in his ashram after her exile.

11.2

1. Six acts
2. At the beginning of the first act, Lakshman is going to leave Sita in the forest.
3. Second act
4. Fourth act
5. In the sixth act
6. No.



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12

BHARATA DURDASHA

The name of Bhartendu Harishchandra is well known in Hindi drama literature. Through the play Bharata Durdasha written by him, we can assess the situation of India in the British Empire for ourselves. In Bharata Durdasha, Bharatendu describes in an entertaining manner the exploitative policy of the British during their rule and the internal vices prevailing in India. Like Pratik plays, he also presents the reasons responsible for India's plight in the characters and through them he tries to bring India's plight in front of the audience.

While studying the Bharata Durdasha, it is very important for us to understand the contemporary India. This play was written by Bharatendu in 1875, hence the plight of India should be assessed in the context of this time period. In this lesson we will try to know and understand the drama Bharata Durdasha. How Bhartendu has created the story of Bharata Durdasha, this is also an interesting topic.



LEARNING OUTCOMES

After studying this lesson, you-

- know about Bharatendu, the author of Bharat Durdasha;
- know about the story of Bharat Durdasha;
- know about the characters of Bharat Durdasha; and
- know about the writing style of Bharat Durdasha.

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12.1 GENERAL INTRODUCTION OF HARISHCHANDRA

Bharatendu Harishchandra, born in Kashi in 1850, has given a new dimension to Hindi theatrical literature in just 35 years of age. Due to his contribution, he is considered the father of modern plays in Hindi literature. Bharatendu Harishchandra wrote works in both Brajhasha and Khadi Boli. He has been active not only in drama but also in writing essays and thoughts. Bharatendu inspired many playwrights to write with his writing style. That is why the period from 1850 AD to 1900 AD is known as Bharatendu era. Bharatendu also gets the credit for starting drama in the Hindi region. As a reaction to Parsi theatre, he initiated modern theatre. Today we see its developed form. For him, theater was not just a means of entertainment but also a medium of social consciousness. He wrote plays himself and also acted in them. While starting theatre, he also started many theater institutions.

Bharatendu's Plays

Bharatendu wrote both original and translated plays. Among his original plays, he wrote original plays like 'Vediki hinsha Hinsha Na Bhavati, Satya Harishchandra, Prem Yogini, Vishasya Vishamoushadham, Chandravali, Bharat Durdasha, Bharat Janani, Neeldevi and Sati Pratap'. Apart from this, he has also translated Sanskrit and Bengali plays like Vidyasundar, Ratnavali, Pakhand Vidamban, Dhananjayvijay, Mudrarakshas and Karpur Manjari. He has also translated Shakespeare's famous play 'Merchant of Venice' in the name of 'Durlabha Bandhu'.

Bharatendu's Concept of Theater

Bharatendu Harishchandra's Rang Sanskar is a fusion of Sanskrit, English and Bengali dramatic literature. Bharatendu, influenced by Indian theatrical tradition and folk plays, creates a new twist in the creation of drama and presents the concept of new modern theater useful for the society. Bharatendu made social issues his base and made continuous efforts for social cultural awareness. He has tried to make Indians aware through humor and satire through skits and plays.

12.2 MAIN CHARACTERS OF BHARATA DURDASHA

Bharata Durdasha is written in 1875 AD. All its characters are symbolic. Bharatendu has created characters responsible for the plight of India. If we study this play of his, we are reminded of Shri Krishna Mishra's play 'Prabodachandrodaya'. The list of characters is as follows: -

**Notes**

1. Bharata:- Bharatvarsha
2. Nirrlajjata :- Shameless behavior prevalent in the then society.
3. Asha:- Hope of freedom from misery
4. Bharat Durdaiv:- One who brings bad luck to India.
5. Satyanashi Faujdar:- One who destroys everything
6. Roga:- Tendency like exorcism without getting the disease treated.
7. Alasya:- Lazy tendency
8. Madira:- Propensity to consume alcohol etc.
9. Andhakara:- Darkness spread due to ignorance
10. Sabhapati
11. Six civilized
 - ❖ One Bengali
 - ❖ One Maharashtrian
 - ❖ Editor
 - ❖ Poet
 - ❖ Two Desi Mahashya
12. Disloyalty Police
13. Bharata Bhagya:- India's destiny

The character Bharat enters the second part of the play. Bharat is a symbol of contemporary India. Through the dialogue on Bharat, it is revealed how the British traders took over the entire country in the name of trade. He discusses the Mahabharata character Duryodhana and calls him brave and excellent. After all, how did the Indians hand over such a huge country to the British? He raises questions on the ability, knowledge, civilization, generosity and steadfastness of Indians and pleads to save themselves. He prays to God to free himself from this situation.

Bharat Durdaiv has been shown by Bharatendu in a cruel form, half Christian, half Muslim and with a naked sword in his hand. Bharatendu also has his own meaning behind the design of this character. He provides such costumes to Bharat Durdaiva to

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show the subjugation in a dramatic form. On one hand he praises the British rule and on the other hand he also opposes it. In fact, the historical environment of that period was also similar in which the Indian class both praised and opposed the British. Bharatendu takes a dig at this two-faced behaviour.

There are many warriors in the army of Bharat Durdaiva. Laziness, religion, drought, excessive rains, priests, courts, disease, alcohol, darkness etc. are enough in themselves to make India miserable. There is also an act in the play in which he has used real characters instead of symbols. For example, in the issue of Sabhapati and six Civilized, through the representatives of these intelligentsia, he attacks the intellectual class of the then Indian society because such people only make claims but in reality their failure is causing the plight of India.

Bharat Bhagya is Bharat's friend and seeing the plight of India, he feels like committing suicide. He also tries to wake up Bharat several times but it has no effect on Bharat and ultimately Bharat loses his fate and embraces death. It is clear from the names of these characters that Bharatendu Harishchandra has portrayed the social, cultural and religious distortions in India in this play.

**INTEXT QUESTIONS 12.1**

1. Who is the father of modern Hindi plays?
2. Which are the original plays written by Bharatendu?
3. When was Bharat Durdasha written?
4. What is the basic basis of the story of Bharat Durdasha?
5. What strategy has been adopted to portray the characters in Bharat Durdasha?
6. Who are the main characters of Bharata Durdasha?

12.3 PLOT OF THE BHARATA DURDASHA

The basic plot of the play Bharat Durdasha is Bharatendu's thoughts arising from the chaos, addiction and exploitative policies prevalent in contemporary India. In the original story, Bharata Durdaiv attacks on Bharata with his army and makes him helpless. At last Bharat Bhagya commits suicide. Through symbolic characters, Bharatendu tries to make Indians aware of the compassionate condition of dependent Bharata and tries to awaken love and cultural consciousness for their nation in them. He has written this

story in six acts which are as follows-

Act-1

In the first act, a Yogi enters the stage and starts singing Lavani. With the help of this singing he mentions the ancient stories of glory of India. By remembering Buddha, Harishchandra, Ram, Yudhishtira, Krishna, Arjun, Bhima and Karna etc., he brings India's past in front of the audience. He also communicates about the current plight of India. He says that now I cannot bear to see this condition of Bharata. In that period, along with modernisation, there was plunder of paddy of the Indian people. In this act, Bharatendu informs the audience about the current plight of Bharata with the help of singing.

Act-2

In the second act, broken temples, crows, roaming dogs and jackals, scattered bones are seen. Bharat comes on stage and expresses his grief. He says that the country whose people used to die for their motherland, what is the plight of the people there today? We had thought that after the British rule, we would entertain our sad minds by reading books and live a happy life. But here too we are disappointed. At the end of the act, he tries to remember God but is unable to and faints out of fear. Then Nirlajata and Asha (shamelessness and hope) come and take India with them.

Act-3

In the third act, an army camp is visible. Bharata Durdaiva arrives in India. He very beautifully presents the complete picture of the plight of Bharata. He describes the faults of the British rule in a poetic manner. Famine, inflation, disease, drought, hatred, plague etc. are also addressed. The Satyanasha, Faujadara of Bharata Durdaiva comes. He also praises himself. After this, the internal defects of India have been described in terms of soldiers, in which the first place is Dharma (religion), behind which Bharata has deteriorated a lot, abundance of differences of opinion, mutual tussle in the caste system, prohibition of child marriage, prohibition of widow remarriage, marriage in old age, polygamy and prohibition of sea travel (overseas travel) have greatly helped the plight of Bharata. It has been mentioned that despite having crores of Gods and Goddesses, Hindus still worship Pira and Ghazi Miyan, and Hindu people, while leaving after offering Namaz, get their children exorcised by Muslims. After this comes the turn of Santosh and Begari (satisfaction and forced labor). Earn a little, eat a little, Santosham Param Sukham, this thing has been like a policy in this country. In India, managing bread and pulses is the ultimate effort here. In this way, Bharatendu describes the political, social and religious reasons of Bharata in this act.



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Act- 4

In the fourth act, Bharata Durdaiva sends Alasya, Roga, Madira and Andhakara (laziness, disease, alcohol and darkness) to Bharata. Roga praises himself and laughs at the stupidity of the Indian people. He says that in Bharata, people lose their lives due to lack of treatment for their diseases. Vaidya Shastra is not progressive and due to this the number of people is increasing in India. There is no dearth of opium eaters and alcohol drinkers in India. Alasya (Laziness) resides in it. After this the Andhakara (darkness) in the form of ignorance comes on the stage and is sent to Bharata. He says in his dialogues that Bharata is a lover of ignorance. He considers education, study and teaching only as a means of livelihood and through this system the young men who have done B.A., M.A., considering themselves to be great scholars, consider it an insult to go into any profession. We get this complete description in the fourth act.

Act-5

In the fifth act, there is a scene of a meeting in which there is a Sabhapati (chairman) and 6 civilized members. Of these, one is Bengali, one is Marathi, two are Swadeshi, one is a poet and one is a letter editor. The basic objective of the meeting is to stop the rise of Bharata Durdaiva in Bharata. In this meeting, the Bengali culture gives advice to save Bharat from Bharata Durdaiva by creating chaos in a very humorous manner. The second solution he gives is to bridge the Suez Canal with Pisan. The poet wants to protect himself by becoming a heroine and pretending to be like the British. The editor continues to praise his speculations. The Maharashtrian preaches to increase the machine business by wearing civilized indigenous clothes and creating public institutions. The desi civilized person is unable to tell anything and only makes fun of others by showing flattery and love. But it also draws people's attention towards the progress of indigenous knowledge, unity and art teaching. At this moment the disloyalty police come and take them all away.

Act-6

Bharat Bhagya arrives at the beginning of the sixth act and laments pitifully about India's ancient historical glory and present condition. There was a time when India was the center of the whole world and no country was able to match it, but I don't know what happened that India buried itself in the dust. Despite being tainted by the stigmas of the world like slavery, jealousy, hatred, it has not yet been erased. It is better for such a powerless country to disappear forever. Thus, lamenting the present condition, Bharat Bhagya commits suicide and with this the play ends.

**INTEXT QUESTIONS 12.2**

1. What does Yogi do in the first act of Bharata Durdasha?
2. How many total acts are there in Bharata Durdasha?
3. Which internal factors are responsible for India's plight?
4. Whom does Durdaiva (misfortune) send to attack India in the fourth act?
5. In which acts is the scene of the meeting?
6. What happens in the end?

*Notes***12.4 WRITING STYLE OF BHARATA DURDASHA**

Bharatendu himself was a theater artist and used to act in plays. He established several drama companies and through them attracted the interest of actors towards literary values. The plays written by Bharatendu have been done keeping theater staging in mind. At the time when Bharatendu was writing plays, he was finding the Sanskrit theater form incomplete to express the times, western theater was also not complete to express the indigenous sentiments, hence Bharatendu took the help of folk theater forms. However, occasionally he is also seen using elements of Sanskrit drama and Western drama. The time for which Bharatendu was writing the play was the time of the British Raj. India was struggling to regain its lost independence and social and cultural consciousness. In such a situation, while making his plays interesting, Bharatendu also included elements of entertainment. He is not careless even in the use of songs and ghazals.

Especially in the context of the play 'Bharat Durdasha', he creates the structure of the play by realistically portraying the reasons that are weakening India. If we look carefully at the dialogues of the play Bharat Durdasha, Bharatendu is seen expressing his views on many important events of that time. Due to the use of symbolic style in this play, there seems to be some lack in the struggle of the characters but Bharatendu fulfills that lack through songs and colloquial language. There is neither a Sutradhar nor any Bharatavakya in this play. The ending is tragic in which India commits suicide. Bharatendu was a strong advocate of a theater which was contemporary and talked about modernity. The importance of Bharatendu becomes more important because this vision of Bharatendu has been adopted by other playwrights also. Not only in Bharata Durdasha, Bharatendu incorporates the ideas of modernity in all his plays, but in Bharata Durdasha, this modernity comes out even more vocally.

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**INTEXT QUESTIONS 12.3**

1. What was the concept of theater of Bharatendu?
2. What was the specialty of Bharatendu's contemporary society?
3. What is the reason for lack of character in Bharata Durdasha?

**WHAT HAVE YOU LEARNT**

- Bharatendu Harishchandra has given a new dimension to Hindi theatrical literature in only the age of 35. Due to his contribution, he is considered the father of modern plays in Hindi literature.
- The play Bharata Durdasha was written by Bharatendu in 1875 AD.
- Bharatendu's original plays are - Vediki Hinsa Hinsa Na Bhavati, Satya Harishchandra, Prem Yogini, Vishasya Vishmaushadham, Chandravali, Bharata Durdasha, Bharata Janani, Neeldevi and Satipratap etc.
- He has tried to make Indians aware through humor and satire through skits and plays.
- Bharatendu has influenced many playwrights with his writing style. That is why the period from 1850 AD to 1900 AD is known as the Bharatendu era.
- Bharatendu Harishchandra's theater style is a mixture of Sanskrit, English and Bengali dramatic literature.
- The basic plot of the play Bharata Durdasha is Bharatendu's thoughts arising from the chaos, addiction and exploitative policies prevalent in contemporary India.
- Bharata Durdasha is a six-act play.
- In the original story, Durdaiva attacks on Bharata with its army and makes it helpless. At last Bharata Bhagya commits suicide.
- Through symbolic characters, Bharatendu has made the Indians aware of the pitiful condition of dependent India.

**TERMINAL EXERCISE**

1. What was theatrical consciousness of Bharatendu Harishchandra?

2. What is the basic story of Bharata Durdasha?
3. Write about the characteristics of Bharata Durdasha?
4. Write about symbolism in the Bharata Durdasha?



ANSWERS TO INTEXT QUESTIONS

12.1

1. Bharatendu Harijchandra
2. Vediki Hinsha Hins na Bhavati, Satya Harishchandra, Prem Yogini, Vishasya Vishamoushadham, Chandravali, Bharat Durdasha, Bharat Janani, Neeldevi and Satipratap etc.
3. In the year 1875
4. The plight of contemporary India
5. Symbolic
6. Bharata, Bharata Durdaiva, Roga, Alasya, Andhakara, Nirlajjata, Asha aur Bharata Bhagya (disease, laziness, darkness, shamelessness and hope, Bharatbhagya) etc.

12.2

1. With the help of his lavani singing, he describes the ancient glorious history and present condition of India.
2. Six acts
3. Many problems like abundance of differences of opinion, mutual conflict in the caste system, prohibition of child marriage, widow remarriage, old age marriage, polygamy and prohibition of sea travel.
4. Alasya, Roga, Madira and Andhakara (Laziness, disease, alcohol and darkness) etc.
5. The scene of the meeting is in the fifth act.
6. The play ends tragically with the suicide of Bharat Bhagya.

12.3

1. Modern
2. Struggling for independence and social and cultural consciousness
3. Use of symbolic style



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MODULE -5

Theatre: Technique and Design

In this module, learners have been introduced to theater techniques and design –

- 13. Rangmanch: Introduction and Types
- 14. Theatrical Music

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**THEATRE: INTRODUCTION
AND TYPES***Notes*

Do you know about theater art? If not, then this lesson will be interesting to you. When someone talks about theatre, we often associate it with acting performances. This is also right because theater is incomplete without acting. Along with theatre, some other nouns are also used by combining them in the same context like nataka, natya, theatre, play, drama, rupaka (metaphor) etc. But do you know that there is some fundamental difference between these words? To know this, it is very important for us to know and understand the culture of theatre. Often, we choose the path of acting after being influenced by films and start it with theatre. There are many well-known actors who have acted on stage for a long time. Although, acting on film and theater may seem similar on the surface, there are some technical differences between the two. To understand this, we need to understand the process of both film and theatre. In this lesson we will try to know and understand theatre. You will learn about the origin and development of theater here. Along with this, we will also discuss what was the ancient form of theatre? How a text like Natyashastra was composed in India. Emphasis will also be given on how modern theater began and what characterizes it.

**LEARNING OUTCOMES**

After studying this lesson, you-

- know the general introduction of Rangmanch (theatre);
- understand the origin and development of Rangmanch (theatre);
- know about Natya Mandap;

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- understand the nature of ancient Rangmanch (theatre);
- understand the Rangmanch (theatre) mentioned in Natyashastra;
- know the types of Rangmanch (theatre);
- know the general introduction of present Indian Rangmanch (theatre); and
- know about modern Rangmanch (theatre).

13.1 GENERAL INTRODUCTION TO RANGAMANCH (THEATER)

Often, we use the word theater for the performance of plays. 'Rangmanch (theatre)' is mainly made up of two words - Ranga and Manch (stage). Here Ranga has been used in the context of declaring the specialty of the stage. The general meaning of stage is - an elevated place where an actor stands and performs a play. But when the adjective Ranga is associated with stage, it acquires a special meaning. The general meaning of Ranga is colour. In this way, theater means the stage where drama is presented. When an actor appears on the stage by painting himself with different colors and emotions of life from within and outside, then the stage becomes a theater with that performance. That is why, Indian scholars have called the place of dramatic performance as theatre. In our Indian theater tradition, the word theater not only refers to the auditorium but also includes the meaning of the entire performance process.

Today we also use the word 'Rangamanch' as a synonym for the English word 'theatre' which means scenic space. The word 'Theatre' is also used in the context of architecture for those places where on one hand theatrical performances are performed and on the other hand there is seating arrangement for the audience. In this way we use the word Rangmanch (theatre) in relation to an auditorium built for drama.

Today in the present era, we also see the usage of many more words related to Rangmanch (theatre) like Rangakarami (theater artist), Rangakalakara (theater actors), nataka, natya, drama, play etc. Every artist working on stage is called a Rangakarami (theater artist), whether he is an actor, director or someone working back stage. A play is something that a playwright prepares in the form of a script for performance. In English the word drama is used for this. When that script is performed it is called Natya. In English it is called play. Thus, at present when we say 'Rangamanch (theatre)' it means the entire process of performance of a drama.

Rangamanch (Theatre): Prekshagriha (Auditorium)

The use of the word 'Ranga' is found at many places in Indian ancient literature. Acharya

Bharat has used the word 'Ranga' many times in 'Natyashastra'. Rangashirsha, Rangpitha, Rangbhoomi originated in Sanskrit due to the use of the word 'Ranga'. In this context, 'Ranga' has been given the meaning of entertainment, meeting hall, dance, singing and acting. It is true that the word 'Rangamanch' is not found in Acharya Bharat's Natyashastra nor in the later texts written on the subject of Natya (theatre).

In fact, during the British rule, the British built many auditoriums for their entertainment in which opera performances were held. These auditoriums were called theatres. Later, theater troupes started performing continuously in these auditoriums. Parsi theater also initially performed in the auditorium but later they started performing at different places in the country. Instead of a permanent auditorium they built temporary Rangamanch (theatres). In this way, the word 'Theatre', which was used frequently for auditorium, now came to be used as the noun 'Rangamanch' in Hindi for the entire performance of a Natya (theatrical) performance.

Rangamanch (Theatre): Performing Arts

Any play achieves perfection only on stage. Today the word 'Nataka (drama)' is also popular for the word 'Rangamanch' or 'theatre'. 'Nataka (drama)' is generally believed to be derived from the root 'Nat'. 'Nat' has also been considered to mean dancing, acting and imitation. 'Nat' also means actor. The word 'Natyam' is also derived from the same 'Nat' which means dancing, imitative portrayal, mime, gesture display and acting. From this, the meaning of the word 'Natakam' or drama is formed - a poetic composition which is acted.

Rangamanch (Theater) as we know it today is not limited to just the knowledge of the Prekshagriha (Auditorium). If we look at folk plays, we see many such plays which are performed in street corners and fairs among the society rather than in a well-equipped Prekshagriha (Auditorium). In such a situation, 'Rangamanch (theatre)' is directly related to performing arts. Rangamanch (Theater) means an art in which a drama is performed by a theater troupe which consists of playwright, actor, director, designer and backstage artists.

13.2 ORIGIN AND DEVELOPMENT OF RANGAMANCH (THEATER)

The relationship between human and art is deeply connected to the story of the birth of creation. The most beautiful and artistic creation of creation is human. And while progressing with time, it is this human being who has created a new art like rangamanch (theatre). It is inevitable that the tradition of rangamanch (theatre) did not start suddenly but has developed gradually with the development of human life. It is said in



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Natyashastra that rangamanch (theatre) is the integrated form of all arts. In such a situation, rangamanch (theatre) would have come to light only after all the arts, crafts etc. were born and developed somewhat. There is no doubt in this.

**Divine Concept**

If we take literature as the basis, then the story of the origin of drama comes to light in the Natyashastra written by Acharya Bharat in 500 BC. In which it is mentioned that Brahmaji has created Panchamveda i.e. Natya from the elements of the four Vedas. From this we come to know that drama originated after the composition of the Vedas. According to this story, when Satyayuga had passed and Tretayuga had started and the people had started following rural religion under the influence of lust and greed. Then gods like Indra requested Grandfather Brahmaji, O God! We want such a means of entertainment which is worth watching and listening to. Saying 'Evamastu' to the gods and bidding farewell to Indra, Brahmaji remembered the four Vedas. He composed Natyaveda by taking text from Rigveda, songs from Samaveda, acting from Yajurveda and rasa from Atharvaveda. After the origin of Natyaveda, Brahmaji asked Indra to use it, but Devraj Indra declared the gods are incapable of accepting, imbibing and using Natyaveda and requested for it to be given to a sage who is capable of using it. Then Brahma ji asked Bharata Muni to use it. After getting permission from Brahmaji, Bharata Muni used it with his hundred sons. This is how drama originated.

Modern Concept

According to modern concept- first human being came into existence. After this his needs laid the foundation of the society. First came family, then home, food, agriculture, faith in natural forces, rituals, ceremonies, religion and then art. With this, theater naturally took its shape. The story of the origin of rangamanch (theater) begins from here.

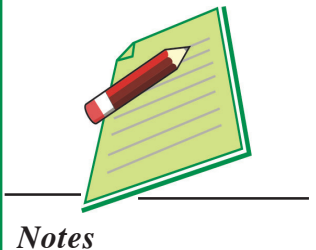
In the modern concept, the point of origin of rangamanch (theater) has been traced with the development of human civilization. We know that by the Paleolithic period, human society had developed in the form of tribes. Hunting of wild animals was the main means of satisfying hunger. They used to hunt and cook and eat it with the entire tribe. This situation became the medium of collective expression and this is where art performance was born. In this period, human did not have language like today, they used to express themselves only through sounds and body language. Acting on stage may have originated on a day when members of the tribe sitting around the fire tried to express their experiences to each other. The entire incident of hunting would have been presented through acting. One person might have become a hunter and the other hunt animal. With this the concept of theater must have developed. Gradually this phenomenon of expression and performance evolved into hunting dances, tribal rituals. If we look at the dances performed in Bastar and other tribal areas even today, this gets confirmed.

With time there was a huge change in human civilization. Farming became their main occupation in place of hunting and with this came the rise of folk arts. Rituals, dance, songs, painting, stories, sagas etc. developed. During this period, rangamanch (theater) came into existence as an independent art. In the book 'Natyashastra' we come to know about this independent theater art.



13.3 NATYA MANDAP

Natya Mandap is a place where plays are performed. It is planned in such a way that the theater troupe can perform its work conveniently and the audience can also sit in the audience gallery and watch and listen to the play properly. It is also often known as Prekshagriha (auditorium), Ntyagriha (theatre), auditorium and rangamanch (theater). Here we will learn about the ancient Indian rangamanch (theater) and the currently popular rangamanchs (theaters).



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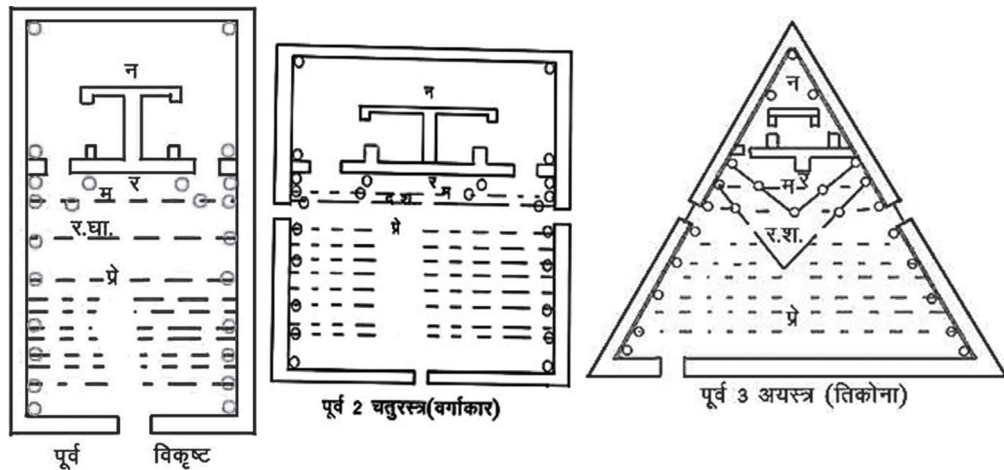
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Prekshagrih (Auditorium) described in Natyashastra

Acting is performed by actors on stage. Keeping in mind the visibility and audibility for effective performance, Acharya Bharat has given a detailed description of the Prekshagriha (auditorium) used by actors for acting in the second chapter of 'Natyashastra'. Bharat has classified them on the basis of measurement into Jyeshtha (eldest), Madhdhyam (middle) and Kanishtha (inferior) and has mentioned the method and method of their construction. Selection of the stage for the rangamanch (theater), its measurement, planning of the stage and audience gallery, Bhoomi Pujan method etc. have been highlighted. Apart from this, in the third chapter he explains the method of Rangapujana (worship of theatre).

Acharya Bharat has discussed three types of Natyamandapa (theaters)

1. Vikrishta i.e. rectangular
2. Chaturastra means square shape
3. Trayastras means triangular



After that he has again made three distinctions between these three -

1. Jyeshtha (Eldest)
2. Madhdhyam (Medium)
3. Kanishtha (Inferior)

The rangamanch (theater) has been divided in the middle and half of it has been described as 'Prekshagrih (auditorium)' for the audience and the other half as 'Rangamandap'. There was a 'backstage' in the rear part of the Natya Mandap. In front of the backstage was 'Rangpeetha' and 'Rangshirsha'. There were doors to access the stage from the

backstage. 'Mattavarini' were established on the right and left sides of the stage. The design of the audience gallery was made 'step-like' so that the audience could see and hear the scene clearly.

Natyagriha (theater) Popular in Modern Rangmanch (Theater)

Many experiments were also done in modern theater regarding theater pavilion. Nowadays many types of forums are in vogue. Along with modern theatre, the practice of open-air auditorium, proscenium theatre, studio theatre, Chakral theatre, drama without any stage at some street corners and experimental theater started. For example, Bhartendu Harishchandra's play 'Andher Nagari' has been performed with full equipment in the auditorium, on the Mukta Kashi stage and also among the people walking on the streets. Similarly, Badal Sarkar's play 'Juloos' was also staged more successfully in the grounds and on the streets besides theatres. The play 'Hori' was staged in Mukta Kashi by making real fields and huts etc. In the ruins of the old fort, plays like 'Andhaa Yuga', 'Tughlaq', 'Razia Sultan' etc. have been successfully staged on the Mukta Kashi stage equipped with lights, sounds and all the equipment. 'Andhaayug' was also successfully screened at the historical grounds of Firozshah Kotla.

At present the influence of experimental theater is gradually increasing. The era of old traditional decorations is over. Even without any decorations, plays are being presented on stage with mere acting.

13.4 FORM OF ANCIENT RANGAMANCH (THEATER)

As we learned earlier in the prevalent divine origin and modern concept regarding the origin of ranagamanch (theatre), how the seeds of the emergence of art have been discovered along with the prehistoric civilization of human. Is theater in its primitive form an independent art? Came into existence in the form of? Probably not. Theater came into its full form much later. Now the question arises that what was the form of ancient ranagamanch (theatre)? It can be known and understood with scientific thinking. To understand this, the only basis is our tribal arts. Yes, we can imagine ancient theater through dance, music and paintings prevalent in various tribal civilizations of the world. Here we are going to discuss some special points so that you can understand this.

Hunting Dance

Imagine the time when primitive human used to live in caves and to satisfy their hunger, they used to go out of the caves and hunt. they made weapons for hunting from stones, wood and animal bones. With these weapons they could hunt easily. Time passed slowly and now they came out of the cave and started living in a group. They built their own hut in the forests and started living with their family. A particular group of the



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group, which was young, would go hunting and the elders and children of the clan would satisfy their hunger with the prey they brought. Before going hunting they would perform a victory ritual. To avoid the attention of animals, they used their 'skins' and 'masks'. To make children proficient in hunting and for their own entertainment, they used to perform hunting dances. We find many such rock paintings in the rock cave of Bhimbetka which confirm this fact. The prevalent hunting dance can be seen even today in areas like Bastar. It is possible that theater might have spontaneously originated in this environment, whose form might have been dance-oriented.

Imagine that one day a hunting party would have hunted a giant animal. Many hunters may have suffered casualties while hunting. This incident must have been surprising. Hunting parties must have come to the tribe with that animal. When all the members of the tribe would have been sitting around the fire while the animal was being cooked, someone from the tribe might have expressed a desire to know about that incident out of curiosity. The person from the hunting party would have narrated the entire story to the tribe by acting out that incident. One person would have become a hunter and the other an animal. This is how the art of acting must have been born. Out of excitement, some people may have created rhythm by playing on wood, bone, stone etc. The actor turned hunter must have acted while dancing to that beat. This must have been such an unexpected performance that would have thrilled the audience.

Imitation

Aristotle has called theater the 'art of imitation'. Imitation is a natural quality of human nature. When a human being is born, he learns by seeing and hearing the environment around him. Primitive humans must have also observed the environment around them, imitated animals and behaved like them. They must have enjoyed this work. The story of 'Hunting' which we mentioned above, related to the beginning of theatre, was also born out of this feeling of imitation.

Religious Sentiment

Whenever human struggles with the struggles of life and wishes to progress further, they turn towards God. Along with this, they express their religious sentiments through dance, music etc. Theater also spontaneously becomes the main medium of this expression. Similarly, the primitive man also bowed his head before the natural forces. The path of rituals was adopted to wish for victory, to feel security, to appease the wrath of nature etc. Rituals like worship, dance, sacrifice, magic etc. originated in primitive society and priests who performed them came into existence. To please their deity, group dances were also performed in these religious rituals. If we look at tribal

dances, the 'Baiga' character found in them indicates this. Later, this feeling became the basis of the plot for theater also.



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Agriculture

Human civilization developed and with human came out of the forests and came to the plains. They learned to produce crops by farming. As the importance of agriculture started increasing in their life, they developed dance and song festivals related to it. They started celebrating even when the seasons changed. Even today we can see dance festivals performed at the time of sowing and harvesting of crops. In fact, this was the period of the rise of the people. Even today we can see this festive spirit. 'Hareli' in Chhattisgarh and 'Nuvakhai' in Orissa is one such festival which is celebrated at the time of sowing and harvesting of crops.

In this way we see two forms of ancient theatre-Primitive theater and folk theatre.



INTEXT QUESTIONS 13.1

1. What do you understand by theatre?
2. When was Natyashastra composed?
3. Who has composed Natyashastra?
4. How many types of Prekshagriha (auditoriums) have been mentioned in Natyashastra?

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5. What are the main components of the Prekshagriha (auditoriums)?
6. Which plays were performed in the Old Fort of Delhi?
7. What is the specialty of modern Prekshagriha (auditoriums)?
8. Which concepts of theatrical production are prevalent?
9. Who called theater the 'Art of Imitation'?
10. What is the role of imitation in ancient theatre?
11. What is the contribution of religious sentiment in the development of theatre?
12. What was the nature of ancient theatre?
13. In how many categories was the ancient theater divided?

13.5 RANGAMANCH (THEATER) MENTIONED IN NATYASHASTRA

When society was formed, expression also started. Mental disorders like happiness, sadness, jealousy, deceit and fraud also arose. Collective joy gave birth to festive events and people started dancing, singing and acting. These traditions continued from generation to generation for centuries. Even today, the tribal arts prevalent in the country- dance, songs, music, drama- bear the symbols of these traditions.

The creation of Natyashastra is an important event in the Indian rangamanch (theater) tradition. The proper form of the theatrical tradition of several thousand years ago has been written in this text. This is a text which is very practical for actors and theater people even today.

History-Puranas, Vedas, Upanishads, epics and other literatures and archaeological evidence clearly indicate that the art of theater was fully developed many centuries before Christ. Castes like Yaksha, Kinnar, Gandharva, Nat, Nartak, Suta, Magadha, Granthik, Charan, Kushilava etc. played an important role in shaping this art. These castes cherished the dramatic performances of singing, playing, dancing, story-telling and story-performing from generation to generation. The rich, attractive and socially prestigious art of this theatrical performance inspired the sages, monks and acharyas to give it the form of a scripture.

In fact, Natyashastra is not only the art of drama but also a text discussing many other arts like singing, playing and dancing. In this scripture popularly known as 'Panchamveda', Acharya Bharat himself says about its importance -

**'Na tachchhastram na tachchhilapam na sa vidya na sa kala,
Na tatkarma n yogauhsau natyehsmin yanna drishyate.'**

In fact, such a rich and prosperous theater tradition was compiled in it which later became the basis of performance in Indian theater for thousands of years. Acharya Bharat has thrown light in detail on the supplementary elements of acting like Rangamandap, Abhinaya-Aangika, Vachika, Aharika and Sattvika, Vritti, Pravritti, Rasa, Atodya, Dharuvagan, Siddha, character nature, Gaan etc.

It is possible to begin the process of reflection on any art form only when that form is fully developed and its tradition is complete. It is only after this completion that any scripture is created. In this way, two important streams- the performance tradition and the creation of texts based on them, became popular. The tradition of performance was moving forward without any hindrance, but the creation of Natyashastra made the thinking on them even more powerful. As a result, while on one hand Sanskrit plays were written and performed, on the other hand, taking Natyashastra as the basis, there was reflection on the contemporary theater tradition and many texts, commentaries and tikas were written.



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13.6 TYPES OF RANGAMANCH (THEATER)

India is a country of diversity. People of many castes, religions, languages and cultures live here. This is the reason why we see various forms of arts like dance, song, music etc. If we discuss the types of Indian theatre, we come to know that Indian theater has a great tradition of its own which is full of diversity.

(I) According to chronology the following types of theater are visible-

- ❖ **Sanskrit Rangamanch (Theater):** As we have discussed the rangamanch (theater) described in Natyashastra earlier. In this text we find discussion of ten types of Rupakas - Natak, Prakarana, Bhaana, Anka, Prahasana, Veethi, Ihamriga, Vyoga, Samavkara and Dima. There is variation in these types on the basis of Vastu, Neta, Rasa. Along with this, Acharya Bharat also discusses 18 Uprupakas in Natyashastra. These types of Sanskrit theater were prevalent till the ninth century.
- ❖ **Folk Rangamanch (Theater) :** After the decline of Sanskrit theatre, we find the prevalence of folk plays. These folk theaters are divided into the following categories-
 1. **Temple Dependent-** The folk theater which was performed in the sanctum sanctorum of temples. Like- Kudiattam, Ankiya Bhaona etc.

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2. **Leela Natya-** The folk drama which was based on the Leelas of Ram and Krishna. Such as Ramleela, Raasleela.
3. **Social Drama** - Under this category come those folk dramas whose story is social. Such as mime, drama, dance etc.

- ◆ **Parsi Rangamanch (Theater) :** Parsi theater, which started from Bombay, made Calcutta and Delhi its centre. In the beginning, Parsi theater was without resources but gradually it gathered the necessary resources. These theater companies used to have equipment to produce amazing special effects. Through these, gods were shown flying in the air, heroes were shown jumping from the palace wall into the river, fairies were shown descending from the sky. This technique of creating the effect amazed the audience. People used to go with tickets to see these fascinating effects. This was a different feeling for the Indian audience.

Directors, playwrights, actors, designers etc. were hired in Parsi drama companies on salary. Female characters were played by male actors only. Later, seeing its popularity, dancers and village brides also started participating. In the early period, these companies presented Shakespeare's plays in English and Gujarati languages. Later Hindustani language mixed with Hindi, Urdu and Persian started being used. There used to be poetry in his dialogues and agility due to his strong work ethic. Comedy stories were also employed in plays. Plays were divided into numbers.

- ◆ **Modern Rangamanch (Theater) :** The era of modern theater is visible from the second half of the nineteenth century. In which the subjects of the plays were related to the common man and along with this, realistic, unrealistic and experimental methods of performance started being used.

(II) If we look at the basis of presentation style, theater can be classified into the following types-

- ◆ **Dance Oriented Rangamanch (Theater) :** It is a type of theater in which the prerequisite for being an actor is that they are good dancers. Generally, we can understand this by watching folk dramas like Kudiyaattam, Terukuttu, Yakshagana etc. Also, the dance drama performed by the dancers also comes in this category.
- ◆ **Music Oriented Rangamanch (Theater) :** This style of theater presentation includes that theater in which the delivery of dialogues by the actors is often lyrical. It is also called musical drama. For example, we can

see Nautanki drama.

- ◆ **Street Style :** This style of theater came into existence in the middle of the twentieth century. In this style, plays are often presented in streets, corners and intersections. Its main objective is to make people aware. Safdar Hazmi is a famous artist of this style.
- ◆ **Radio Drama :** This is a presentation style of theater in which special emphasis is given to verbal acting rather than physical acting. In this, the actor brings the characters alive in the imagination of the audience through his recitation and background music. The play 'Andhayug' was written by Dharamveer Bharti for this genre.
- ◆ **Mute/Silent Drama:** Mute drama i.e. mime is a presentation style of theater in which the actor gives special emphasis on physical actions rather than reciting. There are no dialogues in this, only the story is presented on the stage through sounds, music and physical acting.
- ◆ **Single :** In this presentation style only one actor performs on the stage. He himself plays the role of different characters.
- ◆ **Experimental Rangamanch (Theater) :** In this style of theatre, no single method is used but experiments are done with the elements of theatre. Sometimes regarding the stage and sometimes regarding the composition. Sometimes about acting and sometimes about design. For example- Ibrahim Alkazi did many experiments regarding the stage. In 'Kahani Ka Rangmanch', Prof. Devendraraj Ankur rejected other elements of theater while Bansi Kaul experimented with design and acting in clownish style. The experiment 'Third Theater' conducted by Badal Sarkar is also notable among experimental theatre.



Notes



INTEXT QUESTIONS 13.2

1. Natyashastra is a text of which nature?
2. Which castes developed theater before Natyashastra?
3. Which components of theater are discussed in Natyashastra?
4. Which schools of drama became popular?
5. What is dance drama?
6. What type of theater is Nautanki?

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13.7 MODERN RANGAMANCH (THEATER)

The environment of modern theater in India was being created in the beginning of the twentieth century. Literature imbued with national sentiment was being written. Continuous efforts were being made to strengthen this spirit in Indian theatre. This point is also confirmed by the study of regional theatre. Blind imitation of Western civilization and later special love for the indigenous spirit inspired by Western imitation is indicative of this.

The freedom struggle had a special impact on the history of Indian theatre. When the whole of India was moving towards achieving Indian independence during 1940-47, the Bharatiya Jana Natya Sangh was established in 1943. This institution played an important role in the development of theatre. During this period, famous Parsi theater and film actor Prithviraj Kapoor formed his traveling troupe named Prithvi Theaters in 1944-60 and controlled the hyperdramatic element of Parsi by making innovative use of Parsi theater style in realistic style reformist plays.

In the fifth decade of the twentieth century, the seminars and festivals organized by the Kendriya Sangeet Natak Akademy in 1954 prepared the stage for theatre, and the performances of the National School of Drama in 1959 gave impetus to Hindi theatre. Theater workers trained from this institution went to different states of the country and formed their own troupes and activated theater in remote areas by organizing theater camps. Troupes like 'Theater Unit (1954-Bombay)', 'Anamika (1955- Calcutta)', 'Naya Theater (1959-Delhi)', made unprecedented contribution to theater with modern theater approach.

Habib Tanveer's 'Agra Bazaar' also became famous in this decade. Its performances brought the concept of total theater into discussion and highlighted the relevance of traditional theatrical forms. In the same decade, Satyadev Dubey did *Andhayug* (1962) for the theater unit. Classic productions like 'Ashadh Ka Ek Din (1964)', *Suno Janmejay* (1966), *Shuturmurg* (1968), *Aadha Adhure* (1969), and *Indrajit* (1970) were produced. For Anamika, the productions of 'Laharon Ke Rajhans' (1964), 'Shuturmurg' (1967) and 'Ev Indrajit' (1968) directed by Shyamanand Jalan were popular.

Indian theater had come into its clear shape in the seventies. During this period, the best original plays of India and abroad and translations of various linguistic plays of India were presented. There was unprecedented progress in the field of playwriting. The newness that this brought about in the level, content and style of playwriting proved to be very important for theatre.

In the 80s, amateur theater became active across India. The trend of experimentation in color styles also started. Sanskrit plays started being played in a new style. The inclination of playwrights and directors of Indian theater moved towards traditional theatrical forms. Demand for scripts for staging increased. To fulfill this demand, theater turned towards other genres of literature. Directors were attracted towards adaptations of novels. Plays of other Indian languages were played more in Hindi than in their own languages. In the same decade, a tendency to learn folk theater from other regions also arose. Directors of other languages played Sanskrit and Hindi plays at the request of troupes from Hindi speaking regions. In these Hindi theater productions, he used the styles and elements of his state very well. K.N.Panikkar, Ratan Thiyam, Fritz Wennewitz became a part of Hindi theatre. On one hand, apart from playwrights like Dharmveer Bharti, Jagdishchandra Mathur, Mohan Rakesh, Lakshminarayan Lal, Gyandev Agnihotri, B.M. Shah, Surendra Verma, Mudrarakshas, Mani Madhukar, Shankar Shesh, Sarveshwardayal Saxena, Bhisham Sahni, Asghar Wajahat, Rajesh Joshi, New playwrights like Mrinal Pandey, Nand Kishore Acharya, Rameshwar Prem etc. showed their theater ability, on the other hand, Vijay Tendulkar, Badal Sarkar, Mohit Chatterjee, Manoj Mitra, Devashish Majumdar, Chandrashekhar Kambar, Govind Deshpande, Mahesh Elkunchwar, Satish Alekar. Adi's plays also remained popular. After the eighties, Hindi troupes started disintegrating and theater artists started migrating towards cinema and television.

The nineties were the time to learn folk theater elements from other states. What was important in this decade was that Hindi theater artists started emphasizing on learning the color elements of other states. For this, famous directors like K.N. Panikkar (Malayalam), Ratam Thiyam (Manipuri), Kanhai Lal (Manipuri), Vijay Mehta (Marathi), Rudrapratap Sen Gupta (Bengali) started being called. In this decade mainly story theatre, use of traditional theater forms remained in discussion. These experiments provided a new language to theatre. At present, Indian theater is dynamic with its diverse styles. Not only commercial but also non-commercial theater is continuously enriching theatre.

If we look at the present scenario of Indian theatre, the tradition of new experiments is going on. New experiments taking place across the country, their performances in various national theater festivals, theater training centers established in various states, trainees continuously experimenting after training, Indian Government's schemes promoting theatre, etc. have created a favorable environment for theater today.



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**INTEXT QUESTIONS 13.3**

1. When was the Bharatiya Jana Natya Sangh established?
2. Who founded Prithvi Theatre?
3. Write about the National School of Drama?
4. Who was the director of the play 'Agra Bazaar'?
5. Theater Unit is related to which city?

**WHAT HAVE YOU LEARNT**

- The general meaning of theater is a place where drama is presented. This noun is also used for theatrical presentation and its entire process.
- The oldest text of Indian theater is 'Natyashastra' which was composed by Acharya Bharat in 500 century BC.
- Natyashastra contains a complete description of Sanskrit theatre. This is the original text not only of theater but also of arts like dance, music etc.
- Information regarding ancient theater is available from the archaeological objects and art forms found. In this, the seeds of the origin of theater have been traced from prehistoric civilization. Primitive theater started with the qualities of expression and celebration in primitive human civilization.
- The second stage of primitive theater comes into existence with agricultural civilization. Where dance, song, music, story etc. develop.
- Among the types of Indian theatre, it is mainly classified into Sanskrit theatre, folk theatre, Parsi theater and modern theatre. Apart from this, there are many types of theater depending on the presentation style.
- Modern theater begins from the second half of the 19th century. Especially after independence, we see many creative experiments on theatre, in which not only the writing but also the performance shows development towards contemporary meanings based on traditional methods.



TERMINAL EXERCISE

1. What do you understand by theatre?
2. What is the role of Natyashastra in Indian theatre?
3. What do you know about primitive theatre?
4. What are the types of theatre?
5. Write a note on modern theatre?



ANSWERS TO INTEXT QUESTIONS

13.1

1. Theater refers to the art in which plays are presented on the stage.
2. 500 century BC
3. Acharya Bharata
4. On the basis of size three- 1- Vikhrishta, 2- Chaturastra and 3- Tryastra. On the basis of magnitude, they were again divided into three - 1- Jyeshtha, 2- Madhdhyam and 3- Kanishtha.
5. Stage, Rangjikal, Nepathya, Mattavarini, Yavanika etc.
6. Andh Yuga
7. Construction of presentation venue according to the purpose of presentation, a new creation different from traditional auditoriums.
8. Divine and modern concept.
9. Aristotle
10. Scholars estimate that primitive man might have tried to imitate the nature around him by observing the animals living in them. Even in the story of Genesis itself, there is mention of imitating hunting while enacting the incident of hunting.



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11. Religious sentiment has played a significant role in the development of theater because human, out of his fear and desire for a secure future, gave birth to the process of worship and in this prayer, they used dance, music and theatre.
12. The form of ancient theater was dance based.
13. Prehistoric and folk

13.2

1. Natyashastra is a text whose nature is completely experimental.
2. Yaksha, Kinnar, Gandharva, Nut, Dancer, Suta, Magadha, Granthik, Charan, Kujilav etc.
3. Acharya Bharat has thrown light in detail on the subjects like Rangmandap, Abhinaya - Angika, Vachika, Aharika and Sattvika, Vritti, Pravritti, Rasa, Atodya, Dharuvagaan, Siddhi, character nature, songs etc.
4. Tradition of writing Sanskrit drama and commentary texts

*Notes*

14

THEATRICAL MUSIC

Earlier we learned about theater techniques. It is clear that in theatre, the techniques of the play, director and actor have their own specific role. New theater artists go to theater training institutes only to learn and understand the technique. Technologies have their own special presence in the modern era. Although there are some novice theater groups who lack these techniques, yet they use acting techniques in such a way that the lack of other techniques is not visible. For example, see it in street theatre. Is there any decoration or lighting system there? No, but still the actors, with their acting skills, present plays in broad daylight under the open sky on streets and corners. What this means is that theater technique may be an essential element for some presentation styles, but some styles have also been created which focus only on acting technique.

Now in this chapter we will discuss the music used on theatre. You all must have heard the music. But you are hardly familiar with the specialty of Rangasangeeta. Every element on stage has its own definite direction, passing through which it strengthens the story. Let us look at music in this context.



LEARNING OUTCOMES

After studying this lesson, you-

- know the general introduction of Rangasangeeta (theater music);
- know the types of Rangasangeeta (theater music);
- understand the contribution of Rangasangeeta (theater music) in theater staging;
- understand Rangasangeeta (theater music) and Rasa;

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- know the usefulness of Rangasangeeta (theater music) in generalizing drama; and
- know about modern theater and Rangasangeeta (theater music).

14.1 RANGASANGEETA (THEATER MUSIC)

Music has been prominent in Indian theater since ancient times. The concept of 'Total Theater' has existed from ancient times till today. The origin of Greek theater is also believed to be from folklore. If we look at both the streams of theatre, we see many forms in musical drama. In fact, Rangasangeeta (theater music) is related to the musical composition prepared for the visual feature in a theatrical presentation or for the entire play. Generally, it is often used for opera, ballet and pantomime and other musical dramas produced in the journey of modern theatre. Casual music is also prevalent within additional genres. Such as radio, film and television, in which this music is used to make the work more emotional and to separate the scenes.

Rangasangeeta (theater music) in Indian Theater

An extensive discussion regarding Rangasangeeta (theater music) is found in 'Natyashastra' written by Acharya Bharata Muni. What should be the Rangasangeeta (theater music) in the drama? Acharya Bharat has discussed in detail in this regard. Six chapters of the entire Natyashastra are focused on Rangasangeeta (theater music). In the 28th chapter, there is a discussion about the use of musical instruments, in the 29th chapter, there is a discussion about the appropriate use of rasa of different castes and the types of veena. Sishura instrument is discussed in the 30th chapter. The 31st chapter discusses art, rhythm and various rhythms. There is a complete description of Avan instruments in the 33rd chapter. In the origin of drama itself, there is mention of adoption of 'Rangasangeeta (theater music)' element from Samveda. Drama has originated from these elements: text, music, acting and rasa. If we consider this fact as the basis, then the essentiality of Rangasangeeta (theater music) can be considered an important basis of Sanskrit theatre.

There is discussion of Dhruvagana in Natyashastra. Dhruva Gaana means songs sung in drama. They originate from different verses. Acharya Bharata has given their number as five - Praveshiki, Akshepika, Prasadiki, Antara and Naishkramini. Now let us know them in some detail.

Praveshiki

The Dhruva sung at the time of entry of the characters at the beginning of the play is

called 'Praveshiki'. Through this song, the audience can easily understand the nature of the character, his state and expressions. These songs are full of emotions and meanings.

Akshepika

'Akshepika' means changing the order. For example, if there is a theme of pathos in the scene, then suddenly insinuate heroic sentiments. In this way, the song which brings difference in emotions has been called 'Akshepika'. It is of two types: fast and delayed.

Nashkramini

At the end of the act, when the characters leave the stage, the Dhruva sung at that time is called 'Naishkramini'.

Prasadiki

When a recent incident is immediately presented in the form of a song, it creates a difference in emotions and makes the audience happy, such a song is called Prasadiki. In this, the mental state going on in the character's mind is presented to the audience through songs.

Antara

Antara means in between. This Dharuva is sung when the character gets tired, faints, forgets the dialogue or starts adjusting his costume, in such a situation 'Antara' Dharuva should be sung.

Sanskrit theater is the first stage in Indian theater and singing, playing and dancing were prominent in this theatre. After Sanskrit theatre, we see folk theater forms. Coincidentally, in these theater forms also, like in Sanskrit theatre, singing, playing and dancing have been prominent. The only difference was that in Sanskrit theatre, dramatic music was used whereas in folk theater tradition it changed to regional desi-margi music.

In the third phase of Indian theatre, we have dozens of Parsi theatre. A theater which was completely filled with astonishing scenes. Full of characters like hero, heroine and villain. Music was the lifeblood of this theatre. Scenes like sadness, separation, anger, love, action etc. were presented in a more effective manner through songs.

Rangasangeeta (Theater Music) in Western Theater

Western theater traces its origins to Greek plays. Regarding tragedy and comedy, Aristotle has said that tragedy started with street compositions and comedies started with vulgar songs. These stanzas were sung in the worship of the gods Dionysus.



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Worshippers used to sing (God song) in Dionysus festivals. Plays were composed by adding acting to these songs. Aristotle has also considered music as the basis for Katharsis. In Roman theater too, music continued to play a role as in Greek theatre.



INTEXT QUESTIONS 14.1

1. What is meant by theater music?
2. Why is music used in radio, film and television?
3. What are Dharuvagaan?
4. What is Antara Dharuva Gaan?
5. What was the role of music in Parsi theatre?
6. What was the role of music in the origin of Greek theatre?

14.2 TYPES OF RANGASANGEETA (THEATER MUSIC)

Music did not originate with the origin of drama, but before drama, music gradually developed with the beginning of human civilization. It is a powerful art of expressing human feelings and emotions. Theater also brings together different colors of life on the stage. In such a situation, Rangasangeeta (Theater Music) plays an important role.

Rangasangeeta (Theater Music) is an intrinsic part of any theatrical presentation, which is used to stimulate the emotion of the scene, to change the scene through background sound, etc. Whenever we watch a film or drama, sometimes live or recorded music is used in it.

Rangasangeeta (Theater Music) is used in the drama in the following ways-

1. **To Present the Theme of the Play (Theme Music) :** This music is often presented in the form of alap in drama. Just as theme music is used in films, similarly in plays also. The main theme of the play is often used as the basis for this music. If the main objective of the play is to excite the audience, then the theme music will also be of the same nature.
2. **To Connect the Scenes of the Drama to Each Other (Linking Music) :** This music works to tie the scenes of the drama together. The time taken for scene change is filled. A play consists of a series of scenes and each scene has a basic idea. In such a situation, this music is used to transfer the feeling of one scene to another.



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3. **To Enter a Character (Intro Music) :** Every character has its own specialty. This music is made keeping this specialty in mind.
4. **For Special Effects in Drama (Effect) :** This music is used to make a scene especially effective in a drama.
5. **Singing with Emotion (Singing with Expression) :** This type of songs are used to express the emotions of the characters.
6. **For Actor's Activities (Movement)- Music played in situations of love, sadness etc.**
7. **For Special Character (Character Music)**



INTEXT QUESTIONS 14.2

1. What is theme music?
2. What is linking music?
3. What are music effects?
4. What is intro music?

14.3 RANGASANGEETA (THEATER MUSIC) AND THEATRICAL PERFORMANCE

Music gives a festive look to the creativity of the drama. Musicians also played a special role in the rise of traditional theater forms in the Middle Ages. Famous scholar Jagadishchandra Mathur is of the opinion that - 'Jatra, Maach, Rasleela, Bhagavatamel, Tamasha, Kudiyaattam etc. are all the later forms of Sangeet.' Dance, songs, instruments, dialogues were all important elements in Sangeet. The important aspect of the musical element can be assessed by observing the performance of traditional theater forms. Can Nautanki be seen apart from its singing? Can it be imagined by eliminating Lavani singing etc. from the Tamasha of Maharashtra? maybe no. In fact, singing methods have tried to keep these art forms alive.

Song is an inner journey of the human mind. The body of the song is created by putting the words into verses. Songs exist only through rhymed composition, rhythm and musicality. The use of songs in drama is considered important. The types of songs in drama can be seen in these forms-

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1. Songs that Advance the Plot

Often there is a lot of information in a drama which is not presented in visual form because if it is presented in visual form then there may be unwanted expansion in the drama. In such a situation, songs are planned so that the information can be conveyed to the listeners in an interesting manner.

2. Songs that Take the Rasa to its Peak

There is presence of emotions in the scenes of the drama. The audience experiences those emotions and enjoys the pleasure. The planning of the songs further intensifies the process of enjoyment of the rasa due to which the listener experiences the extreme state of rasa.

3. Songs that Clarify the Character's Inner-self

In drama, songs are also planned in such a way that the emotions of the characters can be underlined. For example, if the hero is separated from the heroine, then in this situation songs are planned to express his pain of separation.

4. Songs that Bring Naturalness to the Drama

Sometimes songs are also planned to bring naturalness to the play. To bring this naturalness during staging, regional tunes are also used.



INTEXT QUESTIONS 14.3

1. What are the components of music?
2. How do the songs advance the plot?
3. What is the need of songs for the characters?

14.4 RANGASANGEETA (THEATER MUSIC) AND RASA

The concept of Rasa is an important feature in Indian art and literature. Acharya Bharat has said in Rasanishpatti Sutra - 'Vibhanubhavsancharisanyogadrasanishpattih' i.e. Rasa is produced by the combination of Vibhava, Anubhav and Sanchari bhava (feelings). Here Vibhava means the cause of permanent feeling, i.e. the reasons due to which permanent feeling arises. There are two types of them - Alambhana (support) and Uddipana (stimulation). Aalamban - in which the emotion is dependent and Uddipana - which stimulates the emotions. Imagine the hero singing a song in mourning for the



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heroine. In this scene, the sad voice of the hero, the main song, music and the sounds of lamentation will further stimulate the feeling of separation in the heart of the audience. Abhinavagupta has also said that the sound of songs also expresses rasa. 'Gitabhadrā Shabdebhyopi Rasabhivyakti', that is, just as the words used convey the sense of sarcasm after the sense of meaning, in the same way, the lyrical voice also conveys the sense of emotion or rasa after the sense of its form. Thus, ancient teachers consider song and sound as an expression of rasa.

Rasakaumudikara Shrikand says that song (geeta), poetry (kavya) and drama (Natya) - these three are the absolute sources of rasa. But the field of song and sound is broader than poetry because only a Sahridya (kind-hearted person) can sing poetry and understand it, but even a child can enjoy through song. In this way, music makes the audience feel the emotions of the scene in a play more effectively.

14.5 RANGASANGEETA (THEATER MUSIC) AND SADHARANIKARANA

The concept of alleviation of mental disorders is also found in Indian theatre. Acharya Bhattanayak, while discussing Rasa, has propounded the principle of 'Sadharanikarana (simplification)'. According to Bhattanayak, there are three elements of poetry - Abhidhaa, Bhavana and Rasacharvana i.e. enjoyment. They believe that Rasadhvani is the soul of poetry. Vastu and Alamkara are transformed into sound essence only. Thus, according to Bhattanayak's opinion, Abhidhaa knows only the Vachyartha i.e. the meaning of the word being said, Sadharanikarana is done through Bhavakatva act and only after that the Rasa is enjoyed through Bhojakatva act. Bhattanayak has considered the term 'Sayoga' mentioned in Bharat's Rasa Sutra to mean Bhojua-Bhajak-Bhava relationship and the term 'Nishpatti' to mean 'Bhukti'. According to his opinion, Rasa is derived from the relationship between Bhojua-Bhajak-Bhava and, that is, Rasa is enjoyed by the social. Apart from Abhidha, he has accepted two new trades called Bhavakatva and Bhojakatva for the enjoyment of Rasa. In these, the meaning of poetry is understood through Abhidha, that is, the meaning generated by Abhidha is related to a particular person. Then sentimental acts refines that elite meaning and generalizes it by removing its connection with a particular person. The meaning is that through act of sentiments, the generalized qualities become free from the relation of the individual and become associated with the social, then there are no individual characteristics left in them. In this way, after the vibhavaadi is normalized through the Bhavakatva act, the Bhojakatva act makes us enjoy that normalized Ratyaadi Sthayi in the form of Rasa. The meaning is that according to Bhattanayak, by overwhelming the Rajas and Tamas present in the hearts of social people, the dominant, generalized, etc. permanent feelings, by stimulating the Satva Guna, the Vedyantar Sampark is

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made to *rasa*. In this way, generalization becomes a state in which the personality dissolves. And the extraordinary is normalized. In this way mental disorders become normalized.

Whenever an audience comes to an auditorium to enjoy a drama performance, various kinds of thoughts of worldly life keep rising in his heart. He takes his place in the audience gallery. The theatrical performance begins. With the third bell, the audience's attention is drawn away from their worldly life and focuses on the performance. The first music of *Natyarambha* connects the audience emotionally to the performance. Actors act on the stage, speak dialogues with various musical variations, the choir sings and plays and the acting takes place on that music. In such a situation, the spectator establishes his 'self' with the characters on the stage. The audience also laughs, cries, becomes sad and dances along with the characters as they laugh, cry, feel sad and dance in joy. In this process, the psychosis of the audience disappears along with the actions of the character. That's why after seeing the scene of sadness, tears start flowing from the eyes of the viewer and his mind becomes light. In this entire process of catharsis, music enhances the process of emotional connection and takes the viewer's emotions to a higher level where the disorders of the viewer's mind disappear and he experiences *Brahmananda*. His mind becomes free from various types of stresses. Aristotle's 'catharsis theory' and Bhattanayak's 'simplification theory' clarify this process.



INTEXT QUESTIONS 14.4

1. What is *Rasanishpattisutra*?
2. How are songs and sounds expressive of taste?
3. Whose contribution is the generalization principle?
4. What is generalization?

14.6 MODERN RANGASANGEETA (THEATER MUSIC)

In the modern era, there were huge changes in the arts due to the meeting of East and West culture. The realism that came into theater gave a new dimension to the structure of theatre. Music began to be composed keeping realistic plays in mind. Realism and experimentalist concepts termed the purposeful music used in theater as theater music. In fact, theater music means a musical composition prepared for a particular scene in a theatrical presentation or for the entire play, which includes singing, playing along with sound effects. Sometimes the entire play is based on musical composition and

sometimes music is composed as per the requirement of the scene. Music started being used through background sound to create visual changes etc. Its format was sometimes live and sometimes recorded.

This fact is worth pondering as to why the role of music in theater has remained so special from the beginning till now? In fact, theater by its nature is basically an audio-visual medium. The scene includes all the elements that are visible on the stage, which includes the body of the actor and the equipment imposed on him, and the audio is related to sound, which is achieved only through music in drama. In such a situation, the actor's voice also comes under the scope of music. That is why Stanislavski, the director and theorist of realism, also considers the actor's dialogue as music. Words create an imaginary image generated by memory in the mind of the listener, sound gives shape to that image and music adds color (feeling) to that image. In such a situation, that imaginary image becomes emotional. Theater provides visibility to the audibility of colors (emotions). In this way those feelings become real on the stage and in the hearts of the audience.

In modern Indian theatre, directors like B. W. Karanth, Habib Tanveer gave a modern dimension to theatre. B. V. Karanth emphasized the sound configuration. Regarding the essentiality of folk theater in Indian theatre, he also says - "If we have to discuss Indian music and theatre, then apart from Tamasha, Yakshagana, Bhavai etc., what Indian theater can we talk about?"



WHAT HAVE YOU LEARNT

- If we look at both the streams of theatre, we see many forms in musical drama. In reality, theater and music are related to the scene in a theatrical presentation.
- It is a musical composition prepared for a particular play or for an entire play.
- An extensive discussion regarding music is found in 'Natyashastra' written by Acharya Bharata Muni. What should be the music in the drama? Acharya Bharat has discussed in detail in this regard.
- There is discussion of Dharuva Gaan in Natyashastra. Dharuva Gaan means songs sung in drama. They originate from different verses. Acharya Bharat has given their number as five - Praveshiki, Akshepika, Prasadiki, Antara and Naishkramini.
- Like Sanskrit theatre, singing, playing and dancing have been prominent in the



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theatrical forms also. The only difference was that in Sanskrit theatre, dramatic music was used whereas in folk theater tradition it changed to regional desi-margi music.

- Tragedies began with simple compositions and farces began with vulgar songs. These stanzas were sung in the worship of the gods Dionysus. In the Dionysus festival, worshippers used to sing God songs. Plays were composed by adding acting to these songs.
- Music is used in the following forms in the drama - To present the theme of the play, To connect the scenes of the play to each other, For the entry of a character, Drama For special effects, singing with emotion, for the actor's actions, for a particular character.
- Acharya Bhattanayak, while discussing Rasa, has propounded the principle of 'simplification'.
- Music makes the audience feel the emotions of the scene in a play more effectively.



TERMINAL EXERCISE

1. What do you understand by Rangasangeeta (Theater Music)?
2. What is the discussion of music in Natyashastra?
3. What do you know about song planning in theatre?
4. What is the relation between music and rasa?
5. What is Sadharanikarana(generalization)?



ANSWERS TO INTEXT QUESTIONS

14.1

1. Theater music is related to the musical composition prepared for a particular scene in a theatrical presentation or for the entire play.
2. Radio, film and television, in which this music is used to make the action more emotional and to separate the scenes.

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3. Dharuva Gaan means songs sung in drama. They originate from different verses.
4. Antara means in between. This Dharuva is sung when the character gets tired, faints, forgets the dialogue or is busy adjusting his costume, in such a situation 'Antara' Dharuva should be sung.
5. Parsi theater which was full of absolutely astonishing scenes. Full of characters like hero, heroine and villain. Music was the lifeblood of this theatre. Scenes like sadness, separation, anger, love, action etc. were presented more effectively through songs.
6. Aristotle has said in relation to tragedy and comedy that tragedy started with lyrical compositions and comedies started with vulgar songs. These stanzas were sung in the worship of the gods Dionysus. In the Dionysus festival, worshipers used to sing God songs. Plays were composed by adding acting to these songs.

14.2

1. This music is often presented in the form of alaap in drama. Just as theme music is used in films, similarly in plays also. The main theme of the play is often used as the basis for this music.
2. This music works to tie the scenes of the drama together. This fills the time required for scene changes.
3. This music is used to make a scene especially effective in a drama.
4. Every character has its own specialty. This music is made keeping this specialty in mind.

14.3

1. Dance, song, instruments, dialogue, all these are important components in Sangeet.
2. Often there is a lot of information in a drama which is not presented in visual form because if it is presented in visual form then there may be unwanted expansion in the drama. In such a situation, songs are planned so that the information can be conveyed to the listeners in an interesting manner.

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3. In drama, songs are also planned in such a way that the emotions of the characters can also be underlined. For example, if the hero is separated from the heroine, then in this situation songs are planned to express his pain of separation.

14.4

1. 'Vibhavanubhavsancharisanyogadrasanishpattih' i.e. Rasa is produced by the combination of Vibhava, Anubhav and Sanchari expressions.
2. Just as the words used convey the sense of sarcasm after the sense of meaning, in the same way the lyrical voice also conveys the sense of emotion or rasa after the sense of its form. Thus, ancient teachers consider song and sound as an expression of rasa.
3. Bhattanayak
4. Normalization becomes a state in which personality dissolves and the extraordinary becomes ordinary. In this way mental disorders become normalized.

Natyakala Curriculum

Secondary Level

(285)

1. RATIONALE

'Indian Knowledge Tradition' has a glorious tradition. The history of India has been rich in the creation of knowledge in both philosophical and practical aspects of life. Indian philosophers and scientists have contributed to almost all spheres of life ranging from politics, economy, commerce, astronomy, shipbuilding to art, music, drama, dance etc.

According to Indian tradition, Prajapati himself is considered to be the original creator of drama and the art of theatre has been given special respect by calling Natyashastra as Natyaveda. On the basis of History, Purana, Natya, classical texts and other literary creations and historical evidence, it has been said that the art of theatre had developed in India many centuries before Christ, which was passed down from generation to generation by people like Nata, dancers, Charana etc. through singing and playing, dance etc. were transferred through dramatic presentations.

In the present times, it is essential to introduce the present generation to the sublime elements of our ancient knowledge tradition and to preserve and promote this stream of knowledge.

2. WHO IS ELIGIBLE TO STUDY THIS COURSE

This subject matter is completely written in English language. Besides this Sanskrit language has also been used at many places in Romana script. The examination will be conducted in English medium if

you have opted as a medium. Therefore, the question definitely arises as to who will be the authority on this text. Here is the eligibility to study this course-

- Have curiosity to understand the art of theatre;
- Be generally familiar with dramatic art;
- Can read and understand simple passages and phrases in simple English and Sanskrit language;
- Can express their feelings by writing in English and Sanskrit language.

3. PURPOSE/OBJECTIVES

The following are the objectives of the Natyakala course at the secondary level:

- To develop a sense of pride towards the country and culture in the learners.
- To inspire devout learners to make appropriate efforts to protect the culture.
- To enable the ancient Indian knowledge, wealth, scientific knowledge and feeling of gratitude towards all human beings to be proudly propagated in the world.
- To make the theatre tradition of our country easily accessible to the common people.
- To develop a feeling of respect for Indian playwrights and their works.
- To introduce the learners to the various elements of drama (plot, characters, rasa, acting, stage etc.).

- To make aware about things related to drama production like drama selection, drama production, stage decoration for drama execution, light-sound effects etc.
- This course will also be able to transform the learner into a better 'Sahridaya'.

4. SELF-LEARNING MATERIAL AND COURSE DETAILS

- Printed books.
- A TMA will be given. Along with this, learners also have to do a project.
- Teaching of drama will also be done experimentally/Practical.
- In lesson preparation, in contact classes and during teaching, attention should be given to develop the life skills of the learner well. This will automatically develop logical and coordinated thinking power in them.
- After admission in NIOS, students can start this course from one year and complete it in maximum five years.

5. EXAMINATION AND EVALUATION SYSTEM

- The theory paper is of hundred (100) marks, out of which theory will be of 60 marks and practical will be of 40 marks. The exam time for theory question paper will be 2 hours.
- There will be two types of evaluation: formative and summative.

- Formative Assessment: Twenty (20) percent of the theory paper is Tutor Marked Assignment. The marks of this paper will be mentioned separately in the marks sheet.
- Summative Evaluation - There will be public examination twice in a year (in the month of April-May and in the month of October-November).
- In the question paper, questions containing Knowledge, Understanding, Expression/ Application skill will be asked in the prescribed ratio.
- The examinations will include Multiple Choice Questions, Very Short Answer, Short Answer and Essay Type Questions.
- Passing Criteria - Thirty-three percent (33%) of the total marks is the passing criteria.

6. SCHEME OF STUDY

- Medium of instruction - English.
- Self-Study Hours: 240 hours.
- A minimum of thirty (30) contact classes (Personal Contact Program - PCP) will be held at the study centre. 5 Contact Classes (Personal Contact Program - PCP) will be organized separately for Practical Manual.
- Weight-
 - ❖ Theory -60%
 - ❖ Practical -40%

7. OBJECTIVES OF THE SUBJECT MATTER AND DIVISION OF MARKS

COURSE STRUCTURE

S.N.	Modules	Marks	Study Hours
1.	An Introduction to Natyakala	12	36
2.	Basic Psychological Processes	12	36
3.	Human Development	08	24
4.	Individual Differences	20	48
5.	Social Processes and Behaviour	08	24
Grand Total		60	168

Practical Manual

6.	Different Types of Enactment: Theoretical Applications	25	48
7.	Theoretical Applications of Natya	15	24
Grand Total		40	72

8. COURSE DESCRIPTION

The following subjects are included in the curriculum of Natyakala at secondary level. The entire syllabus has been divided into seven modules. How many lessons in each module, learning outcomes of each lesson, how many hours for self-study, how much weightage (marks) in theory exam, how many marks in practical exam etc. are given here.

Module-1 An Introduction to Natyakala**Marks: 12****Hours: 36****Approach**

In this module, a brief introduction to Natyashastra will also be presented, making the learners aware of the Indian theatre tradition and history. Besides, how drama is related to other arts has also been underlined.

Lesson 1 : Theatrical Tradition of India: Introduction and History**Learning Outcomes****The learner:**

- knows about the introduction of Indian dramatic art;
- knows about the origin of dramatic art;
- Understands the development of dramatic art;
- knows about the various forms of Indian dramatic art and understand its gradual development;
- knows the main elements of drama under the Indian Shastra tradition; and
- knows about major Sanskrit playwrights and their works.

Lesson 2 : Brief Introduction of Natyashastra**Learning Outcomes****The learner:**

- knows the period of Natyashastra;
- understands the introduction of theatre; and
- knows the major topics discussed in Natyashastra.

Lesson 3 : Natyakala and other Arts**Learning Outcomes****The learner:**

- knows about major Indian arts;
- understands the development of Indian arts; and
- understands the relationship of theater with other arts.

Module-2 Main Components of Natya**Marks: 12****Hours: 36****Approach**

In this module, an attempt has been made to increase the knowledge about the subject of drama among the learners by giving a general introduction to the main elements of drama - plot, characters, interest and acting.

Lesson 4 : Plot: An Introduction**Learning Outcomes****The learner:**

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

Lesson 5 : Character Planning**Learning Outcomes****The learner:**

- knows the concept of character planning in drama;
- knows the differences between hero and heroine in drama;
- knows the differences between characters with examples; and
- knows the other supporting characters of the hero and heroine in the drama.

Lesson 6 : Introduction to Enactment**Learning Outcomes****The learner:**

- knows the general introduction of enactment;
- knows the types of enactment;
- knows the types of enactment; and
- understands the changes in acting in modern plays.

Module-3 Discussion on Rasa Sutra**Marks: 8****Hours: 24****Approach**

In the presented module, the concept of Rasa, introduction to Rasa-Sutra and various opinions and the concept of sympathy have been presented.

Lesson 7 : Concept of Rasa and Discussion on Rasasutra**Learning Outcomes****The learner:**

- knows the general introduction of Rasa;

- are familiar with the nature of Vibhava, Anubhava and Sanchari Bhava;
- understands the characteristics and types of Rasas and will be able to present examples of different Rasas;
- understands the discussion of Rasa Sutra; and
- understands the Sadharanikarana of Rasa;

Lesson 8 : Concept of Sahridaya

Learning Outcomes

The learner:

- know the general introduction of Sahridaya.
- understand the ability to be Sahridaya;
- establish the relationship between Rasa and Sahridaya; and
- understand the role of Sahridaya and Sadharanikaran in Rasanubhuti.

Module-4 An Introduction to Indian Dramas

Marks: 20

Hours: 48

Approach

In this module, the application of the theoretical aspect given earlier has been presented to the learners by selecting major plays from Indian dramas.

Lesson 9 : Pratimanataka

Learning Outcomes

The learner:

- knows about Bhasa;
- knowabout the Pratimanataka;
- knows about the story of Pratimanataka;

- knows about the characters of the play Pratimanataka; and
- knows about the stage possibilities of Pratimanataka.

Lesson 10 : Nagananda

Learning Outcomes

The learner:

- knows about Shri Harsha;
- knows about Nagananda Drama;
- knows about the story of Nagananda;
- knows about the characters of Nagananda; and
- knows about the stage possibilities of Pratimanataka.

Lesson 11 : Kundmala

Learning Outcomes

The learner:

- knows about Dingnaag, the author of Kundmala;
- knows about the plot of Kundamala;
- knows about the characters;
- knows about the theatrical planning used in Kundmala; and
- understands the stage possibilities and theoretical application of Kundamala.

Lesson 12 : Bharata Durdasha

Learning Outcomes

The learner:

- knows about Bharatendu, the author of Bharat Durdasha;

- knows about the story of Bharat Durdasha;
- knows about the characters of Bharat Durdasha; and
- know about the writing style of Bharat Durdasha.

Module-5 Theatre: technique and design

Marks: 8

Hours: 24

Approach

In this module, learners are introduced to theater techniques and design.

Lesson 13 : Theatre: Introduction and Types

Learning Outcomes

The learner:

- knows the general introduction of Rangmanch (theatre);
- understands the origin and development of Rangmanch (theatre);
- knows about Natya Mandap;
- understands the nature of ancient Rangmanch (theatre);
- understands the Rangmanch (theatre) mentioned in Natyashastra;
- knows the types of Rangmanch (theatre);
- knows the general introduction of present Indian Rangmanch (theatre); and
- knows about modern Rangmanch (theatre).

Lesson 14 : Theatrical Music

Learning Outcomes

The learner:

- knows the general introduction of Rangasangeeta (theater music);
- knows the types of Rangasangeeta (theater music);
- understands the contribution of Rangasangeeta (theater music) in theater staging;
- understands Rangasangeeta (theater music) and Rasa;
- knows the usefulness of Rangasangeeta (theater music) in generalizing drama; and
- knows about modern theater and Rangasangeeta (theater music).

PRACTICAL MANUAL

Module-6 Different Types of Enactment: Theoretical Applications

Marks: 25

Hours: 48

Approach

In this module, fourfold acting - Angika, Vachika, Aharya and Satvika Abhinaya have been discussed in detail. Under this, special attention has been paid to the practical aspect of acting.

Lesson 1 : Angika Enactment

Learning Outcomes

The learner:

- knows the introduction of Angika enactment;
- knows about Mukhaja Abhinaya and can enact on your own;
- knows about the Sharirabhinaya and can enact on your own;

- knows Cheshtakriyabhinaya and can enact on your own;
- knows about Samanyabhinaya and can enact on your own;
- knows about Abhayantrabhinaya and can enact on your own; and
- knows about Abhayantrabhinaya and can enact on your own.

Lesson 2 : Vachika Enactment

Learning Outcomes

The learner:

- knows the general introduction of Vachika Enactment;
- knows about the Swara, Varna, Kaku, Alankara and Angasa and can enact on your own accordingly; and
- knows the importance of Vachikabhinaya in Chitrabhinaya and Samanyabhinaya and can enact on your own accordingly.

Lesson 3 : Aharya Enactment

Learning Outcomes

The learner:

- knows the introduction of Aharya enactment;
- knows the main methods of Aharya enactment;
- knows about the Pustarachana and able to create Pushtarachana;
- knows the different method of alankarana and able to create alamkarana;
- knows about the Angarachana and and able to use Sanyukta varnas';

- knows about the Sajeeva and able to create sajeeva; and
- understands the importance of Aharya enactment in the performance of drama.

Lesson 4 : Satvika Enactment

Learning Outcomes

The learner:

- knows about the Satvika enactment;
- knows abouts rasa and able to enact satvika enactment according to rasas.
- knows about bhavas (emotions); and
- knows the importance of sattva in enactment.

Module-7 Theoretical Applications of Natya

Marks: 15

Hours: 24

Approach

In this module, the technique of theatre has been explained, as well as the experimental aspect of drama has been explained through the experimental/practical aspect of Prabodhchandrodaya play.

Lesson 5 : Theater Techniques: An Introduction

Learning Outcomes

The learner:

- knows the general introduction to theater techniques;
- understands the ancient methods of theater techniques;
- understands modern techniques of theater techniques;
- understands the importance of stage decoration in dramatic performance;

- knows the general introduction of light and sound in drama staging;
- understands the importance of light and sound in theatrical presentation; and
- knows the different types of light and sound presentation.

Lesson 6 : Prabodhachandroya

Learning Outcomes

The learner:

- knows about Shri Krishna Mishra, the author of Prabodhachandrodaya;
- knows about the plot of Prabodha Chandrodaya;
- knows about the characters of Prabodhachandrodaya and able to act of these characters; and
- knows about the dramatic technique used in Prabodhachandrodaya.



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