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THEATRICAL TRADITION OF INDIA: INTRODUCTION AND HISTORY

India has a glorious tradition of drama. Acharya Bharat's Natyashastra has been given special respect by calling it Panchamveda. In this lesson, we will discuss in detail about the various aspects of India's theatrical tradition.



LEARNING OUTCOMES

After studying this lesson, you-

- know the introduction to dramatic art;
- know the dramatic tradition in India;
- know the theatrical element in Vedas;
- know the purpose of drama;
- know about major texts written on theatrical art;
- know about the text and their writers written on drama;
- know about the chronology of dramatic works; and
- know about the prominent Sanskrit playwrights.

1.1 GENERAL INTRODUCTION TO THEATRICAL ART

Meaning of Natya- The word 'Natya' reveals the collective meaning of dance, song and musical instruments. Lexicographers have called the co-presentation of dance, song and musical instruments as 'Natya'. According to Adibharata, 'Tandava' and

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'Lasya' are also forms of drama. Writer of Amarkoshak- Amar Singh considers Tandav, Lasya, Natan, Nartan, Nritya and Nritya as synonyms of 'Natya'. (Tandavam Natnam Natyam Lasyam Nrityam Cha Nartane. - Amarkosha 17/10).

Bharat has called Natya a universal (Sarvavarnika) Veda, which contains all the knowledge, actions, crafts, sciences and arts.

**Na tajjnanam na tachchhilpam na sa vidya na sa kala,
Nasau yogo na tatkarma natyeyasmin yanna drishyate.**

(Natyashastra-1/116)

Sanskrit poets have divided poetry into two parts: (1) Visual, (2) Audible.

**Drishyasravyatvabheden punah kavyam dvidha matam,
Drishyam Tatrabhineyam Tadruparopattu Ropakam ?**

(Sahitya Darpana-6.1)

In visual poetry, Rupakas (dramas) and Uparupakas are adopted, because they are acted out. These are seen by the audience. The defining word in Sanskrit for drama is Rupaka, because in the stage of acting the actor assumes the form of a dramatic character. Drama is one of the 10 types of Rupakas. There are 10 types of Rupaka and 18 types of Uparupaka The names of the ten rupakass are: (1) Nataka, (2) Prakarana, (3) Bhana, (4) Vyayoga, (5) Samavkara, (6) Dima, (7) Ihamriga, (8) Anka, (9) Veethi, (10) Prahasana.

**Natakamath prakaranm bhanavyayogasamavakaradimah,
Ihamrigankavithyah prahasanamiti rupakani dasha. (S.D. 6.3)**

In comparison to audible poetry, dramas have more heart-warming, entertaining, attractiveness, emotional expression and variety of subject matter, hence, visual poetry is more popular than audible poetry. That is why, it is said - **Kavyeshu Natakam Ramyam.**

In the Indian tradition, three types of Natan (dance) activity have been considered - Natya, Nritya and Nritya. Among these, drama and dance are the original arts, which are derived from the imitative and entertaining basic tendencies of human respectively and which the Indian tradition considers to have been created by Brahma and Shiva respectively. Over time, the third art that was born from the combination of these two is dance.



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Thus, the collective form of dance, song, instrument and acting means 'Natya'. Both the words 'Natya' and 'Natan' are derived from the root 'Nat', which means nartan, nritya or nritta. The words nartan and nritya are derived from the root 'nrit', which means vocal inflection or body movement. This process of Gatravekshapana is a common element, which is found in all forms of natya, nartan and nritya. Among these, there are some Gatravekshapans in which neither the meaning is expected nor the feelings are followed. They depend only on rhythm and laya, it is called 'Nritta' (Gatravikshepamatram Nrittam). In this, nartan (dance) is done with body movements without any expression. In this, more attention is paid to the miracle of operation rather than Rasa and Bhava (emotion). The mere movement of body parts without all kinds of enactments is called 'Nritta'.

The second form of Natan or nartan is 'Nritya'. In this, the expression of emotions is through body movement, that is, emotions are displayed through body movement. 'Nritya' is a performance consisting of rasa, bhava and vyanjana. Other acharyas have described it as a form of drama.

The third genre of Natan or dance is 'Natya'. There is complete acting (enactment) in it and the entire content of Rasa is presented. According to Bharat, by displaying the entire meaning of the sentence through enactment, the joy in the heart of the Sahridaya is spread (Vakyarthabhinayarasashrayam Natyam). Bharat has also called 'Natya' (drama), the nature of the people integrated with happiness and sorrow, consisting of body movements etc.

**Yoyam svabhavo lokasya sukhadukhkhasamnavitah.
Sangogadyabhinayopeto natyamityabhidhiyate.**

(Natyashastra-1/122)

1.1.1 Imitation Lokvritta is Natya

Lokvrittanukaranam Natyam- Bharat has used imitation (words like anukarta, anukirtan and anudarshan) to discuss the form of drama. Imitation of actions done through a common form is called 'Natya'. Dasharupakakar Dhananjay has also called the imitation of various states of the world as 'Natya'. Acharya Dhananjay, while explaining the form of 'Natya', has written -

**Avasthanukritirnatyam rupam drishyatayochyate,
Rupakam Tatsamaaropat Dashaiva Rasashrayam.**

Imitation of a particular situation (Avasthavishesha) is called 'Natya'. Which is called 'rupa' because of being seen. Because of the imposition of that (form) it is called

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'Rupak', which is of ten types with the help of Rasa. But Abhinavagupta does not consider mere imitation or anukriti as 'Natya'. He says that theatrical experience is achieved by practicing anukirtan. Therefore, drama is a form of anukirtan, it is an anukirtan of the feelings of Triloki.

Trailokyasyatra Sarvasya Natyaam Bhavanukirtanam. (NS. 1/108)

Thus, according to Abhinavagupta, Natya is a form of Anuvyavasayatmaka kirtan imbued with Vikalp Gyan, that is, Natya is a form of direct knowledge imbued with Vikalp. Now the question is that if natya is not a form of imitation then in the sentences like 'Lokvrittanukaranam Natyam', 'Saptadvipanukaranam Natyam' etc., drama has been called a form of imitation.

**Lokvritta Anukaranam Natyametnamaya Kritam.(NS. 1/113)
Saptadvipanukaranam natyametadbhavishyati (NS-1/120)**

On this, it is said that anuvyavasaya tend to follow laukika activities, hence there is no fault in calling drama as imitation. From this perspective, Bharat has called it imitation.

1.1.2 Rasa-samudaya Itself is Natya

According to Abhinavagupta, Natya which is directly visible due to the effect of acting presented by 'Nat', which can be experienced through the calmness of concentrated mind, and the special meaning of poetry is 'Natya'. That state of mind, which is devoid of the distinction between the self and the others (Swagata and Paragata), is 'rasa' because it is enjoyable. Since 'Natya' is completely experienced in Rasa only, hence Rasa itself is 'Natya' whose experience is the result of 'Natya'.

**Tena Rasa and Natyam. Yasya vyutpatti falamityuchyate.
(Abhinav Bharati Part 1, Page 267)**

Therefore, the Natyarasa that is experienced is the main Maharasa. In this, the position of other Maharasas is secondary and they impart the knowledge of the main Rasa in a collective form. This rasa arises from the theatrical activities, hence the theatrical activities itself is rasa or the rasas itself is natya or 'drama' itself is rasa and in poetry too the dramatic form is rasa. Thus, according to Abhinavagupta, the collective meaning is 'Natya'. 'Natya' itself is Rasa and Rasa itself is 'Natya'.

**Natyat samudayaropadrassa, yadi va natyameva rasah,
Rasasamudayo hi Natyam, Natya eva cha rasah.
Kavyepi Natyayamana eva Rasah. (Abhinav Bharati Part 1, Page-290)**

Describing the nature of Natya, Bharata says that this world is full of happiness and sorrow. When this happy and sad nature of the people is acted out through body movements (Angadi Abhinayas), it is called 'Natya'.

**Yohyam svabhavo lokasya sukhadukhkhasamnavitah.
So?ngaadbhinayopeto natyamityabhidhiyate ? (NZ.1/122)**

Here, from the word Angadi, the fourfold acts like Aangika, Vachika, Aharya and Sattvika etc. are assumed.

In this way, this drama is not only an imitation of folklore but also an imitation, anudarshan, interpretation and experience of the feelings of Triloki.

Collection has an important place in determining the form of drama. What is a collection? Abhinav says that the calculation of the object by which the object of representation is properly accepted is the collection of that object. Once the knowledge of the collection is acquired, there is no need for any other evidence to believe that thing and that knowledge is in the form of realization.

**Samyaggrahanam sangrah, Yata? param nivishânkâpratîtyârthâm
pramantârâ nârthyâte,
Tachcha sakshatkararoopameva. (Abhinava Bharati Part-1, Page-13)**

According to Bharata, 'Sangraha' is a concise statement of the meanings stated in detail in the sutra and commentary. In this way, briefly describing the nature of an object is a collection.

**Vistarenopadishtanamarthanam sutrabhashyayoh.
Nibandho yah samasen sangraham tam vidurbudhah. (NS. 6/9)**

According to Bharata, three types of acting, Aangik, Vachik and Aharya, songs and instruments together form the five parts of drama (Natya). Only these five parts are acceptable to Bharata. But in the sixth chapter of Natyashastra, according to Kohl, eleven parts are described- Rasa, Bhava, Abhinaya, Dharmi, Vritti, Pravritti, Siddhi, Swara, Atodya, Jnana and Ranga - these are the eleven collections.

**Rasa Bhava Hyabhinaya Dharmivrttipravrttayah.
Siddhih swarastathatodyaam ganam rangashcha sangraha. (NS. 6/10)**

Bharata has calculated by rearranging the collected parts, that is, Bharata has changed the order. Among these, Rasa is a subtle and important element of drama (natya), hence it has been mentioned first. Rasa is derived from emotions, hence it has been described after rasa. Emotions are derived from enactment, hence enactment has



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been mentioned after emotions. After enactment, there is calculation of dharmi, vritti and pravritti. These six elements of the collection are intrinsic and inseparable parts of the drama (drama). After that Siddhi, Swara, Atodya, Jnana and Ranga- these five parts are enumerated. These are external organs. In this way eleven parts of drama are described.

Bhattodbhatta says that here the order of the eleven parts of the drama quoted from Kohl's opinion has been changed. According to him, the order of elements should be as follows: ranga, song, atodya, swara, siddhi, pravritti, vritti, dharmi, enactment, bhava and rasaya. But Bhattollata does not agree with this. He says that this order has been changed due to the sequence not being defined here and the author not having any intention in telling the order of their execution, hence there is no fault in the sequence here.

Abhinavagupta says that rasa is the natya (drama) whose experience is in rasa, because without it, no meaning is imparted in the drama (nahi rasadrte kaschidarth pravartate). Therefore, the Rasa which is felt in the drama is the main Maharasa, other Rasas are part of this Maharasa. From this Maharasa, other Rasas spread. Those other rasas are untrue according to the sphota theory of grammarians or are equivalent to the objective truth like Anvitabhidhanavad or according to Abhihanavayvaad, they are the collective forms of the main rasas, that is, they provide knowledge of the main Maharasas in the collective form. In this way, drama is collective form of rasa, or drama itself is rasa and rasa collectively is drama. Therefore, Ekadashanga (eleven parts) has no separate existence in Natyasangraha. These are inherent in drama itself. That is why the meaning of collective form is called 'drama'.

The science of that drama i.e. the rules of drama is called 'Natyashastra'. The meaning is that Natyashastra is a way to understand the type of drama. According to Abhinavagupta, drama is different from the worldly objects like imitation, reflection, analogy, aropa, adhyavasaya, utpreksha, swapna, and indrajala etc., and the Veda is a supernatural object of rasas and rasas in the form of subjective knowledge. The science of that supernatural romantic drama is Natyashastra.

Abhinavagupta has considered Natyashastra as synonymous with Natyaveda. Other Acharyas adopt the ten rupakas based on the word Natyaveda which are dramatizable i.e. exemplary drama. In fact, the scripture that presents all the subjects related to drama i.e. acting is Natyashastra. The meaning is that Natyashastra is the scripture that disciplines the actor in all types of subjects related to theatre.

**INTEXT QUESTIONS 1.1**

1. Which one is called sarvavarnika Veda?
2. How many types of rupakas?
3. Natya is imitation of which?
4. What are five parts of natya according to Bharata?

1.2 THEATRICAL TRADITION IN INDIA

According to traditional fame, the author of Natyashastra is Bharata Muni and everyone has been accepting his work as Natyashastra without any doubt. Muni Bharata himself is a mythological figure whose reach is described from the heavenly world to the earth. There is mention of many Bharatas in the Puranas as son of Dasharatha-Bharata, son of Dushyanta- Bharata, great grandson of Mandhata and Jada Bharata. According to Natyashastra, sage Bharata received Natyaveda from Brahma and taught Natyaveda to his one hundred sons. Many of whom later composed texts related to Natyashastra. Bharat himself also presented the acting experiments of rupakas named 'Mahendra-Vijay' (Drama), Tripuradah (Dima) and Amritmanthan (Samavakar) on various occasions.

Bharat is mentioned with great reverence as Natyashastracharya in all the theatrical works like Dhanika and Dhananjay's Dasharupaka, Nandikeshwar's Abhinaydarpan, Shardatanaya's Bhavaprakashan, Abhinavbharti Tika of Abhinavagupta's, Shingbhupal's Rasarnavasudhakar and Sagaranandi's Natak-Lakshana-Ratnakosh etc. has been done Bharata Muni. Bharata muni is like Maharishi Panini, is traditionally famous as the founder of theatre. For this reason, another name of Natyashastra is Bharatsutra. The tendency to render classical elements in sutra form is the main style of this text.

In Natyashastra, the word Bharata is also used for actor, narrator etc. In this way, due to the practice of Natyashastra, an intact tradition of Natyacharyas and Bharatas continued to exist who were known as Bharatas.

From the dramatic descriptions, we also get a vague idea of Bharatmuni's residence on the earth. In Natyashastra, on the orders of Lord Shiva situated on the Himalayan Mountains, Bharata Muni had obtained the knowledge of Tandava from Tandu and had also presented a Dim named Tripuradah in front of him. From the natural and captivating description of the Himalayan Mountains in Natyashastra, along with the

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descriptions of Shiva and Parvati's Tandava and Lasya, it appears that Bharat Muni's residence (or ashram) must have been in nearby areas of the Himalayan Mountains. For this reason, the traditional study of Natyashastra was mostly done in Kashmir itself and for this reason only Kashmiri scholars like Bhatt Lollata, Srishankuka, Bhattanayaka and Abhinavaguptapada etc. have written explanations of Natyashastra. In Natyashastra, there is a detailed discussion of alankara, chhanda and music as supporting elements of drama.

1.2.1 Ancient Scholars of Natyashastra

There is mention of many scholars in the context of Natyashastra. In this context, Brahma in the context of creation of Natyaveda, Shiva in the context of Tandava education for Tanduv, Parvati in the context of Lasya-Shiksha (dance with delicate expressions), in the context of words, there is mention of Purvacharya, in the context of Gandharva, Swati, in the context of chhanda, Guh, Narada in the context of Dhruvas, Tanduv and Nandi in the context of Anghar and Karan and Brihaspati is mentioned as Acharya in the context of human qualities. Apart from this, in the context of the creation of drama, Bharat has mentioned his one hundred sons (including theater actors and scripture writers). They are also seen as contemporary drama scholars of Bharatmuni. These included writer of Abhinayadarpan- Nandi (Nandikeshwar, Tanduv), Acharya Kohal, Rechak, Karan, Aganhar, depicted as the successor of Bharat and in the context of music, Tumburu, Swati, Krishasva, Vasuki, Yashtik Muni, Vishvasu, Vaty, Shandilya and Dhurtil, proficient in veena playing. The authentic acharyas of 'abhinayashastra' are known as Shardul, Skindava and Shukra, Skanda's disciples Agastya, Kashyap, Dattil, Nakhakutt and Ashmkutt, Badarayan and Shatkarni Acharyas.

Among the scholars of the medieval theater tradition of Bharatmuni, the names of Vishakhila and Charayana, Katyayana, Rahul and Garg, Shakligarbha and Ghantaka, dramatist Harsh, Matriguptacharya and Subandhu Acharya are mentioned.

1.2.2 Interpreters of Natyashastra of Bharata

Commentaries were written on Bharatmuni's Natyashastra by many scholars. At present, only Abhinav Bharati is available, through which we get knowledge about written lectures, speakers and independent dramatic creations on Natyashastra. Acharya Abhinavagupta considered Udbhat as an interpreter of Natyashastra, which is also supported by Sharngdev's Sangeet-Ratnakar. Sangeet Ratnakar also described Kirtidhar Acharya as an interpreter of Natyashastra. Apart from this, he also introduced the utpattivadi (Rasa theory of utpatti) Acharya Bhatt Lollat (Aparajiti) in the lecture

on Rasasutravimarsha, Acharya Srishankuk, the anumitivadi (Rasa theory of anumiti) in the lecture on Rasastra, Bhatt Nayak, famous as the bhuktivadi (Rasa theory of bhukti) and promoter of the principle of generalization of rasa in the lecture on Rasastra. Apart from this, Abhinavagupta, a great scholar of philosophy and tantric scriptures and having a unique personality like Madhyamani, is prominent among the scholars of medieval India. Apart from these, the opinions of Acharyas like Acharya Bhattayantra, Acharya Kirtidhar, Nanyadev, Bhattatot etc. have been mentioned in Abhinav Bharati.

In the drama tradition, Dasharupakaar Dhananjaya (Acharya of 11th century) is prominent in the episodic texts written on drama in the form of scriptures of the later period. His brother Dhanik wrote Avalokavritti on Dasharupaka. Sagarnandi (11th century), the author of Natak-Lakshnaratna Kosh, a connoisseur and patron of scholars, a serious thinker and an expert on various scriptures and the author of many books, mainly the Alankarshastra texts Saraswati Kanthabharan and Shringaraprakash, Raja Bhoj (first half of the 11th century), and the author of the Alankarshastra treatise Kavyanushasan, Acharya Hemchandra (12th century), author of the book 'Natyadarpan' Ramchandra Gunachandra (both disciples of Hemchandracharya), author of the book Alankar-Sarvasva and Sahridayalila related to Alankarshastra, Ruyyak (12th century), a resident of Kashmir, author of a book named Bhavaprakashan Shardatanay, Shingbhupal (period AD 1210 or first phase of fourteenth century) is- 'Rasarnav-Sudhakar'. Vishwanath's famous rhetorical book is 'Sahityadarpan'. Dramatic elements have been discussed in the sixth part of Sahitya Darpan. In this, all the parts of drama, differences of rupakas, upbheda, Artha-prakritis, sandhi etc. have been explained with examples. His period of existence is considered to be (1430 AD, first phase of fifteenth century). The above dramatists have a special place in the Indian theater tradition.

Later in this sequence of dramatic episodic texts, the famous commentator Kumaraswamy (15th century) wrote a commentary called 'Ratnapana' on Vidyanath's 'Prataparudrayashobhushan'. Maharana Kumbha, the famous king of Mewar, propounded Rasashastri or Rasaratnakosh. The works of Rupagoswami, a disciple of Chaitanya Mahaprabhu, are Natachandrika, Ujjwal Neelmani and Bhaktirsamritsindhur. The drama Chandrika by Roop Goswami (16th century), Natyapradeep by Sundarmishra and Kamrajdikshith nurtured the Indian theater tradition by composing texts like Kavyenduprakash.



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**INTEXT QUESTIONS 1.2**

1. Who is the writer of Natyashastra?
2. Who is the writer of Abhinavadarpana?
3. Tandava and Lasya are related to which?
4. Who is the writer of Sahrdayalila?

1.3 IDENTIFICATION OF THEATRICAL ELEMENT IN VEDAS

Bharat Muni has told a story in the first chapter of Natyashastra about how the art of theater came into existence, which is as follows-

After Satyayuga, when Tretayuga started, the people became greedy for their senses under the influence of lust and greed, and being overwhelmed by jealousy, anger etc., they started living happy or sad according to their deeds. It was not possible for women and Shudras to even listen to the Vedas. Therefore, there was no means to make them meditate on good deeds. At such a time, one day Indra and the other gods went to Brahma and prayed that he should create for us such a creative (play, means of entertainment) in the form of the fifth Veda which could be both visual and audio and which could be adopted by people of all classes. Accepting the request of the Gods, Brahma composed the fifth "Natyaveda" by taking text (dialogue, narration etc.) from Rigveda, enactment from Yajurveda, music from Samaveda and rasa from Atharvaveda.

Tasmāt Srijaparam Vedam Pancham Sarvavarnikam. (NS.1.12)

Evam Sankalpya Bhagwan Sarvavedananusmaran.

Natyavedam Tatashchakre Chaturvedangasambhavam (NS.1.16)

Jagrah Pathyamrigvedat Samabhyo GeetmevA Cha,

Yajurvedabhinyanrasanatharvanadapi (NS.1.17)

The Gods expressed their inability to accept, play and use it and requested the sages to use it. Then Brahma taught this Natyaveda to Bharat Muni and ordered him to use it with the help of his hundred sons. When Bharat Muni taught this drama to his hundred sons and made them act in front of Brahma, then he advised them to plan for Kaishiki Vritti (a decorative act consisting of song, dance etc.) and for this work, he created Apsaras from his mind and provide them to Bharat Muni. In this way, when the drama was completed, it was performed for the first time in the Indradhwaj Mahotsav, in which the victory of the Gods in the battle of Devasura was shown. Seeing this the



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demons became angry and started creating disturbance. Then the need for a theater was felt. Vishwakarma thoughtfully constructed an excellent auditorium. On the other hand, Brahma explained to the demons. Then a play named "Amritmanthan" was performed for the first time in this closed theatre. After this, regular performances of drama started taking place in various Devlokas. After receiving continuous praise from the Gods, the sons of Bharata became very proud of their knowledge of theatrical art. Once in a theater performance, they made fun of other sages and presented an offensive satire on them. Due to this the sages became angry and they cursed on the sons of Bharata that this drama should be destroyed and Bharatputras should become Shudras. Hearing this, the Gods became worried and went to the sages and prayed to take back their curse. Then the sages said that the art of theater will not be destroyed. But the remaining effect of the curse will remain the same.

After this, King Nahusha got the position of Indra in the heavenly world, then he saw a drama performance performed by Apsaras in heaven. Seeing this, he prayed to the Gods that this drama should be performed in the royal palace on earth also. Then the Gods said that it is not possible for the Apsaras to perform the drama on the earth, but you can definitely accomplish this task by taking the sons of Bharat to the earth. Nahusha requested Bharatmuni to present a drama on the earth, which Bharatmuni accepted and ordered his sons to go to earth and perform the drama, explaining that by doing so the curse given by the sages would end. The sons of Bharat descended from heaven and presented a drama in the royal palace of Nahusha. After spending some time with human women on earth in a family manner, they returned to heaven after the curse ended. But before leaving, they had taught their children the use of this drama etc., due to which drama became established on earth.

Regarding the origin of drama, apart from the above story described in Natyashastra, various Indian and foreign scholars have presented different theories regarding the origin of Sanskrit drama. All the major elements of drama are found in Vedic literature. Therefore, Bharat Muni has called Natyaveda- 'Chaturvedangasambhavam'. Mainly four elements are required for drama - 1. Text, 2. Music, 3. Enactment, 4. Rasa. The story/text is available in abundance in the dialogues and hymns of Rigveda. There are many dramatic dialogues and hymns in the Rigveda, on the basis of which Sanskrit plays originated. The dialogues and hymns found in the Rigveda can be interpreted in a dramatic manner. Like - Indra-Marut-Samvad (Rigveda-1.165, 1.170), Agastya-Lopamudra-Samvada (Rigveda-1.179), Vishwamitra-Nadi-Samvada (Rigveda-3.33), Vashishtha-Sudas-Samvada (Rigveda-7.83), Yama-Yami-Samvada (Rigveda-10.10), Indra-Indrani-Vrishakapi-Samvada (Rigveda10.86), Pururva-Urvashi-Samvada (Rigveda-10.95), Sarma- Pani-Samvaada (Rigveda-10.108). Musical element is

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prominent in Samveda. In the rituals of Yajurveda, verbal and manual actions are fully attainable. In Atharvaveda, in the hymns like Kamah (9.2, 19.52), Kamasya Ishuh (3.25), Kaminimano-bhimukhikaranam (2.30), Saptmi Nashanam (6.35), Kevalah Patih (6.38) etc. shringara rasa is predominant and in the rituals of Shatrunashanam (2.12, 18.34, 3.6, 4.3), Sena-Sanmohanam (4.31), Shatru Sena-Sammohanam (3.1), Sena-Samyojanam (4.32), Sangramajaya (6.99) Veera Rasa is prominent. Shringara and Veera Rasa are important in Indian plays. Atharvaveda is the best veda for these Rasas. There is also description of Rasas like Karuna in Atharvaveda. Thus, all the four elements necessary for drama are available in the Vedas. Therefore, Bharatmuni's statement seems appropriate that Indian theater science is 'Chaturvedangasambhavam'.

We find the initial form of Indian dramas in religious performances on the occasions of Yajnya. The dialogue hymns of Rigveda are the first dramatic experiments in this direction. These experiments were not limited to yajnya but became a part of religious activities. Due to the popularity of religious plays in the beginning, they were also made a part of festivals etc. Indra-Dhwaj Mahotsav etc. should be considered as a link in this process of gradual development. As this process progressed, it became more popular due to being used in festivals, raasleela etc.

**INTEXT QUESTIONS 1.3**

1. Whom received Natyaveda education from Brahma?
2. Who requested Bharata Muni to perform drama on earth?
3. How many elements needed for Natya?
4. Which are to main Rasa for India dramas/

1.4 FORMS AND PURPOSE OF THEATRICAL ART

The question related to the form and scope of drama is related to the purpose of drama, that is, for whom (and to achieve what meaning) this drama has been created. In response to this, in the story of the origin of theatrical art in Natyashastra, Indradi Devgan prays to Brahma that (due to being restrictive and incomprehensible) the Vedas are not suitable for everyone to listen to, hence, you create a fifth such text which is useful for all the varnas. Compose the Veda in the form of audio-visual playable (game and entertainment). Then Brahma, remembering all the Vedas, resolved that I would create a fifth Veda named Natya along with its history, which would be a source

of religion and meaning, a giver of fame, full of teachings and collections, a guide for all the works of the future world, it will be full of the meanings of all the scriptures and will display the crafts.

It will be the originator of beneficial teachings by promoting theater, sports and pleasures etc. This drama will impart teachings through passions, emotions and the actions of all these. This drama will provide relief to the poor suffering from sorrow, fatigue and grief. This drama will enhance religion, fame and longevity, be beneficial, develop intelligence and give advice to the world. This theater will be the source of entertainment in the world.

In the view of Indian scholars, the form of drama is as broad as its scope. Bharat Muni says that somewhere there is religion, somewhere sports, somewhere artha (politics or economics), somewhere labor, somewhere humor, somewhere war, somewhere love and somewhere slaughter.

**Kvachidharmah Kvachitkrida Kvachidarthā Kvachichchhamah,
Kvachiddhasyam Kvachidyudham Kavchitkamah. (NS-1.108)**

There is religion in it for the devout, and love in it for those who are inclined towards love. It includes measures to punish the unruly and suppress intoxicated people.

**Dharmo dharmapravrittanaam kamaah kamopesavitanaam,
Nigraho Durvinitaanaan Mattanam Damanakriya. (NS-1.109)**

It is productive of audacity among the impotent and enthusiasm among those who consider themselves brave. It provides special knowledge to the ignorant people and increases the knowledge of scholars. It gives luxury to the wealthy, stability to the suffering people, wealth to the financially dependent people and patience to the troubled people.

**Abudhanam Vibodhashcha Vaidushyam Vidushampi. (NS-1.110)
Ishvaranam vilasashcha sthairyam dukkhaditasya,**

Arthopajvinamartho dhritirudvignachetsam. (NS-1.111)

Lokvritta Anukaranam Natayametanmaya Kritam. (NS-1.112)

**Dukhaartanam shramartanaam shokartanam tapasvinam.
Vishrantijnanam Kale, Natayametanmaya Kritam. (NS-1.114)**

**Dharmyam yashasyamayushyam hitam buddhivivardhanam.
Lokopadeshjananam natyametad bhavishyati. (NS-1.115)**



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All the scriptures, all types of crafts and various other works are included in this drama. This drama is going to present the concept of Vedas, Vidya and stories of history in the world and this drama is going to conceptualize Shruti, Smriti, morality and the remaining meanings. This statement of Bharat Muni is well known-

**Na tajjnanam na tachchhilpam na sa vidya na sa kala,
Nasau yogo na tatkarma natyeyasmin yanna drishyate.**

In fact, drama experiment is a combined presentation of various knowledge, learning, art, craft, yoga and deeds.

Considering the above mentioned words of Bharat Muni, two main purposes of theater creation are clearly visible- public entertainment and public preaching. These two objectives are also basically interrelated. Drama is a medium of public education which is full of entertainment and is universal. This gives an introduction to the all-welfare liberal outlook of the ancient Indian philosophers. Natyashastra has not only been mindful of the needs of its own era but has also been mindful of the needs of the future era. That is why, Bharat says that human intelligence may decline in the future era. When people's intellectual capacity can be destroyed, then it is natural for various arts and crafts to also get destroyed. Therefore, preservation of arts through drama is essential.

**INTEXT QUESTIONS 1.4**

1. What provide natya to religious people?
2. What provide natya to courageous people?
3. What are to main purpose of natya?
4. Which preservation is essential by natya?

1.5 DEVELOPMENT OF SANSKRIT DRAMAS

Theatrical art first developed in India. Chronological order of its development is given below:

Ramayana and Mahabharata Period- Study of Ramayana and Mahabharata shows that plays had become popular at that time and the development of plays was in progress. In the plays, full attention was also paid to Rasa-Paripaka. It is clear from the mention of Shailush and his women that there were actors and actresses also.

Humorous plays were also played. In the following verses of Valmiki Ramayana, there is clear mention of drama, nata and dancers etc.

- (a) Vadhunatakasanghaishcha Samyukta Sarvatah Purim. (Ramayana 1.5.12)
- (b) Rasaih ShringarakarunahasyaRaudrabhayanakaih.

Veeradibhi rasairyuktam kavyametadgayatam .(Ramayana-1.4.9)

- (c) Narajke Janapade Prakrishtanatanartaka:
- (d) Vadayanti tatha Shantim Lasayantyapi Chapre,

Natakanyapare prahurhasyani vividhani ch.

- (e) Shailushashcha and Stribhiryanti.

Similarly, in Mahabharata also there is mention of Sutradhar, Nata etc.

- a) Ityabraveet Sutradhar: Sutah Puranicstatha. (Mahabharata-1.51.15)
- (b) Nataka Vividhah Kaavyah Kathakhyayikkarakah. (Mahabharata-2.12.36)
- (c) Anartashcha tatha sarve natanartakagayakah. (Mahabharata-2.15.13)

Rangshala is also mentioned in the Virat Parva of Mahabharata. It is mentioned in the Harivansh Parva (chapters-91 to 97) of the Mahabharata that the plays 'Ramayana and Kauberarambhabhisara' were performed in the city of a demon named Vajranabha.

Panini and Patanjali Era - The time of Panini is considered to be the fourth century before Christ. Panini has mentioned two Natsutras i.e. Natyashastras in his sutras. The author of one Natyashastra was Shilalin and the author of the other was Krishasva.

Parasaryashilalibhyam Bhikshunatasutrayoh. (Ashthadhyayi-4.3.110)

Karmandakrishashwadinih. (Ashthadhyayi-4.3.111)

This shows that Natyashastra had reached its fully advanced stage long before Maharishi Panini. Panini not only composed Ashthadhyayi, but also wrote a play named Jambavatijaya (Patal-Vijaya). As is known from the following verse:

**Swasti paninye tasmai yen rudraprasadtah,
Adu vyakaranam proktam tato jambavatijayam.**

Maharishi Patanjali (150 BC), in his Mahabhashya (3.2.111) has mentioned the playing of plays named 'Kansavadh' and 'Balibandh'. Patanjali's statement is-



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**Ye Tavadete Shobhanika Namaite Pratyaksha Kansam Ghatayanti,
Pratyaksham Cha Bali Bandhayantiti. (Mahabhashya-3.2.111)**

Bharatamuni - Bharata Muni is considered to be the main scholar of Indian dramatic science. His huge book related to drama called 'Natyashastra' consists of 36 chapters. His time was 200 BC. It is considered to be approximately. From this it is known that Indian theatrical art was at its advanced stage in the third or fourth century.

Vatsyayana - Similarly, mention of plays and Natas is also found in Buddhist texts, Jain texts and Vatsyayana's Kamasutra. Vatsyayana (2nd century AD) has clearly written that the natas (acrobats) should show the drama to the citizens and on the next day, if the citizens wish, they should watch the drama again, otherwise the natas (acrobats) should be sent off.

**Kushilvaschagantavah prakshanakamesham dadyuh,
Dvityehani tebhyah pujam niyatam labheran,
Yathashraddhamesham darshanmutsargo wa. (Kamasutra-1.4.28 to 31)**

It is also known from the word Kushilava that the first acting work was done by Ram's sons Kush and Luva. Hence, in their imitation and in their memory, the name Kushilava came to be used for the actor.



INTEXT QUESTIONS 1.5

1. In which parva of Mahabhata, word 'rangashala' is available?
2. What is time of Panini?
3. Who is the writer of Mahabhashya?
4. How many chapters in Natyashastra?

1.6 FEATURES OF SANSKRIT THEATRICAL ART

By studying Sanskrit plays and comparing them with Greek plays, certain characteristics become known. These characteristics are mainly from the point of view of story, content-combination, text size, number of characters, maturity of Rasa, purpose, theatre-building etc.

In Indian plays, although there is a mixture of happiness and sorrow in the middle, yet all the plays have a happy ending. Indian dramas, which are delightful-imaginative in

nature, are mainly dependent on the plots of Ramayana, Mahabharata, Puranas, Brihatkatha etc. In Greek plays, great emphasis has been laid on the continuity of time, place and movement, but in Sanskrit plays this continuity has been completely neglected.

Chorus is very prevalent in Sanskrit plays. In Sanskrit Natyashastra, 10 types of rupakas and 18 types of uparupakas have been considered. Serious analysis has been done regarding their form, parts-acts, characters etc. Therefore, Indian drama science has become very complex. In Sanskrit plays, prose is used for narration and poetry for interestingness, description of nature, moral education, subhashitas etc., thus there is coordination between prose and poetry. In these, Prakrita is used along with Sanskrit language. There is a special method of composing Sanskrit plays. The entire play is divided into several acts. Beginning with Nandi-path, establishment by Sutradhar, introduction of the poet in the establishment or prologue, use of Vishkambhak and Praveshak to connect the summary or plot, ending with Bharat-vakya etc. are the characteristics of the method of composition of Sanskrit plays.

The clown helps in the progress of the plot along with humor and gives advice to the hero as and when required. Here acting related cues are given with precision at appropriate places. Like - Prakasam, Swagatam, Apavaritam, Janantikam, Akashe, Sarosham, Vihasya, Sasambhramam. In Sanskrit plays, the first five artha-prakritis, the first five stages and the first five sandhi are used. In terms of size, Sanskrit plays are relatively large and the number of characters in them is not fixed. There are all types of characters, worldly, divine and non-divine. Here the characters do not represent an individual but represent a particular group. Like Shakuntala does not represent an individual woman but represents sadhvi group of women. In Sanskrit plays, the ultimate goal is to the paripaka of Shringara, Veera and karuna rasas. Special emphasis has been laid on the fact that inappropriate, rude, uncivilized and inauspicious scenes should not be shown on stage- such as kiss, hug, sexual relations, war, death, food, curse etc. The aim of Sanskrit plays is to establish peace and innocence, wish for happiness and prosperity, entertain people as well as communicate healthy morality and high ideals to the people. The theaters used to perform Sanskrit plays were square, rectangular or triangular. Sanskrit plays were performed only on special occasions. Such as festivals, celebrations, birth of a child, coronation, marriage, housewarming etc. Importance has been given to description of nature in Sanskrit plays. At the same time, the playwright beautifully portrays the identity with nature.

Prevalence of one-act plays - It is known from the plays of Bhas etc. that there was considerable prevalence of one-act plays in Sanskrit. There are five one-act plays among Bhas's plays.



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Although Bharat has considered Vrittis as the basis of Dasharupavikalpan, but almost all the subsequent writers have considered three differentiating elements of mrupakas - Vastu (Plot), Neta (actor) and Rasa (Joy). Object means the subject matter of the story. Neta means - hero-heroine and other characters. Rasa means- Shringara, Veera, vibhatsa etc. From the point of view of source, there are three types of theatrical plot - famous (prasiddh), produced (utpadhya), and mixed. From the point of view of faladhikara, there are two types of plots- adhikarika and prasangika. From the point of view of enactment, four types have been made- Suchya, Prayojya, Abhyuh (imaginable) and Upekshya. According to conversational expression, there are five types - Prakasha, Swagata, Apavarita, Janantika and Akashbhashi.

From the point of view of the development of the story, Natyashastra divides the entire story of the rupakas. This division is done in three ways, which are called Karyavastha, Arthaprakriti and Sandhi. Each of these has five types. There are five stages of development in any fully developed work. The names of these stages of work are - Aarambh, Yatna, Pratyasha, Niyatapti and Phalagam. The five arthprakritis that prove the purpose of these five stages are - Beeja, Bindu, Pataka, Prakari and Karya. The sandhis take the work phase to its natural end. They are also five- mukha, pratimukha, garbha, vimarsha and nirvahana. Apart from these, 64 types of Sandhyangas, 21 Sandhyantars, 6 purposes of Sandhyas and 36 drama-characteristics or Natyalankaras have been mentioned in Natyashastra. The form of the story is prepared keeping all these in mind.

Some rupakas also developed in the post-Bharat period. In the above mentioned types of rupakass, the theme of the story has predominance and all four types of acting types are properly employed. But uparupakas like songs and dances are prominent, that is why, they are also called by names like Geya Rupaka, Nritta-Bheda etc.



INTEXT QUESTIONS 1.6

1. Which is integrated with India Dramas?
2. How many types of uparupakas?
3. On which basis, Bharata considered vrittis?
4. What is the meaning of Neta in drama?

1.7 MAJOR PLAYWRIGHTSIntroduction to
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The types of rupakas and uparupakas mentioned in the Sanskrit drama texts have certainly been written as per the drama. Both scripture and experiment keep following each other. Sometimes the rupaka is created according to the scriptures and sometimes it is scripted after seeing the usage. This fact becomes even more evident in the context of rupakas. The difference in the number of rupakas, their names and characteristics in different scriptures is evidence of this. Unfortunately, examples of difference of rupakas and uprupakas are not available today and similarly, the works of many playwrights of the past, names of some of whom are found in various texts, have also become obsolete, however, the works of the present Sanskrit playwrights among those available, the first name is that of Bhasa.

*Notes*

Although before the thirteen plays of Bhasa published by Mahamahopadhyay Ganapati Shastri in 1912 AD under the Anantshayanam book series, Kalidasa was considered to be the first available playwright. But Kalidas himself has also mentioned Bhasa respectfully in the introduction to the play Malavikagnimitram. So, he was definitely his predecessor. Scholars consider him to be a resident of Kerala and some people even express doubt on the authorship of some of the available works. Bhasa is undoubtedly a playwright of excellent quality. He has been mentioned by many scholars with quotations and Jaydev has considered him as "Kavitakamini Ka Haas". The names of his works are as follows - 1. Pratima Natak, 2. Abhishek, 3. Pancharatra, 4. Madhyamvyayoga, 5. Dutghatokach, 6. Karnabhara, 7. Dutvakya, 8. Urubhanga, 9. Balcharita, 10. Daridracharudatta, 11. Avimaraka, 12. PratigyaYogandharayan 13. Swapnavasavadatta.

The second notable name among Sanskrit playwrights is that of the great poet Kalidas, whose period of existence is considered by some scholars to be the sixth century during the reign of Chandragupta-II and other scholars consider him to be one of the Navratnas of Ujjaini ruler Vikramaditya and date him to be in the first century BC. Kalidas has gained more fame as a poet and playwright than any other writer. There are four poetic texts written by Kalidas- Raghuvansha, Kumarasambhava, Meghdoota and Ritusamhara and three plays- Abhigyanshakuntala, Vikramorvasi and Malavikagnimitra. Of these, Shakuntala is his world famous work which has been praised by many foreign scholars also.

An important name among the contemporary poets of Kalidas is Ashvaghosha, whose existence is believed to be in the first century BC. Ashvaghosha, resident of Saketaka (Ayodhya), was a Buddhist philosopher, great poet and Mahavadi i.e. a great logical

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scholar. Many texts on various subjects are published in his name, but only three literary works of Ashvaghosha are considered beyond doubt- Buddhacharita, Saundarananda and Shariputrprakaran. Of these, the first two are epics and the last one is an episode (prakarana) composed in nine acts, in which the incident of Shariputra's initiation into Buddhism has been dramatized.

Visakhadutta's *Mudra Rakshas* still maintains its importance and pride in Sanskrit plays. This play is an account of the problems of diplomacy. Chanakya wants to defeat the Rakshasa with his intelligence and become Chandragupta's minister and the intellectual skills he displays for this are admirable even for politicians. Visakhadutta's second work, written around the latter half of the sixth century, is the play *Devichandragupta*, only a few quotations of which are available in dramatic texts.

Among the Sanskrit plays on the present Indian theatre, the most popular work is *Mrichchakatikam* written by Shudraka. This is a play of ten acts, in which there is an interesting description of the love between the brave Vasantasena of Ujjaini and the poor but cultured Charudatta and the attempt of the king to subdue Vasantasena by Shyalaka Shakar as well as the events of the change of kingdom at that time. Shudraka's period of existence is considered to be the fifth century. Another composition of his is the part named *Padmaprabhritak*.

Emperor Harshavardhan, the ruler of Thaneshwar and patron of poet gems like Banabhatta, Mayurbhatt and Diwakar, was also the son of Saraswati. Three rupakas composed by him are currently available - *Ratnavali*, *Priyadarshika* and *Nagananda*. The first two of these are plays, which are related to the love stories of Vatsaraj Udayan. The third *Nagananda* is a full-length drama. It describes Jimutavahana's surrender to save the serpents from Garuda. The period of Harshvardhan is considered to be the seventh century.

The play *Venisamhar*, written by Bhattnarayan in the first half of the eighth century, is very popular among scholars for its classical structure. The Mahabharata war has been described in this six-act play based on Gaudi style and Ojaguna.

The great poet Bhavabhuti, who presented *Karun* as the only love with his unmatched poetic talent, was a resident of Vidarbha, whose period of existence is considered to be the seventh century. *Mahavircharit*, *Malti-Madhav* and *Uttaramcharit* - these three plays written by him are available. Out of these, in *Mahavircharit*, the complete description of *Ramcharit* has been given in six points. The story of the latter part of *Ramayana* is described in *Uttaramacharita*. *Maltimadhav* is a huge episode of ten acts whose story is based on poetic imagination.

One of the other important playwrights of Sanskrit is Anangharsha whose play is Tapasvatsaraj. In this six-act play, it is told that due to separation from Vasavadatta, Udayan becomes an ascetic and becomes ready to commit suicide. Anangharsha, also known as Matraraja, lived in the second half of the eighth century. Another famous poet of the second half of the eighth century is Murari, whose only work is Anangharaghava. Ramkatha is also described in this.

In the beginning of the ninth century, there was Kaviraj Rajashekhar who, in addition to the treatise on rhetoric called Kavyamimansa, has composed four rupakass, whose names are- Balaramayana, Balabharata or Prachanda Pandava, Vidhasalabhanjika and Karpoormanjari. The first two of these plays are Viddhashalabhanjika Natika and Karpoormanjari Sattak. Although critics do not consider him a very successful playwright, there is no doubt that he is an excellent poet.

Among other Sanskrit playwrights, the famous one is Jayadeva, whose composition is a seven-act play named Prasannaraghava. Rajashekhar's contemporary poet is Kshemeshwar who has written a play named Chandkaushik. Kulasekhara (tenth century) has composed the plays Tapatisamvarana and Subhadradhananjaya. There are two versions of Hanumannatak available, of which the first nine-ten act play is written by Madhusudan Mishra and the second fourteen act play is written by Damodar Mishra. Similarly, Ramachandra (twelfth century) wrote Nalvilas and Nirbhayabhim Vyayoga, Jaisingh Suri (thirteenth century) wrote Hammirmadmardan, Ravi Varma (fourteenth century) wrote Pradyumnabhyuday, Vamanbhatta Baan (fifteenth century) wrote Parvati Parinay and Shringarbhushan Bhaan, Mahadev (seventeenth century) wrote Amazing Mirror. Shaktibhadra has composed plays named Anashrachudamani, Dinnag has composed plays named Kundamala. Apart from these, there are some other names which are discussed in various texts.

Similar to the drama, examples of other rupakas are available, such as examples of the drama are Bilhan's Karnasundari, Madanpal Saraswati's Parijatmanjari etc. A play written in Prakrit is called Sattak. Ghanshyam's poem Anandsundari and Vishweshwar Pandit's Shringaramanjari are examples of this. Later example texts of the episode include Mallikamarut written by the udandkavi, Kaumudimitrananda written by Ramchandra, Prabuddharauhineya written by Rambhadra, Kumudchandra written by Yashchandra etc.

Examples of Bhana include Vararuchi's Ubhayabhisarika, Shudraka's Padmaprabhritaka, Ishwardutt's Dhurtavitsamvad and Shyamalik's Padtaditaka etc. which are famous by the name of Chaturbhani. The ancient examples of comedy include Shankhadhar Kaviraj's Latkamelak, Jyotirishwar Kavisekhar's



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Dhurtasamagam, Jagdishwar's Hasharnav, Gopinath Chakraborty's Kotuka Sarvas and Samraj Dixit's Dhurdancer. Among other rupakas, examples of Dima are Tripuradah of Vatsaraja, Krishnavijaya of Vyankatavarya and Manmathonmathan of Ram Kavi. Examples of Vyayoga are Parthparaakram written by Prahladdev, Dhananjayvijay Ramchandra's Dhananjayvijay, Nirbhaybhim Vishwanath's Saugandhika. The only available example of Samavakara is Samudramanathan written by Vatsaraja. The only example of the shadow drama (chhayanatak) from which Dr. Pishel etc. have considered the origin of theatrical art in India is Subhat Kavi's Dutangad. Similarly, some symbolic plays were also written in Sanskrit, whose authors include Ashwaghosh, Krishna Mishra, Yashpal, Venkatnath, poet Karnapur and Anandrai Makhi. In the modern era, many scholars have attempted to write plays in Sanskrit, but these works hardly fall within the classical tradition.



INTEXT QUESTIONS 1.7

1. Who is considered first Sanskrit playwright?
2. Kalidas was in whose reign?
3. Who is the writer of Meghadoota?
4. Who is the writer of Buddhcharita?
5. Who is the writer of karnasunadari?



WHAT HAVE YOU LEARNT

- Bharat has called drama as Sarvavarnik Veda. It includes all the knowledge, work, crafts, knowledge and arts.
- Imitation of actions done through a common form is called 'Natyā'. Dasharupakar Dhananjay has also called the imitation of various states of the world as 'Natyā'.
- Bharat is mentioned with great reverence as Natyashastracharya in all the theatrical works like Dhanika and Dhananjay's Dasharupaka, Nandikeshwar's Abhinaydarpan, Shardatanaya's Bhavaprakashan, Abhinavbharti Tika of Abhinavagupta's, Shingbhupal's Rasarnavasudhakar and Sagaranandi's Natak-Lakshana-Ratnakosh etc. has been done Bharata Muni. Bharata muni is like

Maharishi Panini, is traditionally famous as the founder of theatre. For this reason, another name of Natyashastra is Bharatsutra. The tendency to render classical elements in sutra form is the main style of this text.

- in the context of the creation of drama, Bharat has mentioned his one hundred sons (including theater actors and scripture writers). They are also seen as contemporary drama scholars of Bharatmuni. These included writer of Abhinayadarpan- Nandi (Nandikeshwar, Tandu), Acharya Kohal, Rechak, Karan, Aganhar, depicted as the successor of Bharat and in the context of music, Tumburu, Swati, Krishasva, Vasuki, Yashtik Muni, Vishvavasv, Vatya, Shandilya and Dhurttil, proficient in veena playing. The authentic acharyas of 'abhinayashastra' are known as Shardul, Skindava and Shukra, Skanda's disciples Agastya, Kashyap, Dattil, Nakhakutt and Ashmkutt, Badarayan and Shatkarni Acharyas.
- We find the initial form of Indian dramas in religious performances on the occasions of Yajnya. The dialogue hymns of Rigveda are the first dramatic experiments in this direction. These experiments were not limited to yajnya but became a part of religious activities. Due to the popularity of religious plays in the beginning, they were also made a part of festivals etc. Indra-Dhwaj Mahotsav etc. should be considered as a link in this process of gradual development. As this process progressed, it became more popular due to being used in festivals, raasleela etc.
- Considering the words of Bharat Muni, two main purposes of theater creation are clearly visible- public entertainment and public preaching. These two objectives are also basically interrelated. Drama is a medium of public education which is full of entertainment and is universal. This gives an introduction to the all-welfare liberal outlook of the ancient Indian philosophers. Natyashastra has not only been mindful of the needs of its own era but has also been mindful of the needs of the future era. That is why, Bharat says that human intelligence may decline in the future era. When people's intellectual capacity can be destroyed, then it is natural for various arts and crafts to also get destroyed. Therefore, preservation of arts through drama is essential.
- In Indian plays, although there is a mixture of happiness and sorrow in the middle, yet all the plays have a happy ending. Indian dramas, which are delightful-imaginative in nature, are mainly dependent on the plots of Ramayana, Mahabharata, Puranas, Brihatkatha etc. In Greek plays, great emphasis has been laid on the continuity of time, place and movement, but in Sanskrit plays this continuity has been completely neglected.



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" There are five stages of development in any fully developed work. The names of these stages of work are - Aarambh, Yatna, Pratyasha, Niyataptti and Phalagam. The five arthprakritis that prove the purpose of these five stages are - Beeja, Bindu, Pataka, Prakari and Karya. The sandhis take the work phase to its natural end. They are also five- mukha, pratimukha, garbha, vimarsha and nirvahana. Apart from these, 64 types of Sandhyangas, 21 Sandhyantars, 6 purposes of Sandhyas and 36 drama-characteristics or Natyalankaras have been mentioned in Natyashastra. The form of the story is prepared keeping all these in mind. Some rupakas also developed in the post-Bharat period. In the above mentioned types of rupakass, the theme of the story has predominance and all four types of acting types are properly employed. But uparupas like songs and dances are prominent, that is why, they are also called by names like Geya Rupaka, Nritta-Bheda etc.



TERMINAL EXERCISE

1. Write in detail about Indian theatrical tradition.
2. In which samvad-suktas of veda have natya?
3. Write the purposes of natyakala.
4. Write down the chronology of india playwrights?
5. Writ the characteristics of Sanskrit theatrical tradition.
6. Make a list of Sanskrit playwrights and write the name of their works.



ANSWERS TO INTEXT QUESTIONS

1.1

1. Natya
2. Ten types
3. Lokakrit
4. Angika, Vachika, Aharya and Satvika, Music and Instruments

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1.2

1. Acharya Bharata Muni
2. Nandikeshwara
3. Shiva and Parvati
4. Kashmiri resident Rupyaka

1.3

1. Acharya Bharata Muni
2. King Nahusha
3. four
4. Shringara and Veera Rasa

1.4

1. Dharma
2. Utsaha
3. Entertainment and Preaching to people
4. Arts

1.5

1. Virta festival
2. 4th century BC
3. Acharya Patanjali
4. 36 chapters

1.6

1. Happiness and sorrow
2. 18 types
3. According to Dasharoopavikalpana
4. Hero, heroine and other characters

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1.7

1. Bhasa
2. Chandragupta-II
3. Kalidasa
4. Ashvaghosha
5. Bilhana