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**BRIEF INTRODUCTION TO
NATYASHASTRA***Notes*

Visual poetry includes rupakas, drama etc., in which we find the essence of long tradition of Sanskrit theatre. Folk has been at the center in both the visual and other categories. Drama writings also found according to the types of rupakas and uprupakas mentioned in the Sanskrit Natya texts. Both scripture and experiment keep following each other. Sometimes the rupakas are created according to the scriptures and sometimes it is scripted after seeing the usage. Critical analysis of theatrical literature is done on the basis of principles propounded in Natyashastra. In this lesson, we will discuss a brief introduction to Natyashastra.

**LEARNING OUTCOMES**

After studying this lesson, you-

- know the general introduction of poetry;
- know the period of creation of Natyashastra;
- know the tradition of Natyashastra;
- know the interpreters of Natyashastra;
- know the nature of Natyashastra;
- know the subject matter of Natyashastra;
- know the purpose of Natyashastra;
- know the principles of origin of Sanskrit theatre;
- know the nature of world (loka) in natya;

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- know the sarvavarnikata (theatre for all people) of theatre;
- know the authenticity of world (loka) in theatre;
- know the theatre principles given in Natyashastra; and
- know the differences in the story (plot) from the point of view of the nature of theatre.

2.1 GENERAL INTRODUCTION TO POETRY

The basic source of Indian poetry is Vedic poetry. Just like our religion and philosophy texts have their seeds of origin in the Vedas, similarly it is appropriate to consider the Sanskrit poetic tradition as its origin from Vedas. Rajashekhara even glorifies Alankara Shastra as seventh Veda. Not only this, they also establish the authenticity and usefulness of the interpretation of Rigveda mantras on the basis of their Alankarashastra. The strong foundation of the Vedas was kept in mind in the background of Sanskrit poetry. Rajashekhara has called literature as the fifth Vidya and the ultimate rasa of all the four Vidyas.

Poetry is a delightful part of this literary knowledge, which has been developing in two ways: audible poetry and visual poetry. Under the category of audible poetry comes poetry and prose compositions, like epic, khandakavya, muktaka kavya etc. Chhandobaddha (verses) poetry and stories, narratives, novels etc. are prose.

In this way, the people are at the center in the reason or purpose of poetry composition. Therefore, it is necessary to have knowledge of lokashastra and folk behavior.

Being a part of God in the form of happiness, all human activities are done only for happiness. The importance of fine arts among many material combinations is not hidden. The importance of poetry in them too is undoubted. Although, Vedas and Puranas also move in this direction. But their paths are relatively different. Vedas are prabhusammita and Puranas suhritasammita. It is simply not possible to disregard poetry that preaches like 'kanta'. Attainment of Purusharth Chatusya is easily possible even for the humble ones by reading Satkavyas. Poetry despises all other melodies. On the basis of indriyasannikarsha, two categories have been made - audible and visual. Immediate experience of Parinivrtti can be had only through the medium of visual poetry. Due to the enactment, its name is also rupaka- Tadruparopatturupakam.

**Devanamidamamananti munayah shantam ritum chakshausham,
Rudrenadamumakritvyatikare swange vibhaktam dvidha.**

**Traigunyodbhavamatra lokacharitam nanarasam drishyate,
Natyam bhinnarucherjanasya bahudhaapyekam samaradhanam.**

Sages consider theatre as a peaceful sacrificial yajnya for the Gods. Shivji divided it into two types in his body combined with Uma, that is, in dances including Natya, tandava is used by Shivaji and Lasya is used by Parvati. In the play, the diverse folklore arising from the three Gunas is visible. The creatures of the world are different, but drama is a unique in many ways.

2.2 PERIOD OF CREATION OF NATYASHASTRA

Dating Natyashastra is a complex problem. Indian tradition considers Bharata to be the author of Natyashastra. But the existence of many Bharatas in Indian history creates a confusion in determining the period. Here, we will try to determine the period of Natyashastra on the basis of internal and external evidence along with analysis of ancient texts and beliefs of Indian and Western scholars.

To determine the period of Natyashastra, review of various types of internal and external materials is required. There is important and promotional material available for internal evidence in Natyashastra itself. In it, the details of the gods of the Vedic period of the Aryans, various castes and districts, different languages, civilization, manners and poetics etc. also come within the scope of our review. Apart from these internal evidences, comparative review of direct or indirect effects mentioned in other texts and inscriptions of Bharat and Natyashastra also helps in determining the period.

2.2.1 Beliefs of Indian and Western Scholars

The first editor of the chapters of Natyashastra, French scholar P. Regno and his disciple J. Grase, have accepted the period of creation of Natyashastra as 2nd century BC. Hara prasad Shastri has considered the Natyashastra period to be the second century BC, similar to Regno. On the basis of similarity between this inscription of junagadha and the words Sugrihitnaman and Bhadramukha used in Natyashastra, Prof. Silva Levi has accepted the period of Natyashastra as the reign of Kshatrapo-2nd century AD. But Mr. Kane does not seem to agree with the opinion of Prof. Levi and says that on the basis of similarity of words, Natyashastra does not seem appropriate to consider the period of creation of it as second century because it is also possible that these words were used for the first time in Natyashastra and from there they were taken into the inscriptions. On the basis on the words Nepalash and Maharashtrastra, as per dinesh Sarkara, It can be considered that before the second century. On the basis of the first mention of the word being found in the Prayag pillar inscription and



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Aihole inscription, it is considered to be after the 2nd century. But Mr. Kane says that due to the mention of the words Nepalash and Maharashtra during the time of creation, it cannot be said that those words did not exist before that. The word 'Maharashtri' is mentioned in the Nanaghat inscription of 200 BC. Secondly, Maharashtrian Prakrit has been used in twenty forms in Setubandha poetry written by Pravarsen, from which it can be easily inferred that Marathi districts using Maharashtrian Prakrit must have existed centuries before the time of creation of these inscriptions. Therefore, according to Mr. Kane, the period of composition of Natyashastra cannot be accepted after the second century.

Colonel Jacob and A. B. Keath accepts the date of creation of Natyashastra in the third century. On the basis of philological, prosody, geographical facts etc., Dr. Manmohan Ghosh considers the time of introduction of Natyashastra to be between the first century BC and the second century AD. Authoritative scholars of Natyashastra, poet Ramakrishna accept the time of Natyashastra as 500 BC.

2.2.2 Inside Evidence

In Natyashastra, many acharyas and texts of ancient times are mentioned in the context of discussion of various subjects. In the context of interpretation of Angharas in relation to Tanduvu, Narada is mentioned in relation to Dhruva and Gandharva, Brihaspati in relation to economics, Vishwakarma in relation to house-building and architecture, Purvacharya, Purana and Kamatantra are mentioned in relation to Shabdalakshna. From the mention of the names of these ancient Acharyas and their texts in Natyashastra, it is definitely known that by the time of the composition of Natyashastra, these Acharyas had attained great fame and their views had become accepted by that time. This clearly indicates the antiquity of those ancient masters as well as Natyashastra.

Bharata and Tanduvu- Tanduvu was the teacher of the Bharata and the practitioner of Tandava dance, the first spokesman and theater teacher of Angahara, Rechak and dance performances. He had taught Bharata the Angaharas containing Karanas and Laxatives by the command of Shiva. Tanduvu is dated to the sixth century BC. Therefore, the time of Bharata must be the fifth century BC. Brihaspati's text is unavailable, but he is mentioned as an Acharya in Natyashastra, Arthashastra and Kama Sutra. The Bharata-arnava describes the hand-application according to Brihaspati. Brihaspati's time is believed to be around the sixth century BC, hence Bharat's time should be considered to be around the fifth century BC or later.

Language Style- The form of Sanskrit and Prakrit language found in Natyashastra. It appears to be later than the Prakrit language used in Ashvaghosha's poems. On the

basis of this evidence, the period of composition of Natyashastra is considered to be before the fourth century and after the first century. But on the basis of the form of Sanskrit language which is visible in the description of various incidents like Aryans, Karikas, Bharatvakya, Nandi etc. of Natyashastra, Mr. Reynolds considers the period of creation of Natyashastra to be the early period of first century AD. The variety of styles available in Natyashastra in the form of Anuvamshya Aryas, Sutravidya Aryas, Shloka Karikas, prose, sutras and sutrabhashyas indicates the antiquity of Natyashastra.

Alankara- In Natyashastra, these four Alankaras like Upma, Rupak, Deepak and Yamak have been discussed. Whereas during the time of Bhamah-Dandi, it continued to grow progressively till the sixth century and their number reached forty. Thus, the use of a total of four figures of speech in Natyashastra is indicative of its antiquity.

Mahagramani- In Natyashastra, the word 'Mahagramani' means village deity. Abhinavagupta interprets it as 'Ganapati', but Manmohan Ghosh does not accept the meaning of Mahagramani as Ganapati on the basis of Abhinava. The absence of mention of Ganesha as a Hindu deity indicates that Natyashastra must have been composed in that ancient period when Ganesha was not even imagined as a deity.

2.2.3 External Evidence

Natyashastra and Kalidasa- The great poet Kalidasa in Vikramorvasiya has called Bharat the originator of Natyashastra, exponent of the eight rasas and the user of acting in front of the Gods and has clearly mentioned the Ashtaras-dependent nature of drama. In Raghuvansh, Khandita heroine has been described on the basis of heroine distinction propounded in Natyashastra. Similarly, in Raghuvansh, use of Ang-Sattva-Vachanashraya dance and in Kumarasambhava, Sandhyang and Lalit Angharas have been used in Natyashastra. This proves that the Natyashastra on the works of Kalidasa had already been established long ago, hence it is clear that the creation of Natyashastra was before of Kalidasa.

Natyashastra and Ashvaghosha- Ashvaghosha's 'Shariputraprakaran' reflects the greater influence of rupaka called prakarana depicted in Natyashastra. Therefore, this episode of Ashvaghosha is influenced by the craftsmanship of the above episode of Natyashastra. Ashvaghosh;s time can be considered 1st century. Therefore, Natyashastra must have been composed before this.

Natyashastra and Gatha Saptashati- In the recent Gatha Saptashati, Upaguhya-Shungaarabhinaya has been compared to the porvaranga (earlier activities of staging drama) of Natyashastra. Purvaranga has been discussed in the fifth chapter of



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Natyashastra. Gatha Saptshati is believed to have been composed between 200-400 AD. Therefore, Natyashastra must have been composed before this.

Natyashastra and Smriti Literature- There is clear mention of Bharata in Yajnavalkya smrita. Apart from this, the names of seven types of non-Vedic songs namely Madrak, Aparantaka, Ullopyaka, Prakari, Rovindak, Owenak and Uttara found in Yajnavalkyasmriti are according to Natyashastra. These incidents appear to have been collected from Natyashastra in Yagyavalkyasmriti. On this basis, the time of Natyashastra cannot be considered after the first or second century of Christ.

Natyashastra and Agnipurana- There is a detailed discussion of poetic and dramatic subjects in Agnipurana. The theme of drama described in Agnipurana has a lot in common with Natyashastra. Seeing this similarity, Maheshwar, the author of Kavyaprakashdarsh, has propounded that Bharat has propounded Alankarshastra by quoting from Agnipuran only to inculcate the young princes into Alankarshastra through the inclination of tasteful poetry. Similarly, in Krishnanandini's commentary on Sahitya-Kaumudi, Vidya Bhushan has proposed that Bharat had composed Natyashastra in Karikas based on the literary process seen in agnipuran. Silva Levi, a supporter of the same tradition, has also propounded that the Karikas of Natyashastra have been taken in brief from Agnipurana. It is known from the above quotations that Bharat has developed Natyashastra by making Agnipuran a sub-text. Thus, Natyashastra is indebted to Agnipurana for poetic subjects.

But Mr. Kane does not agree with the above opinion. He says that Agnipurankara has mentioned Bharat in the context of discussion of vrittis. Therefore, by accepting this traditional belief, the existence of Natyashastra is proved before Agnipurana. The time of Agnipurana is considered to be between 3rd-4th century. Therefore, the period of composition of Natyashastra should be before the second century.

Natyashastra, Agni Purana and Vishnudharmottara Purana

On comparing the dramatic subjects propounded in Vishnudharmottarapurana and Natyashastra, it is known that there is a clear influence of Natyashastra on Vishnudharmottarapurana. Therefore, Natyashastra must have been composed much before Vishnudharmottarapurana. Dr. Sushil Kumar who believes that the time of Vishnudharmottarapurana is after 400 BC and before 500 BC. The author of its preface, Dr. Parasnath Dwivedi, has considered the time of composition of Vishnudharmottara-Purana to be between 400-500 AD. Therefore, It seems logical to consider the period of creation of Natyashastra several centuries before this, i.e. around the second century.

After studying the above evidence, it can be inferred that Natyashastra had come into full existence before Ashvaghosha, Kalidas, Bhasa and Agnipuran and Natyashastra

beliefs had become established. That is why, Ashvaghosha, Kalidas, Bhasa etc. must have been influenced by him and adopted his beliefs in their texts. Ramakrishna Kavi, an authority on Natyashastra, after extensive contemplation, has considered the period of creation of Natyashastra to be the fifth century BC. On the basis of historical evidence, it can be said that Sumati was the son of Bharat. Bharat had sent him to Nandikeshwara to receive education and Nandikeshwara lovingly taught him. From this it appears that Bharat was the contemporary predecessor of Nandikeshwara. That is why he must have sent his son to him for education. The time of Nandikeshwara is considered to be around the sixth century BC. Therefore, the composition of Natyashastra had started after that in the fifth century BC. The sutra style of Natyashastra also confirms this. The present form of Natyashastra must have appeared 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.



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INTEXT QUESTIONS 2.1

1. When does Colonel Jacob consider the period of creation of Natyashastra?
2. According to whom, the period of creation of Natyashastra is 500 BC?
3. How many figures of speech are mentioned in Natyashastra?
4. What does the word Mahagramani refer to?
5. Who wrote the book 'Shariputrprakarana'?
6. When is the period of composition of 'Gathasaptshati'?

2.3 NATYASHASTRA-TRADITION

In Natyashastra also, there is mention of many Acharyas in context, which is indicative of the pre-Bharata status of these Acharyas. In this context, there is mention of Purvacharya in the context of word signs, Swati in the context of Gandharva, Anghara in the context of rhyming, Tandu and Nandi in the context of Karan and Brihaspati is mentioned as Acharya in the context of human qualities. In addition to the context of theatrical production, Bharat has mentioned about one hundred of his sons, among whom the theater practitioners and scripture-initiating sons are also mentioned. Among these sons, Kohal, Dattil, Ashmakutt Badarayana and Shatkarni are known as Acharya.

2.3.1 Drama Writers Contemporary to Bharatmuni

Acharya Kohal- Kohal comes first among the Bharatputras mentioned in Natyashastra.

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In the first chapter of Natyashastra, there is a general mention of Kohal among the sons of Bharat, but in the last chapter of Natyashastra, Kohal has been described as Bharat's successor as Acharya. Acharya Kohal had composed independent texts related to music, dance and acting.

Nandi or Nachin- Nandi is Nandikeshwar, mentioned in Natyashastra as the Tandava teacher of Bharatmuni.

Tumburu- Tumburu is a famous teacher of dance and music and a mythical personality. Tumburu is mentioned in Natyashastra in the context of laxatives, karan, angahara and music.

Kashyapa- Like Kohal, Kashyap Muni was also a contemporary music and dramatist of Bharatcharya. In Abhinav Bharati by Acharya Abhinavagupta, there are quotes about Ragas, different Kaishik, Takk, Sauveer and Malav Kaishik written by Kashyapa.

Dattila- Dattila or Dantila were also contemporary writers of Bharatmuni. Dattil was an authentic writer of theater and music. Among the hundred sons of Bharatmuni, Dattil comes next after Kohal.

Nakhkutta and Ashmkutta - These two Acharyas are mentioned in Natyashastra as Bharatputra.

Badarayana and Shatakarni- In Natyashastra, Badarayana has been mentioned as Bharatputra.

In this way, the Acharya of Bharatputra has been explained here, it is clear that they were contemporaneous with Bharatmuni.

2.3.2 Medieval Theater Scholars Acharya

Acharya Abhinavagupta has given quotes from Vishakhil and Charayana, Katyayana, Rahul and Garga, Shakligarbha and Ghantaka, dramatist Harsh, Matriguptacharya and Subandhu etc. in his Natyashastra interpretation. Due to which one can guess that they wrote some work on drama science.

2.3.3 Interpreters of Bharat's Natyashastra

Commentaries on Bharatmuni's Natyashastra were written by many acharyas. At present only Abhinav Bharati is available, through which we get knowledge about written lectures on Natyashastra, Vartiki and independent dramatic creations. Acharya Abhinavagupta considered Udabhata as an interpreter of Natyashastra, which is also supported by Shargadeva's Sangeet-Ratnakar. Sangeet Ratnakar also described Kirtidhara Acharya as an interpreter of Natyashastra. Apart from this, Bhatta Lollat, Sri Shankuk, Bhatta Nayak and Abhinavagupta have been mentioned as interpreters

of Natyashastra. According to Abhinavagupta, Bhatta Yantra was also an interpreter of Natyashastra. From the later works, there are details of some other teachers also writing lectures on Natyashastra.

Bhatta Lollat- Acharya Abhinavagupta, while presenting the opinion of Bhatt Lollat, has criticized it. In the interpretation of Rasasutra, he is considered as the utpattivadi. Being the son of Aparajit, Bhatt Lollat was also known by the name Aparajiti. The quotations given in Rajshekhar's poetry in the name of Aparajiti have been inspired by Hemchandra in the name of Bhattlollata.

Srishankuka- The interpreter of rasasutra of Natyashastra, Kashmir resident scholar Srishankuka is considered to be a anumitivadai teacher.

Bhatt Nayaka- As an interpreter of Natyashastra, Bhattnayak's name is famous as the original originator of generalization in the lecture sequence of Rasasutra and the originator of Bhuktism/Bhuktivadi.

Other Commentators- In Abhinav Bharati, Abhinavagupta has quoted the views of Bhattayantra, Kirtidhar, Nanyadev and Bhattatot and their serious beliefs on Natyashastra and has considered them as ancient commentators of Natyashastra.

Acharya Abhinavaguptapad- Acharya Abhinavaguptapad, apart from poetics and drama, was a great scholar of philosophy and tantric scriptures and had a unique personality like the middle gem in the scholarly chain of medieval India. Although Abhinavagupta was a resident of Kashmir, his ancestors were residents of Antarvedi near Kannauj city. About 200 years before the reign of Abhinavagupta, his ancestor Atrigupta had come from Kannauj and settled in Kashmir because he was respectfully invited from Kannauj by the then ruler of Kashmir, Yashovarman. He settled Atrigupta by giving him a beautiful building and a manor on the banks of Vitasta. Later in his lineage, there was Varahgupta who was the grandfather of Abhinava. Varahgupta's son was Narasimhagupta whose other name was Chukhulak.

His uncle's name was Vaman Gupta. Vaman was a Gupta poet, one of whose verses Abhinav has also quoted in a context. Narasimhagupta's son was Abhinavagupta. His mother's name is Vimal Kala. His dynasty was famous for devotion to Shiva. There are two books available on his literature. One is Dhvanyalokalochan and the other is Abhinavbharti.

2.3.4 Later Writers of Dramatic Literature

Dhananjay- Dhananjay composed Dasharupaka in the last quarter of the tenth century. On the basis of the existing material in Natyashastra, details of the elements related



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only to the interpretation of forms along with the visible subject matter have been given. Meanwhile, Dhananjay was prominent in the tradition of the treatises on drama that were being written. He was the pundit of the Rajya Sabha to Munj Vakpatiraja-II (alias Prithvi Vallam), the Paramara dynasty ruler of Malwa, son of Vishnu. His brother has written Avalokavrutti on Dasharupaka in which the characteristics of a Dhanika have been discussed with examples.

Sagaranandi- Nataka-lakshana-Ralakosh is his composition.

Bhoja- Two famous works on his rhetoric are presently available: 1) Saraswatikanthabharana and 2) Shringarprakash. Although these two are essentially texts of rhetoric, the twelfth light of the Shringarprakash contains a detailed explanation of theater and its parts, which is different from the ten rupakas. In his view, the field of auditory poetry is wider than that of visual poetry, therefore theater is part of rhetoric.

Acharya Hemchandra- Acharya Hemchandra's famous work on poetic drama is Kavyanushasan. Acharya Hemchandra himself has given a lecture named Vivek on this.

Ramchandra and Gunchandra- Ramchandra and Gunchandra were the disciples of the famous Jain Acharya Hemchandra. Their combined composition is Natyadarpanasutra.

Rupyaka- Rupyaka or Ruchak were residents of Kashmir. Apart from being the famous author of Alankar-Sarvasva and Sahridayalila, he had also written a commentary on vyaktiviveka of Mahimatt.

Sharadatanaya- The second extensive text on Natyashastra after Bharatamuni's Natyashastra is Bhavaprakashan of Sharadatanaya.

Shingbhupala- Shingbhupala's famous dramatic work is Rasarnavasudhakar.

Vishwanath Kaviraj- The most popular and famous work of Vishwanath Kaviraj is Sahityadarpana, which is basically a rhetorical work. In the sixth chapter of the same, the dramatic elements are explained. While doing this, the author has given a brief and comprehensive description of the topics and principles described in the previous drama writers. In this, dramatic characteristics, differences and types of rupakas and example characteristics of all the parts like meaning, nature, sandhi etc. have been described.



INTEXT QUESTIONS 2.2

1. Who is considered the master of Anumitivada?

2. Who has written the book Abhinavbharti?
3. After Bharatmuni's Natyashastra, which is the second detailed book?
4. Whose book is Kavyanushasana?

2.4 NATURE OF NATYASHASTRA

This book has inspired the sublime artistic consciousness of Bharat. For this reason, the writers of the scriptures have respectfully remembered Natyashastra as Natya-Veda and its originator Bharatcharya as a sage. The currently available Natyashastra has thirty-six (or thirty-seven in some versions) chapters and its dimension is six thousand verses. This fact has been indicated by Acharya Abhinavagupta in his famous Natyashastra commentary Abhinavbharti.

To become familiar with the outline of Natyashastra, the content of Natyashastra is being presented in brief form as per the chapter plan.

In the first chapter of Natyashastra, sages like Bharatmuni, Atreya etc. asked curious questions about the subjects of Natyaveda. How did Natyaveda come into existence? For whom did it happen? Which are its parts? What are the ways to achieve it? And how can it be used? Bharatmuni replied that Natyaveda has been composed taking textual content from Rigveda, music from Sama, acting from Yajurveda and rasas from Atharvaveda. By creating it in this form the sage taught it to his sons.

In the second chapter, Muni has described the auditorium as being necessary for theater performances and has explained its three types and has discussed in detail their craft, size and resources.

In the third chapter, the necessary religious activities to be performed in the Natya Mandap have been described and the worship of various deities and the fruits obtained from them have been described.

In 4th chapter, there is a description of Bharatmuni presenting Amritmandhan Natya Prayog in front of the Gods, Kars and Tripuradah in front of Maheshwar and on the orders of Maheshwar, Tandu imparted the knowledge of Anghara, Karan and Rechaka to Bharat. In this chapter, the origin of Tandvan dance and its craft is discussed in detail; detailed analysis of Angharas, Karanas, Rechakas etc. The beauty of whose acting is enhanced by the nrithasta and songs.

In 5th chapter, there is detailed discussion of Purvarangvidhan, Nandi, Preface and Dhruvas presented at the beginning of the drama.



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The sixth chapter is Rasadhyaya. In this the sages present five questions related to Rasa. In the answer, Bharatmuni takes the basis of naming the rasas and the collection, karika and nirukta and describes the rasas along with the details of the Natyasangraha. In this sequence, detailed description of Rasanishpatti, mutual relation of Rasas with emotions etc., presiding deity of Rasas and their permanent emotions has been given.

The 7th chapter is Bhavadhyaya. In this, detailed analysis of Bhava, Vibhava, permanent and communicable bhava and description of eight types of Sattvika Bhavaa (in relation to Rasa) has been given.

The description of the acting begins from 8th chapter. In this, a detailed description of Upanga Abhinay etc. has been given under Angika Abhinaya by explaining the Aagika, Vachika, Aharya and Sattvika types of enactment.

Taking the sequence of Angika enactment further in 9th chapter, the acting of body parts like hands, Kukshi, waist, Janu and Pada is described in detail and 24 non-joined hand postures, 13 joint hand postures, 27 types of dance hands are described and 64 hand types are described. Movement of body parts and use of hand gestures are in accordance with Rasa, Bhava and enactment and hand gestures have great utility in dance, hence this has also been discussed.

In the 10th chapter, five types of operations on chest, waist and other parts of the body have been described and their acting experiments done on different occasions have been explained.

While describing Chari in 11th chapter, the characteristics and uses of 16 types of bhaumi and 16 types of akashkiya Charis have been explained and the dramatic utility of division and mandalas has been described.

The characteristics, number and usage of mandalas etc. have been described in detail in 12th chapter.

In thirteenth chapter, there is a representation of gati prachara. In this, details of the movement of the characters as per the drama of the occasions and situations of Rasadi have been explained. This includes the time taken for the movement of the characters (at the time of entry) to the time taken for the movement of the gods, kings, men and women of the middle class and people of the lower class. Description of the actions taken while presenting the rasas like 'Raudra', 'Bibhatsa', 'Veera' etc. and the types of actions and movements of the characters like Sheetart, Sanyasi, Madmat and Unmat have been given.



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In fourteenth chapter, the decision to indicate the region like house, garden, forest, water, land etc. present on the stage, division of time according to parts and planning of new numbers for the events happening in a year or a month, depend on the country, costumes, basis etc. There is a description of four types of pravrittis, a description of two types of theatrical experiments named Sukumar and Aavidha and finally a description of two theatrical disciplines named Lokadharmi and Natyadharmi.

Vachikabhinaya begins with 15th chapter. In this, the use of speech based on the initial letters in the vachika enactment of the drama is explained and details of their place, efforts etc. are given by explaining the differences between the vowels and consonants of the letters. Then, by explaining the differences between words like noun, verb, prefix, conjunctions etc., the languages used in the drama have been analyzed through word differences. After this, the verses of one to twenty-six letters used in the interactive vachika enactment of the drama have been described (giving the differences and examples of each). Finally, the verses like Guru, Laghu and Yeti Matra etc. Explanations of the defining words of the scriptures have been given.

In 16th chapter, also, going ahead in the same sequence, there is an example representation of the vritasa useful in Vachikabhinaya. In the end, details of the varieties of Arya have been given by describing the even and odd vrittis.

In the seventeenth chapter, there is a description of thirty-six characteristics of poetry under enactment. After this, the merits and demerits of the poetry named Upma, Rupak, Deepak and Yamak have been described and its merits and demerits have also been given.

In the eighteenth chapter, while giving the description of the languages used in drama, a description of the language and dialects has been given by giving a description of the changes taking place due to differences in pronunciation of Sanskrit, Prakrit and Apabhramsha or native word forms. The rules of their speaking, the use of pauses and kaku, and the differences in Okarbahula etc. of natural languages have been shown.

In the nineteenth chapter, various systems of addressing upper, middle and lower class characters are described. Apart from this, it explains the ways of naming the characters of these classes. Details of the properties of prose text, vowels, place of pronunciation of consonants, types of vowels like sublime, differences of guna and vowels like high, slow, deep, bhadra and low, druta and vilambit like alnkaras have been given.

In the twentieth chapter, the main topic of Natyashastra has been started by explaining the differences of rupakas. In this, the characteristics of ten rupakas have been explained

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and their specialties have been propounded. Other constituent parts of rupakas have been discussed while describing their constituent points, praveshka, vishkampak, chulika etc.

In the twenty-first chapter, the official and relevant differences of the plot of the drama have been described and the characteristics of all the parts of the sandhis have been explained by giving details of five sandhis, five stages, five artha prakritis and sandhyaantara. By describing the specific form of the story through connotations, five types of them have been described along with their characteristics and in the end, the fact that all the learning, craft and art etc. are useful for drama has been reiterated.

In the twenty-second chapter, the activities useful in drama have been described. These are Vrittis-Satvati, Kaishiki and Arapti. In the context of the origin of the Vrittis, taking the mythological story of Lord Vishnu's fight with Madhukaitabh demons and his use of the four Vrittis, giving the details of the origin of the four Vrittis from the four Vedas, explaining the differences and characteristics of these Vrittis, the planning in different Rasas. Details are given.

The twenty-third chapter describes the general enactment. Acting depends on the props or costumes, hence various methods of performing the costumes along with the form of jewelry have been described in it. While describing the four types of decorations, details of the decorations used by the men and women living in different countries have been given. In the matter of body structure, to reveal the physical form of various characters (like Raja, Sreshthi, Shak, Yawan, Sudra etc.), coloring them in the color according to their body and accordingly the method of making mustache etc. has been explained. In the middle, the description of the backdrop and the methods of presenting various animals, paths, snakes etc. presented on the theater stage have been described.

The twenty-fourth chapter contains a description of general enactment. It describes the good, medium and low nature of the characters. Similarly, under the ayatanaja ornaments of women, their nature and ornaments have been explained by describing the feelings, mannerisms and locality of the women. After this, while describing Vyakya Abhinay, the differences of Aalap, pralap etc. of vachika Abhinay have been explained. Similarly, the method of performing actions like darshan, touching etc. has been described and the rules for displaying appropriate and inappropriate incidents on the stage have been explained.

Ten states like desire, memory etc. have been described after explaining the difference between different castes of women on the basis of nature etc. and after explaining the method of sending messengers etc. in rati state, eight types of states of heroines have

been described. Apart from this, an interesting description of appropriate address in case of love, anger and jealousy etc. has been given here.

In the twenty-fifth chapter, the characteristics of Vaishik Purusha have been explained and his innate qualities and modified qualities have been described in detail. By giving detailed description of her friends and messengers etc., the four stages of women's youth, types of lovers and ways to control women have been duly described.

The twenty-sixth chapter is of Chitrabhinaya. In this, details of such special acts which were left out under general enactment have been given. Under this, details of the acting method to depict the sky, night, evening, darkness etc. have been given and the methods to express the emotions of joy, sorrow etc. have been specifically specified. While revealing the meaning of the types of serial stories like Akash Bhashit, the method of addressing the elderly and children, presenting the character of impending death on the stage and performing other related acts has been described.

The twenty-seventh chapter is Siddhivyanjakadhyay. In this, details of the obstacles occurring in the drama performance have been given while depicting the union of Goddess and Manushi Siddhi. In this context, various categories of judges or examiners of drama performances and their qualifications are described in detail.

The subject of musicology has been presented from the twenty-eighth chapter to the thirty-fourth chapter. In this sequence, four types of instruments have been described in detail in the twenty-eighth chapter. While describing seven types of swaras, their four types like Vadi etc. have been indicated. Apart from this, detailed description of Swar Gram, Murchhana, Shruti and castes has been presented.

In the twenty-ninth chapter, there is a description of the Rasa-dependent experiment of the castes. The permanent nature of varnas and ornaments dependent on varnas etc. has been explained and the nature of veenas etc. has been discussed.

In the thirtieth chapter, the form of the flute has been discussed and its playing method has been explained.

In the thirty-first chapter, the accompaniment of rhythm and tala has been described and Avandha instruments have been described. Apart from this, while describing in detail the rhythm system for keeping the mind at the time of song, a characteristic description of some minor theatrical experiments has been given.

The thirty-second chapter is Dhruvadyaya. It contains details of the Dhruvas sung in the states etc. of the characters. Most of the Dhruvas are in Prakrit language and some are in Sanskrit language. It has been described that the language of the Dhruvas is



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Prakrit (Shauraseni). Exemplary characteristics of these dhruvas have been presented and the qualities and qualifications of singers, musicians and flute players have also been given. After this, the music teacher and disciple have been given and naturally, singing by women and playing by men.

The thirty-third chapter is Vadhyadhyay, in which there is a discussion of Avandha instruments like Mridchag etc. In this, a narrative description of the introduction of Avandha instrument by Swati and Narada was given. And on which occasion, which type of instruments should be taught to be played, there is also a description of the making of instruments like Mridang, Panav, Dadar etc. and Badan etc. under the instruments and a description of the presiding deities of the instruments is also given.

In the thirty-fourth chapter, along with the description of the threefold nature of men and women, a characteristic description of these types of heroes is given. Under the Nayak family, women also have the form of characters like Mahadevi, Goddess, dancer, hostess etc. in different categories. It is characteristic of Nrip, the commander, the priest, the ministers, the secretaries, Pradiya and Kumar.

The thirty-fifth chapter is the vikaalpadhyaya. While describing the members of this troupe, their personal characteristics, Sukumar's theatrical experiments and details of male characters like Sutradhar, family actor, shakar, Vit and the nature of heroine and singer have been presented.

The thirty-sixth chapter is the last. In this chapter the sages again inquired from Bharatmuni about the descent of truth on earth? The sage gave narrations in response to this. In the first, there is a story of Bharatputra's sons getting angry with the sages due to their comment on sages through drama and in the second, on the request of King Nahusha, the Swargasya Natya is incarnated on the idol for the same reason.

In the versions of Natyashastra which have 37 chapters, the story of Nahusha i.e. the second story has been placed in the 37th chapter.

It is clear from the above description of Natyashastra that due to its wide scope, Natyashastra remained special from all the dramatic texts produced in its later period. The reason for this is that it is considered as an encyclopedia describing all the sciences related to drama. In this, from Abhinaya (vachika) verses used in rupakas-a detailed description of vachika, Agika and Aharya Abhinay, the constituent elements of rupakass etc. and the songs used in them and the musical instruments, musical instruments etc. have been given. In this way, Natyashastra has the distinction of being the only book in the world with a detailed and comprehensive analysis of the art.

The word Natya reveals the meaning of collective form of dance, song and music. Lexicographers have called the co-presentation of dance, song and music as rot Nata. Both the words Natya and Natan are derived from the root Nat, which means nartan, nritya and nritya. The name Natya is derived from the word Nat. In this, the character gives up his sense of self and accepts the influence and takes on a form, hence it is a drama or rupaka.

According to Bharata, by displaying the entire meaning of the sentence in Natya through acting, joy is infused in the heart of the sahridaya. Therefore, with the enactment like Agika, vachika, aharya and satvika, combined with joy and sorrow, lokaswabhava is called Natya.

**Yoayam svabhavo lokasya sukhdukhasamnvitah.
Soagadayabhinayopeto natyamityabhidhiyate.**

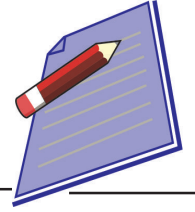
(Natyashastra- 1/122)

According to Abhinavagupta, sakshatkara kapa anuvyavasayatamka knowledge form is natya

Sakshatkarakalpanuvyavasayagocharakaryatvam cha natyasya lakshanam.

Bharata has regarded the imitation of folklore as natya. Dhananjaya has also called the perception of the various states of the world as Natya- **Avasthanukritirnatyam.**

Sanskrit plays have their own specialty. In Indian plays, although there is a mixture of happiness and sadness in the middle, yet all the plays have a happy ending. Indian plays are generally based on delightful imagination. These mainly contain interesting anecdotes of Shringara and Veer Rasa. Here prose is used for narration. Poems are used for interestingness, description of nature, policy, education, well-spoken etc. In this way there is coordination between prose and poetry. The first class and middle class male characters use Sanskrit language. All the female characters and lower caste characters speak in Prakrit. Prakrit poems were mainly composed in Maharashtrian Prakrit. Among the Prakrits, Maharashtri, Shauraseni and Magadhi have been especially used. All categories of people understood Sanskrit, but spoke Sanskrit or Prakrit according to their social status. The entire play is divided into acts. Beginning with Nandi text, establishment by Sutradhar, poet's introduction in establishment or prologue, use of Vishkampak and Praveshak to connect the summary or plot, ending with Bharatvakya 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. Acting cues in plays are given with subtlety. Such as



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Prakasham, Swagatam, Apavaritam, Janantikam, Akashe, Sarosham, Vihasya, sasambhramam. Sanskrit dramas have five athirakritis, five stages, five Sandhis. The characters are worldly, divine and non-divine. The number of characters is not determined. The characters represent a particular group rather than a particular individual. Shringara and Veera Rasa are specially given. In Sanskrit plays, inappropriate performances like kissing, hugging, sambhoga, war, death, food, curse etc. are considered to be forbidden. The goal of Sanskrit plays is to establish peace and non-violence and to communicate the wishes of happiness and prosperity, public entertainment, healthy morality and high ideals to the masses. Sanskrit plays have given importance to nature description. Also, the playwright beautifully depicts the space with nature. Square, rectangular or triangular theaters were used for their performances in which theatrical performances were held on occasions like festivals, festivals, birth of sons, coronations, marriages, house entry etc.



INTEXT QUESTIONS 2.3

1. In which chapter of Natyashastra is the representation of Gati Prachara given?
2. The subject matter of which chapter in Natyashastra deals with Rupakas?
3. In which chapter is Chitrabhinaya given?
4. In which chapter is the detailed description of taal and laya given?

2.5 THEORIES OF ORIGIN OF SANSKRIT DRAMA

Over time, dramas must have emerged from the dance prevalent in ancient India. From this point of view, the famous character Sutradhar of Sanskrit plays has proved to be a great promoter of Putalikaism. The Sutradhar is the director and regulator of the drama and in the Puttalika dance, the sutra of the dancing puppet is in his hands. He makes her dance as per his wish. In drama experiment, the presenter comes on the stage only during the introduction but not after that, but the entire formula of using the characters remains in his hands. In the context of theatrical production, the prevailing theories, whether it is dialogue hymns, hero worship, or those related to natural changes, it seems that folk behavior is reflected at the root of all these.

The main purpose of drama from the beginning has been to provide an entertaining embodiment by imitating popular behavior and events. Regarding the origin of Indian theatre, various opinions and views have been reviewed in the theories propounded by Bharat. In this it is proved that the first phase of Indian drama began in the Vedic

period. The dramatic seed forms of various elements of drama were available in these Vedas. We get proof of this from Natyashastra. The word Natya is derived from the root Nat which means enactment of satvika emotions. Presenting on stage through different postures along with dialogues by characters with different expressions. According to Acharya Bharat Muni, the pioneer of Natyashastra, the first part (text) of drama, dialogue or prose, is derived from Rigveda, the second part (song) of drama is from Samveda, the third part (enactment) of drama is from Yajurveda and the fourth part (rasas) of drama is from taken from Atharvaveda or Aatharvana.

**Jagrah pathyamrigvedat samabhyo geetameva cha,
Yajurvedadabhinayan rasanatharvanadapi.**

In very ancient times, when Satyayuga had passed in the Manvantar of Swayambhuva Manu and Tretayuga of Vaivaswat Manu had started. (At that time) due to people being influenced by their lust and greed and getting involved in village religion and being overwhelmed with jealousy, anger etc., when they become happy and sad (according to their respective deeds) and (bhurbhuvah etc.) gods and demons in the worlds, consecration of Gandharvas, Yakshas, Rakshasas, serpent lords and folk lords, the gods like Mahendra came and requested Pitamah Brahmaji that O! God, (for all types of people) we want such entertainment (Kridaniyakam) which can be seen (scene). and be capable of being heard. It is not possible to recite the Vedas to the Shudras due to the law being restrictive and incomprehensible, hence you should compose a fifth Veda useful for all the classes (Shudras and others). Then saying 'Evamastu' (so be it) to the gods and bidding farewell to Lord Indra, Brahmaji, the knower of all the elements, being in Yoga Samadhi (concentrated mind), remembered the four Vedas. Lord Brahmaji made a resolution remembering all the Vedas. I compose such a fifth Veda named Natya along with its history, which is the one that attains Dharma and Artha, contains teachings and collections, and guides all the works for the future world. Will be full of the meanings of all the scriptures and will display the crafts. By taking such a resolution, Lord Brahma, remembering all the Vedas, composed the Natyaveda arising from the parts of the four Vedas.

**Nanabhavopasampannam nanavasthantratmakam,
Lokavritanukaranam natyametanmaya kritam.**

According to Natyashastra, Drama has different feelings, various stages, and follow the world. Natya is imitation of lokavrita. Drama is the description of the joys, sorrows etc. of all the living beings in the world. The actor presents all these on stage through Angika, Vachik, Aharya and Satvik acting.



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**Kvachiddharmah kvachidkreedah kvachichchhamah,
Kvachiddhasyam kvachidyudham kvachitkamah kvachidvadhah**

There is religion somewhere, somewhere play, somewhere artha (Politics, Economics), labor somewhere, humor somewhere, fear somewhere and slaughter somewhere. Loka and drama complement each other because whatever is filled in Loka whatever actions take place or whatever activities are done by the society are imitated in the drama, which shows the relationship between Loka and drama. There is nothing in drama other than the world.

**Uttamadhanamadhanam naranam karmsanshryam,
Hitopadeshajananam dhritikreediasukhadukritam.**

This drama is the base of action of good, medium and inferior people and will be the father good better advice.

**Etadraseshu bhaveshu sarvakarmakriyasvatha,
Sarvopadeshajananam Natyam loke bhavishyati.**

This drama will impart teachings to the people through its expressions, emotions and their actions and activities.

**Dukhartanam shramatanam shokartanam tapasvinam,
Sarvopadeshajananam Natyam loke bhavishyati.**

This play will provide relief to both those suffering from grief, fatigue and pain. Drama has been created only for the enjoyment of worldly beings.

**Dharmya yashyamayushyam hitam buddhivivardhanam,
Lokopadeshjananam natyametadbhavishyati.**

This Natya will promote religion, fame and life, be beneficial, develop intelligence and give advice to the world.

2.5.1 Holistic Form of Natya

**Na tajjnanam na tachchilpam na sa vidya na sa kala,
Nasau yogo na tatkarma natyesmin yanna drishyate.**

There can be neither any knowledge, craft, learning, art, yoga nor any work which is not found in drama. All aspects of public life have been given a place in the drama, their own interest.

**Sarvashastrani shilpani karmani vividhani cha,
Asminanatyam sametani tasmadeyatanmaya kritam.**

In this drama, all the scriptures, all types of crafts and many different types of works are involved.

**Devanamasuranancha rajnamath kutumbinam,
Brahayarshincha vijnayam Natyam vritaantadarshakam.**

This play is going to depict the stories of Devgan, Asura, Raja, Householder and Rishi.

**Yoayam svabhavo lokasya sukhadukhasamnvitah,
Soangadyabhinayopeto natyamityabhidheeyate.**

The folk nature which is mixed with happiness and sorrow, whereas the one which is mixed with Angika etc. acting is called Natya.

**Shrutismaritisadacharanparishesharthakalpanam,
Vinodahananam loke natyametadbhavishyati.**

This drama will be a source of shruti, smriti, morality and other meanings and will be a folk entertainment.

2.5.2 Natya for All Varnas/ Natya for All People

Bharat has called drama as sarvavarnika Veda. Every person is considered entitled to this happiness. Drama does not affect people with the same type of interest, rather it is acceptable and beneficial for the society because it is public entertainment. The drama reflects the sentiments of all three worlds. It is productive of enthusiasm among people who consider themselves brave. It provides special knowledge to ignorant people and increases the knowledge of scholars. Drama is an imitation of folklore. The universality of drama proves the holistic vision of the people. The diversity of living beings in the world is seen on the basis of their emotions, nature, state of joy, sorrow etc. and their behavior. The behavior of every creature in this world is special according to its nature. A worldly being desires various desires in his life for accomplishment of efforts, religion, wealth, work, salvation. People have diverse desires for attaining knowledge, fame, wealth, education, arts, crafts, religion, work, karma and yoga and happiness etc. People continuously strive to achieve these. Knowledge, preaching, folk art, education, folk religion, work, fame, wealth and good conduct were the expression of the public behavior of the lovers in the world and are happily seen in natural forms by the public elements. We can understand folk behavior as folk culture, folk language, folk art, folk class division, folk movements, communication style and other sources of joy. Folk form is determined by the spontaneous expression of these basic elements of folk behavior. The artistic and appropriate aesthetic and visual expression of this form of folklore is drama. The difference is that in folk, the folk story is run in a simple and rural



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form, but in Nata (Actor), the diversity of folk behavior, folk history, folk beliefs, folk vocal state, folk gestures, folk art, folk culture, ethos etc. is presented in the light of classical dramaturgical principles. By providing form (visually visible) it is made interesting and popular. Some specific methods are used and presented publicly or with variations. The principles of Natyashastra are the methods that give classical form to various elements of folklore. Drama is a genre that attracts sympathy because it is a genre based on the psychology of the people. The purpose of drama is to show all the desires, efforts and results of the people. This is the reason that in the drama, all the living beings express their nature, pleasures, state of enjoyment, attire, ornamentation, language, behaviour, art, preaching etc. in the drama. It is this psychological nature of drama (folk practical science) that engrosses the social people in the drama. As a result, the Samajikas (Sahariyas) get generalized in the Ramadi forms played by Nata (Actor).

2.5.3 Authenticity of the Loka (World)

Bharatmuni himself, in the context of discussion of the sources of drama in Natyashastra, while mentioning the theaters adopted from the Vedas, has made it clear that in the dramas dependent on Vedas and spirituality, folk is considered to be more authentic.

**Lokasiddham bhavet siddham Natyam lokatmakam tatha,
Tasmannatyaprayoge tu pramanam loka ishyate,
Tasmallokapramanam hi vijneyam natyayokttribhah.**

Hence, along with the Vedas, folk sentiments and folk values have also been the basis for the development of theatre. This is an accepted fact. Folk festivals and folk festivals based on seasons animated in drama with entertainment and public consciousness, that is, drama originated on the basis of people's consciousness, inspiration and popular works. In Indian literature, the main streams of poetry, visual and audible, are famous by these two classical names. The scope of visual poetry includes those poetic forms which are dramatic, drama is not only visual but also audible Imitation or happiness of the states of Ram and Sita etc. through Agika, Vachika, Sattvika and Aharya enactments.

Drama takes form through the reflection of tragic worldly sentiments. Since drama is an audible drama and a visual one, it is also famous by the name of form or rupaka. In this, the character gives up his sense of self and accepts the influence of others, takes on a form, hence it is a drama or rupaka. Drama is prominent among ten rupakas. Bharatmuni's comprehensive concept of drama is presented in Natyashastra. Drama is full of all the characteristics. Object, subject, hero and, all four should be famous. These are the main parts of drama, the drama is established on their basis. According

to Dasharupakakar, Aasthanukritinatyam-means imitation of state is drama.

2.5.4 Typess of Visual Poetry

There are two main divisions of visual poetry- Rupaka and uprupaka. There are ten types of rupaka- Drama, Episode, bhana, Vyayoga, Samavakara, Dima, Ihamriga, Anka, Veethi and Prahasana. The uprupaka are eighteen- Natika, trotaka, Gosthi, Sattaka, Natyarasaka, Prasthan, Ullapya, Kavya, Prenkshaka, Rasaka, Sanlapaka, Shrigadita, Vimpaka, Vilashika, durmallika, prakarnika, hallisha and Bhanika. It helps in understanding the lokavritta in completely.



INTEXT QUESTIONS 2.4

1. Who called it natya for all people?
2. How many types of visual poetry?
3. How many types of rupakas are there?
4. How many uparupakas are there?

2.6 NATYA THEORY (NATYANGA)

Many aspects of human behavior can be seen in public. Happiness-sorrow, joy-sorrow etc. to the living beings, various moods, various interests, means of entertainment, art (singing, playing, architecture, painting), culture, language, mutual behaviour, costumes, aesthetic craft, ornamentation etc. folk behavior flowing in various arrays and published. To make this folk life interesting and enjoyable, drama was created. When natural folk behavior is made visible through dramatic transformation, it becomes entertaining and creates joy by combining different methods. Natyashastra principles are the techniques for presenting folk stories in a graceful form. Acharya Bhararat has incarnated rules of Natya by keeping the folk behavior at the center in Natyashastra. The proper display of public behavior is explained in these natyangas.

**Rasa bhava syabhinayah dharmivritipravrittayah,
Siddhih svarastathatodhya rangash sangrah.**

These eleven dramatic parts of the drama are concerned with classicizing the folk life and showing the folk life by making it sympathetic and generating rasa.



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2.6.1 Natyarasa and Bhava

The actions and movements of the folk creatures are made into a form of enjoyment and are made worthy of drama. Rasa is a very important subject of Indian literature. Without Rasa (other Natyanga form), does not have a nature of meaning. Rasa-Nishpati occurs due to the combination of different experiences and communicative feelings.

Tatra vibhavanubhavavyabhicharisanyogadrasanishpattih.

There are eight types of Rasa- Shringara, Hasya, Karuna, Rudra, Veera, Bhayanka, Bibhitsu, and Adbhuta. Rati, saha, shoka, krodha, utsaha, bhaya, jugupsa and Vismaya- these are sthayi bhavas that permanently exist in the heart of sahridaya. There are thirty-six communicative emotions- Nirveda, galani, shanka, asuya, mada, shram, alasya, dainya, chinta, moha, smriti, Dhriti, vreedha, chapalata, harsha, avega, jadata, garva, vishad, autsukya, nidra, apasmara, supta, Prabodha, amarsha, avihattha, ugrata, mati, vyadi, unmada, marana, trasa and vitarka.

There are eight satvika bhavas- Stambha, sweda, romancha, swarbhanga, vepathu, vaivarnya, ashru, and pralaya. The various moods of persopn (development, expansion, treasury, distraction, etc.) and Purushartha (dharm, Artha, kama, moksha) are enjoyed in the form of rasa only when they are dramatized by Angika etc enactment.

There are many forms of human nature in this world. The stages of life are varied and peculiar under the influence of happiness and sorrow.

When that pleasure and painful sensation is acted out by actors, it is theatrical and enjoyable. In theatre, the actor renounces the pleasure and painful nature and absorbs the poetic essay or sensation and gives it overwhelm through the angika and other enactments. While acting, the actor forgets himself and assumes the consciousness of the character, hence he is called an actor and the acting, dance etc. done by him are called drama. In drama, not only the actor embodies the character but the poet's words also imbibe the folk life. That is why sahridaya relish the rasa. It is because of this unitary form of drama that Maharasa arises. It gives pleasure and attainment of pleasure is the ultimate purpose of drama. In this way, we can say that there is a mutual relationship between folk and drama, which is presented on the stage through various methods and styles in drama, due to which the common people get benefited and educated along with enjoyment. Therefore, we can say that folk and drama complement each other, but folk does not have the same joy that is found in drama, that is, it would not be wrong to say that drama is the mirror of folk through which common people can see every aspect of life.

2.6.2 Enactment

Through four types of enactment (Angika, Vachika, Sattvika and Aharya), the characters in the drama display their states of joy, sorrow etc., because the actions, mental efforts etc. done in the acting are all meant to be shown to the people. In the course of drama and abhinayas, Bharat has presented various ideas regarding various theatrical methods like placement of the character, foot promotion, sitting and sleeping etc. These four situations of Agika Abhinaya are different from each other in form and composition. They are also used in different roles. The common name of these methods is rhythm. In drama and dance, sometimes hand movements predominate, sometimes foot movements predominate and sometimes both are equally dominant, this situation is called gati. Under Gati itself, there is description of the place of the character, foot propagation, sitting and sleeping etc. applicable in the context of variety and diversity of feeling, rasas, state, place and time, which reflects the public behavior in general and is popular in the public. These efforts are found in world.

2.6.3 Dharmi

With eleven elements like rasa, bhava and abhinaya, Bharata has enumerated and analyzed the lokadharmi and natyadharmi in theatre. Lokadharmi natyadharmi dharmiti dvividhah smritah-There are two dharmi, the Lokadharmi and the Natyadharmi.

Lokadharmi - If an rupaka is simple and without any external show, which shows the sentiments as per the nature of the people, is uncorrupted, which in its subject matter shows the conduct and actions of the common people and the performance which is simple and devoid of acting like Leela, Vartana etc. And it displays spontaneous expressions, in which there are different male and female characters, then it should be considered as a Lokadharmi drama type.

**Swabhabhavopagatam shuddhantvavikritam tatha,
Lokavartakriyopetamangaleelavivarjitam.
Svabhavabhinyopetam nanastripurushashrayam,
Yadidrisham bhavennatyam lokadharmi tu sa smrita.**

In lokadharmi natya, there is a pure and natural imitation of the people. It does not include the Vachika, Angika, Satvika and Aadhya methods acting for represent various feelings. Life is presented in its natural form. Lokadharmi drama is filled with natural, sensual and communicative sentiments. No change is introduced in it by imagination. It remains in pure and natural form. There is no use of physical luxuries like Anghara etc. Male and female characters are used in abundance. In folk drama, men play male characters. The act of a man by a woman or the act of a woman by a man is not



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counted. Theatrical rituals of craft and imagination are not presented in drama through practice and effort. According to the opinion of Acharya Abhinavagupta, according to this popular tradition, the poet merely describes the thing as it is. Nata uses. There is no imagination of self-indulgent entertaining weirdness. From this point of view, the poetic part and the experimental part depend on folk religion. In fact, two different traditions are visible in both poetry and drama. According to one tradition, folk-oriented tendencies predominate in both, while according to the other, grotesque and entertaining tendencies predominate in both. There is no definite example of drama of folk religious tradition available in the Sanskrit theater tradition, but by analyzing the differences of Dasharupaka and their traditions, the scattered blurred pages of the history of ancient folk dramas seem to be lost in them. Bhana, Prahasana and Sattak etc. are probably refined forms of the same ancient folk dramas. The kind of characters in these short plays were more related to the ancient people's life. The source of inspiration for folk drama was the rurality and simplicity of village life.

Natyadharmi- In the Natyadharmi theater tradition, symbolic sentences, Lilanghara, conventions prevalent in drama like Janantik, Swagat, Akashvachan etc., methods of indicating rock, vehicle, plane, palace, fort, river and sea etc., weapons and abstract expressions used on stage. The innumerable methods indicating this are Natyadharmi in nature. The joys and sorrows of the people which are dramatized in action are also dramatic. Bharat's point of view: Natyadharmi conventions develop only from public sentiments and ethos. In fact, folk lokadharmi are ideal for the natyadharmi. In the form of Natyadharmi drama, there are important works of playwrights like Ashvaghosha, Bhasa, Shudraka, Kalidasa and Harsha etc.

Natyadharmi tradition is more imaginative, strange and interesting than the lokadharmi tradition. Both the poetry part and the experiment part combine the wonder and beauty of the refined poetic intellect and rich imagination of the user. Like the lokadharmi tradition, Bharat has presented certain foundations and principles for the natyadharmi tradition. In the Natyadharmi tradition, acting based on classical methods is smoother and more interesting. The poetic part and experimental part of the drama are not presented in their original form. voice acting as required

In the context of Vachika enactment, there is a melodious plan of heart-touching raga-based ascents, descents and ornaments of the notes.

**Loke yadabhiyojyancha padamatropayujyate,
Moortimatsabhibhashancha natyadharmi tu sa smrita.**

In which a popular object is used in concrete form with the same skill along with

dialogues, then it should be considered lokadharmi. Folk trends are adopted by adopting artistry and symbolism. Naturally, there is no religion other than folk religion in drama. The strangeness that the playwright brings to his narration and the acrobat to his acts to add color to the folk tale is called Natyadharmi. For example, the rupaka of Veethi, Bhaan etc. style on stage, in which there is only one character, their technique is natyadharmi but the realistic plot presented in it is related to lokadharmi. While the theatrical method is used in the stage incarnation of Gods, Demons, Mountains, Rivers etc., the natyadharmi method has also been favored in order to bring naturalness in the planning of human emotions and place-time characters -

**Desham karma cha jatim cha prithivayuddeshasanshrayam,
Vijnaya vartana karya purushanam prayogatah.**

2.6.4 Natyavritti

The use of secular acting methods and behavior should be done keeping in mind the folk traditions. Vrittis have extraordinary importance in the use of theatre. Vrittis are related to the method of acting. Due to the presentation of ten types of rupakas in different styles, the vrittis are related to the rupakas and these vrittis are beneficial to the rupakas. The hero, heroine, anti-hero and other characters have their own physical, verbal and mental vrittis. The same vrittis gives rise to drama, which is prevalent in the entire living world. Words like Abhidha, Lakshna and Vyanajana etc. are prevalent in Indian poetics. According to Bharat, there are four vrittis named Bharati, Satvati, Kaishiki and Arbhati on which the use of theater depends.

**Bharati satvati chauva kaishikyarbhati tatha,
Chatsro vrittayo hyota yasu Natyam pratishthitam.**

2.6.5 Use of weapons

Similarly, weapons are also used in the drama like spear, tomar, bow, mace, vajra, shakti and chakra etc. are counted among the best weapons. The hero of plays is a king, well prominent people of the society like commanders, ministers etc. are also eligible in it. The royal effect is also enhanced in the theatrical experiment by the use of flags, instruments and scriptures etc.

2.6.6 Varna Vidhan (Law of Vernas)

Different varnas are created for kings, gods, demons and other countrymen and castes. Paya and Shyamvarna for the king, badari for rishis, for happy people- gaura (white), For Kirat, Berber, Andhra, Dravid, Kashi and dakshinatya- black and for Yavana, Vaishya and Shudra are also generally- black, For Brahmin, Kshatriya- Red, for Devta,



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Yaksha and Apsara- gaura (white) . Due to the combination of various varnas and sub-varnas, a good tragic role is also presented according to the different status of the characters.

2.6.7 Dramatic tendencies (Natyapravritis)

Bharat has prescribed pravritis to give the theatrical experiment a more natural and appealing form. The word pravriti has been used in many meanings in Indian literature. The sins and virtues of human beings, the efforts of intellect and physical organs, the pastimes and luxuries of the body, the moods and disorders of the mind, and the behavior of chanting and lamentation etc. are all famous as pravritis. Bharata has used the word Pravriti extensively in Natyashastra. That Vrittis is the pravriti that propagates various forms of dress, speech, conduct and speech. In fact, what is not included under human behavior under conduct and dialogue. According to Bharatmuni, there are four pravritis - Aavanti, Dakshinatya, Auddhamagadhi, Panchali Madhyama.

**Avanti dakshinatya cha tatha chauvodhramagadhi,
Panchali Madhyama cheti vijneyastu pravritayah.**

2.6.8 Jewelry/ornament

Bharat has termed Alankara for the beautiful adornment of the characters presented in folk theater through costumes, ornaments and vestments etc. There are mainly three types of decoration- Wearing garland, jewelry-attire and dressing up. The body is decorated with rosary in five ways- Veshtit, Vitat, Saghatya, gradhit and Pralabit. Green leaves and colorful flowers are put together in the garland. In Vitita, the garland of flowers remains spread, in Saghatya, the flower stalks remain stored in the thread with Adrishy Bhava. In Grathita, flowers are braided and in Pralabita, the garland of flowers remains very long and hanging. We can see such styles of jewelry on theatre-stage which are present in the folk culture. Both men and women use jewelry in public which is seen in drama and their sense of folk culture, place and folk beauty is revealed. Women are very fond of jewelry. On the head are shikhash, shikhavyal, pindipatra, chudamani, makarika, muktajala, gavaakshik and sheepjala. But according to the mood and condition, their genealogy, description and jewelry style also changes. The list of jewelry used by men is very large. Wearing Chudamani on the head, earrings in the ears, Muktaawal, Harshak and Sutraka in the neck, Angulimudra and Vartika under the fingers, pearl beads on the chest and Sutraka in the waist adorns the body parts of men. These ornaments should be used in the context of feelings and rasa, use of ornaments is appropriate only in the background of agampramana, character, beauty and popular behavior of the people. It is not appropriate for a woman to use miraculous jewelry during times of mourning. This folk behavior is also exemplary in drama.

2.6.9 Siddhis

Similarly, there are two types of Siddhis- divine and human- Daiviki Manushi chauva siddhih syad dvividhauvatu.

2.6.10 Dramatic Music

In Bharat's view, song and musical instruments are important for the accomplishment of theatrical experiment. Description of swara is given in text or vachika performance and these Shadjadi are of two types with the seven swaras being Sharira and Vainava. The names of seven notes are- Nishadha, Rishabh, Gandhara, Madhyam, Pancham, Dhaivat and Shadaj. Sharirashchauva Vainascha Sapta Shadjadayah Swaraah. There are types of songs etc., hence the voice can be included in the text and song, but the independent adoption of the voice means that beauty is reflected in the theatrical experiment by the use of only the voice, which is famous by the name of Antaralapa.

2.6.11 Music Instruments (Atodya)

Atudyate iti atodyam. According to this derivation, instruments are called atodya, because they are beaten with hands, etc. There are four types of Atodya- Tat, Avanadh, Ghana and Sushira.

**Tatam chauvavanaddham cha ghanam sushirameva cha,
Chaturvidham cha vijneyamatodyam lakshananvitam.**

Tat is the instrument which has strings, the pushkar instrument which is beaten and covered all around is called avanadh, the musical instrument which is played by hitting the talopayogi manjira etc., the ghan and the instruments which are played by blowing flute etc. are called sushira. These types of musical instruments are seen and used in folk, which shows the relation between folk and drama.

2.8.12 Songa (Gana)

The five types of song- Praveshaka, Prasadika, Aakshepa, Nishkramana, Antara. The song which indicates the power, nature and state of the characters at the time of entry, etc. should be sung, is called the praveshaka. The song which is sung to reveal the inner state of mind of the character is called a Prasad song. The song which induces change of the rasa due to natural rasa is called a akshepa song and the one sung at the time of the character's exit from the stage is called an nishkramana song. The basic set of verses of a song is called Dhrva. Due to the Yoga i.e. connection in Dhruvas, there is automatic differentiation of this song from the common song Gandharva due to it being a priority or special song.



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2.8.13 The auditorium

The auditorium is useful in the movements of the characters (actions like coming, going etc.), in the acts and in singing and playing, and the pavilion, through its category mandapa, is helpful in the acting etc. of the characters. There are three types of auditorium- Vikrishta, Chaturra and Triyasra. In the construction of the auditorium, advanced use of popular building construction related architecture, styles and principles of architectural craftsmanship etc. is found. The construction of the auditorium or the bells, flowers, leaves, paintings, ornate walls etc. used in it are of folk art.

2.6.14 Purvaranga (Practice Before the Performance)

In order to make the folk drama interesting and visual, a pre-practice (practice before experiment) is made so that the performance of theatrical experiments, dialogue, acting, music, dance etc. can be popular. The law of Purvaranga is an attempt to present the folk story in a dramatic, interesting and impressive form.

2.6.15 Division of Language

Language is the medium of behavior of living beings in the world. In the society, language is used according to one's own country, class, clan, culture, position and caste. The language of different regions of the society is also different. This linguistic diversity is also important in the swelling of the folk. It is only through their own language that living beings are able to express their feelings, thoughts, culture and art easily and effectively. The division of language has also been regulated in the theatrical principles for the sake of giving a lively and simple performance of the folk. The use of languages prevalent in different parts of the world is seen in Sanskrit plays so that educated and uneducated characters can easily express the culture and art of their respective regions. In Sanskrit plays, languages like Sanskrit, Prakrit, Shauraseni, Maharashtri etc. are used by various characters. This dramatic language method prevalent in Sanskrit plays It gives a rasa and entertaining form to folklore related to folk expression and culture.

2.6.16 Plot of the Drama (Vastu)

Vastu means the subject matter of the rupaka. The subject matter of the story is famous or imaginary and is related to the people. The basic inspiration behind the poetic subject matter is the folk or folklore. The subject matter (poet's imagination) can be either an incident or a deep mystery or events happening in the society, which educate the people somewhere through the activities or traditions happening in the society, which the poet presents through drama on stage. Does this or shows the world like a mirror. If the subject matter is not famous and popular then the viewer may not develop

affection for it. Therefore, the plot of drama should be developed on the basis of Ramayana, Mahabharata, Puranas and other ancient texts inherited from the tradition of our life.



INTEXT QUESTIONS 2.5

1. Write the types of enactment?
2. What are the dharmis?
3. According to Bharatmuni, how many vrittis are there?
4. How many types of Siddhis are there? Write their names.



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2.7 TYPES OF SUBJECT MATTER (STORY-PLOT) FROM THE POINT OF VIEW OF THE NATURE OF DRAMA

1. Sarvshravya (Audible to All) or Prakash
2. Niyatshravya- Janantika, Apavarita, Akashabhasita
3. Ashrvya (Inaudible) or Swagat (self-contained)

Arthpekshaka and Lokvritta

Arthopakshrpakaih suchyam panchabhih pratipadayet, vishkambhachulikankasyankavatarapravesgakaih

In the drama, the information about the boring story is given through and the characters who give the information are from different classes (middle and low). Combined with nigoodha bhava statement is called apavarita. On stage, when a sentence is planned involving an unknown character, it is called Akashvachana.

Neta (character) - Neta means the hero or the characters of the story. Characters also have special importance in drama, which are related to the people. The content of the story flourishes against the background of diversity and variety in the character's conduct, behavior, behaviour, condition and nature. It is the characters (hero, heroine) who give it life and momentum. That is why, the importance of the character (hero or heroine etc.) in a drama is extraordinary and the art of presenting it is also extraordinary. There can be as many types of heroes, heroines and other characters in a drama as there are different types of humans. That is, the nature of many types of characters can be seen in the world. The characters in the play have been kept as symbols of the nature found in the society. The behavior and theatrical tendencies of the characters

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are determined by the cultural environment and clothing of the characters.

The hero should also be famous and sublime. The hero resides in the center of the drama like a life-like light, it is from that center that the light of the drama emanates, hence it is absolutely necessary for him to be famous. Mostly the heroes of famous Sanskrit plays are well-known, Ram, Krishna, Udayan, Dushyant and Pururava etc. are all well-known heroes. Bharata has clearly stated in relation to the main hero that among the characters, the main hero is the one who has the most development as compared to all the characters in the drama. Bharata has conceptualized four types of heroes of appropriate human natures- Dheerodatta, Dheerallita, Dheeroddhata, Dheeraprashanta.

**Deerodatta, dheeralalita, dheeroddhata, dheeraprashanta,
Bhedaishchaturdha lalitashantodattoddhatairayam.**

The hero should be renunciant, famous, noble, intelligent, handsome, young, enthusiastic, skilled, people-loving, brilliant, clever and well-mannered. In a drama, the protagonist is the main actor, but there are many other main characters in the drama. Some of them are supporters of the hero and some are his opponents. The hero is present everywhere in the entire story.

Upnayak- Sub-hero is as virtuous and excellent as the hero but he does not get the post of king etc.

Anunayak- Anunayak is inferior to hero who is a devotee of the main hero. Helps in all his activities like Sugriva in Ramkatha.

The antihero is resistant to the plans of the main hero and has the same enthusiasm, majesty and pride as the hero, like Ravana in Ramkatha.

This means that the basis for describing the differences between hero and heroine has been nature, qualities, public behavior etc., because we get to see the same kind of nature in the people and in the society, there is a meeting of the nature of different types of hero and heroine.

The natures have been differentiated for the sake of presentation i.e. they represent the natures of stories and people. In this way we say that the characters in drama represent their entire class, just as Dhirodataka hero in drama represents the creatures of nature who represent of the entire society. Similarly, the sly character is representing all the people of the sly nature found in the society. In this way, the various types of nature found in the folk world are imitated in the drama, as well as the happy and sad states of the folk are seen which are depicted in the drama, which is folk-inspired.



WHAT HAVE YOU LEARNT

- In Indian tradition, Bharat is considered the author of Natyashastra.
- There are 36 chapters given in Natyashastra.
- Incidentally, there is mention of many Acharyas in Natyashastra, who are the directors of Bharat Purva status.
- Natyashastra is also called Natyaveda.
- In Natyashastra, holistic form of folk, universality of drama, authenticity of folk, departments of visual poetry, Natyarasa and emotion, Abhinaya, Dharma, Natyavarti, Varna Vidhya, Natya Pravritti, Vidhana, Jewellery, Siddhiyas, Natya Sangeet, Atodya, Auditorium, drama language.



TERMINAL EXERCISE

1. Discuss about the period of creation of Natyashastra.
2. Write a comment on the nature of Natyashastra.
3. Tell the origin of Natyashastra.
4. Explain the purpose of Natyashastra.
5. Explain the main drama principles given in Natyashastra.



ANSWERS TO INTEXT QUESTIONS

2.1

1. 3rd century
2. By Ramakrishna Kavi
3. Four
4. Village God
5. Ashvaghosha
6. 200-400 AD



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1. Mr. Shankuka
2. Abhinav Gupta
3. Expression of emotions
4. Acharya Hemchandra

2.3

1. In 13th Chapter
2. Subject matter of the twentieth chapter of Natyashastra
3. In the 26th chapter
4. In the 21st chapter

2.4

1. Bharat
3. Ten
2. Two-Rupaka and Up-rupaka
4. Eighteen

2.5

1. Angika, Vachika, Satvika and Aadharya.
2. Lokadharami and Natyadharmi
3. Four
4. Two types. Devi and Manushi