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3

THEATRICAL ART AND OTHER ARTS

From the beginning till now, arts have been an essential part of our lives. Many changes are visible in the world as per the timeline, then how is it possible that Indian theater and arts have not been affected by the timeline? Many changes are visible in this also. Now the natural question is that what are the arts? Due to what reasons have there been changes in the arts, what is their development sequence? Therefore, under this lesson, we will try to look at the ancient major arts. We will look at the development of arts in India. We will try to understand the chronology properly. The relationship of theatrical art with other arts will be discussed. Also, the contribution of other arts in theater presentation will be clearly discussed. When we will know about the major arts, we will also know this. We will be able to understand how this ancient knowledge is helpful in the development of personality, using which we can make the present and future useful to the society.



LEARNING OUTCOMES

After studying this lesson, you-

- know about arts and appreciate its relevance;
- understand the development of arts in India;
- understand the relationship of theatrical art with other art; and
- know the contribution of other arts in theatrical presentation.

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3.1 FORM OF ART

The word 'Kala (Art)' is formed by suffixing 'Gha' to 'Kal' root. It means artwork. This meaning of this word comes out on the basis of its etymology in the sense- 'Kalpate Asyam'. In this way, the word art refers to the fundamental principles of artistic creation from which it originates. And on the basis of which it can be interpreted appropriately. The basic principles of art creation are collection, contemplation and clear expression. The word 'kala' is also derived from 'dhatu'. Here 'la' is used in the meaning of bringing or giving and 'ka' is used in the meaning of joy. In this way, another meaning of art is that which brings joy and happiness. It is clear from this explanation that artwork is a means of sensual pleasure. The word 'kal' is also used in the sense of work skill and craft. The word Kala is used in the eighth chapter of Rigveda, the oldest text of the Aryans. "Yatha Kala, Yatha Shafas Yatha, Shreenaam Sanniamsi." This word is used in Upanishads along with Yajurveda, Atharvaveda, Shatapatha Brahmina, Shadvinsh Brahmina, Shankhayana Brahmina and Taittiriya Aranyaka. The word art is also mentioned in the Natyashastra written by Bharatmuni. "Neither Tajnanam nor Tacchilpam nor Vidya nor Kala." That is, there is no knowledge in which there is no craft, there is no knowledge which is not there art. 'Art' used by Bharatmuni means fine art and craft probably means some useful art, but before Bharat, this word was used in the sense of craft, not in the sense of fine art. In Panini's Ashtadhyayi and Buddhist texts, the word shilpa has been used for both useful and fine arts. Dance and song have been called crafts in Kaushitaki Brahmana. Panini explains two types of crafts - Charu craft and Karu. All the fine arts belong to Charu craft and all the skills like pottery, goldsmithing etc. have been accepted under Karu craft. Bhojraj, in his text 'Tattvaparakash', calls the power that expresses action as art. According to this definition, it can be understood that every type of action skill like poetry, music, architecture, sculpture and painting etc. are art. Some scholars accept only that art which is beautiful and useful. In their opinion, art exists for beauty and form.

Art is the eternal heritage of our civilization and culture. An artist is a worshiper of truth. At the core of his creation lies the supernatural, immortality and eternity. Art proves to be the form of salvation by providing a person with the kingdom of joy consisting of the three categories of Dharma, Artha and Kama. The artist creates art through imagination and concentration, influenced by literature, religion and philosophy. In meditation he destroys the power of the ego. In this way there is coordination of art, religion, philosophy of life, truth, Shiva and beauty.

Generally, art can be said to be those activities which require some cleverness or skill to perform. In Indian artistic thinking, emphasis has been laid on highlighting the virtuous



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tendencies of the mind. In western thinking the word art is used for physical or mental skill. Work done without skill is not considered art. In the modern period, many definitions of art have been given, according to some of which art is the natural expression of human emotions. Bhartrihari has mentioned in Nitishataka- 'Sahityasangeetkalaavihinam sakshatpashupuchhavishanahinah' i.e. the human beings who are devoid of literature, music and art are like animals without tail and horns. Art is the aesthetic expression of imagination. Imagination can be expressed in different ways and through different mediums. Art originates from the inspiration of beauty. Therefore, the goal of every type of artistic process is the expression of beauty. 'Lalite Kala Vidhau' has been mentioned in this context in Raghuvansha by the great poet Kalidas. It has been said by Bhagwat Sharan Upadhyaya- 'Whether it is in the field of Vagvilas, raga lines or architecture, it is art. Similarly, according to Jaishankar Prasad, the duty of God is the skillful creation of physical and mental power by humans.

When we observe ancient India, many types of arts are visible. From the baked bricks, statues, pictures of Taurus, painted vessels etc. found in the excavation of Indus Valley civilization, it is known that the ancient Indians had the knowledge of poetry, music, architecture, sculpture and painting along with knowledge of many arts. The statue of the dancer gives a sense of dance among the three elements of musical art- song, instrument and dance. In the Vedas, there is mention of arts like weaving, carpentry, blacksmithing, pottery, goldsmithing, leatherwork, medicine, music, architecture, embroidery, dance, poetry and drama etc. In Shaivagam texts, the description of sixty-four arts like poetry, music, architecture, sculpture etc. is found in the same way as in Mayamatam, Manasara, Samarangansutradhara and Puranas. Mention of art and its types is found in texts like Kamasutra written by Vatsyayana, Shukraneeti written by Ushana, Jain texts Prabandhakosh, Kalavilas and Lalitvistar etc. Although 64 arts have been accepted in most of the texts, yet in some texts like Prabandhakosh, a list of 72 arts is found. 82 arts have been enumerated in Lalit Vistar, a book related to Buddhist literature. Most of the arts have been described in the book named Kalavilas by the famous Kashmiri Pandit Kshemendra. Under this, 64 arts related to public utility, 32 arts related to religion- artha- kama- moksha, 32 arts related to devotion, 64 arts related to goldsmithing, 64 arts related to ganikas, 10 arts related to medicine, 16 arts related to Kayastha and 100 abstract arts have been discussed.

3.2 CLASSIFICATION OF ARTS

In the Natyashastra propounded by Bharatmuni, arts have been classified as minor and main arts. Bharat includes theater as the main art and other arts as secondary arts. In his opinion, other arts are included in theater only.

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Bhoja and Sangeeta Ratnakarkar, the authors of Samarangana Sutradhar, have designated theatre, music and architectural arts as independent arts and other useful arts as dependent arts. The arts of the first category are the arts related to the paratattva, because they give rise to the mystical experience of the Supreme Being. The remaining arts are useful arts, which arise from a person's imagination. Panini uses the word Shilpa for arts. There are two types of Panini craft. These have been designated as Charu and Karu crafts. Under Charu craft, he has included arts like music etc. and under Karu craft, he has included craftsmanship etc. By establishing the identity of poetry, music, painting, craft, dance, theater and architecture etc., scholars have incorporated them in art. All these fine arts are mentioned independently.

Major Indian arts-Indian arts are full of diversity. Some major arts have been enumerated under Indian arts. As-

1. Architecture
2. Sculpture
3. Painting
4. Music
5. Poetry
6. Dance
7. Theatre/Drama

Architecture- In the Indian context, architecture has been designated as Vastu Brahmavada. The word Vaastu is derived from 'Vas' root, which means to reside. That is, the building in which humans reside. But in the Indian context the word architecture has been used in a very broad sense. Religion has been a great source of development of Indian architecture. By observing ancient temples, caves etc. one can get coordination of three visual arts at one place. For example- Ajanta, Ellora, Sitanvasal, Badami, Bagha etc. The material related to Indian architecture is found in Puranas, Shaivagam texts and architectural expository texts. Description of architectural structures is also found in Rigveda. In the scriptures, building construction has been taken as the human body. On this basis, the relationship of body and soul has been established between the building and the person living in it. Prominent scholars have described three styles of Vastu. They are- Nagara, Dravida, Besara. These three styles are related to Brahma, Vishnu and Mahesh respectively. According to Samarangan Sutradhar, architecture creates awe. In this way, the aim of architecture is also to

create beauty and enjoy the experience of appropriate pleasure.

Sculpture- The artist gives shape and form to clay, stone or metal etc., which creates a three-dimensional effect. Sculpture has a very high place in Indian society. A very sublime form of sculpture can be seen in ancient Indian temples. The idol of Nataraja in South India is a reflection of the great form of God. A detailed description of the art of idol making is found in Manasar and Samarangan Sutradhar and methods of making idols are also given in them.

The biggest feature of Indian sculpture since ancient times has been that various types of materials, metals and gems have been used in the making of sculptures. We get information about the material related to idol making art in Puranas, Agamas, Tantra texts and Shilpashastra etc. In ancient times, religious sentiments had importance in idol making. According to Shukraneeti, it has been said that it is necessary for the sculptor to be proficient in meditation yoga suitable for the idol. The authors of the scriptures have also presented their views on the dignity, merits, demerits, posture, adornment, clothing etc. of the statues. Three types of postures of statues have been specially considered - hand postures, foot postures and body postures. Their detailed description is found in Natyashastra. Characteristics of the statues of various Gods and Goddesses have been given in the Puranas and Vaastu Shastra texts and the statues should be made on the basis of those characteristics. The main purposes of Indian sculpture are religious, memorial and ornamentation.

Painting - In the third section of Vishnudharmottara Purana, 'Chitrasutra' it is said that - Painting is the best among the arts and by practicing it one can attain all four pursuits - Dharma, Artha, Kama and Moksha. There is nothing as auspicious as painting pictures at home.

Kalanam Pravaram Chitram, Dharmam kamartham mokshadam.

Mangalyam Prathamam Hotad, Gahe yatra pratistham.

The form of the picture is executed with the help of lines, letters, spelling and ornamentation. In the commentary of Kamasutra written by Vatsyayana, Yashodhar Pandit has mentioned six parts of Alekhya which have been designated as Shadanga. Those six parts are as follows - 1- Roopabheda, 2- Pramana, 3- Bhava, 4- Lavanya Yojana, 5- Sadrishya, 6- Varnika-bhang. According to modern ideology, six elements of painting have been considered- line, form, color, tana, pota and antarl. The history of Indian painting is as ancient as human history. The ancient people expressed their feelings by drawing criss-cross lines on the walls of caves, rocks etc., which is somewhat preserved even today. There is mention of a picture of Agnidev made on leather in the



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Rigveda. Pictures are mentioned in the Buddhist texts Vinayapitaka and Theri Gatha of the 3rd and 4th BC. Many important topics related to painting are mentioned in Bhojdev Kut Samarangan Sutradhar. In this chapter it has been proposed that painting is prominent among all the arts. Everyone becomes happy with this. It is said in it-Chitram hi sarvam shilpaanam mukham lokasya cha priyam.

That is, painting is prominent among all the crafts and arts and is loved by all. It expresses the physical, divine and spiritual feelings and Satyam, Shivam and Sundaram in a coordinated manner. The features of painting have been described in detail in Vishnudharmottara Purana. There is mention of four types of paintings in Abhilshitartham Chintamani - 1- Biddha Chitra 2- Abiddha Chitra 3- Rasa Chitra 4- Dhuli Chitra. Generally, in ancient times there is a rule to make three types of pictures. 1- Mural painting 2- Pata painting 3- Phalaka painting.

Art begins with drafting. Even today, drafting remains the most essential element in visual arts. Animate art has a prominent place in modern painting. The modern painter has full faith in imagination. He wants to create new forms with its help, which cannot actually be seen even in nature. That is why, the form of modern painting has become subtle.

Musical Art- In Indian scriptures, musical art has been designated as Naad-Brahmavada. The medium of music is sound. It is created from sound only, but music cannot be created from sound alone, rather it has a close relationship with song and instrument. Due to the subtlety of physical equipment and basis, some scholars consider poetry and music as arts of the same category, because the musician also expresses feelings with the help of sound. Indian music is considered to have originated from the Vedic period. According to Shankhayan Brahmina of Rigveda, dance, song and musical instruments are an integral part of all three crafts. In Yajurveda, the names of Vedic vowels have been given as Udatt, Anudatt and Swarit. Some scholars are of the opinion that Bharat and Sharangdev have considered the notes of Samveda as the pure notes of their Shadja Gram. A swara is formed by the combination of several shruti. A group of vowels is called a gram. In the Indian system, the notes are Shadj, Rishabh, Gandhaar, Madhyam, Pancham, Dhauvat, Nishad and Tar Shadj respectively. Keeping in mind the extension of the vowel, its three positions have been described - Mandra, Madhya and Tar.

Poetic Art- The real basis of poetry is the word. In Indian scriptures it has been designated by the name Brahmavad. Language is created by the combination of words and the practice of language gives birth to poetry. In the Indian tradition, the constituent elements of poetry are words and meaning. Which are two parts of the same thing.

Poet Kalidas has accepted the importance of contiguity between word and meaning, just as Lord Shiva and Parvati are conjoined to each other. In this way, he has established the unity of word and meaning. Therefore, in the Indian tradition, only the unbroken rasa of poetry has been propounded. Poetry has its own artistic distinctiveness and it has also been discussed and analyzed adequately. According to Anandvardhan, the aim of the poet is to provide rasa (joy) to the heart of the Sahridaya and he fulfills this aim by creating beauty. To achieve this purpose, the poet takes the help of language and creates poetic truth through it.

Dance Art- Dance art has been expressed as a major art since ancient times. The art of dance is understood from many scriptures. Sharadatanay has called the dance as bhavatmaka (emotional). It is mentioned in Abhinaya Darpan that dance should be coordinated with song, acting, emotion and rhythm. The art of dance has been described in detail in Natyashastra. Five actions are considered important in dance - Sthan, Chari, Karan, Angkar and Rechak. The initial posture of the dance is formed with the help of Sthana, Chari and Nritta Hasta. These three are said to be the basic postures of the dance. Chari is an important part of the dance. Chari means post management. Pindibandh dances have also been discussed under Natyashastra. These indicate those group dances which are performed as a prelude to drama. Its 17 types have been described in Natyashatra. In Natyashastra, mainly two types of dance are made - Tandava and Lasya. Tandava, the dance with masculine tendencies, introduced by Mahamuni Tandu under the inspiration of Nataraja and the dance with beauty and luxury, invented by Parvati and promoted by Brij Vanitas, has been designated as Lasya. Description of many of their differences is also found in Natyashastra. Apart from these two classical dances, dance styles like Bharat Natyam, Kathak, Manipuri, Kathakali, Kuchipudi and Odissi etc. have also been kept in the category of Indian classical dances.

Theatrical Art- In the Indian tradition, theatrical art has been identified with Rasa Brahminism. According to Panini, the religion of actors is called Natya. Dhananjay has called imitation of state as drama. According to Bharatmuni, drama which imitates the actions and characters of gods, demons, kings, sages, householders etc. is called drama. It is said in Mahendra Vikram's Bharatkosh that what is performed by actors is called Natya. Mainly the subject of drama is Rasa. For this reason, it is called Rasa-dependent. In drama, the meaning of the sentence is realized and expressed through acting. There are four types of enactment- Angika, Vachika, Aharya, Satvika. In Natyashastra, there are eight types of acting of Drishti- Sama, Sachi, Anuvrutta, Alokita, Vilokit, Pralekit, Ulekit and Avalokita. Four types of Mukha Raga are considered- natural, happy, Rakta and Shyam. Hand movements are divided into three types -



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unjointed hand, combined hand and danced hand.

**INTEXT QUESTIONS 3.1**

1. Tell the meaning of the word art?
2. 'Sahityasangeetkalavihinam' is quoted from which book?
3. In what forms have arts been classified in Natyashastra?
4. In what sense has the word art been used in western thinking?
5. Name the major Indian arts?
6. Give any example of architecture?
7. What are the names of literary texts related to sculpture?
8. How many parts of Alekhya described in Kama Sutra are there?
9. What is the noun of the swaras mentioned in Yajurveda?
10. What are the five main actions used in dance?
11. How many main types of dance are there in Natyashastra?

3.3 DEVELOPMENT OF ARTS IN INDIA

Architecture- The first art of any great culture is architecture. Architecture is very important for houses, palaces, temples etc. On observing ancient India, Harappa and Mohenjodaro are visible as developed urban civilizations. The use of clear and high level architecture is visible there. There is description of two forts for the Municipal Magistrate in the main part of the city. Fired bricks and wood are used in the construction of buildings for city residents. During the Maurya period, stone started being used in building construction instead of wood. For example, the construction of caves by cutting rocks. Stupa construction is prominent in the architecture of the Bauddha period. Vaishali, Sanchi, Sarnath, Nalanda etc. are ideally reflected in the stupas. In this, four excellently carved gates and a beautiful temple are found in Sanchi, whose platform structure is semicircular. Windows are actually used for light and air. The shape of Dravidian style temples is rectangular and the top is pyramidal. It gradually narrows towards the middle. There is a domed stupa at the top. Its windows and corridors are of amazing quality. Under this, the temples of Kanchipuram and Mahabalipuram are

famous. The Brihadishvara Temple of Thanjavur is the finest work of Dravidian sculpture. Besar style is a unique parameter of Indian architecture. It is a combination of Nagar and Dravidian styles. The temples of Dakshinapath are built in this style. For example, Dashavatara temple of Devgarh, Vishnu temple of Udayagiri.

Sculpture-The use of stone, metal and wood is visible in Indian sculpture. The postures and expressions carved on them make the idols come alive. From the archaeological remains of Harappa and Mohenjodaro, three different types of Indian sculpture are visible- Gandhaar art, Mathura art and Amaravati art. The maximum development of Gandhara style took place during the period of Kanishka. This is also known as mixed style. Because it also includes the arts of Greek, Maurya and Sunga periods. During this period, most of the statues were made of Mahatma Buddha. Black stone is used for sculptures of this style. Mathura style is also called pure desi style. It is visible at its highest peak during the Kushan period. In this, red colored stone has been used to make the idols of Mahatma Buddha Bodhisattva etc. Amaravati style developed during the Satavahana period of Andhra Pradesh. In this, pictures of most of the Hindu Gods and Goddesses were made.

Painting: The ultimate expression of human aesthetic sense is also found in painting. In painting, painting is done on cloth, wood, wall and paper using lines and colors. Many cave paintings are also found in the prehistoric period, in which there are red colored paintings of humans, animals and birds from Bhimbetka. In the second phase, wall paintings of Ajanta, Ellora and Bagh caves of the Gupta period are found. This is a unique gallery of world art. Here there are pictures of trees, flowers, rivers and waterfalls based on natural beauty. There are pictures of Apsaras, Gandharvas and Yakshas. Pictures of various forms of Buddha and Jataka stories are also found. In which the imaginary color combination of blue, white, green, red, brown colors reveals amazing beauty. These pictures depict subtle emotions like compassion, love, shame, fear, friendship, joy, happiness, hatred, worry etc. The miniature painting style developed in the painting of the post-Gupta period. It is a national style mixed with Eastern and Western traditions. There is infinite variety in the paintings of this style. Both Persian and Indian influences are reflected in the painting of the Mughal period. Akbar, Jahangir and Shahjahan showed deep love for paintings and got paintings of animals, birds etc. In these pictures, expressionless faces and faces of motionless animals and birds are seen. Rajasthani painting is an independent art mixed with Mughal and Western traditions. There is a lot of diversity in the hilly areas of Himachal in terms of hill shape, background line and color. It is a mixture of Krishna's pastimes and ragas.



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Music- Indian music art originated from the Vedas. Sound i.e. music has been called Brahma. That is why its waves touch the heart. Indian music originates from Samveda. Raga is the basis of Indian music developed and refined in folk songs and classical music. Raga swara is a scheme of melody in which the swaras are organized according to traditional rules. In music starting with seven notes, ragas are divided according to dawn, morning, afternoon, true, night and midnight. The system of rhythm in Indian music is very complex and detailed. In this, delayed, grand and fast rhythms are famous. From the point of view of classification, there are two systems of classical music and easy music. There are two main systems of classical music - Hindustani music and Carnatic music. Dhrupad, Thumri, Khayal, Tappa are famous in Hindustani music. The gharana related to this are Gwalior, Agra, Jaipur, Kirana gharana. Famous musicians of Gwalior Gharana are Balkrishna Dua, Rahmat Khan. Natthan Khan, Faiyaz Khan, Jaipur Khan from Agra Gharana, Achal Karim Khan, Akul Walid Khan from Kirana Gharana. Tillana, Thevaram, Padam, Javali are prominent in Carnatic music style. Carnatic music is based on Kundali. In this the pronunciations are regular like waves. Apart from this, various singing styles include Dhamar, Tarana, Ghazal, Dadra, Hori Bhajan songs, folk songs etc. The major ragas of music are Bhairavi, Bhupali, Bagshree, Bhairav, Des, Bilawal, Yaman, Deepak, Vihag, Hindoli, Megh etc.

The instruments used in it are: Sarangi, violin, mridangam, nadaswaram, guitar, sarod, santoor, sitar, shehnai, flute, tabla, veena, pakhawaj, harmonium, jaltarang etc. Prominent players include Bal Muralidharan, Amjad Ali Khan, Shivkumar Sharma, Pandit Ravi Shankar, Ustad Bismillah Khan, Zakir Hussain, Allarkha Khan, Hariprasad Chaurasia, Raghunath Seth. Thus, Indian music started from the Vedas and developed significantly during the Buddhist period, Maurya, Sunga period, Kushan period and Samudra Gupta. The great musician named Ashvaghosha lived during this period.

Dance Art- Dance art is an important part of Indian culture. In Harivan Purana, the names of deity dancers like Urvi, Hema, Rambha, Tilottama, etc. appear. Indian choreography is very ancient. Religion has been the main basis of expression in these. There is also a tradition of dances related to social life. Natya dance includes Tandava, Bharatnatyam, Kathak, Kathakali. There is a wonderful coordination of music, dance and poetry in Bharatmuni's Natya dance. Its purpose is to inculcate purity, morality and human values in humans. These dances have been based on rigorous practice. In the Vedic period, young boys and girls are mentioned dancing in fairs. Ganikas danced for their enjoyment. Along with Devadasi, public dance halls have also been in vogue. There was a renaissance of dance during the times of Maurya and Kanishka. The Gupta period can be seen as the golden age of choreography. Whereas the choreography of the Mughal period is limited to the courts.

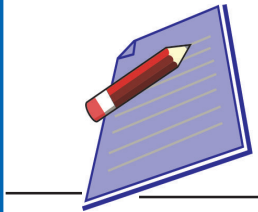
Theatrical Art- Theatrical art has also been referred to as fine art. Under which acting, entertainment and rasa are created. In the Vedic period, the theatrical form is visible in the dialogues like Pururava-Urvashi, Yama-Yami, Sarma Pani etc. Description of drama related sutras is also found in the grammar related works of Panini and Patanjali. Natya has been established as the fifth Veda by Acharya Bharat. In Bharat's Natyashastra, various aspects related to drama, colours, objects, acting, music etc. have been described. Later, with their proper use, Indian dramas developed in the form of epics, dramas etc. New styles of drama were developed like - In Kashmir, Bhand, Thar and in Gujarat, Bhavai, Ramlila, in North India the use of Nautanki, Ramlila, Raslila is prevalent.

Literary Art: Indian literary art has a very rich, glorious and abundant tradition. Religious literature includes Vedas, Upanishads, Ramayana, Mahabharata and Puranas. Vedic literature describes conflicts between powerful gods and demons. In the Vedic period, there are descriptions of six Vedangas - education, Kalpa, grammar, nirukta, chhanda and astrology. Ramayana and Mahabharata are famous texts in ancient Indian literature. While Ramayana has the ideal character of Rama, Mahabharata has the story of the war between Kauravas and Pandavas. Jain and Buddhist texts are based on persons and events. Jataka stories are in Pali language and the language of Jain texts is Prakrit. Kautilya's Arthashastra is an example of coordination between Indian monarchy and economy. The literature of the Gupta period gives information about Sangam literature, social, economic and political life. Brahmagupta dealt with gravity, Varahamihir in astronomy and geography, Nagarjuna in the field of chemistry, in the field of steel making, preparation of solid colours, Charak and Sushruta Samhitas describe complex surgeries like skull piercing, amputation of hands and feet and cataract. In this way, literature with its rich heritage is dynamic in its creative journey.



INTEXT QUESTIONS 3.2

1. What was used for building construction during the Maurya period?
2. Name the major stupas of the Buddhist period?
3. Write the names of the major temples built in Dravidian style?
4. How many types of Indian sculpture are there, give details?
5. Which color stone has been used for making idols in Mathura style?
6. Indian music originated from which Veda?



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7. Write the names of major musical instruments?
8. Mention the major classical dances?

3.4 RELATION OF THEATRICAL ART WITH OTHER ARTS

Non-theatrical arts have been considered in Natyashastra. The principles and elements of various arts are included under drama. Bharatmuni has also said-

**Natajjanam na tachchhilpam na sa vidya na sa kala,
Nasau yogo na tatkarma natyeyasmin yanna dryayate.**

That is, there is no knowledge, craft, knowledge, art, yoga and action, which is not seen in this drama. In Natyashastra, drama is defined by imitation or anuvartana. According to Vishnudharmottara Purana, the element of imitation is present in all arts. Despite the same basic element, reciprocity, self-reliance and harmony are visible in all the arts. It is mentioned in the following-

**Ete kalakaushalsamprayuktah karyastatha lokvidhanayuktah,
Dharmarthakamadyupadekashcha hitay lokasya Narendrachandra.**

That is, these dramas etc. prabandha are equipped with the skills of various arts, are coordinated with the folk law and are preachers of religion, artha and kama and these should be used for the public interest. The mutuality of dance and drama has also been accepted in this Purana. There the self-reliance of statue, picture, dance, autodya and song has been described in this way.

**Chitrasutra na janaati yastu samyang naradhipa,
Pratimalakshanam vettum na shakya ten kaharchit.**

**Bina tu nrittshastrena chitrasutram suduvidam,
Jagatoanukriya karya dwayorpi yato nrip.**

**Aatodyam yo na janaati tasya nrittam sudurvidam,
Aatodyen bina nrittam vidyate na kathamchana.**

**Na Geeten Bina shakyam jnatumatodyamuchyate,
Geetshastravidhanajnah sarvam vetti yathavidhi.**

That is, one who does not know the Chitrasutra well, cannot know the iconography. Without Nritta Shastra, there cannot be knowledge of Chitrasutra, because in both there is imitation of the world. Even dance is not possible without Aatodya, hence for one who does not know Aatodya, Nritta will remain unknown. Aatodya cannot be

known without songs, the one who knows the law of Geetshastra starts knowing all other arts systematically. The meaning of song in Vishnudharmottarapurana is very broad. here, because whatever text is there is called song here, in which both prose and poetry are considered to be included, hence the art of poetry has also been collected from Geetshastra.

Acharya Bharatmuni has explained the construction of theater and its importance in drama. According to his opinion, on the basis of shape, three types of theaters should be built: rectangular, square and triangular. Their size is large, medium and small. Bharat has explained the special importance of values i.e. proofs from atom to danda. General things related to Vaastu like selection of the home land, its refinement, religious method of foundation laying, creation of wall and creation of pillars on the basis of Brahmin, Kshatriya, Vaishya, Shudra, description of dressing room etc. were also said to be necessary to be kept in mind in the drama. The floor of the theater should be as flat as a mirror. The seating area for the audience should be like a step. The best drama is possible only with their proper use.



INTEXT QUESTIONS 3.3

1. Who has defined drama?
2. How many types of theater have been discussed in Natyashastra?
3. Where is the line 'Neither expertise nor technology nor knowledge nor art' quoted?

3.5 CONTRIBUTION OF OTHER ARTS IN THEATRICAL PRESENTATION

Song and Musical Instruments - In Bharat's Natyashastra, music and musical instruments have been said to be essential for the success of theatrical experiment. These topics have been presented in Chapters 28 to 34 of Natyashastra. Regarding the use of song in drama, in Natyashastra, a balanced arrangement is visible. The drama experiment also starts with the medium of song and dance. The use of songs has been made at the beginning, middle and end of the drama. In Bharatmuni's drama experiment, musical instruments are an essential and important part. If there is a balanced use of playing of musical instruments such as vadya-bhanda, veena etc. then the theater experiment becomes rich in emotion and full of rasa. It is clear from the context of Purvarang Vidhan that theater pioneer Bharatmuni considered the song as a part of theatrical experiment and made it as a supporting part of theatrical experiment. A quote is found



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in the 28th chapter of Natyashastra - evam Geetam cha Vadyam cha Natyam cha Vividhashrayam. Alatachakrapratimam kartvyam natyoktribhiih. That is, song and instrument are combined like Alatachakra in theatrical experiment. While discussing songs and dance there, he has proposed that they are used to convey emotionality in the spirit of drama. It is worth noting here that where songs and instruments do not give strength and momentum to the dramatic experiment, their use is not expected. It has been quoted in Natyashastra as follows- Karyo Nattiprasangotra nrittageetavudhim prati. Geete vadye cha nritte cha pravrittehti prasangatah. Khedo bhavet prayoktrinam prekshakanam tathaiva cha. Khinnanam rasabhaveshu spashta nopajayate. Tatah shesh prayogstu na ragajanako bhavet. That is, when song-instrument-dance is used excessively, both the user and the observer feel regret and the feelings and emotions become unclear. Songs are used to express feelings and emotions, but when used excessively, the drama becomes regrettable rather than melodious.

Dance has been included in the dance-drama to enhance its beauty. It is mentioned in Natyashastra that the use of dance in drama was inspired by Shiva. Tripuradah Dima was used by Bharat, but its original performance was pure because it was devoid of dance. Lord Shiva ordered Mahamuni Tandu to initiate dance to Bharat by presenting it in pictorial form using song and musical instruments. That is why, a major variation of dance became famous by the name Tandava. Another description is also found in Natyashastra. After the sacrifice of Prajapati Daksh, he danced in various postures to the beat of the song. He presented the dance imitating each deity in various postures. Under Natyashastra, the bold Tandava and subtle Lasya divisions of dance have been described.



INTEXT QUESTIONS 3.4

1. 'Evam geetam cha vadyaam Natyam cha vividhashryam, alatachakrapratimam kartvayam natyoktribhiih' line is quoted from?
2. Name the dima used by Bharat?
3. After the destruction of the Yajna of Prajapati Daksh, who danced in various postures on the beat of the song?



WHAT HAVE YOU LEARNT

- Art has a continuous history dating back to ancient civilizations.
- Useful and fine arts were used to make life organized and enjoyable.
- Major Indian arts were helpful in achieving purushartha.
- All arts can be included in drama.
- The theater experiment coordinated with the proper use of all the arts is pleasurable for all human beings.
- Got an understanding of the evolution sequence and styles of each art.



TERMINAL EXERCISE

1. Throw light on the nature and classification of art.
2. Discuss the major Indian arts.
3. How is architecture related to theater art?
4. Show the evolution of architecture.
5. Throw light on the arts helpful in drama presentation.



ANSWERS TO INTEXT QUESTIONS

3.1

1. 'Kal' metal 'gh' suffix
2. Niti Shatakam
3. Main and secondary
4. Physical and mental
5. Architecture, sculpture, painting, music, poetry, drama, choreography
6. Anjanta Ellora



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7. Manasar, Samarangansutradhar
8. 6
9. Sublime, Anudatta, Swarit
10. Place, Chari, Karan, Angkar, Rechan.
11. Do Dtandava and Lasya

3.2

1. Stone
2. Vaishli, Sarnath, Sanchi
3. Brihadivar, Kanchipuram, Mahabalipuram
4. Mathura, Gandhar, Amravati
5. Red
6. Samaveda
7. Sarangi, Veena, Tabla, Flute, Sitar etc.
8. Tandava, Bharatnatyam, Kathak etc.

3.3

1. Imitation
2. Three rectangular, square, triangular
3. Natyashastra

3.4

1. Natyashastra 26th Chapter
2. Tripuradah
3. Shiva