



Notes

4

AESTHETICS OF THEATRICAL ARTS

Some literary traditions have been prevalent in Indian literature since ancient times, such as poetry, philosophy, drama, literature, economics, etc. But aesthetics is a new word for Indian tradition. In the present times, aesthetics is being seen and understood as an important concept. In Hindi and some other Indian languages, it has been made synonymous with aesthetics. The word aesthetics is derived from the Greek word aesthesis which means 'sensory sensation'. Thus, the meaning of aesthetics is - the science of sensory sensation. According to tradition, aesthetics is the language of philosophy whose subject matter is the beauty of art and nature. Modern scholars have propounded it as a science rather than a philosophy, i.e. the science of sensory sensations whose aim is 'beauty'. Through the this lesson, the introduction of aesthetics and the importance of its components in theatrical art is being presented.



LEARNING OUTCOMES

After studying this lesson, you-

- know the brief introduction to aesthetics;
- recognize the major elements of beauty in theatrical art; and
- familiar with the aesthetic unity of various genres of drama.

4.1 BRIEF INTRODUCTION TO AESTHETICS

Before the present era, no actual use or systematic treatise on aesthetics was found in Indian literature, but today it is being seen as an important concept. Around the 18th

Introduction to
Natyakala

Notes

century, 'Vaum Garten' of Western literature is seen as its profounder. The foundation stone of this concept was laid in the book named 'Esthetica' in 1753 AD. Although this ideology came to light in 1753 AD, its seeds are visible right from the beginning of thought, which are visible in both Eastern and Western streams. In the west, there are scholars like Plato (Republic), Aristotle (Ethica Nichromica), Kant (Critique of Judgment), Hegel (Philosophy of Art) etc. Whereas in India, Acharya Bharat (Natyashastra), Acharya Nandikeshwar (Abhinavadarpan), great poet Kalidas, Lollat, Shankuk, Bhattanayak, Bhadrataut (Kavyakautuka), Anandvardhan (Dhvanyalok), Abhinavagupta (Tantralok Lochan, Abhinavbharti), Kuntak (Vakroktijivit), Kshemendra (Auchityavicharcharcha), Acharya Vaman (Kavyalankar Sutra-'Soundaryamalankar') and Panditraj Jagannath (Rasgandhar) have sufficient aesthetic vision in their thinking. Although there is no systematic classical thinking on 'Beauty' in Indian thought, yet due to the essential relationship of 'Rasa' and 'Beauty' with poetry, a scattered and systematic discussion on them is available.

Authentic definitions of aesthetics were presented by various scholars. Thus, aesthetics is the name of the fundamental analysis of fundamental questions related to beauty expressed in the form of fine arts and the code of principles resulting from it.

Today is the era of science, life has become mechanized with the use of technology and scientific equipment. Professional or business success is reflected as the only aim of life. As a result, humans have also started thinking in the same structure as scientific instruments behave. They are becoming devoid of emotions, feelings, morality and life values. In such a situation, it becomes absolutely necessary to discuss a topic like 'beauty discussion'. This can be confirmed from both Indian and Western traditions. In reality, the result of beauty is happiness and the happiness is also auspicious. Even in the eyes of the Plato, only those things are beautiful which are pleasurable and which, despite being desirable, are extremely auspicious in outcome. This is probably "Satyam Shivam Sundaram" in the Indian view.

In the West, be it Plato, Aristotle, Aquinas or Lauzinus, Kant or Hegel, everyone considers beauty in some way or the other to be related to human sensitivity, morality, human emotion and value of life and the Indian view similarly sees beauty as a subjective. It is another matter that many synonyms are reflected in the Indian tradition of 'beauty', it has been called beauty, at some places it is elegance, at some places it is a miracle and at some places it is a supernatural rasa. In this way, the necessity of the concept of aesthetics in human life and its importance in Western and Indian literature has been propounded.

*Notes*

In this series, to understand the concept of aesthetics and accept its independent existence, it should not be considered synonymous with poetics, metaphysics or psychology. First of all, one part of poetics which is related to the representation of style does not come within the scope of aesthetics, the other part in which the basic principles are discussed can only be considered a branch of aesthetics because its limited scope can be achieved only through poetic beauty i.e. semantics. Only the expressed beauty is there. Metaphysics and psychology are the basic disciplines of aesthetics, that is, aesthetics uses the special methods of the above ideologies to analyze the nature, experience, expression, etc. of its subject matter. In all the above mentioned scriptures and epistemologies, Kalashastra is very close to aesthetics because within the scope of aesthetics, only the beauty of fine arts is discussed, not natural beauty only. But since the scope of art is broader, it is completely different from aesthetics. In this way, aesthetics has its own independent existence and the study of its various components and elements is important from the point of view of the present era.

Lectures and discussions regarding aesthetics have been taking place in Western literature since the beginning and this tradition is continuing. According to Plato, beauty is the basic element of creation and its realization is the ultimate goal of the philosophers. Considering it synonymous with truth and inseparable from Shreyas, he has explained beauty and love as two sides of the same element. Apart from this, certain levels of beauty, and physical beauty, mental beauty, moral beauty and beauty of pure intellect or intellectual beauty, have also been important aspects of Western ideology.

In the modern era, Kant and Hegel have also described beauty in the light of new logic and on the basis of science.

In western literature, aesthetics and beauty have been explained on the basis of many viewpoints. According to the scholars of this school of thought, beauty is a quality of an object and it lies in its form and shape. For another subjective interpreter like Hegel, the aim of aesthetics is to explain the spiritual meaning of beauty or art. For them, beauty is a symbol of the supreme power or the transcendent unity of the universe. Whereas the formalists, while refuting their views, have shown their disapproval in considering beauty as an element other than itself. He described the elements like sequence, proportion, coordination, color scheme etc. as essential for creating the shape and form of an object and described them as elements of beauty.

Even in modern literature, according to the formalist interpreters, the beauty of poetry or art is not the meaningfulness or beauty of poetry or art in the expression of life's interesting experiences and inspiring thoughts, but the beauty of the artwork lies in its own structure or form.

Introduction to
Natyakala

Notes

Emotional Interpretation

Apart from the subjective and materialistic thinkers, there is another category among the thinkers of aesthetics who accept kama or desire as the vital essence of beauty. According to them, beauty is an expression of feeling. In this interpretation, the existence of beauty is propounded as a biological attitude or emotional experience. The 19th century German scholar Fechner refuted the transcendental (spiritual) nature of beauty propounded by Kant and Hegel and presented the psychological and experimental view of aesthetics by interpreting beauty as a worldly experience. On the basis of the opinions and arguments presented by the masters of psychoanalysis like Freud, Darwin, Richards, Grant Allen etc., beauty can be considered to be directly related to sexual desire or sexual feelings. Thus, with the influence of psychology, biology, and psychoanalysis etc., beauty has been defined as the expression and fulfillment of life's instinct of lust or passion. In ancient times, Aristotle, Longinus, among philosophers Nietzsche, Spinoza and Schopenhauer and among humanist writers Tolstoy etc. have established the importance of the emotional impact of aesthetics.

Aesthetics in Indian literature

The use of the word 'beauty' in Indian literature is not very ancient. This word is not found in the Vedas and the original Upanishads, but there has been no dearth of the concept of beauty and its denoting words and sayings. In Sanskrit literature, the following synonyms of the word Sundar are available under the book Amarkosh -

Ruchir, Charu, Susham, Sadhu, Shobhan, Kant, Manoram, Ruchya, Manogya, Manju, Dayit, Vallabh, Priya, Hridaya, Abhisht, Abhipsit Vyapati. Apart from this, Lalit, Sushthu, Kamya, Kamaniya and Delamana etc. are found in Sanskrit poems and poetic texts. Beauty has been described through the use of terminology.

First of all, despite the absence of the words 'beautiful' or 'beauty' in the Vedas, some of their synonyms have been used freely. Inspired by the splendor of nature and the joy of life, there is a unique description of form and rasa in Vedic verses. There is a detailed description of poetic elements and poetics in Rigveda, in which description of beauty is available in abundance. It is noteworthy that the discussion about beauty is found only in a suggestive form at some places. According to the Vedic sage or poet, the nature of beauty is basically sensual. Apart from this, in Vedic literature, there is a formulated but effective explanation of some parts of aesthetics, such as the nature of beauty of speech, aesthetic experience, source of inspiration, purpose and significance, devices like words, ornamentation, rhyme, taal etc. While in the Vedas, both worldly and divine, sensory and spiritual forms of beauty were discussed by the poets, whereas

in Upanishadic literature, the thinkers' orientation towards the beauty of the soul is reflected.

The basic principle in Upanishad is Adveta i.e. unity in diversity and this harmony or samarasya is visible as the basic characteristic of beauty. In fact, beauty has been described here as light and joy. In this series, if we consider the Ramayana form of Arshakavya, the name of one of its sections is Sunderkanda, but in general, in the descriptions of poetry, the use of Delightful, Ramya, Shobhan, Charu, Ruchir etc. is seen in abundance to discuss the subject of beauty. Almost all the fine arts are clearly mentioned in Ramayana, like architecture, sculpture, painting, music and dance etc. which seem useful in revealing the aesthetic aspects. In this way, despite giving priority to natural beauty, human beauty or form and artistic beauty has also been honoured. Quotations on aesthetic subjects are also found in Mahabharata, the second great text of the epic era. In the Mahabharata, despite the predominance of historical element rather than poetic element and story description rather than aesthetic description, the nature of aesthetic perception is easily seen- here beauty is that element which comes to consciousness through the senses, especially the eyes. Apart from this, by poignantly discussing the nature of artistic beauty, creation process and rasa etc. in the works of great poet Kalidas. He has proved himself as a poet of beauty. In Banabhatta's Kadambari and Harshacharita, Bhavabhuti's Uttararamacharita and other works, the opening of different aspects of aesthetics in Indian literature through human emotion beauty, poetic beauty, heart beauty, natural beauty etc. is seen in every era and period. In the West, aesthetics has been explored by philosophical thinkers since ancient times by accepting aesthetics as a part of philosophy. Although beauty has not been an independent subject in Indian philosophy, yet some explicit and indirect indications present ideas related to beauty. For example, the form of 'Pragya' propounded in Yoga Darshan has been adopted by Indian aesthetic scholars in the analysis of talent. Compared to Shadarshan, the influence of Pratyabhijnadarshan i.e. Kashmir Shaivism on Indian aesthetic thinking is more direct and widespread. The principles of aesthetics and Pratyabhijnadarshan have been mutually explained by Abhinavagupta, the most influential master of Indian art philosophy. In this way, another and developed form of Indian aesthetics is also visible in poetics. Although aesthetics has not been established as an independent discipline here, yet its basic elements and various aspects and parts have been analyzed at the most minute level. In the presented context, a coordinated introduction of both Western and Indian ideologies of aesthetics has been presented.



Notes

Introduction to
Natyakala

Notes

**INTEXT QUESTIONS 4.1**

1. Who is considered to be the exponent of aesthetics?
2. In which book the foundation of aesthetics was laid?
3. What is beautiful in the eyes of the plato?
4. Which scripture is considered very close to aesthetics?
5. How many types of explanations of beauty have been given in the West?
6. Who among the sentimentalist interpreters is considered to be the essence of beauty?
7. What are the synonyms of the word Sundar mentioned in Amarkosh?
8. How has beauty been discussed by Vedic and Aushanishpatti poets?
9. Which arts are quoted in Ramayana?
10. Who is established as a poet of beauty in Indian literature?

4.2 MAIN ELEMENTS OF BEAUTY IN THEATRICAL ART

The synonym of the word beauty, 'Sundar', has been derived in this way- Su + Und + Aran, the meaning of which is - one who moistens the eyes i.e. one who gives happiness. Its various synonyms correspond to the objective and emotional meanings of beauty in different proportions. Aesthetics presents the study of all arts. Music, literature, drama, dance, film, painting, sculpture, landscape design etc. are all subjects of aesthetics. It is noteworthy that among all the arts, the best form of poetry is drama. For this reason, the philosophical study of the problems of independent arts in the Indian tradition has been mainly in relation to dramatic art. Music, dance and paintings are the sister arts of theatre. The diverse conditions and forms of life that artworks reveal best displayed in drama, because drama is primarily interesting for the eyes and ears, which are the most suitable senses for experiencing rasa. Poetry and other arts are used in supporting form in drama. Thus, it is proved that the most important part of Indian poetics is drama in which almost all the fine arts are used in some form or the other. In fact, the form and development of Indian aesthetics can be seen in the form and development of dramatic art.

Beauty has had special importance in Indian literature, drama etc. and it has been discussed directly or indirectly. The description of beauty by Sanskrit poets in Natyashastra or drama genre is not only very rich and sophisticated as per their pride,

their interpretation of beauty is also very serious and poignant. The most important among them is the great poet Kalidas who is basically a poet of beauty. At some places, he has given a poignant discussion on the nature of artistic beauty, its creation process and rasa etc. The attraction of beauty is actually natural. He does not depend on ornamentation. Mental imagination predominates in the creation of artistic beauty. This fact has been expressed in very clear words by Kalidas in his dramatic work *Abhijnanashakuntalam*. There are abundant references to arts like painting, sculpture etc. in his poetry. The relation of beauty depends more on the euphemism rather than the composition- Kalidas has very skillfully published this secret of art philosophy in his drama. Apart from Kalidas, Bhavabhuti has also revealed the aesthetic aspects in his works. He is basically a playwright of emotions. The pictures of physical beauty painted by him are grand; But his talent actually appears more delightful in the depiction of emotional beauty.

This famous quote of his regarding the importance of Karuna Ras- Eko Rasa: Karuna is actually a kirtan of heart-beauty or emotional beauty. Its real meaning is that human emotion is the basic basis of rasa i.e. poetic beauty.

The great poets of entire Sanskrit literature have abundantly presented the elements of aesthetics and allusions to aesthetic components in their poems and dramas. Apart from the playwrights, among the poets, Banabhatta has also made a unique collection of pictures full of diverse characters in his works. In texts like *Kadambari* and *Harshacharita*, there are many references about various types of paintings, creation process etc. which propound the artistic element of aesthetics. Magha has also interpreted beauty as synonymous with eternal new attraction- Kshane-Kshane Yannavatamupaiti Tadev Roopam Ramaniyatayah. This aphorism of his is prevalent even in the present era as a symbol of beauty. In this way, the inclusion of various elements and components of beauty in drama has been presented through the examples of some playwrights and great poets. In the Indian poetic tradition, among the ancient poets, Kalidas, Bharavi, Magha, Shriharsh, Bhavabhuti etc., for creations related to beauty, Madhusudan Saraswati, among Hindi poets, Goswami Tulsidas, Bihari, among modern thinkers, Rabindranath Tagore, Jaishankar Prasad, Sumitranandan Pant etc. have written about the mysteries of beauty. The attractive and heart-warming aspects have been depicted. In this series, it is necessary to consider certain elements included in drama.

Rasa-tattva

Rasa is a specific Indian theorem of 'aesthetics'. Just as the central concept of Western artistic thinking is 'Beauty', Japanese artistic thinking focuses on 'Yugen' and the main



Notes

Introduction to
Natyakala

Notes

concept of Chinese artistic thinking is sound-perception, similarly Indian artistic thinking has its own special research is Rasa. Poetic experience or theatrical experience has been designated by the noun 'Rasa' in Sanskrit literature.

Acharya Abhinavagupta has mentioned the characteristics of rasa in Abhinavbharti commentary of Natyashastra- miracle, rasan, asvadana, bhog, laya, relaxation, samapatti etc. Apart from this, in Sahitya Darpan by Acharya Vishwanath, Rasa has been described by adjectives like Satvodreka, Akhand, Swaprakashanand, Chinmay, Brahmaswad-sahodara, Lokottara, Chamtkara-Pran, Swakarvat Abhinna, Aswad Roop etc. The poetic principle of Rasa-theory was first introduced in Bharatmuni's Natyashastra. This is a broad aesthetic concept whose prevalence is seen in the entire poetics. Propounding the importance of rasa, it is mentioned in Natyashastra that without rasa, no meaning can be developed, that is, rasa is the essential element of drama, which was tried to be established as poetic soul by the later masters. According to Bharat Muni, just as rasa is produced by the combination of various dishes, medicines and liquids or just as six types of rasas are produced in liquids, medicines or dishes, in the same way the permanent feelings in the heart of the poet are expressed in different types of feelings i.e. vibhava, anubhava. On attaining the form of sanchari bhava, one attains Rasatva. Eight rasas have been mentioned under Natyashastra - shringara, hasya, karun, Raudra, veera, bhayanak, vibhatsa and adbhut. Later, Shant was included as the ninth Rasa by Acharyas like Abhinavagupta etc. According to his opinion, Rasa is related to the ultimate goal of human life. According to his opinion, Rasa is related to the ultimate goal of human life, Moksha, because the rasa of all types of poetry (drama) is supernatural and is similar to the rasa of Brahma, hence only shanta Rasa should be considered as the basic Rasa. The vital essence of drama is also a major element of aesthetics. In fact, rasa and beauty are complementary to each other and in drama, the fulfillment or enjoyment of rasa is considered to be the ultimate goal of beauty. In the Indian theater tradition, within the plays, there is an angi i.e. the main rasa and other secondary rasas, the result of which is the culmination of the beauty of the drama. For example, in the play Abhijnana Shakuntal, Kalidas has shown the importance of Shringaar Rasa and presented the greatest quote on aesthetic experience and rasa, which seems to leave an impressive impression on the present day readers and sahridyas.

Emotional Element

For Indian scholars in arts, drama has been the criterion and Rasa-tattva has been the center point in drama-staging. The basic element of its process is emotion. Bharatmuni explained the rasas in terms of emotions in which vibhava, anubhav, vyabhichari bhava and sattvik bhava are prominent. The word Bhava is derived from the root Bhu which

is used in the meaning of happening. According to Bharat's Rasa Sutra, Rasa-Nishpa results from the combination of Vibhava, Anubhava and Vyabhicharibhava; Therefore, it is necessary to understand these expressions through separate explanations.

(i) **Vibhava** - Through which physical, verbal and sattvik actions are possible (i.e. knowledge is gained), they are Vibhava. These are of two types -

(a) **Aalambana Vibhava**- The characters like hero, heroine etc. are called Aalambana Vibhava because the rasa arises only from their support.

(b) **Uddipana Vibhava**- Uddipana vibhava of permanent nature are called uddipana vibhava. Like- moonrise, rise, clothes, jewelry, season, forest etc.

Permanent emotions are aroused by the alambhana vibhava and are stimulated by the uddipana vibhava, which are imitative in the production of Rasa.

(ii) **Anubhava**- Just as there is action behind the cause, similarly there is anubhava behind the Vibha. In drama, works that reveal permanent feelings like reason, mood, etc., arising out of emotions, are called Anubhava. Such as sarcasm, arm jerk, excitement, trembling, tears, fainting etc. physical symptoms and mental disorders.

(iii) **Vyabhichari Bhava**- These are the mental tendencies which do not remain stable. Vyabhicharai emotions move in different rasas rather than Vibhava and Anubhav, hence they are also called Sanchari Bhava. There can be many vyabhicharia bhavas in one Rasa and many Rasas can be present in one Rasa. The number of vyabhicharai emotions is said to be 33- shamelessness, guilt, doubt, sadness, anger, labor, laziness, sadness, worry, attachment, memory, fear, shyness, playfulness, joy, impulse, inertia, pride, sadness, curiosity, sleep, Epilepsy, Dream, Vibodh (awakening), Amarsha, Nati, Ugrity, Avahittha, Ayadhi, Unmad, Death, Traas and Vitarka.

(iv) **Satvik Bhava** - Satvik Bhava can be considered as physical sensation. The word 'Sattvik' means that which exists, i.e. related to the real world. Their number is eight - Stambh, Sweda, Romanch, Swarbhanga, Vepathu, Vaivernya, Ashru and Pralaya. The Sattvik feelings, classified by Bharatmuni in the number of eight, appear to be mutually interpenetrating.

(v) **Permanent feeling** - Whatever a person sees, hears and experiences in his daily life, its impressions become fixed on the mind. This sanskar is also called lust in philosophical terminology. These lust-like rituals are called permanent



Notes

Introduction to
Natyakala

Notes

feelings. These permanent feelings are similar to the emotions described in modern psychology. The tendencies of love etc. are present in all living beings, which exist at different levels in different people. First of all, Acharya Bharata established eight permanent feelings according to eight Rasas. Over time, the number of permanent emotions was fixed at nine on the basis of rasas, which are- fear, anger, lust, enthusiasm, nirveda, love, laughter, astonishment and grief. These permanent feelings remain stable not only in the drama but in the hearts of human beings as mental states for a long time.

In this way, rasa is derived from the traditional combination of vibhava, anubhava, vyabhichari bhava and permanent bhava. In a theatrical performance, certain emotions are fully present in the actors and some are presented on the stage, as a result of which it becomes possible to rasa the essence of beauty.

Art Elements

Aesthetics has been an art-related science. All fine arts can be considered to be directly or indirectly related to aesthetic element and aesthetic experience. Among these arts, architecture, painting, sculpture, dance, music, poetry or drama have been counted as important.

Drama is such an excellent genre in which all the fine arts are included. The manifestation of aesthetic element through presentation and staging of arts is clearly visible in theatrical presentation. Therefore, it seems logical to count art and its various aspects as the main elements of beauty in drama. Example- In the play named Swapnavasavadata written by Bhasa, the excellent art of painting and music enhances the beauty of the play and ensures the achievement of emotional results. In this way, art should be considered as an essential part of drama and the aesthetic elements present in drama.

Apart from the above mentioned elements, there are certain elements like ornamentation, mannerism, sound, quibble etc. which can be seen as important reasons for enhancing the beauty in drama. In the theater tradition, the aesthetic element inherent in plays is ultimately reflected as a means to attain the ultimate result of joy.

4.3 AESTHETIC INTEGRITY IN DIFFERENT FORMS OF THEATRICAL ART

Natyashastra written by Bharata is the first well-planned and available book written on the subject of drama and aesthetics under the Indian tradition. Under Natyashastra, not only drama, but all the major fine arts like poetry, dance, music, instruments etc. and their important components have been included. Drama or allegory is considered to be the best form of visual form of poetry. Drama is an art which also includes other

fine and useful arts. This is fundamentally the highest literature which is the most beautiful and impressive in poetry. Because it reflects human life, it is not only a special literary form but also a special poetic style.

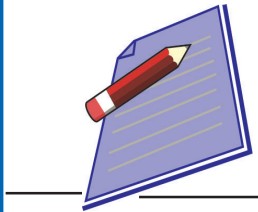
Mainly ten genres of drama (allegory) have been described in Indian literature. The ten types of rupakas are as follows- Nataka, Prakarana, Bhana, Pahasana, Dima, Vyayoga, samvakara, vithi, ihamriga and Anka. Among these differences, Nataka and Prakarana are considered to be the main ones because the plot is developed through Panchasandhi and other dramatic elements. Bhaan, Veethi, Prahassan, Ank etc. are the last types of rupkapa and are very convenient from the point of view of acting. The main components of rupakas are three - Vastu (story), Neta (Actor) and Rasa.o (Vastu Neta Rasasteshan Bhedakah - Dasharopak 1/11). Apart from this, eighteen uprupakas have also been described by the later Acharyas. Unlike rupakas, in uprupakas the predominance of emotion, rhythm or tala is reflected rather than the predominance of rasa.

In fact, the unity of aesthetic elements like rasa element, emotion, rhythm, etc. has been present directly or indirectly in Indian theater forms since the beginning. The result of beauty is happiness and whatever is happiness is also auspicious. In this way, by taking a bird's eye view of the theater genres, it is necessary for the readers to understand that the ultimate culmination of various genres of Indian drama is Rasa-tattva and Rasanubhuti. Not only theatre, the ultimate goal of the entire poetic tradition has been considered to be Rasa-Nishpti, which Acharya Bharat and other later scholars mentioned it as synonymous of Brhmanand-sahodara.



INTEXT QUESTIONS 4.2

1. What is important in the creation of artistic beauty?
2. Which aspect of beauty does Bhavabhuti seem to emphasize on?
3. Which poets of Hindi language have given aesthetic descriptions in their works?
4. Which characteristics of Rasa Tattva have been mentioned by Acharya Abhinavagupta in Abhinavbharti?
5. In which book is the first formulation of Rasa theory found?
6. How many rasas are there? Mention the name.
7. What is called vibhava?
8. What is the number of permanent expressions?



Notes

Introduction to
Natyakala

Notes

**WHAT HAVE YOU LEARNT**

- The word aesthetics is taken from the Greek language which means the science of sensory sensation.
- 18th century German scholar Waum Garten can be seen as the propounder of the concept of aesthetics.
- In 1753 AD, the foundation stone of aesthetics was laid in a book named 'Esthetica'.
- Beauty has been discussed extensively by many scholars of the West, such as Plato, Aristotle, Kant, Hegel etc.
- In India, aesthetic vision has been sufficient in the thinking of scholars like Acharya Bharat, Nandikeshwar, Kalidas, Bhattataut, Lollat, Shankuk, Bhattanayak, Anandvardhan, Abhinavagupta, Kshemendra, Kuntak, Vaman, Panditraj, Jagannath etc.
- Many synonyms of beauty are reflected in the Indian tradition - beauty, elegance, miracle, supernatural, taste etc.
- Aesthetics is not synonymous with art, poetics, metaphysics or psychology but is continuously developing as an independent discipline.
- Subjective (spiritual), objective (morphic), emotional and naturalistic explanations of beauty have been presented by western scholars.
- Although the position of beauty in Indian literature has not been seen independently since ancient times, yet analyzes related to its synonyms are found.
- In the book Amarkosh, there are the following synonyms of the word Sundar - Ruchir, Charu, Susham, Sadhu, Shobhan, Kant, Manoram, Ruchya, Manogya, Manju, Dayit, Vallabh, Priya, Hridaya, Abhisht, Abhipsit etc.
- Kalidas is considered a poet of beauty.
- An excellent form of emotional beauty can be seen in the works of Bhavabhuti.
- The main elements of beauty in theater education are - rasa, emotion, art, ornamentation, mannerism, sound etc.
- The ultimate goal of beauty can be considered to be happiness.



ANSWERS TO INTEXT QUESTIONS

Introduction to
Natyakala*Notes*

4.1

1. In the 18th century, Voum Garten of Western literature is seen as the profounder of aesthetics.
2. In the book titled Aesthetica in 1753 AD
3. According to the plates, only those are beautiful who are pleasurable and who, despite being willing, are extremely auspicious in outcome.
4. Kalashastra
5. In Western literature, subjective (spiritual), objective (physical), emotionalistic etc. explanations of beauty are found.
6. Emotional commentators have considered lust or desire to be the vital element of beauty.
7. Ruchir, Charu, Susham, Sadhu, Shobhanam, Kant, Manoram, Ruchya, Manogya, Manju, Dayit, Vallabh, Priya, Hridaya, Abhishta, Abhipsit etc.
8. While in the Vedas, both worldly and divine, sensual and spiritual forms of beauty have been discussed by the poets, the Upanishadic poets have shown an orientation towards the beauty of the soul.
9. Quotations from architecture, sculpture, painting, music, dance etc. are found in abundance in Ramayana.

4.2

1. Mental imagination is important in the creation of artistic beauty.
2. Bhavabhuti is an excellent playwright of emotion and beauty.
3. Goswami Tulsidas and Bihari are those writers of Hindi literature who have given aesthetic description.
4. The nature-recognizing characteristics of Rasa have been mentioned by Abhinavagupta in Abhinav Bharati - Miracle, Rasan, Asvadan, Bhog, Laya, Vishranti, Samapatti etc.
5. Natyashastra (Bharatamunikrit)
6. There are nine Rasas - beauty, humor, compassion, rage, brave, terrible, hideous, wonderful and peaceful.
7. Those who have knowledge of angika, vachika, aharya and sattvika enactment are called Vibhava.
8. According to the permanent feelings, there are nine - fear, anger, lust, enthusiasm, nirveda, love, laughter, astonishment and grief.

MODULE -2

Main Parts of Natya

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

5. An Introduction to Plot
6. Character Planning
7. An Introduction to Enactment