

Bharatmuni's Natyashastra: The Rise of Indian Drama

Chinmaya Samal

Student, Department of ODIA, Ravenshaw University, Cuttack, Odisha, India

ABSTRACT

This explanation/paper critically examines Bharatmuni's 'Natyashastra'. In Natyashastra Bharatmuni explain the rule & regulation of Indian drama. Drama is a part of nation's development in which all the staff members of the particular drama shows the characteristics behaviour of the same. Action, Diction, Light, Stage Performance and the most important thing Dramatic fiction, Conflict and suspense all over examined by Bharatmuni tell in the earliest, now all over dramatic acting on the same way. Rasas, Bhava, mode of acting by various kind of actor or emotions that characterize human life as well as arts. The present paper attempts to elaborate what is the things that makes 'Natyashastra' the special for Drama. Here the Discussion about the origin and development of Natya/Nataka, Rasa, Panchasandhi, Arthaprakruti and Panchaabasta, Bharatmuni details on 'Natyashastra'.

KEYWORDS: Bharatmuni, Rupaka, Rasa, Acting, Panchasandhi, Arthaprakruti Panchabasta

INTRODUCTION

Natyashastra is an ancient Sanskrit dramaturgy written by Acharya Bharatmuni. Researcher says This famous Granth dated to be composed around 5th Century BC. This is the Most controversial debates regarding the dates of the text. Scholars are estimated on the date of text based on several aspects such as the words, language used in the text etc. Bharat discernible regarding the evolution of drama. The story behind the development of drama like this: Brahma, the Veda Devta sitting in silent. All God/Goddess comes in front of Brahma and prayed we want some types of things which we entertained. Brahma understood very well, there by meaning to diversion in visual and audible which accessible to all, which could be accessing all of the 'Sarvavarnika' for entertain. He created 'Fifth Veda' or 'Natyaveda' which is for everyone meant to be Sarvavarnika or accessible to all. The Prajapati Brahma extracted from Rigveda, Samveda, Atharvaveda and Yujurveda-text, song, acting and Rasa respectively and applied on his newly created 'Fifth Veda' / 'Natyaveda'.

How to cite this paper: Chinmaya Samal "Bharatmuni's Natyashastra: The Rise of Indian Drama"

Published in International Journal of Trend in Scientific Research and Development (ijtsrd), ISSN: 2456-6470, Volume-6 | Issue-3, April 2022, pp.833-835, URL: www.ijtsrd.com/papers/ijtsrd49615.pdf



Copyright © 2022 by author (s) and International Journal of Trend in Scientific Research and Development Journal. This is an Open Access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0) (<http://creativecommons.org/licenses/by/4.0>)



NATYASHASTRA: THE BASEMENT OF INDIAN DRAMA:-

The main purpose to discover Vedas and the mantras which followed society stable. The knowledge of Veda, referring to the teaching that would imbibe good conduct of people. People must aware what about the world around them. The Vedas and puranas are the evidence to knowing what are the people staying/living on that period/time, How's the communication in ancient india. Therefore, the 'Panchamveda' or 'Natyaveda' developed on the later time to communicated the knowledge of Veda, the teaching that would conduct the good value of people.

STRUCTURE

Bharatmuni's Natyashastra features eight rasas and this rasa consists of different Gods and colours. Rasa are the emotion of our heart that we realize in every moment in every day. Briefly described on Natyashastra. Later one rasa (Shanti) created by 'Abhinabagupta' and another rasa (Batsalya) created by 'Biswanath Kabiraj' the following details has been established:

Sl. No	Rasa	Stand for	God of Rasa	Colour
1	Srungar	Love	Vishnu	Light Green
2	Hasya	Comedy, Laughter	Shiva	White
3	Karunya	Sad/Dishearten	Yama	Grey
4	Bibhatsa	Disgust	Shiva	Blue
5	Raudra	Temper	Shiva	Red
6	Vira	Hero	Indra	Saffron
7	Bhayanaka	Fear	Yama	Black
8	Adbhuta	Wonder	Brahma	Yellow
9	Santa * Abhinabagupta	Peace	Vishnu	White
10	Batsalya * Biswanath Kabiaj	Affection	All Good	Pink/White

MODE OF ACTING:-

Bharatmuni prescribed four models of acting in Natya-

1. Aangika
2. Bachika
3. Satwika
4. Acharya

A. A Bharat describe that in the Aangika abhinaya the every part of body shown by the every part of body shown by the actor. Natyashastra mention three parts of aangika abhinaya-

1. Body
2. Face
3. Other movement and activities

Again Bodily abhinaya divides 3 parts-

1. Aanga
2. Upanga
3. Pratyanga

B. Vachika abhinaya- Bharat explain that what we say on our own mouth in a particular word/sentence that was also necessary in stage.

C. Satwika abhinaya- such mode of acting emanates from the concentration of mind and soul.

D. Acharya abhinaya- It is the essential part for every actors that in which character they play, they also wore on the same character’s dress and other things.

MODES OF DRAMA-

In both prachya and paschatya drama culture, we see the two types of Drama-

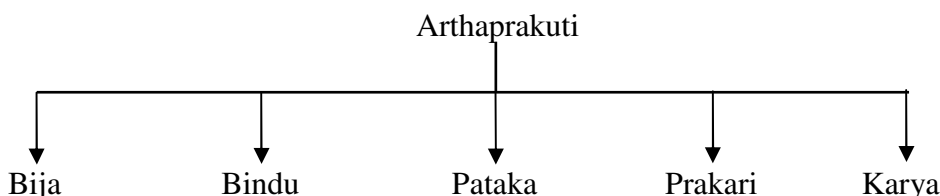
1. Visual Drama
2. Listening Drama

In Sanskrit, visual drama is also called ‘Rupaka’ ‘Rupak’ are of 10 types and ‘Uparupakas’ are of 18 types.

Rupak-					
1. Nataka	2. Prakarana	3. Anka	4. Byayoga	5. Bhana	6. Samabakar
7. Bithi	8. Prahasana	9. Dima	10. Ihamruga		

Uparupaka-					
1. Natika	2. Trotaka	3. Gosthi	4. Sattaka	5. Natyarasaka	6. Prastan
7. Ullapya	8. Kabya	9. Pragyana	10. Rasaka	11. Sanlapaka	12. Srigadiya
13. Shilpaka	14. Bilasika	15. Durmallika	16. Prakaran	17. Halisha	18. Bhanika

Bharatmuni in his Natyashastra describes 5 steps in which a drama flows from first to last, called Arthaprakruti



Again he introduced 5 types of stage in drama called 'Panchabasta'.

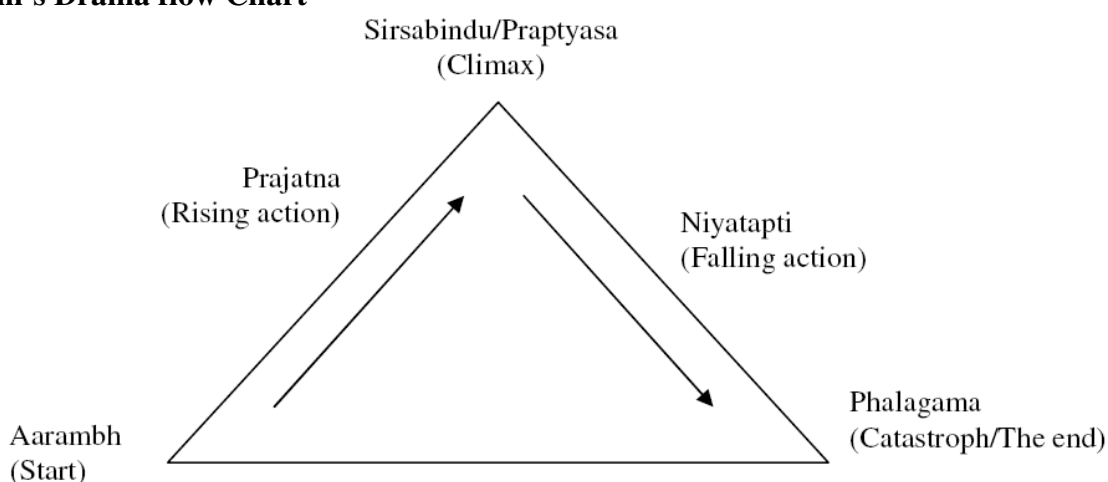
1. Aarambha- Drama Starts
2. Prajatna- Story moves/Rising action
3. Praptyasha- climax point
4. Niyatapti- Falling action
5. Phalagama- Happy ending

He always said 'Drama' or 'Nataka' always have a flowness in nature create such type of stroy or 'Kahani' that people loves to see in their inner eyes. Therefore it is the most important point to overlook.

In Drama, the last point is a way that depends on apath In Bharat's word- it is called 'Panchasandhi'. It is of five types-

1. Aaramb + Bija- Mukhyasandhi
2. Prajatna + Bindu- Pratimukha Sandhi
3. Praptyasa+ Pataka- Garva Sandhi
4. Niyatapti + Prakari- Bimarsa Sandhi
5. Phalagama+ Karya- Nirbahana Sandhi

Bharatmuni's Drama flow Chart-



CONCLUSION:-

Thus in Indian dramaturgy 'Natyashastra' Bharatmuni explains the all feature of Drama, either by inner side or 'Aatmika' and 'Aangika'. How drama start, How shown ends to end the conflict and suspence which have sown the middle part of drama, what is the characteristics of an actor, In how many way an actor/actress talk to each other, briefly explained on this Granth by Bharatmuni, Also the rasa, Vibhaba, Anubhaba introduced in a beautiful manner. On today's Yatra, Rangamancha we can't see the way previously ruled by Bharatmuni. By the way 'Natyashastra' was the valuable and most important Grantha which included every stages of acting and performance in a rightful way also helped so many actor/ actress on their performance many years.

References:-

[1] Bharat's Natyashastra: A comprehensive study by Yoshoda (Ph.D Scholar), ISSN No.- 2320-2882, IJCRT, Vol-8, Issue 4 April 2020 www.ijcrt.org.

[2] Sahu, Narayan, Mancha o Natakakaushala. The Odisha state Bureau of textbook preparation & production pub. 2015 2nd edⁿ. ISBN-81-8005-327-x

[3] Feelings 'N' Fiction: An analysis of Aristotle's poetics and Bharatmuni's Natyashastra with special focus on impact on Audience by Dr. Sapna Sharma, ISSN No- 2456-6683, International Journal of Research culture society, volume-4, issue-5, may-2020.

[4] Dhar, P.(2017). The poetics and Natyashastra- A study. Innovation the Research concept.

[5] Natyashastra- Wikipedia.

[6] Theatre communication: Revisiting Bharatmuni is Natyashastra by Visakha Rajurkar Raj and Dev Vrat Singh. <https://www.reaserch-gate.net/publication/351274044>, Article- March 2021

[7] Das, Hemant Kumar (2017). Bharat and Aristotle's Natyatatwa Odisha Book Store, ISBN-81-7400-601-x.