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**BHARAT MUNI'S NATYA-SASTRA: MOTIVATION FOR MODERN  
MAN**

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Modern world is a world where everybody is running to achieve different goals. Everybody wants to make his life perfect but as we know perfection can never be achieved because our desires are endless. Each and every desire cannot be fulfilled this creates number of challenges for us. To overcome these challenges we indulge in competitions-Competitions with our mates and brothers which cause stress. In such circumstances we utterly need virtues of patience, sympathy tolerance. But as our elders say that virtues are not gained they are inherited. In literature we have literary forms that enable us to learn such virtues i.e. Drama or Natya. Like all other rational discourses literature also embodies knowledge, different arts and various actions.....

On the request of the gods Brahma created Fifth veda Panchamaveda that could be understood by commoners. Which is called Natyaveda. He drew Pathay (words) from Rigveda, abhinaya (gesture) from the Yajurveda, geet (music and char) from Samveda and rasa (sentiment and emotional element) from Aatharveda. After creating Natyaveda Brahma asked sage Bharat Muni to popularize this Veda on earth. Sage Bharata wrote Natyashastra-a great comprehensive work on the science and technique of Indian drama, dance and music. Natyashastra's purpose is to entertain as well as educate-As on audio-visual form. It mirrors all the arts and crafts, higher knowledge, learning sciences, yoga and conduct. Bharat was an ideal theatre artist. He has experienced pleasure as well as pain in life and is gifted with restraint as well as vision. As performance is a collective activity that requires a group of trained people, knit in a familial bond. Bharata Muni has portrayed this fact in the first chapter of his treatise – Natya shastra.

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The first chapter of Natyashastra tells us about the response and involvement of the audience in drama. The viewers came from all the classes of the society. They are expected to be at least minimally initiated into the appreciation of theatre. The first chapter ends emphasizing the importance of drama in attaining peace and joy. The second chapter lays down the norms for the theatre. According to the chapter the medium-sized rectangular space is ideal for audibility and visibility. Bharata's model was an ideal intimate theatre considering the subtle abhinaya of the eyes and others facial expressions. The third chapter describes an elaborate puja for the gods and goddesses protecting the auditorium and prescribes rituals to consecrate the space. Chapter four starts with the story of "Manthana" i.e., "Churning of the nectar" which was done on the peak of Kailas as, witnessed by Siva. After some time a play titled Tripumdaha or 'Burning of three cities' is stages, relating to Siva's exploits. Siva asks Bharata to incorporate tandava dance in the purvanranga preliminaries and directs his attendant Tandu to teach Bharata. Tandu explains the components of tandava, its movements and their composition in chorographical patterns. These form the pure dance movements required for the worship of the gods and the rituals. This chapter also lays the foundation of angika abhinaya or physical acting developed in later chapters. The 5<sup>th</sup> chapter however details the elements of purvaranga. The sixth and seventh chapters deal with the fundamental emotional notions and aesthetics of rasa and bhava.

The chapters like 8, 9, 10, 11 and 12 thus codify body language based in a definite semiotics. In the thirteenth chapter Bharata Muni tells the principle of Kakshyavibhaga. In 14, 15, 16 and 17t chapters deals with the principle of establishing space on stage and altering it through parikarma which is unique feature of traditional Indian theatre and dance. The ten major rupakas are discussed in the next chapter. It analyses the structure of drama as well as the inclusion of lasyangas or components of feminine dance. The vrititis are elaborates in chapter 20, chapter 21 deals with aharya abhinaya, which covers make up, costume, properties, masks and minimal stage décor. Chapter 22 deals with male qualities and patterns of sexual behaviour as well as classification and stages of feminine youth chapter 24 enumerates the types of characters in Sanskrit drama. Chapter 25 deals with citrabhinaya i.e pictured acting especially meant for delineating the environment occurring as a stimulant or uddipana vibhavd of different bhavas. It also defined the specific ways of expressing different objects and states, and the use of gestures, postures, gaits, walking and theatrical conventions. The next two chapters present the nature of dramatis personae, the principles of make-up and speak present the nature of dramatis personae,

the principles of make-up, and speak about the success and philosophy of performance. The chapter twenty seven deal with music employed in theatre. Chapter 28 covers jati or melodic types or matrices, sruti or micro-intervals, svara or notes, grama or scales, and murchana or modes, now ragas. Chapter 29 describes stringed instruments like the vina and distinguishes between vocal and instrumental music, further dividing vocal into two types, varna or 'colour'. Chapter 31 describes wind instruments like the flute and ways of playing it.

Chapter 31 deals with cymbals, and tala, rhythm, and metrical cycles. Chapter 32 defines dhruva songs, forms and illustrations. Chapter 33 lists the qualities and defects of vocalists and instrumentalists. Chapter 34 relates the origin and nature of drums. The concluding two chapters lay down the principles for distributing roles and the qualities for members of the troupe. Bharata narrates the story of his two sons. Who ridiculed the sages and were cursed. He instructs them to expiate their sin, so that they attain their lost glory again. He returns to the performance in heaven where Indira enacts Nahusha, finally to the descent of theatre on earth. Bharata ends his Natyashastra by stating the glory of theatre.

To conclude Bharata Muni's Natyashastra is not merely a literary form but an effective way of inculcating the moral values in society. Which is utterly needed in today's world Visvanatha a 14<sup>th</sup> century poet states that drama also helps discriminate between the conducts of Rama and Ravana. The result of Ravana's sinful wishes teach human beings to be very careful and thoughtful while walking on the path of life.

### RESOURCES:

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