



A STUDY ON ESSENCE OF NATYASHASTRA

Arts

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ABSTRACT

Bharata's Natyashastra describes the artistic forms prevalent in his era. Bharata neither "created" the art forms nor did he offer a set of guidelines that must be adhered to at all periods and locations. He goes so far as to say that creative forms should dynamically adjust to the preferences of individuals in various locations and at various times. Tandava Lakshanam is the name given to it because it combines the concepts of matras, laya, and aksharam. Sutradhara should enter the stage after the instrumental setup is completed. Afterwards, to the melodies of bhanda instruments, the Nartaki is supposed to enter the stage. Using musical accompaniment, Nartaki's presentation ought to blend several karanas and jatis. A historical manual on dramatics is called Natyashastra. It has its roots in the Vedas. Although Sage Bharata is credited as the author of this enormous work, many modern vedic scholars think that other authors contributed to Natyashastra.

KEYWORDS

Bharat, Natyashastra, Odissi, Dance, nartaki

According to Natyashastra, there are two types of body movements: major and minor limbs. The minor modulations of these fundamental limb movements are referred to as Charis, mandalas, and karanas. The Natyashastra addresses both form and content in detail, including the structural elements of form such as music, lyrics, and gesture language that are necessary to convey the content and elicit an aesthetic experience (rasa). Additionally, it ensures that the four components of human pursuit the puru artha Dharma, Artha, and Kama will be fulfilled, and it also provides us with a peek of what it's like to feel bliss (Mokshya). Regarding the identity of Bharata and his life span, if any, a lot of theories have been proposed. For one hundred years or more, scholars have studied Bharata the person, his possible historical significance, whether he represented a single person, a school of thought, or a group of scholars, and whether the word "Bharata" is just an acronym or eponymous for the three syllables Bha (bhava), Ra (raga), and Ta (tala). Additionally, some people think that the Natyashastra was not written by a single author, group of authors, or school of thought. Instead, they believe that the different book chapters were written over time by a variety of authors. There have been arguments and rebuttals made for each of these viewpoints. Chapter IV of the Natyashastra, Tandava laksanam, talks about long sequences (angaharas) and motion rhythms (Karanas). The internal evidence of the Natyashastra makes it abundantly evident that the author followed certain fundamentals, had a global perspective, and drew on a rather well-articulated discourse in a range of domains and fields. We should examine the Natyashastra attentively in order to ascertain its sources as well as the knowledge and information it contains. This would enable us to situate the Natyashastra within a chronology of developments, not only in the relatively broad but still restricted field of drama, theatre, arts, poetry, music, and dance, but also in seemingly unrelated fields such as architecture, linguistics, medicine, mathematics, and prosody. Based on etho-linguistic evidence, the Natyashastra can be placed chronologically within the development of Indian languages, beginning with Vedic Sanskrit and on through classical Sanskrit, Prakrit, and dialects. The Natyashastra contains several prose portions, but much of it is composed in Arya and basic sloka metres. Similar to Panini, it treats its subject as a collection of guidelines or even proverbs, but each section goes into great detail using a very competent analytical style. To put the whole back together, it is broken into its component parts, each of which is examined and assessed.

Spirituality is the foundation of Indian art. India has long had a close relationship between religion and art, with spiritual impulses inspiring artistic creations. The artist's inspiration comes from religion; whether creating sculptures, paintings, dances, or musical compositions, the impulse is as much spiritual as it is artistic. Whereas religion is an issue of faith, spirituality is a divine experience of unity with the divine. This has always been the focus of Indian art.

Dancing was an expression of devotion to a "Higher Being" in Odisha, as it was in other parts of India. Faiths were created here through regulated religious ceremonies, and dance also developed in sophistication. It is still recommended for the devotee to dance, sing, and experience a state of spiritual ecstasy. Temples, holy caves, and

other sites of devotion are the spiritual homes of dance, which has long been an integral aspect of religion. To take part in the daily rites carried out by the deities, large groups of dancers and dancing girls were affixed to the temples. For people who thought that art was the most beautiful thing made by humans and gods, it has been an important part in celebrating social and religious celebrations over the millennia. As a result, until dance and music are performed, a festival or other celebration in Odisha is not considered complete. From the very beginning of the state's existence, the people living in this Eastern state have continued a continuous dance culture. Researching the history of dance in Odisha as well as other religious movements that have periodically traversed this region makes sense, since religion has always been an essential and legitimate component of civilizational dance. The Natyashastra contains the earliest reference to "NrtaKaranas." Under the fourth chapter, TandavaLaksana, the book lists 108 Karanas. Thus yet, just a few completely revised texts have been published. In her research, Dr. Padma has cited numerous translations of Natyashastra that have been released in various languages. The first known mention of Odissi dance can be found in the Bharata Natya Sastra. These four classical dance genres that were prevalent across India include Avanti, Dakshinaty, Panchali, and Odra Magadhi, according to this comprehensive analysis. Bharata mentions the flourishing of this particular dancing style, called Odra Magadhi, in Odra, Kalinga, Bangalore, Nepal, and numerous eastern States of India. He also mentions the locations where they were most prevalent. But aside from Odisha and Kalinga, we haven't found any additional evidence of this dance. With a centuries-long royal tradition, Odissi dance suffered tremendously during the last 150 years due to a number of factors, and the art form itself eventually vanished into obscurity. This precious piece of art hasn't been restored till lately. It was not until long later, after independence, that it began to resurface. A few young Odisha academics and dancers who have dedicated their entire lives to the art form have worked tirelessly to create the modern form of Odissi dance. We must acknowledge the Maharis and Gotipuas for having preserved the dance culture, despite it being in a poor form. An important ancient encyclopedic treatise on the arts, the Natyashastra has impacted Indian dance, music, and literary traditions. The theatrical arts are praised by Natyashastra as a comprehensive assistance to the study of virtue, correct behaviour, ethical and moral fortitude, courage, love, and adoration of the divine. The oldest extant ancient Indian work on performance arts is the Natyashastra. The text's origins can be traced back to the Natasutras, which were written about the middle of the first millennium BC. The sage Panini, who is thought to have written the classic on Sanskrit grammar and is dated to approximately 500 BC, makes reference to the Natasutras in his text. The reason the Natyashastra calls dramatists Shailalinas is probably because, when the work was composed, they were already well-known by this term, which comes from the Vedic sage Silalin, who is credited with writing the Natasutras. According to Richmond et al., the Natasutras were written in 600 BC.

Lewis Rowell is a music professor who specializes in classical Indian music. He states that the earliest Indian artistic ideas comprised two musical genres, Gandharva (formal, composed music for ceremonies)

and Gana (informal, improvised music for entertainment), as well as three arts: (i) syllabic recital (vadya), (ii) melos (gita), and dance (nritya). The Gana sub-genre included singing and was devoid of art, but the Gandharva sub-genre suggested celestial, divine connections. The ancient Tamil classics demonstrate "abundantly clear that a cultivated musical tradition existed in South India as early as the last few pre-Christian centuries," supporting the theory that the Sanskrit musical heritage expanded broadly throughout the Indian subcontinent during the late 1st millennium BC. The performance of Vedic rituals, which featured storytelling with ingrained ethical principles, may have been connected to the art schools of Shilalin and Krishashva, which are described in the Brahmanas, Kalpasutras, and Srautasutra. Bharata emphasises that the word or text serves as the foundation for theatre. Thus, the Natyashastra allows ample room for the creation of plays. The five phases of the play are seen from the perspective of the main character, who is typically a hero who is frequently a king or prince. They are: (1) the start; (2) the endeavours; (3) the potential for achievement; (4) the potential for resolution but yet obscured by disputes and/or impediments; and, ultimately, (5) the realization.

The Natyashastra's contents are a combination of theology, mythical history, philosophy of aesthetics, and theatrical manual. It is the first extant Indian encyclopedic work on dramaturgy, featuring parts on the history and techniques of performing arts. The goals of performance arts, the nature of the writer, the close contact between the artists and the audience, and their interactions throughout the performance are all explored and understood in this text. As envisioned in this literature, natya topics include poetry, music, dance, theatre, and drama—all of which are considered forms of performing arts in the West. The literature incorporates Hindu Deva and Devi myths with its explanation of arts, axiology, and aesthetics. According to Natyashastra, performance arts are a type of Vedic ceremonial ceremony (yajna). The text's overall perspective treats enjoyment as an outcome rather than the main objective of the arts. Lifting and transporting the audience to the expression of ultimate reality and transcendent ideals is the main objective. In Schwartz's words, "The text allows the artists 'enormous innovation' as they connect the spectators and the playwright to Rasa (the essence, juice) through their performance."

According to Natyashastra's "Rasa theory," happiness is inherent and intrinsic in people; it is a part of who they are and manifests non-materially in spiritual and individualized ways. The goal of performance arts is to enable man to either relive or experience this rasa. The goal of acting is to transport the audience to this beautiful experience within them. Anubhava (consequences), Vyabhicharibhava (transitory states), and Vibhava (determinants) are creatively synthesized and expressed to prepare rasa. The essay describes the utilization of eight sentiments: sexual, funny, sorrowful, awful, furious, ugly, heroic, and marvelous, in order to emotionally engage the individual in the audience.

The Natyashastra's contents are divided into sections devoted to mythical history, philosophy of aesthetics, theatre manual, and theology. It is the first extant Indian encyclopedic work on dramaturgy, featuring parts on the history and techniques of performing arts.

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