



# Correlation Among The Aspects Of Natya

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## ABSTRACT

Natya is used as a general phrase that encompasses dance, music, and drama. It was an essential artistic vision that flourished in many forms. Through the development of the senses and perceptions, all forms of art were seen as vehicles of beauty that offered communication, enjoyment and teaching. The term Natya can be alternated with the word "dance" or "nartana" [1]. Rasa, or enjoyment of aesthetics, is the primary implication of the word natya, which refers to artistic and realistic representation. Drama was regarded as the most comprehensive form of artistic expression in ancient India, which is why theatre arts were explicitly discussed. In ancient India, theatrical arts were specifically discussed since drama was considered the most complete form of artistic expression. In historical times, Natya was mostly used for entertainment, as a means of expressing either happiness or sorrow, and to celebrate accomplishments. Afterwards, it evolved into a means of sharing principles, morality, and beliefs. At the moment, Natya has explored a wide range of topics, from theoretical to practical. Certain components have been covered in this paper to help readers acquire the portrayal. Our focus in this study will be on the aspects of natya and their interactions with one another.

## KEYWORDS

Natya, Dance, Drama, Music, Sangraha, Natyasastra, Bharata, Rasa, Bhava, Abhinaya, Dharmi, Vritti, Pravritti, Siddhi, Svara, Atodya, Ganam, Ranga.

## INTRODUCTION

In order to inspire people to live a Dharmic life, Brahma delved into deep meditation while recalling the four vedas and creating the fifth veda, known as the "Natya Veda."

*"pitāmahājñāyāsmābhirlokaśya ca guṇepsaya  
prayojitam putraśatam Yathābhūmivibhāgaśaḥ  
yo yasmin karmaṇi yathā yogyastasmin sa yojitaḥ"* [Natyasastram, Vol- 1, Ch- 1, Sloka- 41]

Bharata assigned his sons various roles that were appropriate for them at Brahma's direction and for the good of his people. He borrowed the text from Rig Veda, music from Sama Veda, Abhinaya from Yajur Veda, and Rasa from Atharva Veda [2].

A distinctive piece of Indian literature and culture is the Natyasastra of Bharata Muni. It is an encyclopaedic work with 36 chapters that has now been divided into two volumes after originally being in four volumes. This extensive treatise covers every topic conceivable related to stagecraft, including the creation of many types of plays.

In Natyasastra, Bharata lists eleven elements that must be combined in order to accomplish natya. At the time the Natyasastra was assembled, poetry, dance, music, drama, and even painting and sculpture were not seen as separate and independent artistic arts. It was a fundamental artistic concept that took many forms and flourished.

There are three components to classical dancing. Nritta, Nritya, and Natya are their names. To put it simply, natya is intricate, nritta is pure dance, and nritya is interpretative. The triple authorities of the Veda, individual experience, and the world (people) form the foundation of natya. The vedas are the source of natya, which is based on the collective consciousness and behaviours of people in society and aims to uphold worldly morals. When people embrace it, it succeeds. People are therefore the final representatives of natya performances, of which nritta and natya are essential components [3]. It is impossible to classify and characterize the emotions and activities of the moveable and immovable worlds in sastra because persons differ in their attitudes and behaviours; nritta and nritya are based on this.

## Sangraha Slokam

The elements of Natya are described below. In Bharata's Natyasastra, they are called "digest." An overview of eleven of these elements may be found in Natya.

*“rasā bhāvā hyabhinayā dharmīvr̥ttipravṛttayā  
siddhisvarāstathātodyam gānam rangasca samgrahaḥ”* [Natyasastram, Vol- 1, Ch- 6, Sloka- 101]

Rasa (rasa), bhava (feeling), abhinaya (histrionic expression), dharmi (school of action), vr̥tti (method of expression), pravṛtti (regional variation), siddhi (production achievement), swara (musical note), atodyam (musical instrument), Rangam (theatre space) and ganam (song) are the ingredients listed in the line above.

## 1. Rasa

Bharata thoroughly examines the idea of Rasa in the sixth chapter of his classic work, Natyasastra. This chapter contains the well-known "Rasa Sutra." The audience must be made aware of the feelings in order for them to enjoy it. The elements of art creation that contribute to the enjoyment of the Rasa are enumerated in the Rasa Sutra. In the Rasadhyaya of Natyashastra,

Bharata asserts that *"na hi Rasad rite kaschid arthah pravartate"* - that no significant concept can be communicated if the "Rasa" is not invoked. The creation of "Rasa" is at the heart of the Bharata's Natya doctrine. In his most well-known Rasa sutra formula, Bharata expresses the notion of Rasa in the following concise manner: *"Vibhava-anubhava-vyabhichari-samyogad rasa nishpattih"*. The determinants (vibhava), consequences (anubhava), and transitory moods or emotions (vyabhicharibhava) combine to form the aesthetic enjoyment, the ultimate delight known as rasa (rasanishpattih).

Rasa, according to him, is the essence that is extracted from the different components. He compares how several accompaniments come together to create a delightful flavour to Rasa, an extract derived from a variety of ingredients with unique flavours. Rasa might therefore be defined as that which is able to taste or be flavoured and enjoys delicious food [4].

*“śṛṅgārahāsyakaruṇā raudravīrabhayānakāḥ  
bībhatsādbhūtasamjñāu nātye rasāḥ smṛtāḥ  
cetyastau natye rasāḥ”* [Natyasastram, Vol- 1, Ch- 6, Sloka- 15]

The following are the eight Sentiments identified in drama: Terrible (bhayānaka), Odious (bībhatsa), Heroic (vīra), Pathetic (karuna), Furious (raudra), Erotic (śṛṅgāra), and Marvellous (adbhuta)

## 2. Bhava

*“vibhāvairāhṛto yo'rthastvanubhāvena gamyate  
vāṅgasattvābhinayaḥ sa bhāva iti samjñitah”* [Natyasastram, Vol- 1, Ch- 7, Sloka- 1]

Determinants and Consequents are referred to as bhāvas when their meanings are allowed to pervade the hearts of the viewers.

“vāṅgamukharāḡaiśca sattvenābhinayena ca  
kaverantargatam bhāvam bhāvayan bhāva ucyate” [Natyasastram, Vol- 1, Ch- 7, Sloka- 2]

In the above sloka, the playwright's inner notion is conveyed to the audience through words, gestures, facial colours, and the representation of the Sattva, these are known as bhavas.

Bhavas get their name from the fact that they infuse the meaning of the performance into the audience by their words, gestures, and representation of the Sattva. Since the spectator is in charge of evoking rasa, the emotion that arises within oneself as it turns out to be a pleasant experience, the character's feelings must be communicated in a way that is very clear to them. Both the character and the viewer will exhibit Bhāva, the human emotions or state of mood. They can be analysed as vyabhichari (transitory) and sthayi (dominant). The person's static emotions or moods are known as sthayi bhāvas. They are bhaya, jugapsā, vismaya, utsaha, krodha, soka, haasa, and rati.

### 3. Abhinaya

It is a communication expression. The performance conveys the meaning to the audience. According to Bharata, a dramatic performance can employ dramatic representation in four different ways.

“āṅgiko vācikaścaiva āhāryaḡ sātṭvikastathā  
catvāro'bhinayā hyete vijñeyā nātyasamśrayāḡ” [Natyasastram, Vol- 1, Ch- 6, Sloka- 23]

These consist of:

- Angika - gestural, which manifests through physical gestures.
- Vachika - verbal, meaning conveyed through words.
- Aharya - extraneous, as demonstrated by clothing, decorations, and other things.
- Satvika - An internal expression of sātṭvika, which means interior.

### 4. Dharmi

Different presentation modalities and styles are required for the stage performance of various dramatic texts. There may be more than one way to express oneself in dance or any other creative form that aims to communicate. Natyasastra typically discuss two dharmis, or ways of expressing oneself. Lokadharmi and Natyadharmi.

“lokadharmī nātyadharmī dharmīti tu dvividhah smṛtaḡ  
bhārati sattvati caiva kaiśikyārabhaḡi tathā” [Natyasastram, Vol- 1, Ch- 6, Sloka- 24]

There are two types of representation (dharmi) in a dramatic performance: conventional (natyadharmi, theatrical) and realistic (lokadharmi, popular).

In natyadharmi, specific grammar is used and stage conventions are adhered to. In contrast, grammar and convention are not given as much weight in the lokadharmi style. The expressions are made in the usual, organic manner that one sees in the circumstances and daily life that surround us. As a result, the characters adopt customs as if they were normal.

Lokadharmi is a realistic portrayal since it is grounded in the genuine experiences of life and the natural state of things. Another specific kind of representation, natyadharmi employs artistic, symbolic forms of abhinaya as well as dramatic conventions. Bharata's concern for authenticity in dramatic productions is undeniable [4].

### 5. Vritti

It is said that Vritti is the mother of all kaavyas.

Smṛtāḡ sarveḡāmeva kāvyānāḡ mātṛkāvr̥ttayaḡ [Natyasastram, Vol- 1, Ch-20, Sloka- 4]

The fundamental nature of Natyasastra was well known to its originator. His description of vrittis as the mothers of kaavya and his use of the following definition to introduce the description of the ten rupakas were not in vain: The mothers

of all kinds of literary works are referred to as Vrittis. Since vrittis were considered "the basis of the poetic work", they had an impact on both the formal framework and the performance of plays.

The Natyasastra author clarified: Speech gestures, actions, and annotations are examples of the ways of expression that may be used. These kinds of communication can be used separately or in combination. These modes are known as vrittis and include saatvati (feelings and emotions), kaisiki (dancing and music), arabati (movements and acts), and Bharati (speech and poetry).

## 6. Pravritti

According to the four regional divisions, Pravrittis are the local usages. People who live in one region have different customs than those in another. The common dress, language, customs, behaviour, and other characteristics of a region's population serve as the basis for this. According to the directions of north, south, east, and west, Bharata separates the entire Bhaaratavarsa into four geographical sections. Bharata recommends the vrittis relevant to that place based on the customs and preferences of the local populace.

*“catasro vṛttayo hyetā yāsu nātyam pratisthitam  
āvantī dākṣiṇātyā ca tathā caivodramāgadhi  
pāñcālī madhyamā caiva jñeyā nātyapravṛttayah  
daivikī mānuṣī caiva siddhiḥ syādvividhaiva ca”* [Natyasastram, Vol- 1, Ch- 6, Sloka- 25]

The four regional classifications, or Pravrittis, are Odhramaagadhi, Daaksinaatya, Paanchali, and Avanti. Kaisiki vritti is used in the southern provinces, but Dakshinatya pravritti is used there. These folks enjoy dancing, music, and instruments, and their smooth and lovely limb movements reflect this style. The western area where sattvati and kaisiki vṛttis are used is known as Avanti pravritti. In the eastern region, Odhramagadhi pravritti is associated. The northern area where sattvati and arabhati vṛttis are used is known as Paanchala pravritti. There is less music in this, and the performers' stances are biased.

## 7. Siddhi

The term "siddhi" refers to dramatic triumph. Because achieving success in a drama is the primary goal of its creation.

*“siddhistu dvividhā jñeyā vāksattvāṅgasamudbhavā  
daivikī mānuṣī caiva nānābhāvarasāśrayā”* [Natyasastram, Vol- 2, Ch- 27, Sloka- 2]

There are two types of success that result from words, sattva, and gestures: divine (daiviki) and human (maanusi). These types of success are related to different psychological states and emotions. Divine success has two characteristics, while human success has ten. These characteristics include different Sattvas that are expressed physically (sariri) and vocally (vaanmayi).

The indicators of vocal success are a slight smile (smita), a smile (ardhahaasa), excessive laughter (atihaasa), "excellent" (sadhu), "how wonderful" (aho), "how pathetic" (kastam), and violent acclaim (pravridhdhanaada, swelling shout). Physical Success: Joy manifested in horripulation, getting up from a chair, donating clothing (celadaana), and tossing rings are all indications of success manifested physically (sariri).

Divine success indicators are

- The audience is expected to interpret a successful dramatic production that incorporates the manifestation of Sattva and conveys psychological states as divine.
- A success is deemed divine when there is no noise, disruption, or odd event throughout a play's performance and the auditorium is packed with audience members.

## 8. Svava

Features of Recitation are explained here. Seven notes, three voice-registers, four Varnas (note-uttering manners), two intonation styles (kaaku), six Alankaaras, and six limbs (anga) are all included. The seven musical notes that come from a human's or an instrument's vocal chords, like veena or venu, are as follows:



Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata, and Nishada. Seven notes to accommodate various moods and to be used for various sentiments.

*“hāsyāśrngārayoḥ kāyaru svarau madhyamapaccamau  
śadjarṣamau tathā caiva viraraudrādbhuteṣu tu  
gāndhāraśca niṣādaśca kartavyau kurune rase  
dhaivataścaiva kartavyo bibhatse sabhayānake  
trini sthānānyurahkanthaśirāmsīti bhavantiyapi”* [Natyasastram, Vol- 1, Ch- 19, Sloka- 38,39,40]

It should be Madhyama and Panchama who make the notes in the Comic and the Erotic Sentiments. Likewise, they ought to be made Shadja and Rishabha in the Heroic, the Furious, and the Marvellous Sentiments. The notes should be Dhaivata in the Odious and Terrible Sentiments and Gandhara and Nishada in the Pathetic Sentiment.

## 9. Atodya

The term "atodya" describes instrumental music.

*“tatam caivāvanaddham ca ghanam suṣirameva ca  
caturvidham tu vijñeyamātodyam lakṣaṇānṛitam”* [Natyasastram, Vol- 2, Ch- 28, Sloka- 1]

There are four types of regular musical instruments: "stringed" (tata), "covered" (avanaddha), "solid" (ghana), and "hollow" (susira). Among these, "stringed" refers to instruments with strings, "covered" to drums, "solid" to cymbals, and "hollow" to flutes.

Therefore, the producers of plays should make the song, instrumental music, and acting into a brilliant entity with many types of appeals. They have three different uses in relation to the theatrical performance (nataka) that in which the drums (avanaddha) predominate, that in which the stringed instruments (tata) predominate, and their general use during the dramatic performance.

## 10. Ganam

"Songs" is what Dhruva means. Nāṭyaśāstra defines five types of songs: Pravesa, which means "songs to indicate entering," akṣepa, which means "songs to indicate unexpected or interposed happening", Nikrama, which means "songs to indicate leaving", prasāṅgika, which means "songs to indicate pleasing", and intermediate (antara), which means "songs for filling the gap."

*“yā raḥ pāṇikā gāthā saptarūpāṅgameva ca  
saptarūpaprāmāṇam hi sa dhruvetyabhisamjñitā”* [Natyasastram, Vol- 2, Ch- 32, Sloka- 2]

The Rk, Panika, Gatha, and the Seven [traditional] types of songs which have seven different measures, are called Dhruva's. The term Dhruva includes all that Brahmanas have utilized, such as Narada (refers to one of the ten kinds of dhruva (songs), as the limbs of songs, rks (stanzas), panikas (refers to one of the ten kinds of dhruva, and the seven types of gitangas with their respective characteristics.

## 11. Ranga

The term "ranga" describes the stage or area used for a performance. The natyasastra lists the numerous kinds of play houses and their components.

*“iha prekṣāgrhāṇām tu dhūmatā viśvakarmaṇā  
trividhaḥ sanniveśaśca śāstrataḥ Parikalpitaḥ  
vikrstaścaturaśraśca tryaśraścaiva hi mandapah”* [Natyasastram, Vol- 1, Ch- 2, Sloka- 17]

The heavenly architect created three different kinds of playhouses in his treatise on his art. They are triangular (tryasra), square (caturasra), and oblong (vikrista). They come in three different sizes: little (avara), middle-sized (madhya), and giant (jyestha). It is further separated into three sections: the auditorium (rangamandala), the stage (rangapitha), and the tiring room (nepathya).

## ASSOCIATION BETWEEN THE MENTIONED ASPECTS

A thorough framework of the Natya-veda is given by the above slokas which describes the harmonic fusion (sangraha) of the several crucial elements that go into a play's successful composition. It takes a variety of elements of the actors' gestures, actions (Bhava), and speech to successfully produce (Siddhi) a play performed on stage (Ranga) with the goal of evoking joy (Rasa) in the hearts of the audience. This is done through the use of theatrical (Natyadharmi) and common (Lokadharmi) practices, four styles of representation (Vritti-s) in their four regional variations (Pravrttis), and melodious songs accompanied by instrumental music.

Bhava is a person's intellectual or emotional state. While abhinaya is communication, bhava represents the mood. Rasa is created when different bhavas are presented using various forms of abhinaya. Abhinaya is the means by which rasa and bhava are attained and are interconnected. A human being's potential feeling, sthayi, is what causes rasa [5]. The rasas are the product of these sthayi bhavas. According to Bharata, only eight of the many bhavas possess the ability to produce rasa. To accomplish the process of rasa realization, the actors on stage should effectively portray these dormant mental states.

Lokadharmi necessitates the highest level of expertise since it calls for a great deal of observation, comprehension, and experience in addition to knowledge and creativity. The interior emotion known as satvika bhava is what fully emerges when the language of gestures is reduced. Realism becomes closer to Lokadharmi and it becomes more genuine. The actors carrying out a scenario in this mode will be totally absorbed in the character and circumstance, making it appear nearly real and enjoyed by everybody [6]. In other words, it affects the observer's inner feelings. However, the ability to use both modes in a delicious blend is a choreographer's skill. While anyone who has studied grammar can use the natyadharmi form, adopting the lokadharmi mode is more difficult. It is essential to affiliate the Arabati vritti to the Natyadharmi and the Satvati vritti to the Lokadharmi.

The majority of speech is in Bharati vritti. The instrumental sounds that can help with communication can be related to the speech. The term 'grand style' refers to the potent expression of Saatvati vritti. It addresses feelings. This is mainly conveyed through the face, with the entire body contributing to the mood. This is a reflection of how the inner feelings (sattva) are expressed externally. It stimulates a high level of cerebral capacity, and employing this style of communication requires maturity [7]. The utilization of different body limbs is where the next two vrittis dwell. It is referred to as Arabati when the motions are strong and dramatic, and as Kaisiki when they are elegant and poetic. We can refer to Kaisiki as 'lasya' if Arabati is categorized as 'thandava'.

There are 49 Bhavas emotions in total, eight Sthayi bhavas, thirty-three Sanchari bhavas, and eight Satvika bhavas. There are four varieties of Abhinaya histrionic expression (Satvika): Vachika, Angika, and Vachika. There are two kinds of Dharmi School of Acting. Two varieties of Siddhi success are Daivi and Manushi, while Lokadharmi and Natya Dharmi, Vritti (the mode of expression), and Pravriti (the regional identity) are each of four sorts: Bharati, Satvati, Kaishiki and Arabhati, Avanti, Dakshinatya, Odri Maghidhi, and Panchala Madhyama. Sa, Ri, Ga, Ma, Pa, Da, Ni, and Atodya are the seven notes that make up Svara, which is a four-type instrument. Ghana, Sushira, Avanaddha, and Tala. There are five different forms of Gana song: Praveshaka, Akshepa, Nishkrama, Prasadika, and Antara. Ranga, the theatre has three kinds.

## CONCLUSION

To improve performance, numerous other factors have been involved in recent years. The preceding components of natya have a profound connection at the primary basis. The ideas, methods, and forms of representation that rasa, bhava, abhinaya, dharmi, vritti, and pravriti bring to this process are essential. Communication and rasa interpretation have always been the performance's goals. The concept of a performer's acting ability is complex. To bring forth the finest, the performer should comprehend the concepts and employ the components appropriately, just like the others described. Alongside good contributors are Rangam, Ganam, Atodyam, Swara, and Siddhi.

Subsequently studying the performance's context, the performer should understand the music and the surroundings, which include the stage, orchestra, and audience. The performer has to initiate the representation process based on the factors analysed in the manner described above. This procedure demonstrates the performer's ability to convey the appropriate expressions at the right moment during the performance. Since each component is intricate in and of itself, each requires special consideration in order to provide an aesthetically pleasing appearance.

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