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❖ Origin, purpose, and key elements of Indian Classical Drama

The antiquity regarding the Indian classical civilization is not beyond criticism. Like any other civilizations there were also ups and down in during the formation of ancient Indian civilization. When the civilization came into form, there was a chaotic condition. As a result of this chaos, vulgarity pervaded each and every place. To mitigate that chaotic condition or vulgarity, the drama came into form.

According to the critics, it was very difficult to restore normalcy transcending the vulgarity from the minds of the human beings. Thus, all deities went to Lord Brahma for solution. They urged Brahma to create an epic so that it would be audio visual. Thus, brahma decided to create drama.

It was also the fact that the *sudras* had no right to read The Vedas. So, with the passage of time they became jealous of the others. So, the gods and goddess thought that it was very urgent to create something through which the *sudras* would be able to get the knowledge of the Vedas. So, Brahma created *Panchamveda* or 'the Fifth Veda'. This *Panchamveda* was accessible to all. This was also named as *Natya Veda*.

To create *Natya Veda* Brahma took four elements from four *Vedas*— reading from the *Rigveda*, music from the *Samveda*, acting from the *Yajurveda*, and *rasa* from the *Atharbaveda*. In this way Brahma created *Natya Shastra*. But it is not also free from doubt. Some critics believe that Bharat Muni wrote *Natya Shastra* as directed by Brahma. Whatever the matter may be but one thing is very clear that *Natya Shastra* as the first book in ancient India to deal with drama.

Natya Shastra is believed to be beyond mundane world because it was written by brahma. It is beyond mundane world because it reveals the ultimate truth. At first Brahma called all the deities to act in the play. But Lord Indra opined that deities were unable to act in the play. Only the hermits could act in a play because they were sacred, peaceful and of good character. They were also the teachers. As the purpose was to teach human beings a moral lesson, it was deemed necessary to act by the teachers. Thus, Bharat and his sons were called by Brahma to act in the play *Debasura Sanghara*, written by Brahma. The theme of that play was the struggle between the deities and the devils and the victory of the deities

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Another purpose of the drama was to spread the glory of the Aryans.

Sanskrit drama mainly revolves round two things— *Vastu* (Plot) and *Neta* (*Hero*). Sanskrit drama can not be imagined without *Rasa* and *Bhava*.

According to *Natya Shastra* there are eight different kind of *Rasas* viz.

Stringarh: — It indicates love , romance .

Hasyam: — it indicates laughter, merriment, comedy.

Rudram: — It indicates rage, wrath, fury.

Karunyam:— It indicates compassion, mercy.

Bibhatsam: — It indicates disgust, aversion.

Bhanayakam: — It indicates horror, terror.

Veeram:— It indicates heroism

Adbhutam: — It indicates wonder, amazement.

Out of the above *rasas* different kinds of *Bhavas* comes in mind. They are shown below: —

Rati (Love), *Hasya* (Mirth), *Soka* (Sorrow), *Krodha* (Anger), *Utshava* (Energy), *Bhaya* (Terror), *Jugupsa* (Disgust) and *Vismya* (Astonishment).

Reference (s): —

- i. [https://en.wikipedia.org/wiki/Rasa_\(aesthetics\)](https://en.wikipedia.org/wiki/Rasa_(aesthetics))
- ii. *A Concise study of Classical Literature (Indian)* Ed. Dutta, Kalyannath