

NRTTA-NRTYA-NATYA IN A CLASSICAL SANSKRIT DRAMA PRESENTATION

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Section performing arts.

Introduction:

To understand or even learn finer application of techniques of dance reading of classical Sanskrit dramas and even literature are very helpful.

Theory apart when it comes to hands down performances the hurdles and the implications are slightly variant. In general the words Nrtya, nrta and natya are used as synonyms to convey the meaning of a pantomimic dance. Though not objectionable they are different and have their own individual identities. The natyashastra talks of Tandava lakshana what forms the base of today's bharatnatyam as an aspect or technique of performance.

Dramaturgical treatises like dasupaka, anbhinaya dharparna bhapaksasana, sangitratnakara etc. Go into the details of these. to the extent nandikeswara even talks of occasions when and where nrta-nrtya or natya have to be performed. Hence knowing their identity becomes mandatory

Objective of the paper: is to try the visual impact of various performing combination of angika-vachika abhinayas and Bring out this difference. Using references and clippings of various performances along with comments of viewers who are sensitive to dance and those who not exposed to the art form.

Traditionally we are told that natyaveda was created to ensure that the essence of the Vedas and Vedic thought was carried on the generations of people in Kaliyuga as they did not have the intrinsic strength to pursue them on their own. This can be classified as the oldest audio-visual media. Symbolisms, and ethnic or more precisely folk history are woven into these presentation. Era, the audience each play an interactive role for Sanskrit theater does not distance itself from the viewer.

Dhananjaya in his dasarupaka refers to nrta, nrtya and natya .while nandikeshwara talks of natya-nataka—as that endowed with story and theme. He even goes to the extent of classifying when each of the types should be performed..

Methodology:

- Contemporary definition of bharatnatya.
- Relooking at bhārata's definition
- Understanding the terminology nrta-nrtya-natya.
- Understanding the chaturabhinaya of angika-vachika-satwika
- Overview of dance in Sanskrit drama
- Overview of rituals in Sanskrit drama

With this back ground we look at the available combinations in performance. With the practical viewing of the clippings of various performances performed. We also look at the Vedic focus of the various abhinaya marga and how they influence the grid of performance.

We would also have to discuss about poorva ranga and its nature as far as a performance goes. Where and how has it metamorphosed today?

Clippings:

- Swapna vasavadutta- bhasa virachita
- Nagananda – harshadeva rachita

- Poornima – based on devi bhagawatam
- Nrtya rupaka

Conclusion: understanding rasa and noting of various audience experience. The aesthetic and literary education of the audience also plays an important role and to what extent.*(these are PowerPoint quotes of the audience)*

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Ps;if you require further details other than the clippings and conclusion I can mail the detailed article.