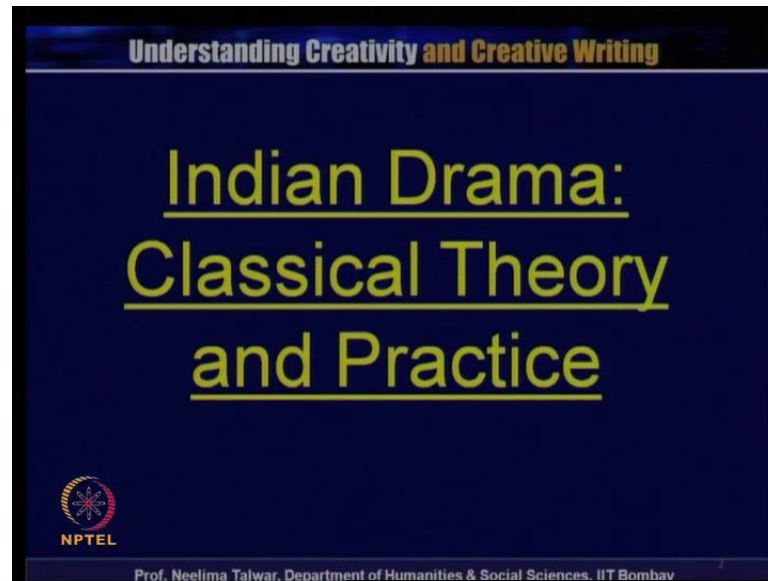


**Understanding Creativity and Creative Writing**  
**Prof. Neelima Talwar**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Bombay**

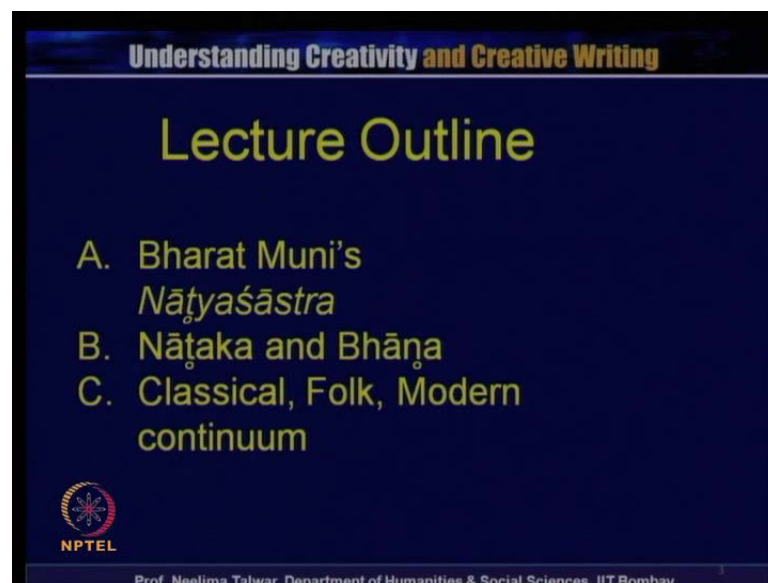
**Lecture - 29**  
**Indian Drama: Classical Theory and Practice**

(Refer Slide Time: 00:25)



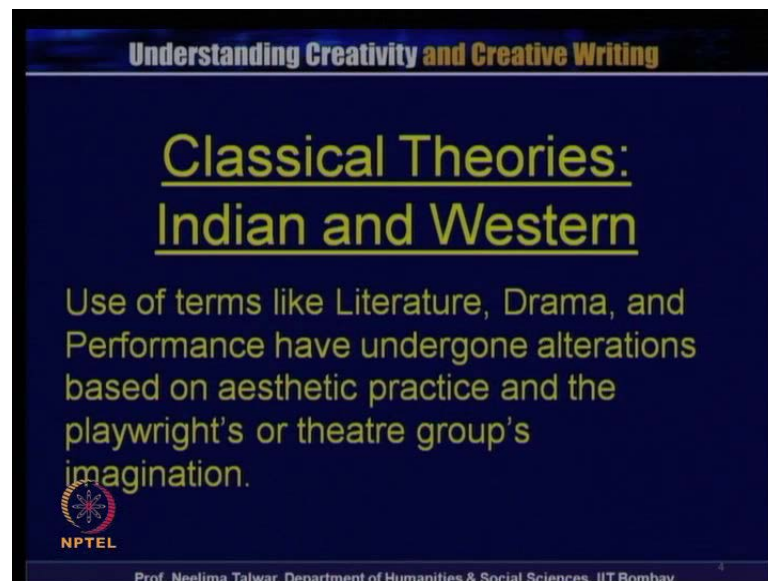
This lecture is titled Indian Drama: Classical Theory and Practice. The lecture is divided in to 3 parts.

(Refer Slide Time: 00:36)



In part 1, we will examine the great treatise on performative arts written by Bharat Muni. We will also look at 2 examples in part B that he has mentioned by way of varieties of plays Natak and Bhana. And then we will take up the issue of Classical, Folk, Modern continuum. This is to expose you to classical theories, we started with the Aristotle and we have come to Bharat Muni's Natyasastra in terms of various theories and terms, that have been use so far.

(Refer Slide Time: 01:23)

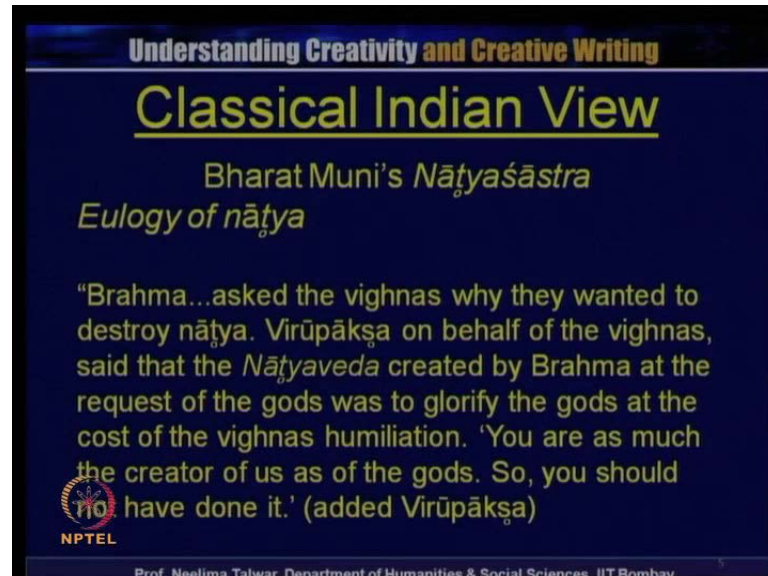


I think by now you are aware of the fact that, terms like Literature, Drama and Performance. Have undergone alterations based on aesthetic practice and the playwrights or theater groups imagination. So, while talking about Aristotle, the term Poetry; the term Friction; the term Drama, these were used in variety of ways. And you know some groups emphasized one term over another term, because they felt that it reveal their own point of view better. So, similarly here the terminology is entirely different and it is really a great privilege to be able talk about such a great treatise and also the examples that have unfolded long ago.

In Bharat Muni's Natyasastra, what is actually write at the outset interesting is its location in terms of democratic space. This is the way I perceive it, because when you look at the early part of this document, you notice a kind of tussle, a kind of conflict which was again is of course, reflection of social conflict or conflict of worldviews. But

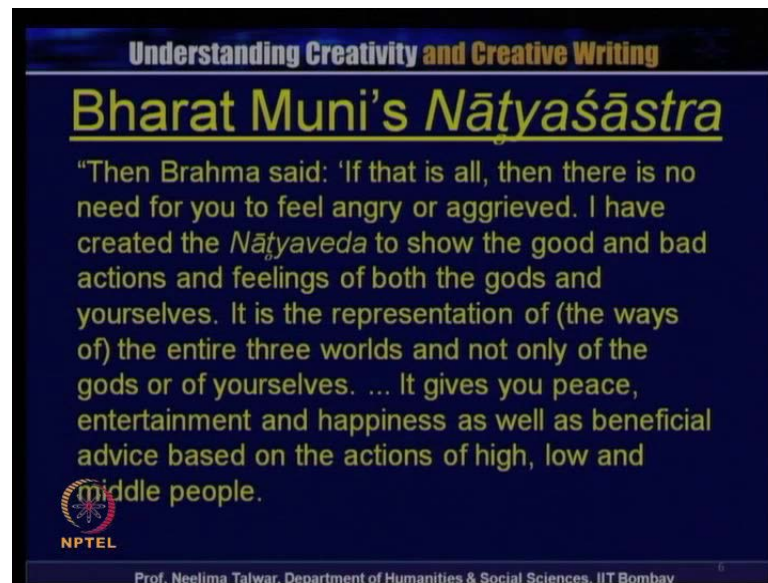
it also pushes due towards the very nature of drama which thrives on conflicts it is sort of looks at a conflict in variety ways so to quote from Natyasastra.

(Refer Slide Time: 03:05)



Brahma asked the Vighnas, why they wanted to destroy Natya, Virupuka, Virupaksa on behalf of the Vighnas said that the Natyaveda created by Brahman, at the request of the Gods was to glorify the Gods at the cost of the Vighnas humiliation. So, there was this feeling that a whole set of people were left out of this framework or from this creation these are mythic stories. So, then it, it is stated here you are as much the creator of us as of the God. So, you should not have done it. So, right from the very, you know early part of this text, you begin to see the assertion of democratic space. And therefore, it is very interesting again to note that Brahman went on to suggest that actually Natyaveda had a very, very different outlook.

(Refer Slide Time: 04:08)



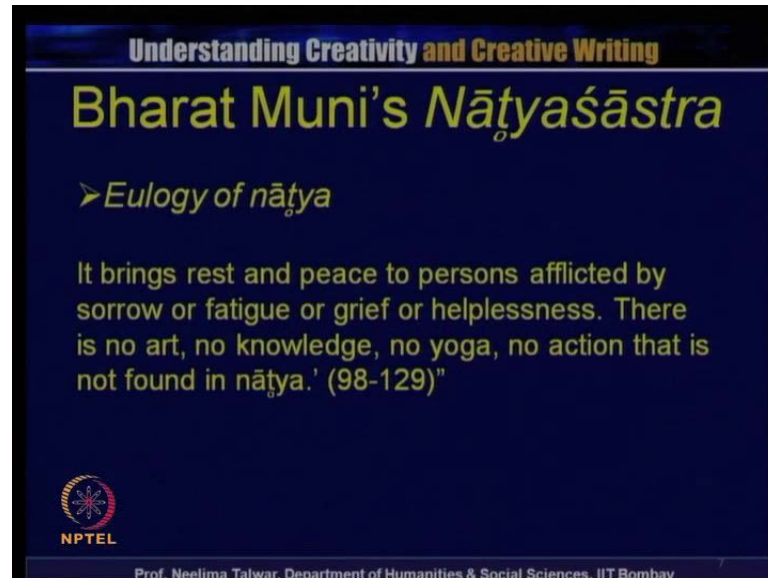
It was inclusive, it was capacious. So, again to quote from this text, Brahma said; if that is all, then there is no need for you to feel angry or aggrieved. I have created the Natyaveda to show the good and bad actions and feelings of both the Gods and yourselves, it is the representation of the ways of the entire 3 worlds. So, that is the kind of, you know range of imagination, that is contained in drama as a mode of representation. So, it is, it is the representation of the entire 3 worlds and not only of the Gods or of yourselves, it gives you peace entertainment, happiness, as well as beneficial advice, based on the actions of high, low and middle people.

No wonder Natyasastra was called the fifth Vedh, but again apart from this question of contesting worldviews. And also, this question of who guess the primacy in terms of the, you know projection in this representational mood. I think the other thing that is very visible is the Aesthetic Fiance, which is visible in every, you know in almost every stage of this text. And for example, if you are talking about content and the democratic space, that it allowed for and it created I have now just allowed for it created it in a fundamental sense. Then it also talks about the relationship between this text and the audience.

So, this sense of creating the text, the sense of representing the material for the audience, all these things have been off course taken care of in terms of great degree of sophistication. It will not be possible for us to capture the totality and the depth of this,

because unless one reads a lot of these texts, it is very difficult to understand what is being talked about. But we are trying to foreground some important issues for you.

(Refer Slide Time: 06:55)



And I think it one can safely say that when we quote from the eulogy of Natya and when Bharat Muni points out based on the practice of that time that drama brings rest in peace to persons afflicted by sorrow or fatigue or grief or helplessness. He is actually talking about very rich format of drama, which also allowed for complex viewing. And he feels that this esthetic experience leads to all these virtues, you know all these a if I would used an Aristotelian phrase, cathartic, emotions. There is no art this is very, very unique again, you know very thought provoking statement, where he says there is no art, no knowledge, no yoga, no action that is not found in Natya. In other words, Natya is close to life, Natya has all the elements that life has and a you know off course life is a in a flux, where as drama gives it shape form and also, refines that whole process of representation to provide esthetic pleasure which stands on its own.

And therefore, it leads to the kind of release of internal sort of possibilities in the members of the audience also. After this, Bharat Muni off course went on to talk about the intricacies of the stage. And I really personally think is absolutely marvelous to read this. I have try to read it in the original, but I am really sort of not so well verse with Sanskrit. And therefore, the translation also makes me feel quite excited, because look at the description of the stage also. So, it is both in terms of the space, the separated space


which was used and also you know the sense that that separated space is the space, where imaginatively the theme would be constructed for the audience. So, I would go back to that slide, where he talks about the stage different areas of the stage.

(Refer Slide Time: 09:10)

Understanding Creativity and Creative Writing

## Bharat Muni's *Nāṭyaśāstra*

➤ *Different areas of the stage*  
"Thus distinguished, the area [of performance] could be either a house, or a town, or a garden, etc. According to the dialogue (*vārtā*), one could see if it is an inside (of a house) or an outside locale, or the middle of a road or a far off country."

 Chapter 14: Regional Styles and Nature of Plays: 112


NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

As says thus distinguished the area of performance could be either a house or a town or a garden etcetera. According to the dialogue, one could see if it is an inside of a house or an outside locale or the middle of a road or a far of country. So, again it is really very pleasurable as I am sure you must have experienced it. And we experiences is experience this time and again when we go to theatre to see a play or a performance, that is the term he is used here. When you see, even things that your familiar with their representation and again to have a range of this kind, it allows for the inside and the outside to be represent it. And that is again as I feel you know really fascinating it shows the kind of plays that co presented as that time. And all the artistic interpretations and finesse that was necessary. In terms of plays, he has pointed out that there are two kinds of plays one is Lokadharmi.



(Refer Slide Time: 10:27)



Understanding Creativity and Creative Writing

## Bharat Muni's *Nāṭyaśāstra*

➤ *Types of productions and plays*

1. Lokadharmī: characters behave naturally
2. Nāṭyadharmī: dramatic, somewhat stylized

"When characters are side by side and the speech of one is supposed not to be heard by the other is Nāṭyadharmī. In this type, mountains, aerial chariots, weapons, etc are given human forms."

Chapter 14: Regional Styles and Nature of Plays: 112

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

That is, where the characters behave naturally. I think the parallel in terms of western terminology would be perhaps realism. Where there is a life like representational mode plays of Chekhov, plays of Ibsen would fall within this category. Nāṭyadharmī, according to this definition is dramatic somewhat stylized, when characters are side by side and the speech of one is supposed not to be heard by the other is Nāṭyadharmī. So, that is there is an element of artifice involved in Nāṭyadharmī plays, because even if the person is speaking the character, he is speaking and if the playwright does not want this to be shared by the other character. So, the other character would pretend that he or she has not listened to the dialogue, but the audience would be able to listen to it.

So, you know you have locked, we write here, which again is a fascinating aspect of the fact, that theatre has always allowed for not only the external aspect of human beings. But the emotive inner life and also the (( )) between the performers and the audience is that of sharing sequence, sharing the inner insights. And that makes for a very finely textured understanding of this form. So, Nāṭyadharmī is of this kind and then in this type mountains aerial chariots weapons etcetera are given human forms. So, again that is a delightful kind of possibility, because when human beings enact all these other inanimate objects. That also lends an interpretive charge to it which of course through good performances as to the delight in the perceptions of the audience about the language issue.

And again about the protagonist, the choice of protagonist, you know Sanskrit drama sort of has always been controversial specially, when contemporary theatre practitioners, look at these ideas. I think many of these ideas trouble them or make them feel worried about the worldview that this contains. But if we look at it in terms of the practice of that time and what it represented it does show that this was a very hierarchy oriented world. But I think in terms of again the esthetic representation you do see that they did not exclude any character. So, within the hierarchy itself or within a worldview which was saturated in caste divisions and also class divisions, you still see that it is inclusive because it represents different kinds of characters. So, the kinds of four languages that are mentioned.

(Refer Slide Time: 13:54)

**Understanding Creativity and Creative Writing**

➤ *Four Kinds of Languages*

“(In a drama) there are four kinds of languages. Though the languages themselves are Sanskrit and Prākṛt, these four kinds are only the intonations.

1. Atibhāṣā – intended for gods (Both in Sanskrit)
2. Āryabhāṣā – intended for kings (classical style)
3. Jātibhāṣā – various kinds, mixed with foreign words – refined or rustic
4. Jātyantarībhāṣā – rustics, foresters, animals, birds

NEET Chapters 18 & 19: Rules on the Use of Language: 138

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

And it is pointed out that though the languages themselves are Sanskrit and Prakrit these 4 kinds are only the intonations. And I really, I am not an expert on this, but I have I just thought I should mention this, because from the point of view Hybridity, that we have talked about in module 1 and 2. In terms of contemporary writers and this whole issue of Hybridity, which shows the way you know people use multiple languages, they mix and match and also are very expressive and inventive in using language. I think this holds some interest for us. So, Atibhasha is intended for gods, Aryabhasha is intended for the kings, Jatibhasha is various kinds mixed with foreign words refined or rustic and Jatyantaribhasha is rustic's foresters animals and birds. So, you remember human beings acting as animals and birds, they would also use this language.



(Refer Slide Time: 15:10)

**Understanding Creativity and Creative Writing**

"Characters in disguise, sramana-s, ascetics, mendicants, should use Prākṛt. Similarly children, persons possessed by (evil) spirits, women, persons of low birth, intoxicated persons must also use Prākṛt. But itinerant recluses (parivraj), sages, Buddhists (sakya), learned Brahmins and others qualified in the knowledge of the Vedas should speak Sanskrit.

See Chapters 18 & 19: Rules on the Use of Language: 139

NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

Characters in disguise, Sramanas, ascetics, mendicants should use Prakrit. Similarly children, persons possessed by evil spirits, woman, persons of low birth, intoxicated persons must also use Prakrit. But itinerant recluses, sages, Buddhists learned Brahmins and other qualified in the knowledge of the Veda should speak Sanskrit. As I said, this has been a bone of contention and at the same time it does show sort of inclusive outlook in terms of not leaving out, any kind of person from this representational enterprise. This goes on to talk about Queens, Cortisones, Artisans under special circumstances.

(Refer Slide Time: 16:02)

**Understanding Creativity and Creative Writing**

Queens, courtesans, artisans, under special circumstances and if the occasion demands, may also speak Sanskrit. For example, the queen may have to know matters connected with war and peace, with the movements of planets and stars or cries of birds, foreboding good or evil results (so she must speak Sanskrit)"

See Chapters 18 & 19: Rules on the Use of Language: 139

NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

And if the occasion demands, may also speak Sanskrit. For example and this rather interesting that for the Queen, she is allow to speak Sanskrit. Why, because the queen may have to know matters connected with war and peace with the movements of planets and stars occurize of birds, foreboding good or evil results. So, she must speak Sanskrit, have found it very interesting, that what is expected of the Queen is that you would know about power politics, but you would also be scientifically aware. She would be aware of the movements of planets and stars, but also ecologically connected. And also very intuitive, in terms of sense of good or evil you know that sort of would emerge in any situation. If I were you, I would pick up this sentence and try and figure out, if I could write a play, imagining such a possibility. Well, Bharat Muni went on to talk about, about 10 varieties of plays.

And what we have done here is not to really talk about the 10 kinds of plays, but only pick up to that is Natak and Bhana, Natak. Because we feel that it has all the propensities of portraying conflict and also the sort of ups and downs, the upheavals within the text in terms of characters and how they are transformed and Bhana, because Bhana is a Monologic form. So, let us see, how we can you know make sense of this material. So, that is why, as I pointed out that although, on the one hand we are looking at this text from Bharat Muni, mainly in order to understand what the practice of that historical period. But we are also interested in extra polluting. And also, interested in understanding how at different points in time, Indian theatre practitioners, as well as Western theatre practitioners.

(Refer Slide Time: 18:35)

Understanding Creativity and Creative Writing

## Nāṭaka and Bhāṇa

- *Types of Plays*
- Not an exhaustive list of writing practice of that period
- From the wide range of dramatic types playwrights chose to compose plays as per accepted practice
- Notable forms from the perspective of this course: Nāṭaka (10-47), Bhāṇa (109-11)

See Chapter 20: Ten Kinds of Plays: 154

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

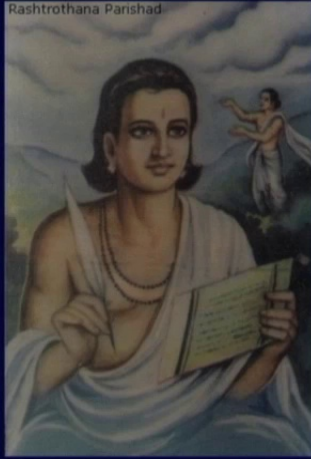
Have taken their inspiration from the ideas contained in Bharat Muni's Natyasastra. So, of course as I said, I we are not looking at all the 10 varieties. We are only looking at Natak and Bhana and I mention 10 to 47. Because in this addition that we are using they have pointed out how in these lines Bharat Muni has explain, what Natak is all about. So, it is kind of almost in a prescriptive mode. But at the characteristics of Natak have been describe and similarly Bhana has been describe. Now, one way of dealing with this we thought was to not really look at the text from Bharat Muni. But actually look at a great example of Natak from that time and that is Kali Das's Shakuntalam. Off course, this picture, that we have chosen for you.


(Refer Slide Time: 19:41)

**Understanding Creativity and Creative Writing**

**Kavi Kalidasa**  
(roughly 4<sup>th</sup> century AD)

- Greatest poet and dramatist in Sanskrit
- Kalidasa's *Abhijanashakuntalam* (Of Shakuntala Recognised by a Token)





Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

15

We do feel that you know this does not perhaps fully imagine Kalidas. And there are of course, lots and lots of images of Kavi Kalidas that begin to prop up in ones consciousness based on either you know cinematic representation or paintings one may have seen. But I think, no needs to be done on this, because we could not quite fine something that really attention the way the Iconic pictures of Kabeer earlier had attention they completely represent the poets world. Here I am not so sure, but. So, the, what we have done is to use Shakuntalam. And also share the features of Natak in that process, what are the features of the, of Natak?

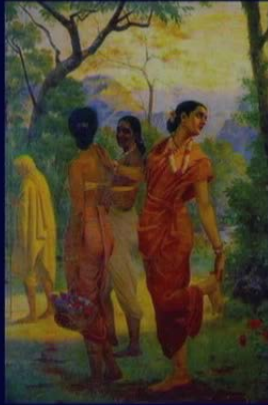
And therefore, what is the relevance of this form and how have modern practitioners be in inspired and influence by this form in general. And what are the responses to this text in particular. So, now Shakuntalam when it is translated, it reads like a different text in different translation. This particular translation that we have used and it is not that we evaluated every translation and decide on a decided on this particular translation is just. So, happens that I have always been expose to this particular translation by other rider. So, this is one, that translates the title as of Shakuntala recognize by a token. In other translations, it is the ring which mentioned.

(Refer Slide Time: 21:36)

**Understanding Creativity and Creative Writing**

Kavi Kalidasa  
(roughly 4<sup>th</sup> century AD)

- Character and mood dominant in the play
- Story from the epic Mahabharata dramatised.
- Shakuntala's deep immersion in the hermitage landscape.



NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

This particular play if you look at the illustration, the second illustration this is from Raja Raviverma and his famous painting of Shakuntala. Again, this is a sort almost iconic seen, what is really very interesting about this form of drama is the fact that although there is a central conflict. There is also a sense of you know I would say rise and fall in the destiny of the characters. But at the same time, it also revolves round the idea of a mood or a rasa which is dominant. In Shakuntalam is (( )), which is dominant and also (( )) is also part of this you know the mood, that is created.

So, the mood is created partly off course through the theme, but also there are songs, the interpretive songs that are constantly, you know generated by the playwright. The story of Shakuntala is from the Mahabharat. And Kalidas actually sort of had a different take on the story. The story briefly is about Shakuntala, who lived in a hermitage and how Dushyant the king when there and he was attracted by her. And so this first part, the first Potrale that is before you it deals with Shakuntala and her friends, who are totally emerged in the landscape of the hermitage her sort the she is projected almost like natures child. And so let us see what else in terms of the pictures first and then I will may be read few lines from the text.


(Refer Slide Time: 23:46)

**Understanding Creativity and Creative Writing**

**Kavi Kalidasa**  
(roughly 4<sup>th</sup> century AD)

- The passion for Dushyant, the King.
- Her trial.

See *Shakuntala and other writings* by Kalidasa, translated by Arthur W. Ryder (1912)



NPTEL

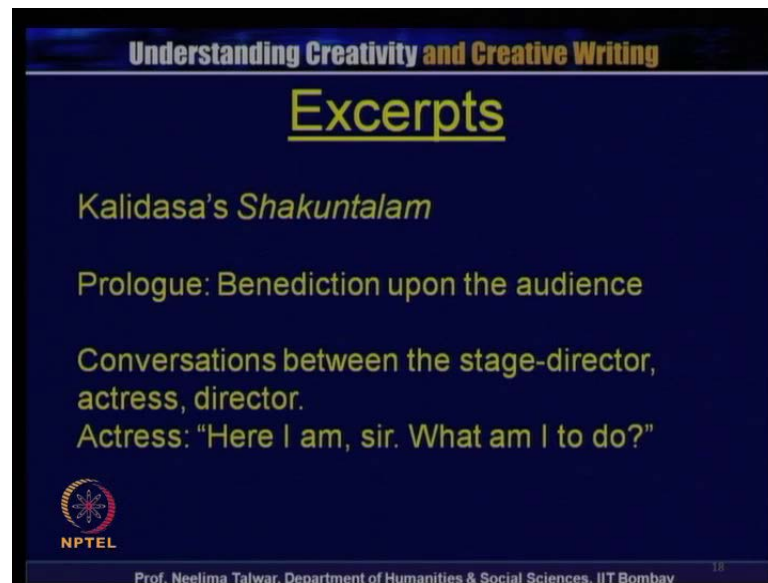
Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

The second picture before you is that of Shakuntala, who after she falls in love with Dushyant and they actually have a (( )); that means, sort of contract between the individuals to remain married, he goes to his court and meanwhile Shakuntala has been cursed that you know she would not, the person she is married to would forget her. And so you know by the time she goes to the court and Dushyant that she is going to have a child Dushyant has forgotten her.

So, this particular painting, it shows the mood, the mood of (( )) in Shakuntala. What I think may be a useful is to notice that plays of this verity when they were presented at that time they also had sort device by which you know or not device, but the convention that it had to start with the benediction. So, it starts with the prayer for the wellbeing of the audience which is what Shakuntala also starts with. And it also shows the conversations between the stage director, actress and director in this text. And I again, the reason I want to foreground this very briefly is because this device.



(Refer Slide Time: 25:32)



Shows a very different outlook towards theatre, there is no attempt to create the illusion of reality in the way modern, western, realistic, drama tried to create an illusion of reality. So you have to suspend your disbelief and then you went to see drama. Here the story is already quite well known based on the epic, because also part of the oral tradition. So, people, the audience for that time very well weirs with the story of Shakuntala and Dushyanat and a variation that they had heard may have heard a that time through oral narratives. And so they was no great suspense about the story. And in addition then there is this play full banter between the people involved in producing this play.

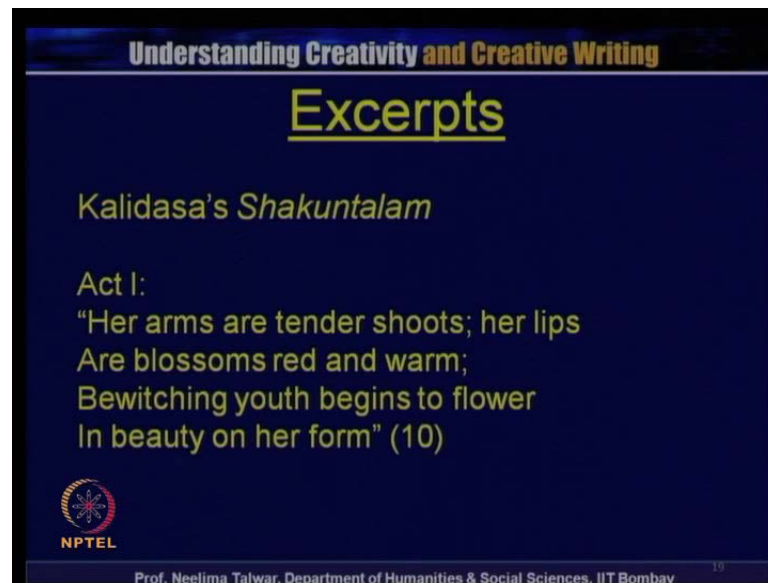
And I was actually like to read it from the point of view of the actress here. Because I notice in this you know defined as a prologue that the actress is very claim on sort of satisfying whatever the stage director and the director and so this is how its starts after the prayer. He says, madam, if you are ready Pary come here enter and actress and she says, here I am, sir. What am I to do? And he say audience is very discriminating and we are to offer them a play call Shakuntala and the ring of recognition written by the famous Kalidas. Every member of cast must be on his metal and then he says she says what you want me to do and he says you must sing something to please the ears of the audience. So, starts with a song about the session of spring, with sort of brings in new life and so on and so forth and so its starts with the song and then again there is a bit of banter between these.

Now, this means seem in aqua's true you if you are not familiar with traditions or it may seem in quos if you are familiar with this tradition both ways, but actually this is at preformed impact on many, many theater practitioner in India and the west. Because this whole idea of beginning to talk to the audience I think that has enchanted play writes quite a bit because it breaks certain barrier it sort of also includes the audience directly in the world view of the writer. The sense of what is being explored they become you know closer, there is a closer bond between all the sides sort of say. So, this is how the play begins and we will talk about this format later on.

And so please take note of this convention of prayer followed by venture between the directors actors the their many times and so on and so far. The only 2 small parts that have been, you know identified for sharing with you. one is in act one and think this particular seen is depicted in the Raja Ravivarma painting also, the first one which Shakuntala and her friends and you also see another women monk in the background, that contrast is also very interesting. But I think this is the line that unfolds in that hermitage where actually already, the friends are talking to each other. And it is shown that Shakuntal has very you know intimate sense of connection with every plant, every bird, every animal, every human being in that hermitage.

So, she is very deeply connected child of that hermitage. And you know and she talks to Priyamwada her friend. And proceeding the lines at I have selected, Shakuntala says and I again this will really evoke lot of sort of I think esthetic pleasure, if you read it in the original. But here she says in translation. Oh girls, that mango tree is trying to tell me something with his branches that move in the wind like fingers. I must go and see him and she does so. And Priyamwada her friend says, there Shakuntala stand right were you are a minute. And Shakuntala says why? Priyambada, when I see you their, it looks as if a wine work to the mango tree. And Shakuntala says, I see by the call you the flatterer and the king whose dropping. He says, but the flattery is true and the lines at have chosen here from act 1 they actually are attar by Dushyanth, who has come to the hermitage while his on a hunt and he chances on this hermitage and then he eves drops.

(Refer Slide Time: 31:16)



Understanding Creativity and Creative Writing

## Excerpts

Kalidasa's *Shakuntalam*

Act I:  
"Her arms are tender shoots; her lips  
Are blossoms red and warm;  
Bewitching youth begins to flower  
In beauty on her form" (10)

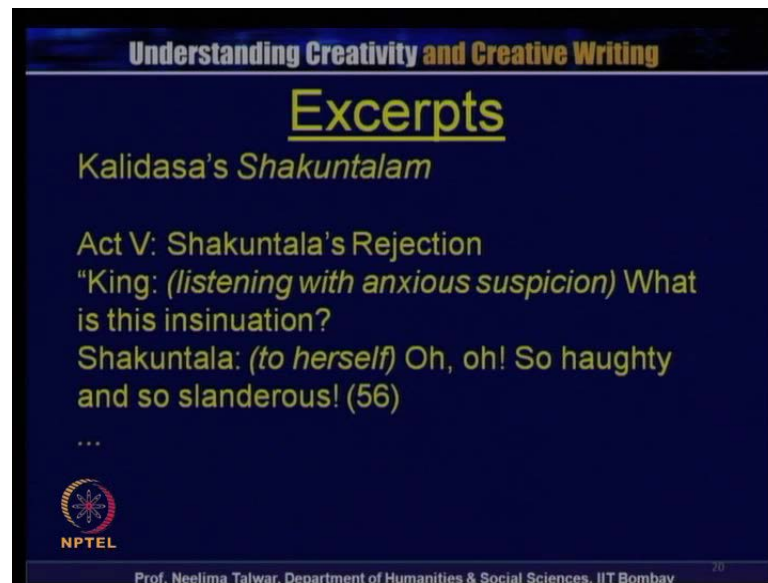
NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

And he says her arms are tender shoots, her lips are blossoms red and warm, bewitching youth begins to flower in beauty on her form. So, this first part is you know these lines they are scene from the sort of mail gaze of King Dushyanth and I like to contrast it with the voice of Shakuntala in the fifth act, where actually Dushyanth refuses to recognize Shakuntala. And so I think it has a particular title, it is called Shakuntalas rejection very in a harsh experience for Shakuntala, where the king after he listen to this claim that she is a wife you know, he is forgotten this and these are lines that I add to read to you to project Shakuntala agany. Again, think of the second painting and this is the kind of situation perhaps, which will help you understand the emotions on the face of shakuntala and her friends.

Act 5: Shakuntalas Rejection and the king listening with anxious suspicion, what is this insinuation and Shakuntala to herself very interesting to note that this device of talking to herself has being to use very extensively in this particular act, where she is almost wise less. She is almost heavy with a child and with grief she is burden. She is highly burdened, because there is the sense of uncertainty as to what would happen to her, but when she conforms the situation and Dushyanth rejects her completely this is what she says to herself, so haughty and so slanderous.

(Refer Slide Time: 33:25)



Understanding Creativity and Creative Writing

## Excerpts


Kalidasa's *Shakuntalam*

Act V: Shakuntala's Rejection

"King: (*listening with anxious suspicion*) What is this insinuation?

Shakuntala: (*to herself*) Oh, oh! So haughty and so slanderous! (56)

...

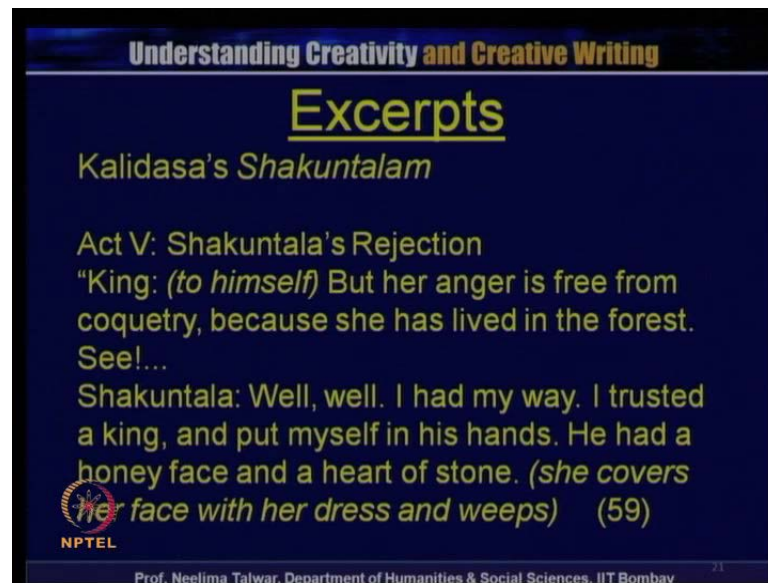
 NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 20

And I the reason again I think this is interesting is, because on the one hand, one can see that in a (( )) the King is the protagonist. And it is the action of the king which is given you know precedence over the action of other characters or although plays call Shakuntala. So, I think Kalidas was interested in, but he also was really you know it is not clear whether he was looking at her as a victim or he was also trying to see the kind of grief that his suffered, I think allows the text allows for complex reading. And in that sense what Shakuntala says to herself becomes very important, because she does not lose her person at all. And so she sort of angry and she says what for how so haughty and so slanderous. And then later on the king as he listens to her outburst, he begins to feel admiration for her.

So, he does not remember, because the curst now of course, the curst does it show the, this was an external reason, because of wish Dushyanth forgot her or was it because of arrogance of power which allowed him to play with the lives of people. That is not clear, but also its subject to once interpretation. But at the same time he begins to feel admiration for her, because this is what he says now to himself. And the reason he says this to himself is because publically his already taken a stands that she does not belong to him. And he has no connection with Shakuntala.

(Refer Slide Time: 35:21).



Understanding Creativity and Creative Writing

## Excerpts

Kalidasa's *Shakuntalam*

Act V: Shakuntala's Rejection

"King: *(to himself)* But her anger is free from coquetry, because she has lived in the forest. See!...

Shakuntala: Well, well. I had my way. I trusted a king, and put myself in his hands. He had a honey face and a heart of stone. *(she covers her face with her dress and weeps)* (59)

NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

So, now, he says to himself, but her anger is free from coquetry, because she has lived in the forest see. So, again this living in the forest is associated with the state of innocence where the person is not corrupted by the manipulations of the city life the court life in particular. And therefore, you know he sort of his greatly attracted by this honesty that he can sense in her out pouring, because you know there is absolutely comes from her soul and heart. Now, Shakuntala says well, well I had my way, I trusted a king, and put myself in his hands, he had a honey face and heart of stone. So, really very strong contrasting image energy breaks down, she covers of face with the dress and weeps.

Later on in this seal, it is again a very, very interesting situation where you know; you instead of you know the Seeta like situation where the earth opens and Seeta sort of decides to go back to the earth, earth mother. Here Shakuntala is actually lifted by an arial figure. And in that sense again, this is you know very mythological kind of situation. But it also suggest to everybody whose present there that Shakuntala is an honest women, what she saying is truth and it is not an act of manipulation at all. And it is is on page 61, when they voices behind the scenes a crying out and saying a miracle, a miracle. And the king is listening what does this mean. And the Chaplin says, your majesty a wonderful thing has happen. And this is what? When converts peoples have departed she toast her arms bemoaned her plight accused her crushing fate.

And then the king says, and the Chaplin says, before our eyes a heavenly light in women's form, but shining bright seized her and vanish straight all be trade a astonishment. So, you know again these plays these mythic or mythological pot trails, they allow for fresh way of interpretation of these weighty themes, because the iconic plays. And the characters, and the situations of conflict that I put rate they have become part of our national imagination, will talk about that later.

So, this is the great Kalidas, who also, I think whose play represent (( )) at its best his another play that later on we will talk about. But at this point, let us shift to the (( )). Because another verity of drama. And instead of we feel particularly grip by it from the perspective of this course creativity and creative writing. Because in are attempt to teach plot and character, we are also trying to sort of find out writing exercises for students, who have started taking writing works seriously to figure out. How you know, they can locate their sense of self hood while undertaking initial stages of writing in a somewhat self conscious manner.

(Refer Slide Time: 39:08)

**Understanding Creativity and Creative Writing**

## Bhāṇa

- Notable form from the perspective of this course: Bhāṇa
- Our attempt to teach plot and character with reference to the writer's search for selfhood.
- The efficacy of monologue as preliminary writing exercise.
- Soliloquy and aside as other forms of internal monologues.

NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

We, we do feel that the efficacy of monolog as a preliminary writing exercise is I think felly, well established from our point of view. And of course, soliloquy and a side also within a play are forms that you know are other forms internal monologues that we are also equally interested in. But what Bhana as is to really locate the presence of monologue as a full fledged artistic form. And therefore, let us look at what Bharat Muni



have to say about Bhana. Because if he gave it status of full flesh form, what is it contained? That has been the question that for the last 1 month. So, we been perceiving I think little longer than that.

(Refer Slide Time: 40:08)

**Understanding Creativity and Creative Writing**

## Bhāṇa

➤ "Bhāṇa is to be acted by one person...in one act. ...It shall include many (or various) episodes and plenty of movements."

1: Autobiographical  
2: Fictional

"When it refers to (the acts of) another person, the actor on the stage must carry on a dialogue with the other one by Ākāśabhāṣita (speaking face up with one who is off the stage)"

See Chapter 20: Ten Kinds of Plays: 154

NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

So, Bhana is to be he says acted by 1 person. In one act it shall include many or various episodes and plenty of movements, it can be autobiographical or it can be frictional. Very interesting from the point of view of writing exercise, because in the early stages of writing, this difference between the autobiographical and the fictional is very, very hard to sustain for many of the students. So, then it is described this quality of functionality when it refers to the acts of another person the actor on the stage must carry on a dialogue, with the other one by speaking face of with one who is off the stage.

So, it is like its monologue. But there is an imagine person that the protagonist could be talking to that is that is one form. The other is purely autobiographical. In that sense is close to the soliloquy. But the soliloquy you know comes in sporadically were as here the focus would be completely on a single point of view. So, I think more than this point in time we will not be able to say about Bhana as an art form because we have been trying to locate examples and along with (( )) had published a Bhana and you know, when we will sort of locate trying to locate Bhana.

We were very lucky to have the help of professor Ram Subhramnyan who finally, put us in touch with a very Eminent color of Sanskrit from Bangalore, Doctor Ganesh and


Doctor Ganesh has helped us locate text that was published in 1960 with 4 Bhans there. So, what we decided is that you know since, we really had not read any of these Bhans ourselves. Although, we think that it has great potential as an art form. And also, it has a significance for creative writing courses, where students are struggling with this notion of the self and the other in variety of ways. I think, we would still try and explore these examples, but Doctor Ganesh Ashtavadhani he gave us some sense of what it is all about we had posed these questions to him yesterday.

(Refer Slide Time: 43:00)

**Understanding Creativity and Creative Writing**

## Shudraka's Monologue

- Some interpretive queries
- Language – Sanskrit or Prakrit
- Character type – rogue or gallant
- Problematization – does it offer democratic space within a highly regimented aesthetic and social structure. If so, in what way?
- Nature of introspection: sense of the self – from the playwright's point of view, self and other dynamics.

 NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

When we were able to get in touch with him and you know these are the questions that he try to help us understand. We want report everything here except to say that you know I think talking to him was wonderful, because he took a questions very seriously and he will help us locate these four Bhans. So, the question that we had were related to the fact of this issue of language, if this is the scandal own piece was it in Sanskrit or Prakrit, that was one question. The other question was related to the character type because according to the Bharat Muni it projected either a rogue or gallant.

So, my question to him yesterday was related to the difference between the characters in a Bhan and (( )) for example, from Sanskrit drama who all always the main plot, who also is scene is a lower character. But he also has sharp satirical gaze. And I think his response Ponse, that this is slightly different. And also, these are sort of perhaps Ment for refined audience. And therefore, they the character spoke a mix of Sanskrit and Prakrit

and especially in the fictional form if they go talking to somebody who was in the category where the Prakrit had to be spoken then Prakrit was used by this character. And in other words there is greater degree of sophistication in the way the character are projected these are not reactive, is reactive figure, that is a way I articulated out. And in that sense, he reacts to the, you know fallible nature of the powerful figures around him.

That happened happens actually even in Shakuntalam, that the fisher man who actually catch fish which contains the ring of Shakuntala, they also have fairly cutting things to say about the upper classes. So, that is why you know, I think it lots for complex scene, but here in this case another issue that sort of I really want to resolve is in terms of the democratic space which is used by the character and by the writer in this format. So, writer like Shudra why did he feel compelled to write this. Finally, does it allow for introspection this form does it allow for introspection by the protagonist. So, then these are these are the question that we post to doctor Ganesh Ashtavadhni. But I think we will also wait to read and may be talk to him again and report back to you.

And we find the material what we have been trying to do, where we look back at the great ancient forms, which have actually trigger the discourses within each culture of what constitutes representational forms. We are really looking at the interacting continuum of the classical the folk and the modern. Because all of these we have already talked about it at length earlier, there is such essence of connection. And in that sense what I would like to sort of point out to you again is the fact that you know this continuum also contains since of creativity our earlier pre occupation with diversity of languages.

(Refer Slide Time: 46:51)

**Understanding Creativity and Creative Writing**

## Creativity: Continuum

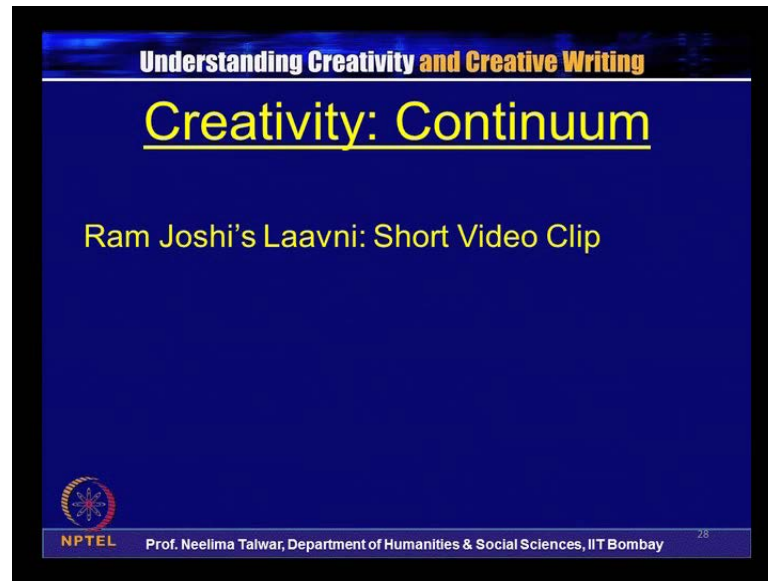
- Our earlier preoccupation with diversity of languages, and aesthetic forms that animate the Indian imagination.
- For creative outlook: The need for alertness towards our own complex cross-currents.
- For example, the hybridity of *Tamasha*, a performative form in Maharashtra: draws from Bhana, Prahasana, Kathak, Dashavatara etc. To create new forms of public presentation.

**NPTEL**

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

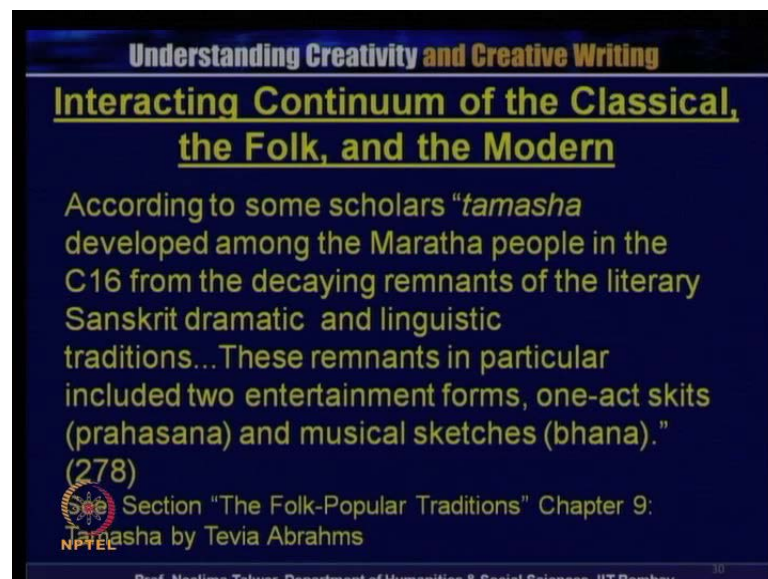
And esthetic forms, we have mentioned they you know we look at it seriously, because these animate the Indian imagination. And for a creative outlook, even if let say everything does not work out for you when you read it. But for a creative outlook I think this is need for alertness to words are own complex cross currents. At to just give you some idea about, what a tremendous sense of low this is all about. It may be useful to talk about the Hybridity of Tamasha a Performative in Maharashtra which draws from Bhan you know. So, it is sort of draws directly from Bhana, which we been talking about as a Monologic form, but what it has done is to add also some other forms soothe Hybridity is consist of combination of Bhana, Prahasana, Kathak, Dashavatara etcetera. To create new mode of a public presentation and I would like to show short clip from Ram Joshi, one of the great performers of Tamasha.

(Refer Slide Time: 47:59)



In order to give you a sense of the form today or you know in recent times how he developed. But we also would like to mention that it has been pointed out by importance factors that the Sanskrit theater declined in 1000 AD and it led to the rise of folk forms. And what the trajectory of Bhana shows is a movement from classical to folk. And that is why we are placing Tamasha before you and in according to some scholars.

(Refer Slide Time: 48:47)



Tamasha developed among the Maratha people, in the 16th century from the decaying remnants of the literary Sanskrit dramatic and linguistic traditions. These remnants in

particular included two entertainment forms; one act skits and musical sketches. By now Bhana has become musical sketch. Other notable observation regarding Bhana and his transformation in Tamasha as musical sketches has been made by Tavia Abraham in her article the folk popular traditions were it is been pointed out. That the oldest noun example dates from the end of the 14th century.

But the forms goes back atleast, to the classical period and possibly even to an earlier tradition of mimes from the pre classical error. This is of course, with the reference to the Tamasha and is connection to these multiple other forms specially Bhana and it is it is suggested that some aspects of it go back to even pre classical error and the tradition no mimes. That is really absolutely, fascinating journey back words what we would suggest to you is to imagine the past.

(Refer Slide Time: 50:08)

**Understanding Creativity and Creative Writing**

## Suggested Exercise

- ❖ Imagine the past by bringing alive the spirit and aesthetic innovations practiced by Bhana artistes or pre-classical mime artistes.
- ❖ This activity may require in-depth research.
- ❖ Research is an integral part of a writer's vocation.

**NPTEL**

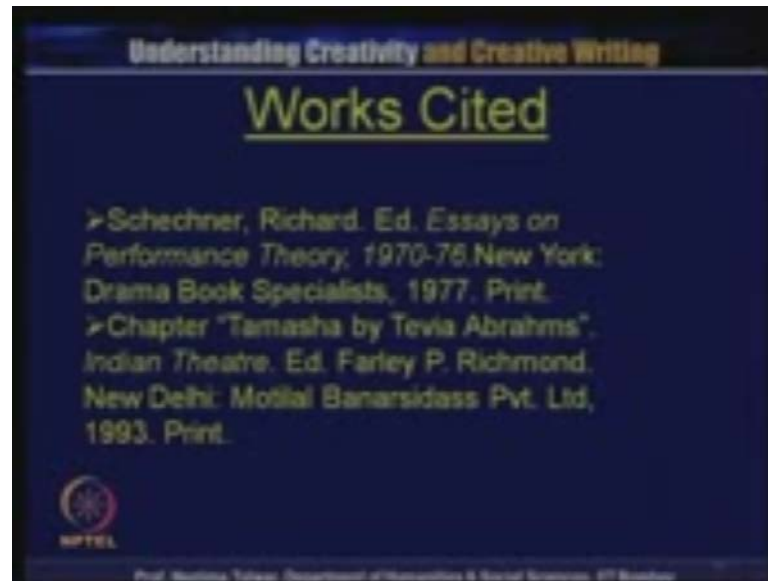
Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

While bringing alive the spirit and aesthetic innovations practice by Bhana artist of pre classical mime artist. So, it is only you know this could be an act of imagination. Now, this particular kind of activity may require in depth research. But I think research as you know is an integral part of writers vocations. So, it is something grips you of form grips you and you feel that for the kind of you know issue and experience you want to articulate these forms will really take you to your destination. That I think you may require some effort in that direction, is this way interesting case in this fame of reference that one can mention is which is that of Girish Karnad who wanted to write in English.



And very first as a young person began to write, the mythic themes script is attention to such an extent. And Kannada his mother tongue gripped his imagination is subconscious layers of creativity in such a way that finally, he wrote in Kannad. So, you, you know its writing is process of discovery and just about anything is possible, but you can take this journey to the mythic sources also. We have the work cited listed for you.

(Refer Slide Time: 51:40)



We hope that would be able to reads some of these writings. And we also hope that you would really the able to find your own destiny, as an as a writer.

Thank you very much.