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## REVIEW ARTICLE

# THE ASPECT OF SYMBOLISM IN BHARATAS DRAMATURGY

# The Aspect of Symbolism in Bharatas Dramaturgy

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Bharat is considered as the father of India stylised dramaturgy. It is most important text on dramaturgy. That ancient India ever produced. The title in its simplest sense literally means. 'Drama Science' that is the science of Dramas.

Bharat was a great dramatist who gave importance to a high level of symbolism. One can note this right to the NS. for e.e. in the first chapter there is a description of Indra along with digpalakas (lord of the quarters). Meeting lord Brahma and requesting for the synthesis of a fifth veda which should be entertaining as per their own words.

क्रीडनीयकमिच्छामो दृश्यं श्रव्यं च यत् भवेत्।  
न वेदव्यवहारोऽयं संश्राव्य शुद्रजातिषु...

We would like to have a past time which is at one visible and audible. The conventional vedas could not be spoken within the ear shot of the shudras. Hence kindly evolve a fifth veda which could be of benefit to all castes.

This they called as the Natyaveda. The trace of modern theories of socialism could be seen in this Veda. The universal acceptance of the Natyaveda irrespective of caste and creed is implied here. It was the end of Tretayuga which faced a set back in the values. There arose a need to uplift culture and civilization. Indra and digpalakas are the symbolic representation of the peoples who yearn for the welfare of the society. Indra means 'इन्द्रियाणां राजा' he is the leader of the group. Indra is one who has control over sense organs. Such a man only can lead a group here appointing Indra as the leader is typical symbolism. Such a group of people will always be there whenever they are needed, to lead the society through moral path.

During the discussion on the construction of play house (Natyagraha). the Chaturvarna is symbolically explained. There are four pillars for the play house. They are Brahmin pillar in the south east direction. The Ksatriya pillar in south-west. The Vaisya pillar in the north west and the Sudra pillar in the north east.

They are the pillar of the society itself. Everybody is of the same level. There are various classes in a society. based on the professional abilities and all are treated with due respect and at the same status. Colour of the ring. For each pillar is also symbolic.

For e.g. Brahmin pillar should be in white, Ksatriya pillar offers the clothes and garlandas are in red. Vaisya pillar offered everything in yellow. The Sudra pillar offering should be of blue colour.

Brahmins are supposed to work at the intellectual level. Ksatriya should work in battle field. The vaisyas are travelling from place to place for the sake of commercial activities Sudra's work on the earth. Their clothes will always be muddy and stained.

Next is food suitable for each caste - for the Brahmin pudding is given. Because they are not doing muscular work and they don't want much protein. A combination of rice and milk is given to them.

For Ksatriya rice mixed with molasses is given. The Vaisya should be given the rice mixed with turmeric. the Sudra's offered rice mixed with sesamum. Sesamum has high oil content which also provide proteins.

Bharata says about the metals, which should be put into the pit. For the dug up each pillar. For the Brahmin pillar a piece of gold taken from the ear ornament is to be put. for Ksatriya pillar the metal is copper. And to the Vaisya pillar it is silver. For Sudra pillar is piece of iron. Thus Chaturvarnya system is symbolically represented in the Natyashastra.

Bharata further describes the gift given by various deities to the actors. Lord Vishnu gave crown. The sun gave umbrella, Goddess Saraswati gave eloquence lord Brahma gives a bent stick. Varuna give a water-pot. All the animals gave their characters and lord Siva give a divine skill to perform. The above narration is also symbolic. For e.g. 'The sun giving the Umbrella'. From the sun the extreme heat and radiation emerge. 'The stick of jester is also symbolic'. He is supplied with a bent stick as he is

expected to have flexibility, command and power of interpretation.

It could be observed that the colour, presiding deity and the Swara of each Rasa speak for the commandable. Use of the symbolism. for srngara the colour is green and the deity is Visnu, green is the colour of nature (Prakrati). Which is symbol of fertility. Vishnu is described as 'Ujwal Veshadhari' who is a symbol of beauty in unison. Panchama is the musical note, Hasya is silver shaded and its deities r Sivaprasadas (attendance of lord Shiva). the note is Madhyama silver is very bright metal. In Hasya the face becomes as bright as silver there. Therefore the colour is quite appropriate. Sivaprasadas or known to make Shiva and Parvati always laugh out of happiness by their comic action.

Karuna is the stage when the mind is desperate and the bright part of expectation faded. Karuna the note of Karuna is Nisada and the deity is Yama. Rudra has red as it's colour Rudra as the deity, red is the colour of blood. A sudden change of mind is also possible with this colour. Rudra a part of lord Shiva is always furious shouting lord Brahma by asking that what he is supposed to do. The notes are Risabha and Dhaivata. For vira the colour is golden and the deity is lord Indra golden colour adds splenders to the sentiment. Indra is considered as the symbol of Vira-rasa. He is one to lead the Gods in the battle and ever remain victorious. The colour of Bhayanaka is black and presiding deity is Kamadeva. Kama to does his work, hiding himself. Symbolise one who has the element of fear, as he is likely to be caught, if his activity is exposed. To remain hidden means to remain in darkness. Blue is the colour and Mahakala is the deity of Bibhatsa. Blue is a cool colour. Which suggest endlessness and vagueness. For Adbhuta the colour is yellow and the deity is Brahma yellow is pleasant and worm colour. Adbhuta feels the mind with pleasure.

The description of the Apsaras is also symbolic. It is said their feet do not touch the earth. It could be interpreted in such a way that the woman in Indian concept were given and elevated position. यत्र नार्यस्तु पूज्यन्ते ऽत्र रमन्ते देवता। (मनुस्मृति) is also relevant here. Another symbolism is the name of Visvakarma himself. Visvakarma is the architect of Devas. विश्वस्य कर्म करोति इति विश्वकर्मा - (NS) he is one who designed the world. Brahma asks him. To construct Natyagraha he construct the same which is miniature of the world. World is the macrocosm and the Natyagraha is the macrocosm. Natyagraha is the cross. Section of the world. After constructing the Natyagraha he posted Indra as a gate-keeper, Varuna in the green room. Vayu and moon as the securities. Yama for discipline and Kubera as the cashier. He appointed mrtyu and nirrti as the door keeper and fixed one spear and stick on the top and bottom respectively. After the construction of Natyagraha Visvakarma put a flag staff called Jarjara. It is the main part of Natyagraha. In short the introduction of Visvakarma and his actions are symbolic.

Thus the Bharata's dramaturgy is based on symbolic creatures in his Natyashastra. So this Natyaveda is to be considered for the use of all castes.

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