



Drama - Ethnic Elements of Drama, Origin and Development

Age of Drama

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Abstract

Apart from the linguistic structure based on narration in the drama, the use of the arts is also accessible. The dramatist can adopt all mediums of expression, such as narrative language, dance, art, choreography, instrumental music, architecture, etc., in the expression of drama. By making proper use of all these mediums of art, he tries to make theatrical performance (acting) interesting, colourful, and meaningful. Due to the combination of these various arts, the performance of the drama becomes mesmerising to the audience. The beauty of the dramaturgy of narrative language in drama lies in inciting action, not merely describing events and situations. Theatrical dynamism is the core of the play. The language of drama is the language of action. Words or sentences used for drama or acting (NatyaTatrabhineyam, Sahitya Darpan, Acharya Veshwanath) are considered meaningful and artistic only. When they elicit or inspire physical, vocal, sattvic, or dietary action. That is why Kalidas has called the theatrical performance ChakshushYagya. While formulating the theatrical object, the playwright directs the states (conditions of life) of the hero or characters in a dynamic (dynamic) form by aiming for a proper combination of dialogue, scenery, visual decoration, lighting, sound effects, etc. In other genres of literature (such as novel, story, essay, sketch, travelogue, epic, short poem, play, etc.), the author or creator reveals the subject matter only through descriptive, pictorial, and musical language, but through acting in drama, the subject matter (plot) is shown to occur directly. In this sense, drama is different from other genres of literature. Mobility is a key element of drama. Through the dialogue and acting of the characters, the storey of the drama is progressively tailored in an intriguing form through the visuals, scenery, lighting, use of instrumental music, and sound effects, with the help of the theatre producer (Sutradhar), the director, and various theatre personnel. for making the communication of the sensation of the theatrical object more vivid, or Prabhvishnu. That is why the saying "Kavyeshu Natak Ramyam" is famous.

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Display Method

The practise of drama performance has been going on since ancient times. Ancient Sanskrit literature is full of plays. The tradition of plays continued till the Rajput period, but in the Mughal period, this art definitely suffered a setback. During British rule, Indians came closer to Western literature, and at the same time there was a revival of Sanskrit literature, due to which many influential plays were composed. Bankim Chandra and Rabindranath Tagore made special contribution

Play Of Senses And Craft

The new play is a drama about feelings of helplessness and despair arising out of the

gradual breaking of dreams after independence. From the middle of the 1960s of the twentieth century, we find that the educated public began to experience internal disintegration and suffocation. The cherished hopes of the human mind were shattered. This created a situation of disillusionment. Frustration, taboo, suffocation, terror, disappointment, and apprehension were born in the new generation. This was not the case for a few years before that. Although the bite of partition and the assassination of Gandhi ji continued to sting, there was still joy in getting freedom and in the partial success of the first five-year plan. That's why the



common educated person did not consider himself directionless. But by the time the sixties came, the internal crisis had increased. The attention of the creators went towards this. A new drama was developed to embody this inner crisis. The new Hindi drama began to give the impression of a serious creative theatre surgeon² due to the complex world of interiority being designed with theatrical commitment.

Acting:

Acting is the act by an actor or actress of telling a story, usually through a character. "The purpose of acting is to convey the sense of a post or word to its main meaning; that is, to overwhelm the audience or social with emotion or meaning." In a dialogue-drama, the dramatist does not have the space to speak on his own behalf. The object is introduced and the characters' personalities are developed through dialogue. Therefore, its dialogues should be simple, comprehensible, natural, and character-friendly.

Drama (Prose Mode) - Elements of Drama, Development Age of Drama

Drama is a visual poem. It is acting. The kind of poetry that can be enjoyed by watching a performance is called "visual poetry." This does not mean that visual poetry cannot be heard or read like audio poetry. You can read or listen to them too, but full enjoyment can only be obtained by watching the performance. Nut imitates the different states of another person through his acting. This imitation is drama, and the act of acting is drama. Drama is derived from the root "nat," which means "contraction," that is, the operation of physical and mental activities. This operator is called Nut, and his work is called Natak. ³ Self-expression is the natural tendency of man because it gives him self-satisfaction. The tendency to imitate is also natural. Man, knowingly or unknowingly, keeps on following; that is, he follows the special system of others. This is the form, which is why Dhananjay has considered imitation as the basis of drama in "Dash-

Rupak." In this way, we can say that when this imitation is coordinated with mutual conversation, music, dance, costumes, and gestures, it becomes a drama.

Origin of Indian Drama

Man is an imitative animal. The quality of naturally imitating others exists in his nature. The form of "imitation" comes before us primarily because modern drama in its fully developed form is more akin to imitation, which should be interpreted broadly as performance. There are two main ways of expressing any good feeling to others: first, "Vani," and second, "gesture." Drama has originated from these two tendencies in men. The origin of drama is related to the sporting tendency of human life, and this playfulness can be understood in both physical and mental forms. The word "drama" is derived from the root "nat," which means "to dance" or "to perform." While considering drama, all the scholars, eastern and western, have mentioned music and dance along with narration. In fact, dance and music are at the core of drama; narration is a later addition.

Ethnic Elements Of Drama

Prana longs for form to find expression, and form waits for Prana to live. Just as form alone does not make a picture, life alone does not make a picture. If it is called only form, then it will be wrong; it is also wrong to say only life. That is why the Chinese Padangkar has kept both sides by including rhythm, i.e., chhand, or shape, along with the specialty ThaPran, and our Padangkar did not remain silent by saying only form,' RoopBheda explained. That is, the uniqueness of hand and form is the work of art. Each creation has its own problem, its own subject, as a result of which it has its own characteristics. It means that in the play, there should be a specific storey in which some characters have organic, vocal, and sattvic actions, on the basis of which the nut or actor should act organic, vocal, sattvic, and aharya by imitating those characters, and their acting is shown on the stage. Can go It is clear from this that there should be dialogue for verbal



acting, and there should be colour direction for organic, satvik, and aharya acting, as well as for visual regulation.

CONCEPT OF CRAFTS

Literature is always evaluated keeping in mind its nature and purpose. The form of literature is related to its external shape and form, while its goal is related to its basis, its intention, and its internal nature. In this way, form and goal, or form and nature, are the two aspects by whose study any literary work is evaluated. But it is worth mentioning here that this division of literature from an external and internal point of view is mainly done for the convenience of evaluating literature. This division is artificial from the point of view of the craft method of literature because both these aspects become one by losing their separateness in the craft method of literature. The craft method of literature is related to its external design plan and inner target practice, so when we start considering the craft method of literature, it is inappropriate to maintain the distinction between form and goal, shape and nature. explanation or logic of the word craft: The literal meaning of "craft method" is the way or method of making or creating something. The set of methods or procedures that are used to create an object is called the "art method." If it is said in simple language, then the meaning of "craft" is to prepare something by hand or by handicraft or workmanship. When used in the context of literature or art, the meaning of "craft" becomes the method or method of creating a literary work or an artistic object. Methods in the creation of art The rituals and methods used are known as the craft method of that art. The method, method, or method that the artist uses to form his emotional feelings is known as the craft method of that art.¹⁰ As simple as the wording of the explanation of the craft method seems, the explanation of its actual nature is not as simple. Under the literal interpretation of "craft method," the work is done by giving the meaning of its different words. When keeping in mind the

exact meaning and mutual relation of these words, the real nature of the craft method has to be fixed, and then the difficulty does not remain without arising. We learn about the above-mentioned difficulty related to the interpretation of craft methods only when we start thinking about the subject and form of literature. The interdependence of the subject and form of literature and the mutual relation between the two is so deep that without considering this subject, we cannot think about the method of giving shape or form to the subject, i.e., craft method. Before explaining the structure of literature, it is essential to get information about both internal and external forms of literature.

Explanation of the unmanifest nature of the craft: -

When the form of craft is defined in terms of the literary creation process that occurs in the mind of the litterateur, it refers to all of the methods and methods by which the litterateur presents a complete and composite picture of his thoughts and world. Although we cannot see this unmanifest form of craft, we can easily guess it. Shri Van O'Khanar explains the form of craft from the above point of view, determining the criterion of excellence of literature, saying: "The writer who has the ability to do highly artistic investigation of his subject will be able to give birth to such a rich literature whose subject is highly satisfying and in which there will be a lot of meaning." In this way, he has tried to reveal the unmanifest and predictable methods of literary creation by giving prominence to artistic search, contemplation, and analysis in the explanation of the inner nature of the craft. The explanation of the unmanifest nature of the craft is also important because the method of craft is often meant to collect the composition of literature and present it in an organised form. Craft is also geared toward exploring available materials. Transcending the old notions, it has substantially contributed to expanding the scope of the craft.



Explanation of the appearance of the craft: -

To the extent that the interpretation of the craft's unmanifest form is unattainable and predictable, its manifest form is the target and visible. The reason for this is that when the craft method appears in front of us dressed in language and scripted, it becomes completely tangible and concrete without being a priceless target. The car happens. With the aid of the craft's unmanifest form, the litterateur collects composition material by searching every nook and cranny of his sense world through meditation and analysis, and then transforms the composition material with the aid of its manifest form. The main goal of the craft, as seen, is to shape emotions. The success of the writer's craft depends on the clarity and aliveness of the word picture created by him, so he has to be very careful in portraying his feelings. Mr. Lubbock has also said, "The book is not a collection of facts; it is a complete picture." It becomes clear from the above discussion of the hidden and visible forms of craft that craft is the only medium with the help of which the writer can express himself. contemplation While looking into every corner of his world through analysis and analysis, he searches for and evaluates another literary work, while presenting this material to the readers in an artistic form through selection and sorting. Craft makes natural ways of self-expression accessible to the writer. The end result is the expression of the writer's feelings, the formation of his feelings. Therefore, to fulfil this "goal," we call the set of methods used by the litterateur the "elements of the craft." Whereas any artistic work is dependent on the depth and honesty of the artist's feelings on the one hand, and the artistic expression of these feelings on the other, and thus on the skilfulcraft, Raftless talent is unable to create an excellent creation. Such talent is like a skilled craftsman who is unable to show his workmanship due to a lack of tools. In fact, because of this

element of craft, every writer tends to develop his craft more and more in order to achieve excellence in his work. When it is said about the development of craft, it appears that craft is something that can be proved through practice. The ancient litterateur Mammat has considered the skill of composing poetry practicable and has also suggested ways to achieve it. 11

Conclusion

Apart from that, "spiritual scope of freedom," "trying to return to mother tongue," "melting the burnt time" (the storey focuses on Karma and Nirmal Varsh), "debating tradition in the pretext of contemporaneity" (the time of "Sahi" and discussion of the need of literature), "For the Republic of Literature" (based on Ashok Vajpayee's criticism work), "Tradition: The Challenges of History" (exHuh. Seven interviews with Nandkishore Acharya were published by Surya Prakashan Mandir, Bikaner, under the title Rubaru. In these, various aspects of composition, various aspects related to colour work, linguistic experiments, creativity of poetry, sensitivity to expressed expressions, questionability towards the form and purpose of education, and delineation of the impact of marketing or globalisation on the teacher-education system reflect the Gandhian thinking of the era. Significance, along with Indian ancient and new concepts, proper amalgamation of western ideas, etc., are felt to be fruitful in these. The creator always creates a new culture by changing something old in his stubbornness to innovate. Even after walking on a leash, every creator creates a new path for himself; these types of thoughts have also been expressed. 15

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