



Sanskrit Natikas

By Parvati Tandon

Munshiram Manoharlal Publishers Pvt. Ltd., 1986. Hardcover. Book Condition: New. First. 15 X 23. The present work deals with the delineation of natika. India has witnessed three distinct forms of entertainment based on Nrta, Nrtya and Natya. The form of entertainment based on Nrtya, our dramaturgists called Uparupakas and the one based on Natya, they designated as Rupakas. Dasarupaka is called Rasabhinaya or Vakarthabhinaya, but Uparupakas make music sometimes predominant and generally omit or subordinate vacika abhinaya or speech as a result of which there is full scope for Abhinaya. They are therefore not called drama (Rupaka) strictly, but only Nrtya depicting only Bhava, and they are therefore Bhavabhinaya or Padarthabhinaya. Pure Abhinaya or rendering of a small connected theme or a number of isolated Mukta themes through the art of gesture, aided by music is the chief characteristic which distinguishes the latter i.e. Uparupaka. Therefore inadequate Vacika, Aharya and Sattvika produce Nrtya varieties. Natya emphasizes all and especially Sattvika. It tries to have as much Lokadharni, realism or natural conditions, as possible, whereas in Nrtya, there is a maximum amount of idealism, Natyadharni. The dominant Rasa in the Natika is Srngara (love). To evoke the Srngara in the hearts...



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Reviews

This book is definitely not simple to begin on studying but quite fun to see. I actually have read and that i am sure that i will gonna read through yet again once again in the foreseeable future. It is extremely difficult to leave it before concluding, once you begin to read the book.

-- **Brennan Koelpin**

Comprehensive guide! Its this type of very good read through. It is actually writter in simple words and phrases rather than difficult to understand. It is extremely difficult to leave it before concluding, once you begin to read the book.

-- **Bernie Mante PhD**