

**A Study of Classical Theories of Drama with Special
Reference to Indian and Greek Traditions**

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Abstract:

International literary acclaim for national literature has been achieved through comparative criticism, which has emerged as a form of generative literature that allows for national literature to maintain its uniqueness while also gaining international acclaim. Only translations would be available to a Comparative Literature researcher, which would be a significant limitation. An original translation is impossible when the source and translated languages have different constraints and influences, making it impossible to claim originality in a translation. Because the translation was done according to translatology, the chosen script is guaranteed to include all of the original text's important ideas. Furthermore, the canonical works of literature from around the world have only been transmitted to the current generation of readers through translations. Thus, relying on the translations is a sensible choice. In this article, Aristotle's *The Poetics* (Greek) is compared as are plays by famous dramatists, to highlight how their distinctive style of spreading humanistic values and reformative nature is discussed. It is used in this study to examine the classical ideas of theatrical performance using a comparative theory approach

Key Words: Classical, Theory, Drama, Comparative

Lead In:

In the opinion of medieval critics, the classics include aspects such as multi-channelled discourses, dance, and music, as well as visual and auditory elements. Rather than just reflect reality, their major purpose was to alter it in order to elicit strong emotional reactions from the audience and, in turn, give psychological comfort to them all. Furthermore, they advocate for humanistic principles and education. Thus, they have had an impact on modern drama and theatrics. These two treatises and selected plays were written in line with these two treatises, and the necessity of looking to ancient philosophies for the writing of theatre scripts in the present world where humanity is absent, are evaluated and suggested from a modern critical perspective.

Indian and Greek Theories of Drama: A Brief Survey:

Indian and Western classical writings share a few philosophical and epistemological themes in both forms and practice. It has been discovered that the essential focus of traditional Indian and Greek theatre is on personas and costumes and masks as well as locations and music and dance. Peri Poietikes and Natyasastra differ structurally, philosophically, and aesthetically in their scope and content. The Greeks popularised tragedy, whereas the Indians popularised comedy. In light of the huge contrasts between these two traditions, the two aesthetic representations have been obliged to be distinct. There is a difference between 'evil' in the West and 'evil' as an absence of good in India. In the words of Sri Aurobindo,

"in Hindu play, it would have appeared a savage and unnatural soul that could take delight in the agony of an Oedipus or a Duchess of Malfi in the tragedy of Macbeth or Othello" (Prasad and Yadhav 4).

Other notable differences include the fact that Aristotle describes dramatic art as a subset of other arts, whereas Bharata Muni's Natya-pradipika defines dramatic art as a distinct discipline. It was only after the greatest classical Greek writing had been accomplished that The Poetics was published, which established Indian literature's dramatic heritage. That, according to the presuppositions of ancient criticism

"Cyrus's invasion of Gandhara and the Persian control of the region until Alexander's invasion facilitated numerous transactions. However, there is no

proof that Indian ideas about drama made their way to Greece, as surely happened in the field of medicine" (Gupta 16).

The Natyasastra's origin is unknown. The name of the Natyasastra's compiler, Bharata Muni, relates to a group rather than an individual. Today's writers can only use four of the dasarupakas (ten genres of drama). There are five rasas in rationalism: bhakti, dharmis, vrti (dharma), pravrti (siddh) and svara (musical expression). Aristotle wrote The Poetics between 335 and 324 BC. Greek theatrical theory divides tragedy into six separate parts: myth, ethos (emotions), dianoa (technical reasoning), lexis (diction), and melopoiesis (terror) (spectacle).

Looking closely at these classic works reveals startling links. The Greek concept of muthoi is analogous to the Indian Vedas. These include bhavavyanjana (spiritual lesson), dharmis (cosmic law), vibhava and anubhava (cause and effect), psuchagogia (beguilement), and philanthology. Critics believe Greek theatre's main purpose is psychological transformation. Western theatre distinguishes between tragedy and comedy.

Because people want to express their joy and sadness through laughter and tears, the theatre has been separated into joyful and sad plays, comedies and their variations, tragedies and dramas. Paralysis in Greek and Sanskrit, stambha or sadvika bhava (temperament) relate to the recognition and shock that follows great injury done to a loved one due to ignorance. Financial attachment (storge) and thanks (charis) are also prevalent feelings in Greek theatre, as is aischune (shame) (patriotism).

The Indian technique used bhavas (moods) and rasas (tastes) (aesthetic emotion). The Natyasastra categorises permanent emotions as sthayi, vyabhicari, and sattvika (psychosomatic). The eight components of Sthayi are rati, hasa, soka, krotha, utsaha, bhaya, jugupsa, and vismaya. Other states outside the 36 Vyabhicari states include nirveda, glani, doubt, asuya, mada, srama, alasya, and dainya, cinta, and moha. The eight sattvikas are called bhavas (external manifestations) of psuche (thinking) and soma (body) (body). To consider Bharata's viewpoint:

My drama will reinforce everyone's courage, satisfaction, and self-discipline... Sadness, grief, and [over]work will be removed, and duty (dharma), fame, long life, intellect, and general well-being will be fostered, as will education of the people (Kushwaha 11).

Urubhanga, Abhijan–sakuntalam, and Mudrarakshas are examples of the richness of Indian Drama. When compared to older notions, both Indian and Western plays emphasise spiritual concepts of purity and energy. Aeschylus (Greek), Euripides (Roman), Seneca (Roman), Plautus (Roman), and Vyasa (Sanskrit).

Individual ignorance (koros, hamartia, or hubris) is absent from Orestes and Antigone (moira). Time (fate) is essential for Arjuna in the Mahabharata and Achilles in Homer. Due to public opinion, Rama abandons Sita, Pandava mortgages Panjali in a dice game, Oedipus flees his kingdom, and Andromaque weeps over Hector's murder. All of these choices are based on public opinion. Modern concepts of free will, personal responsibility, and dharma or moira interpretation emerged during the end of the Hellenistic and Smrti (renaissance) periods in Greece and India, respectively. Other ideas like bahudevatva or theokrasia (Universal Egg), the perception of five senses as an extension of the five elements: earth, water, fire, air, and ether, the cycle of four eras, and meta-psychoanalysis were also essential in both systems. Both theories assume that the primary means of expression are a synthesis of voice, gesture, and dance. The Greeks enlarged and popularised their work during the mediaeval period when colonisers changed and destroyed Indian dramatics. Renaissance or Humanistic philosophy influenced theatre development. Medieval dramatists wanted to propagate humanistic ideas. Future theories of social change and transformation should be developed, they say. Sorrow, war, social and ethical difficulties, and combat mortality became more prevalent. Unlike their successors, they were glad to reflect on the instability they witnessed.

Shakespeare's comedies and tragedies, Seneca's tragedies, Thomas Kyd's and Ben Jonson's tragedies, plays from Sanskrit literature before the British arrived, like Kalidasa and Harichandra in Tamil, Buddhist plays like Bhavabhti and Sudraka, Vishakhadutta and Vishakhadutt's, and plays from the Middle Ages and Renaissance before the British arrived. From 1820 until 1947, the aesthetic and thematic coherence of Western theatre changed dramatically, affecting Indian drama. These works influenced both antiquity and modernity. The theological, spiritual, psychological, and philosophical implications of these plays are obvious when viewed in light of rasa theory and hamartia.

Writers like Rabindranath Tagore and Harindranath Chattopathyaya, as well as Sri Aurobindo Aphra Behn and Bharathi Sarabhai, all fought against a social framework that considered women as inferior sexes. No one was alone. Others, like D. Their plays, elicited philosophical responses from their audiences. A lack of morals, decency, power and integrity; brutality, scepticism and hatred; self-motivation; panic and being in the middle of a horrific tragedy catapulted their plays ahead of contemporary modernity.

In this way, traditional dramaturgy and contemporary theatrical approaches coexisted. Theatre tests modern literary notions. Famous playwrights Habib Tanvir, Gurucharan Das, Mohan Rakesh, Badal Sircar, Girish Karnad, Vijay Tendulkar, and Mahesh Dattani reflect the Western Dramatic heritage and the Indian Humanist Movement. Their paintings show concern for society and humanity. These actors revived drama by pushing their characters to the edge of emotional and personal catastrophe. They wrote that humanity lacked a sense of purpose. Their goal may be to show society's harshness and warn modern man of the impending wilderness. Both classical philosophers and contemporary dramatists have lamented the loss of humanity, the mechanical and materialistic characteristics of everyday life, and an impersonal and aggressive social environment.

Conclusion:

Reading the works of Aristotle and Bharata, as well as the plays of well-known Indian and Western playwrights, reveals how the theories influenced their works. Catharsis (the purifying of impurities) and Rasas (the purification of the soul) are still prominent notions in dramatic literature, according to the classics of dramaturgy. New theories have been devised by twentieth-century dramatists to fit their modernist theatres, but they are still committed to the principles that combined make vivid dramatic literature: the concepts of Catharsis and Rasa. Even in today's world, theatre and drama continue to be guided by the ideals of The Poetics, which emphasises the dissemination of humanistic thought.

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