Chapter - II

Process, Practices, Methods followed.

1. Tantra Practices-

Tantra has to incorporate Mantra and Yantra and create the three-dimensional medium to propitiate the Gods.

The symbolic and mystical geometrically shaped Yantra is charged with powerful Mantras in the forms of chantings, decantations, incantations and offerings. The whole ritual, prayer and worship suffuses with energy as the correct plan of Tantra is executed.

A popular Yantra-

Meaning

‘Swastika’ with the four dots symbolizes Peace and Harmony. Lord Ganesh has it on his right hand.

Mantras have to be interpreted in a philosophical and metaphorical way to explain the "hidden" concepts of God (Eshwara), the Supreme Being (Brahman) and the soul or the self (Ātman). The very sound of the Vedic mantras is purifying for the environment and the human mind.

A mantra, typically in Sanskrit language is a hymn, a poem, a verse rendered either as repeated chanting or melodious singing with religious and philosophical significance. They are primarily used as spiritual conduits, words or vibrations that infuse single-pointed and mindful concentration. They are intended to deliver the mind from illusions or delusions.
Other purposes are in ceremonies to foster wealth, health or tackle enemical forces. Their origin was in Vedic Hinduism that were later adopted by other religions and forms of spiritual practices. The Sanskrit word Mantra’s literal meaning-The root ‘man’, to think", also manas, "mind" and the suffix -tra meaning, tool, hence it means an instrument of thought. Mantras are interpreted to be effective as sound vibrations, to the effect that great emphasis is put on correct pronunciation.

Mantra has an important part in Tantrā for focusing the mind. The mantrās are used to invoke the GODS. A puja involves concentrating on a Yantra or Mandala associated with a deity and with constant recitations or singing. “This sound when unlettered is known as dhvani or dhvanyātmaka-sabda and when lettered is known as varnātmaka - sabda. The mind that thinks of itself as the object of cognition in the form of a deity, is transformed ultimately into the likeness of that deity. This is a fundamental principle of Tāntric sādhana”. [1]

These deities may be worshipped externally with flowers, incense, and other offerings; but, more importantly, are used as objects of meditation, the practitioners either visualizing themselves as the deity or experiencing the vision of the deity appearing. This process is called identification with deities. Yet another advanced process is the consecration of the body itself as a temple and the heart as it’s altar.

“In the theory of mantra, nāda appears in the first stage as a developing, though not yet completely expressed Śakti and in the second stage as bindu and thirdly bija, the essential preconditions for the complete manifestation of Śakti. These three, nāda, bindu and bija are the three angles forming the triangle of the female generative organ”. [2]

In the Tāntric scheme, the Śiva-tattva and Śakti-tattva are really one. The former is static and the latter the dynamic aspect of the ultimate reality. Neither does Nāda mean sound nor does Bindu mean a drop. Nāda denotes the thrill of the first impulse towards creation and Bindu symbolizes the infinite potentialities of
the universe. Tantra affirms that the creative force of the universe resided in all letters of the alphabet [Sanskrit] and their totality is the Mother. The mantra thus becomes a subtle form of the deity. Lalitasahasranāmavali has been written with these ideas of Śakta philosophy. This is the symbolism of Tantra Sādhana.

A is a religious syllable or poem, typically from the Sanskrit language. Their use varies according to the school and philosophy mantra, as already said, associated with the mantra. Mantras originated in India with Vedic Hinduism and were later adopted by Buddhists, Sikhs and Jains, now popular in various modern forms of spiritual practice which are loosely based on practices of these Eastern religions. The mantras used often invoke deities. Similarly, puja often involves concentrating on a yantra or mandala associated with a deity as well.

In Buddhist tantra, the process of identification is known as deity yoga. In Tibet, many Buddhists carve mantras into rocks as a form of devotion.

2. The Meditational aspects

In the Vedic and Tāntric system, the human being is regarded as composed of three bodies which function as vehicles for the inner Self. Each body has a vibratory field which encloses the underlying consciousness. However, they are not all bodies in the physical sense. The innermost, the causal body, is composed entirely of thought.

The Gross or Physical Body (Sthula Śarira) is what we regard as the physical body. It has the-

1. Five sense organs: ear, skin, eye, tongue and nose
2. Five organs of action: the vocal organ, hand, feet, the organ of elimination, and reproductive organ.
3. Five elements: ether, air, fire, water and earth
4. The mind, which coordinates as the sixth organ.

The Subtle or Astral Body (Sukshma Śarira) is the energetic basis of the physical
body. The subtle body is also composed of five sense organs, the five organs of action, the five elements, and the mind, but on a subtle level.

Within the subtle body is a yet more subtle body called the causal body (Kārana Śarira) as it is the cause or creative force behind the other two. The causal body is not actually a body but a higher mind.

The five Tanmātras are

1. Smell, Gandha
2. Taste, Rasā
3. Sight, Rupa
4. Touch, Spara
5. Sound, Śabda

And The Two Components of the Causal Mind

6. Ego, Ahamkāra
7. Intelligence, Buddhi.

The Tanmātras are the causal elements, the root materials from which the subtle and gross sense organs, organs of actions and the elements all evolve, and the common factor which causes interconnection. Through the Tanmātras the causal body creates the experiences of the other two bodies.

Tāntrikas generally see the body as a microcosm; thus in the Kaulajnāna-nirmaya, for example, the practitioner meditates on the head as the moon, the heart as the sun and the genitals as fire. As in the yoga tradition, a series of energy centres (cakrās - "wheels") may be used as concentration points, and may be associated with elements, planets or occult powers (siddhi). Kundalini is an important part of Hindu Tantrā. According to Tantra, the Universe was created when The Supreme Consciousness, Śiva, felt a desire to multiply. A part of him was separated off and became his Śakti (Power). Śakti then began the creation of the universe, including the Heavens, Hell and the Earth. She reached a point where she could go no further. At the request of Śakti, Śiva enters her to infuse the
worlds with consciousness. This embrace of Śiva and Śakti created the Universe.

“The attempt to identify Śakti with women is an error. Śiva is said to be the Male principle and the Śakti is the Female Principle. As a matter of fact, they are neither male nor female, nor are they neuter”. [3]

The whole Universe is a part of Śiva, and any part of it contains the entire universe. In our body, Śakti, resides in the Mulādhara, at the base of the spine. Due to Tamogun, she is asleep, and must be awakened. There are seven cakrās (or energy centers in the body), which correspond to the Worlds Śakti created. As the person meditates, Kundalini rises through the higher chakras, ever subtler and virtuous states are realised. Kārmic impurities create blocks preventing Kundalini from rising.

3. The Tāntric Cakrās

SAHASRĀRA
ĀJNA
VISHUDDHA
ANĀHATA
MANIPURA
SWĀDHISTHANA
MULĀDHĀRA
Each Chakrā has its vibratory field and corresponds to points on our spine that have potent energy.

Eg.
The heart center is a medley of deep emotions like desire, love, joy, lust, and anger. Called anāhatam, “unstruck”, this cakrā or psycho-energy center is the seat of extra-sensory perception, higher intuitive perception and intelligence. We need to enter and discover it.

Life is a phenomenon of energy. The body, with its solar and lunar energies, five
elements, senses and the mind becomes the perfect temple for this inner worship.

The practitioners have to put in sustained, devoted and intense Sādhana.

The word ‘Sādhana’ implies that to attain a thing is to know it in its ultimate sense by BEING that thing and this necessitates substantial exertion – Sādh in Sanskrit is to exert. The Tantri unifies with the innate spirit of the deity worshipped.

Hence, Tantra, the terminology means to spread (knowledge - religious) and save (spirituality). Tantra seen from the above perspective and within the Indian background has been mostly confined and restricted to temple premises and priests, religious rituals, spiritual practitioners, esoteric and occult believers. It rarely can be accepted as divorced totally from the ‘divinity’, both within man and the Vedāntic One Spirit. The relationship between man and nature, man and God, Gods and THE God (the many and the one) and lastly man and man (seeing the God in man) are expatiated. Tantra is deeply rooted in and is the ultimate manifestation of the principles of ‘Vedānta’. Tantra is Yoga and Bhoga.

The many Tantras written by great Sages, seems a direct reproduction of the words of the Gods and Goddesses (namely Siva and Sakti). It is relevant to note the significance of these practices in the construction, consecration and maintainence of temples which need to be sanctified, being places of worship.

Hindu temples have their principal shrine facing the rising sun and their entrance facing east. An important aspect of the temple design is that it is intended to lead from the temporal world to the eternal one. They are usually dedicated to a primary deity, called the presiding deity, and other subordinate deities associated with the main deity. However, some are dedicated to multiple deities. Most major temples are constructed as per the Āgama Śastras. The divinity is invoked in conjunction with rituals and oblations, offerings and sacrifices integrating the forces of nature, the singing or chanting of meditational mantras. This system of
devotion attempts to aid the individual in connecting with God through symbolic communion. These rituals involve the visualization of a deity, offerings (real or visualized), and the chanting of the appropriate mantrās. Temple festivals include an adhoc performance of dance and music. The cultural programmes, many a time, are a fundamental reason to enjoy a languid weekend of delight. Dance programmes held at temples have special vibrations, felt by artistes and spectators.

“Describing the rite of consecration, the worshipper or he who installs the image, first invokes the presence in himself; joins it to his own life-force, and then communicates it to the Murti. By various nyāsas, ‘placings’ of the elements an universal entities on different parts of himself, he cosmicises himself and recreates himself in principle; therefore he repeats the process on the limbs of the Murti. It is only then that it is ready to receive and hold the presence.

This process of call, āvāhana, is described graphically: “Figuratively, we could say that when the celebrant invokes God in one of the his aspects and asks Him to become present in the murti, he attunes himself on the wavelength of the Divinity, catches its vibrations and infuses them in the murti. The instrument which enables him to catch the vibrations of one certain Divinity among many other divine vibrations is its name or its particular mantra, which, as its essence is indivisible from the Divinity itself”. [4]

Summing up, the common practices of Tantra are Bija, Mantra, Mudrā, Bhutashuddi, Yantra, Kundalini Yoga, Carya or religious and social rituals, construction and consecration of temples and images or Kriya, meditation, Dhyāna, Dharma or contemplation, Guru and Diksha, Māya yoga or practical magic and Sādhana or devout hardwork, etc.
4. Guru and Śiṣya

The word Guru here is a spiritual guide and teacher, reckoned greater than the Gurus who instruct in music and dancing. In India the word Gurudev is generally used to mean the Sadguru, Spiritual Guru or Divine Preceptor.

The Guru-Śiṣya relationship is an indispensable part of Vedic and Tāntrik Practice. Though theory can often be gathered from books, a living Preceptor, who has already trodden the path successfully is essential for all practice. It is based on the obvious recognition that disciples who are without practical experience of real spiritual life must receive competent instruction from a qualified person. There is also the dynamic magic of initiation to be considered. The Dikṣā rite, in which the Guru transmits something of himself to the Śiṣyā, often increases or manifests his awareness. This Guru-Śiṣyā relationship is a very intimate one and needs to be so for the Śiṣyā’s success. Actually it is a two-way process, for the Guru, in turn, is enabled to have a more intimate and deeper understanding of the disciple, and thereby is better able to guide and direct the course of progress. To become a Tāntrik Sādhu, or Hindu Sannyāsin, one must first receive the Sādhu initiation (Sannyāsa Dikṣā) from one who is already initiated as a Sannyāsin. This is the initiation of World Renunciation for the Sannyāsin, where the disciple repeats the “Praisha Mantra” after the Guru. Once this Mantra has been spoken, the Sādhu must never again return to household life in this birth. A householder, following the path of Tantra, takes Guru Dikṣā from any Tāntrik Guru, whether Sannyāsin or householder.

Tantra differs from Vedic Hinduism in so much as the wife must take Dikṣā also under the same Guru. Because of the nature of Tāntrik initiation they usually take this Dikṣā at different times. In the Vedic tradition only the man is required to take initiation under a Guru. In Sannyāsa sects, even in Tāntrik mode, the initiation is sometimes a very complicated procedure subdivided into several stages. A householder who wants to take up this path can easily be taken on his face value, but for those who think they are prepared to renounce the world permanently, careful consideration and observation is required. When a Guru
accepts a disciple, he also accepts a serious responsibility. Even if the Siṣyā cannot obtain Liberation (Mokṣā) in the present life, he must live in such a way that he secures a favourable rebirth in the next life, of such a kind that will contribute to his spiritual progress. If the rituals in Tantra taught by the Guru with techniques are not practiced properly, practitioners may harm themselves physically and mentally. In order to avoid these dangers, these practices are kept "secret" outside the teacher/student relationship. Secrecy and the commitment of the student to Guru are aspects of the THE DIVINE BOND that protects both the practitioner and the integrity of the teachings. Certain parts have to be communicated only from mouth to mouth in the line of Parampara, lineage.

5. Bharatanātyam & 6. Technique & style details

**Bharatanātyam** form of dance necessitates that the torso is held upright and all the dorsal, lumbar and anterior-posterior exercises strengthen the positions. It is quite obvious that ‘Dance’, if and when considered as a medium of divine pursuit bears a lot of resemblance or is rather derived from the same grounds as Tantra. Art expresses the dynamism and the rhythm of space – time, creating harmony by respecting the laws of numbers, obtaining balance and unity in diversity. The rhythm forges ahead into time and space and oversteps the limitations to savour eternity in absolute cadence. Nimble feet and buoyant attributes of the performer escalate the cadence and elicit ovation. It is divine in essence and aesthetic by nature. Rasānubhāva means the joyful outcome of dramatic enterprise. They are eight as enumerated in the Śāstras. The primordial place is occupied by Bhakti-bhāva Rasā. This with the emotional fervour of self-surrender makes the Nātya Sādhaka transport himself and others to the ecstatic reign of the supreme Self. In the presentation, there is imitation, mimicry, representation and also the expression of pure joy which is geometrically, visually, aesthetically appealing to and touching both the gross and subtle mind, senses and emotional states and finally as the dance develops, permeating throughout the spiritual realm.

"According to Bharata there are eight rasas and this was accepted till Udbhata the
first commentator on the Nāṭya Śāstra began to speak of rasas as nine in number. Bharata named the eight rasas as Śringara (erotic) Rasa, Hasya (humourous) Rasa, Bhayānaka (fearful) Rasa, Bibhatsa (odious) Rasa and adbhuta (wondrous) Rasa. Nandikesvara mentions Śanta (peaceful) as the ninth rasa and today dancers accept nine rasas, which are known as Nava Rasas”. [5]

The technique of Bharatanātyam includes

1 Abhinayā - dramatic art of story-telling in Bharatanātyam.
2 Nrittā- pure dance movements reflecting different rhythms of the universe.
3 Nrityā- combination of Abhinayā and Nrittā , Expressional dancing.
4 Elements-
   Bharata Nātyam also has three distinct elements to it: Nrittā (rhythmic movements of pure aesthetic value), Nrityā (movements in which abhinaya or expression is emphasized), and Nātya (dance with a dramatic aspect)

“Bharata’s Nātya Śāstra describes in great detail the movements of the body. There are a hundred and eight Karanās, which are fundamental dance poses, upon which are based all the techniques of movement. Bharata says that the movements of the hand and foot should accord with those of the waist, the sides, the chest, the back and the abdomen. A Karanā is composed of the movement of the legs and the hands, which means naturally the body as a whole. Movements are either cāri (dynamic) or sthānaka (static)” [6]

Although most of the contemporary Bharatanātyam ballets are popularly viewed as a form of entertainment, the Nātya Śāstra-based dance styles were sacred Hindu ceremonies originally conceived in order to spiritually elevate the spectators. The symbolism of the dance of Śiva (in the form of Natarāja) is represented by "ānanda tāndavam"-the joyful, ecstatic, blissful dance of the COSMOS.

Śiva’s arms: One holds the "damaru", symbol of creation through the primordial
sound, one hand makes a blessing and protective gesture. In one, he holds the purifying fire, a symbol of transformation; with the other, he holds the serpent showing that He is the MASTER OF YOGA. While the sun and moon are His right and left eyes, His third eye – the Inner eye begets the fire of birth and dissolution. His left foot, lifted up, evokes liberation and salvation, while his right foot crushes the demon of ignorance and evil.

While this is the dynamic dancing Śiva, the meditative south-facing form of the eternal Guru-Dakshinamurthy delivers knowledge and wisdom and the Sātvik emotions of goodness and purity and above all this, He rises to finally bestow Moksha or salvation. This form again has the left foot rested on the right knee and the right foot crushes the demon.

While much of the discussion of music in the Nātya Śāstra focuses on musical instruments, it also emphasizes several theoretical aspects that remained fundamental to Indian music:

1. Śadja as the first, defining note of the scale. The word Śadja means 'giving birth to six', and refers to the fact that once this note (often referred to as "sa" and notated S) is fixed, the place of other notes in the scale get determined.

2. Principle of Consonance:
   a. The first principle states that there exists a fundamental note in the musical scale which is Avinashi and Avilopi that is, the note is ever-present and unchanging.

   b. The second principle states that there exists a natural consonance between notes; between Śadja and Tar Śadja, and between Śadja and Pancham.

3. The Natya Śāstra also suggests the concepts of musical modes or jatis which are the origin of the notion of the melodic structures or rāgas. Their role in invoking emotions are emphasized; thus compositions emphasizing the notes gāndhāra
and rishabha notes are said to be related to tragedy (karunārasā) and evoking heroism (vIrarasā) respectively. The opening numbers take up rāgas like Hamsadwani, Nāttai, Saurāshtram, Telang etc. while the concluding ones are with rāgas such as Madhyamāvati, Revati etc.

Other elements - There are rāgas for various times of the day, the various seasons in Bharatanātyam, rāgas are chosen that can invoke rains, feed the hungry and so on. Music is usually Carnatic music of the south, but is nowadays common to use other styles, depending on the poems chosen ie- Hindustani based Ragas or tunes are taken for compositions of Northern saints like Mirabai, Tulsidas, Kabir, Surdas, Keshavdas, Namdev etc. and this only shows the versatility of this great dance form. There are several aspects of music, particularly its application to vocal, instrumental and orchestral compositions and how it deals with the rasās and bhāvās to be evoked.

Ensemble - Instruments for Bharatanātyam are more often found in the south than in the north. These include, the Mridangam flute, violin, veena, Ghatam and in some cases instruments like Tabla and Sitar are occasionally used these days.

Many commentaries have expanded the scope of the Nātya Śāstra; most importantly we may include Matanga's Brihaddesi, Abhinavagupta's Abhinavabharati and Sharngadeva's Sangita Ratnakara.. The structures of music outlined in the Natya Śāstra retain their influence even today. The Nātya Śāstra mentions many musical concepts (including swara and tāla continue to be relevant to Carnatic music today. Carnatic music seems to be based largely on music concepts mentioned in Bharata's Nātya. Śāstra.

Highlighting the spiritual dimensions of music,

The Yajnavalkya Smriti mentions "Veena vadhana tathvanga sruti, jathi, visartha talanjaaprayasena moksha margam niyachathi", meaning that the one who is well versed in veena, one who has the knowledge of srutis and one who is skilled in tāla, attains salvation without doubt.
Costume – It is evident from ancient texts and sculptures that the original costumes were like heavenly dancing Apsarās. The medieval times, with the puritanistic drive resulted in the Devadāsis wearing a heavy saree. But this often restricted free dance movements. The modern costumes are an asset to the performer, embellishing her style and personality and enhancing lyrical body movements.

The Dancers-A professional Bharatanātyam dancer must demonstrate a number of qualities. The true dance is connected to the beauty of the body, therefore any other dance is simply a parody. Bharata mentions of even the function of joints and articulation of movement. He is a master of the scientific principles of mass, speed, velocity, weight and above all energy which is what dance is all about. He has adhered to the notion of the five elements (bhutas) and the Ayurvedic system of medicine and his analysis of characters and moods follows the division of human bodies as Pittā, Kaphā, Vāyu etc. These characteristics of the total human being will constitute the finesse of his art.

Nātya synthesizes the Vedas, upaniṣads, early speculative thought, the disciplines of Ayurveda, early Jyotiśa and Ganita and the later developments in mythology, as evidenced in the Puranas. It predates all specific works in the arts of architecture, sculpture, painting, music, dance, and of course, poetry. The mention of Buddhist and Jaina monks makes it clear that the text is post-Bauddha and Jaina Tirthankaras (Mahavira).

“Exercises from head to foot are prescribed for each limb, based highly on kinetic principles. The students are expected to master these individual exercises and proceed to practicing combinations of movements of various limbs. These exercises are to be meaningfully utilized to convey ideas and more importantly, feelings. Physical expression is a part of human nature. The connection between the psyche and the physic is so intrinsic, that even the minutest vibration of the mind gets easily reflected through the body in daily life itself. For instance, nodding the head is part of human behaviour while reacting. The force, speed
and space of our pacing also reflect the inner composure and conflicts. The art of physical expression is hence beautifully conceived, classified and codified by Bharata, to artistically suit a dramatic representation” [7]

Nandikeswara’s Abhinayadarpanam describes Pātra Prāna Dasha Smrutaha - the ten essentials of the dancer: Javaha (Agility), Sthiratvam (Steadiness), Rechaka (graceful lines), Bhramari(balance in pirouettes), Drishtir (glance), Śramaha (hard work), Medha (intelligence), Śradda (devotion), Vacho (good speech), and Geetam (singing ability).

It is worth noticing that most of the contemporary Bharatanātyam dancers do not fully satisfy the criteria for a danseuse as stated in the scriptures. At present, Bharatanātyam recitals are usually not performed inside the temple shrine but outside it, and even outside the temple compounds at various festivals.

7. Definition. Of Abhinaya

To understand properly the meaning of word Abhinaya, it is necessary to have clear notion about the nature and spirit of ancient Indian plays which are often called dramas. An ancient Indian play which is called in Sanskrit drasya or preksya – kāvya. Though it has some superficial resemblance to drama, there is a difference between Western drama and Sanskrit Nātya. The very word Drasya-Kāvya means a poem which is to be seen i.e a political composition capable of being enjoyed by its stage representation.

The word ‘Nātya’ which is derived from the root ‘Nat’ meaning to dance is indicating the nature of ancient Indian play in which rhythm and lyrical elements predominate. Realism in the ordinary sense had no place in ancient Indian plays and therefore, there was a lot of demand of spectators’ imagination.

The Sanskrit word ‘Abhinaya’ is made up of Abhi -towards and naya - to carry.
It means representing a play towards the spectators. It discloses to spectators the play by means of words, gestures, costumes and Sattva. Abhinaya is of four kinds:

1. Āṅgika : Body movement and gesture
2. Vācika : spoken words, songs and music
3. Āhārya : costumes and makeup
4. Sattvika : innermost emotional traits

1) Āṅgika – It denotes studied movement of the angas – heads, hand, waist, feet
2) Pratyangās – Shoulders, thighs, arms, neck, back, shanks and chest.
3) Upangās – eyes, eye brows, eyelid, eye balls, cheeks, nose, lips, tongue and chin.

Abhinaya means also suggesting the spectator the full aesthetic meaning of play by suitably reproducing along with its speech or song appropriate gestures codified for the purpose. Movement of hand should be in manner of that of the feet. The left hand should accompany the movement of left foot. Abhinaya and Nrittā [pure dance] Hastās complement one another. Nrittā Hastās are also enumerated in Nātya Śāstra.

Āhārya Abhinaya is denoted by costume and make up and it not of such a great importance in Nritya [expressional dancing] as in Nātya [drama]. This is because of the nature of classical Indian dances and drama. Each dance form has a specific costume different from that worn in daily life. Costumes are meant to give a realistic effect of representation. Bharata also refers the painting of limbs called Angaracana as type of costume and makeup.

This system of make up is still relevant to Kathakali. Here different characters have different colours and costumes depending upon colour psychology. In such cases, the make up and costume are symbolic rather than being realistic and is
meant to indicate nature and character. In Bharatanātyam, it is not symbolic and yet it has certain symbolism based on religious, symbolic aesthetics of dance style. The solo dancer is a nāyika finding her way for union with the nāyaka who is only a puruṣa or paramapuruṣa. Hence the dancer is a bride to God and hence she is always dressed so.

The Vāchika Abhinaya of nātya is where actors themselves use speech which is replaced by music which accompanies dance. In the nrittā portion, the accompaniments utilize tālās, interpreted through movements. In the abhinaya portion musical accompaniment consist mostly of poetry which is set to music and rhythm, which is interpreted by the dancer. The use of song and music instead of typical dialogues of nātya lead to dance a lyrical and poetic effect altered by speed or tempo. Dancer and singer cannot act independently of one another because the singer has to sing words relevant to the dance.

Sāttvika abhinaya is where the mind is the main actor. Any activity is united by mind. Sattva is something originating from mind and it is caused by concentration of mind. It’s nature which includes horripulation (tears), loss of colour and light cannot be performed by an absent minded man. The sattva is desired in a play because of its imitative nature. The situation of happiness as well as misery should appear realistic.

The eight Sattvika states are:

1. Paralysis – called Stambhana
2. Perspiration (Sved)
3. Horripilation (romānca)
4. Change of voice (swarasāga)
5. Trembling (Vepathu)
6. Change of colour (vaivarnya)
7. Weeping (asru)
8. Fainting (pralaya)
Abhinaya does not mean the movement of the face or hand alone but pertains to
the entire entity. Abhinaya is visible, bhava is invisible. Bharata says in Nātya Śāstra
that these states are “sāttvī ka bhava”. Sāttva is invisible but it gives support to
psychological states and sentiment. Motion produces emotion. The way in which you
move influences emotion and it is involvement in the characterator and the story’s
memory that influences right action on stage.

8. What is that entity called Rasā?

It is Rasā because it is worthy of being tested (relished). How is Rasā worthy of
being relished. How do these Rasās get their Rasatva? It is said that it is
impossible to reach the entire limit of the art of dance and drama. Since the lores
are many and the arts and crafts are infinite, even one branch of the vast ocean of
knowledge cannot be completed.

Rasās are eight in number – Śringāra (the erotic), Hāsyā (Humorous), Karuna
(Pathos), Raudra (Impetuous anger), Vira (heroic), Bhayanaka (terrible), Bibhatsa
(the odious) and Adbhutha (the mysterious). These eight Rasās have been
recounted by Brahma. Bhāvās (emotional fervour and State) are Sthāyi
(permanently dominant), Sancāri (moving or transitory) and Sattvaja (originating
from the mind temperamental)

No meaning has any function without any relish thereof. The combination of
Vibhāvas (Determinants) and Anubhāvās (consequents) together with Vyabhicāri
Bhāvās (Transitory states) produce Rasā. Just as there is the production of good
taste through the juice produced when different spices, herbs and other articles
are pressed together so also Rasā (sentiment) is produced when various Bhāvās
get together. Just as through molasses and other articles, spices and herbs, six
kinds of tastes are produced so also the Sthāyi Bhāvās in combination with
different Bhāvās attain the state of Rasā. The conception of Vibhāvās,
Anubhāvās, Vyabhicāri Bhāvās and the Sthāyi Bhāvās is extremely unique and
such deep study by Bharata Muni involves a lot of psychological experiments and analysis.

Audience and spectators relish the Bhāvās indicated by the gesticulation through verbal, physical, and temperamental activities and become delighted. Is the production and relish thereof of the Bhāvās from the Rāsās or that of the Rāsās from the Bhāvās? The Nātya Śāstra avers that relish of the Rāsās is from the Bhāvās and not of the Bhāvās from the Rāsās.

Dramatic experts call emotional fervour as Bhavas because they bring about the outcome of Rāsās by means of the impact of different Abhinayās. So the Bhāvās produce Rāsās in combination with Abhinayās. Bhāvās and Rāsās contribute to the mutual development.

Hāsya (Humourous) Rasa originates from Śringāra, Karuna (Pathetic) from Raudra (Furious), Adbhuta (Marvellous) from Vira (Heoric) and Bhayanaka (Terrible) from Bibhatsa (Odious). The imitation of Śringāra is termed Hāsya. The result of the activity of Raudra should be known as Karuna Rasa, the result of the activity of Vira is glorified as Adbhuta; The sight of the odious (Bibhatsa) transforms into Bhayanaka (terrible). The personal judgement of the actor derived with study of Hastalakshanas, is the main guiding factor in the selection of the hand gestures while acting.

Bharata also gives a critical judgement, valuable to dancers, ie -There is scanty movement of the hand gestures in the superior Abhinaya, medium sort of movement in the middling Abhinaya whereas there are profuse movements of these gestures in the ordinary Abhinaya. But, the artistes are at liberty to employ the hand gestures as appropriately or contrarily, in rare circumstances not use at all.

Rasā is a sentiment created by works of art. The purpose of art is to create a rāsa
which is not natural, ie-is stylized and, also not unnatural, ie- commonly felt; eg – Anger and Pathos. Art projects the humanity as divine and divinity as human.

The predominant emotion is the Sthāyi Bhāva or the durable psychological states which cause the experience of Rasā from a combination (samyoga) of determinance (vibhāva) and consequence (anubhāva) and various psycological states. (Vyabhichāri bhāvas).

The Bhāvas -

The Nātyasāstra identifies the first eight rasās with eight corresponding bhāvas.

- Ratī (Love)
- Hāsya (Mirth)
- Sokā (Sorrow)
- Krodhā (Anger)
- Utsāhā (Energy)
- Bhayā (Terror)
- Jugupsā (Disgust)
- Vismayā (Astonishment)

Śṛngāram Rasā proceeds from the sthayi bhāva of rati. It has two types ie- union and seperation. Sambhoga Śṛngāram arises from Vibhāvas such as enjoyment of a beautiful garden, company of a beloved person, seeing the beloved one, hearing his/her words or playing with him or her. It is expected to be represented on stage by anubhavās such as intricate movement of eyes, eyebrows, delicate movement of hands, lips, sweet words and similar things. The Vyabcaribhāvas exclude fear, cruelty, indolence and disgust. Vipralamba, Śṛngāram should be represented on stage by bhāvas such as fear, anger, jealous, fatigue, anxiety, drowsiness, sleep, dreaming, awakening, illness and fainting.

In the love songs, the protagonist is the nayika, usually demure and rarely unabashed.

It is said that taste (Rasā) results from a combination of various bhāvas with the durable psychological states. The Sthāyi bhava comes together with various other psychological states. The bhāvas alongwith different kinds of histrionic representation causes Rasā. Actually, there can be no rasā prior to bhāva and no
bhava without rasā ensuing from it. We can take the simile of a tree which grows from a seed and flowers and fruit from a tree. Hence, bhāvas exist as the source of rasā. The six types of Hāsyā Rasā are Smitā, Hasitā, Vihasitā, Upahasitā, Apahasitā, Atihasitā.

The Nātya Śāstra associates Rasās with deities with colours to be followed during choice of attire of the dancer or actor. It signifies the typical moods of these deities when represented either in sculpture or in performance.

<table>
<thead>
<tr>
<th>Gods</th>
<th>Rasās</th>
<th>Colours</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Viśnu</td>
<td>Śṛṅgāram</td>
<td>Syāma (lightgreen)</td>
</tr>
<tr>
<td>2. Pramathas (or) Ganesha</td>
<td>Hāsyam</td>
<td>White</td>
</tr>
<tr>
<td>3. Yamā</td>
<td>Karuṇam</td>
<td>Grey</td>
</tr>
<tr>
<td>4. Rudrā</td>
<td>Raudram</td>
<td>Red</td>
</tr>
<tr>
<td>5. Brahmā</td>
<td>Adbhutam</td>
<td>Yellowish</td>
</tr>
<tr>
<td>6. Kāla</td>
<td>Bhayānakam</td>
<td>Black</td>
</tr>
<tr>
<td>7. Bahakāla</td>
<td>Bibhatsam</td>
<td>Blue</td>
</tr>
<tr>
<td>8. Indrā</td>
<td>Viram</td>
<td>Yellow</td>
</tr>
</tbody>
</table>

9. The inter-relation in the branches of both streams

Analyzing the practices in Tantrā and Nātya it is clear that they are closely related. In Songs like Melaprāpti, invocatory rites done with materials used in worship are symbolically represented during dance like concrete and abstract pictures of the same.

“The brain (medha) is called the reservoir of Brahman, the human body is the citadel of man. Because Brahman resides in this citadel of the human body, it is called purusa (man)’ (AV X.2). Yoga is the yoking and joining of these levels in an ascending order – a movement from the physical to the metaphysical. The
Natyasastra implies, although it does not explicitly state, a theory of aesthetics. Explicitly, Bharata speaks of artistic expression and communication. The concept of rasa cannot be understood fully without taking into account the larger background of the speculative thought of the Upanisads. Without explicitly stating it, Bharata makes it clear that what he as set out to do is to present a universe of name and form (nama and rupa) of the physical, the mortal, of the body, senses and speech (vak), which will match speculation and meditation, ritual and sacrifice. “ [8]

In tantra, one delves deeply into the macrocosm and into the micro orbits of forces. Even if we insist on being rational, divine experience is not going to change according to our logic; rather our logic must interpret this to understand true existence.

In Bharatanatyam, the body is trained and dance is practiced only to be forgotten about and to dance as if no one is watching you. The meaning of ‘tala’ is dissolution and this is significant indeed. How can dance experience be thus a communication with the eternal, beyond or beneath the ephemeral, truly mystical in nature? It is best answered by dancers themselves because unless one tastes the sugar, how would one know its sweetness? When the Ahārya is donned, there is pan- avatarhood – a descent from the top into the body and psyche of the dramatist /dancer, especially the legendary characters and the actor gets transformed in appearance and his consciousness expands. Simultaneously, the audience is on an ascent towards the same realm and gradually both actor and audience meet ‘there’. That is why, we need not be of any particular religion alone to understand Bharatanātyam or to enjoy Sufi music or any dance -drama. The meeting ground of the performer and the spectator or the listener is a world of its own a pure realm of the spiritual, bereft of caste, creed, religion or even language at times. The flow between the two entities is the energy of Rasā and the union is Ananda. For this state of uninterrupted and untainted Rasā, the foreground certainly would have to be a Sahrudaya Prekshaka, who has an open
heart to receive without bias, prejudice or mis-conception and an enlightening, competent, intense and soulful actor, dancer or musician.

“Bharata’s knowledge and competence of practical details and consciousness of team-work are impressive. He has, indeed, created a sāstra of prayoga, a framework of principles of ‘praxis’ or practice. The names of sages include Atreya, Vasistha, Angiras, Agastya, Manu, Visvāmitra, Jamadagni, Markandeya, Bharadvaja, Vālmiki, Kanva and many others. They are all creators of many branches of knowledge. Bharata goes further here and equates the sound of the nandi to the exposition of the Vedic mantras, the music to a holy bath and repetitive recitation (japā)” [9]

The relation of rituals to Nātya can be observed through the commonality of devotional songs called Bhajans (written primarily from the 14th-17th centuries), Kirtanams (devotional songs), and Aarti that are sometimes sung in conjunction with the performance of the pūjā. The human body is certainly one piece of classic engineering designed to enable positive physical and mental and above all spiritual enhancement. It is well upon the individual to understand, utilize and then usher in great sense of fulfillment. The Lord Supreme has gifted us this wonderful yantra -our body and we have to neither pamper nor neglect it but to generate, nurture and promote it’s well-being. This key factor is noticed both in the practice of Tantra and Nātya. The connection between the two-Tantra and Nātya -the latter employs the body and the various qualifying and embellishing costumes, ornaments and accessories like stage - crafts, sets, properties, make-up instead of the former’s Yantras. Devotional songs and melodious - rhythmic chants are rendered in the latter while Japās, Homās, Mantrās are an essential feature of the former. The shackles and barriers of the physical and material are destroyed and the Śādhaka transcends to a divine realm and with him also the closely empathizing groups of people like the sahrudaya prekshakas.

Rasa, the aesthetic enjoyment is realized when the life forces and dramatic stories are first appropriated within and then transmitted across to the world around -the
Rasikās, Bhaktās as and others, in creative, ecstatic and emancipatory ways. But as in any other field, a lot depends ultimately on the dedicated ‘Sadhana’and devotional temperament whether Tantra or Nātya. ‘Prose, poetry, literature used in Nātya are substituted by Māntric incantations, rendered several times in a normal audible manner, sometimes as a solemn recitation and at other times, within the mind in order to emphasize physical silence and raise the spiritual contemplation. The consecration of the Sanskrit drama playhouse too followed the ritualistic consecration before construction of temples or places of worship, propitiation to the natural elements and respective deities to ward off obstacles and calamities. Offering obeisance to the Nātyacārya by the Śishyas is also traditional and obligatory, as in Tantra practice where the Guru’s Pāda pooja and Archana is conducted.

Teacher-student lineage is indispensable and this traditional cycle is maintained with devotion and passed on [student becoming fit to assume the role of ‘preceptor’] for all beneficial purposes which ensures the continuity for such divine traditions. Thus Tantra shares many similarities with Nātya Yoga.

Analyzing the practised form of Tāntric worship, a kind of meditative dance can be already discovered on close examination. Traces of subtle ‘Abhinaya’ and very mild ‘Nṛitta’ with geometric body movements can be noticed. But the methods are far more demanding in terms of repeated intense oblations, worship and ritualistic practices. Nātya worship is varied with Vyāyāmas, Adavus, Karanas and follows the Ashtakarana lakshanās or characteristics for a good Narthaki, Nātaka and Sādhaka. Tantras mudras are few - Nātya Hastās are varied. ‘Viniyogās’, the practical uses of both mudrās and hastās are many. The healing potential of hands in both cases is developed.

A Tantra paradigm, Nātya also treated here as one such paradigm, exemplifies conception of supreme personality of God, the dual aspect when the God himself becomes the Universe beyond Purusha and Prakriti - the complete, WHOLE, an undivided ‘one’. The dancer, ultimately, would become the dance or the danced.
Though ‘Advaita’ is the base, dance has to indeed enlighten others for which the path of Bhakti has to be experienced and extrapolated.

Yet another important common aspect is the broadbased spectra generously giving sanction to all castes - varies and creed and both the sexes to practice these Śāstrās provided they have the required potential and dedication. This is unlike other vedic practices which are only open to Brāhma castes.

In Tibetan Buddhism, a branch of Mahayāna Buddhism is vajrayana or tantrayana. Transgression like consumption of meat or alcohol and ritualized sex with a consort is a part of Sādhanā. Dattatreya who is considered by some as the creator of Tantra is visualized as the Unity of the Trinity - Brahma, Visnu and Śiva, surrounded by four dogs, representing the Vedas and his female coherent principle. Śakti is behind him with whom he is free to enjoy coition. Here, we notice that the portrayal of a deity as a common man (to make it easy for identification with devotees) is a feature in both Tantra and Nātya. The latter in the form of Bharatanatyam has several dance songs which treat the Lord as a loving husband or even as one who has committed breach of faith etc.

It would be refreshing to closely watch the audience reacting to a play and understand what transpires in their ‘being’ there. This exercise can convince one and all about the power in the medium of theatre encouraging music, dance, drama with all the elements of the enterprise. One can deny or dislike each others’ Gods, each other’s nature or any issue in the world but the case in question is -Can one ever deny the existence of one’s own self?

“By side with the practical meaning, but one must not forget that, while the mystical experience is perfect fullness, in which the knots of "I" and "mine" are already completely undone, in the aesthetic experience the process of undoing has only just begun. Often a man, says Kalidasa in a stanza quoted by Abhinavagupta, "in the act of admiring in happiness beautiful shapes or listening
to sweet sounds, feels in himself a keen disquiet. Does he, perhaps, recall, in his soul, affections of past lives, deep within his spirit without his knowledge?" The disquiet to which Kalidasa alludes, is, observes Abhinavagupta, an unobjectified desire; it corresponds to what is, metaphysically, the desire which induces consciousness to deny its original fullness and to crumble in time and space. The religious and the aesthetic experience spring from the same source. A Kashmiri like his forerunners, Abhinavagupta unified the scattered voices of earlier philosophers into a masterful synthesis, embracing philosophical speculation and mysticism as well as aesthetics”. [10]

Despite the differences in practice and pathways, all religions unite on the fundamentals of ethics, moral values and conduct. It is because man cannot deny that he is in essence tilted towards the good, the aesthetic, the appealing, the cause of love and happiness. It is the contradiction between the and practice which results in chaos, sorrow and hatred. This point helps us to even relate the ninth added on Rasā of Śānta to Śringāra or Love, the first in the Navarasās. We begin with love and go to other emotional states and dissolve into peace. This peace is also akin to love, but not narrow in the sense of being just loving your beloved ones but penetrating all over, embracing the whole as a Buddha or a Christ or a Krisna would do in the entirety. It is not an a exaggeration to suggest that be it dance or music, the shoot off to the astral world is a plunge into the axis of eternity itself, impossible to fathom its depth, width or even identity.

"Traditional western science practices what Skolimowski calls a “yoga of objectivity” in which scientists are trained for many years to view the world in an objective, analytical, and detached way. In contrast to this yoga of objectivity, in which the scientist separates himself from what is being observed, the yoga of participation would have a scientist learn by identifying with what he observes”. [11]

Tantra is widely recognized to be a system rejecting the orthodoxy of brahmanism and the hierachy of the caste system. It has to be noted that phenomenon normally considered impure and immoral are accepted and even utilised in
transgressional practises, to further spiritual evolution.

“Well, says A.G. here, this theory is also true if it is interpreted in the light of the vijnanavada, the idealistic Buddhism, according to which everything that exists is pure consciousness or perception”. [12]

Hence we can gather that the physical entity, the body form is never negated but it rather used as a Vāhana - a vehicle that promotes to spiritual awakening. The embellishment of the body as an Apsara, the use of Āharya and Āngika (with its ancillaries and auxiliaries) Abhinaya at the relevant places are all integral part of Nātya. In Tantra, gratification of senses and material needs without arousing limits of perversity have a definite purpose and meaning too.

The origin of Nātya being one of religious spirit and the fact that Indian dance forms started from temples makes it natural for this to consist of religious and spiritual allegorical presentations primarily. Although it’s significance according to the Nātya Śāstra is linked to life representation encompassing nature, beauty and various characters; it’s ‘sine qua non’ is the sublime unification of individual and Universal spirit. The common coining of Nātya Yoga as synonymous with dance forms such as Bharatanātyam is since ages, not without sufficient ground. The dance experiment leads to an incomparable experience. ‘Nat’ means to act. A Nātya exponent represents histrionically, various characters, situations, stories, emotions, events, legends, epics, heroes, heroines and so on. The presentation is an ‘acting’ combined with dance & music. The objective is to spread knowledge, educate and enlighten the people with added attraction of melody, rhythm, dance and drama. Most of the performed dance lyrics are popular verses of saint poets of later times like the Bhakti cult era. Sanskrit plays of ancient origin, devotional songs and Nātya repertoire songs composed by eminent classical musicians are rampantly used for dance and drama performances. Other than these are dance-drama presentations of adapted passages or chapters from Śāstras, Vedās and Āgamās. The great epics and few Upanishads have also found their place in dance and drama presentations. There is also an inherent principle in dance or drama which weaves an already written or a newly created story. The sutradhar
in sanskrit plays would render the rhetoric at the prologue like a minstrel, exhibiting his interlocutory talents with intonation. The sets and properties of the stage work as catalysts. The purvaranga dance involves movements bordering the peripheral space with centrifugal and centripetal actions inter alia.

The scientific procedure in Phalaprāpti [results attained] are that the Nāyaka exerts himself in this endeavour with Ārambha (beginning) Prayatna, (endeavour), Prāptisambhāvana (possibility of attainment), Niyatāpti (certainty of the achievement) and Phalaprāpti (Actual realization of the purpose). These five stages have five corresponding Arthaprapritis (elements of the plot). They are (a) Bija (seed) (b) Bindu (prominent point) (c) Patāka (the episode) (d) Prakāri (episodial incident) and the Kārya (denouncement).

Tradition and history tracing back to the offering of Nātya by Śiva and Pārvatya themselves to the sage Bharata as the fifth Veda [having been designed by Brahma] are the origin but yet the outlook is amazingly modern. This reflects the broad-mindedness and practical character of Bharata who had himself gathered the eternal truth and wisdom of Nātya from the Cosmic dancing divine couple - Śiva and Pārvathy.

Dramatic performances in India can trace their origin to religious rites and festivals. The early beginnings were dances and songs of eulogy by way of honouring Siva and other deities. In course of time the range of subject matter got extended beyond the exploits of the deities concerned and the legends centering around those deities. The occasion for the dramatic performance was usually some religious festival, the coronation of a king, celebration of his victory over enemies or some such important event in the life of the people. Nātya Gruhās and Mandirās were in vogue. These were open halls in front of the temples. The many images and statues found in Hindu temples are fashioned and worshiped according to the rules prescribed in Tāntric texts.
The Nātya Śāstra is the most authoritative text for Nātya and its various terminologies like Nrittta, Abhinaya, Nritya and types of Abhinaya, Vrittis, Dharmis, Nadai -Jāti, etc. proves that the entire Śastra is extremely definitive but yet provides ample scope for elaboration, picturization, improvisation and versatility to the artistes who have to flow with tidal changes in culture, society and environment.

The essence of Tantra, which means a fabric, is connectivity of inner self to the vastness of the Universe and the subtleties prevalent in the cosmic energies. It requires tuning in the range of one’s vibration alongside the higher levels of the cosmos. Indian art, including painting, sculpture and architecture, has a basis in Hindu mythology which Tantrā shares. The essence of natya is -.

“Nartanam nrttam gatranam angopanganam, vilsena ksepo na tu kenacit kartavyamsena. The dance of Śiva is the natural expression of his complete and perfect bliss, free of all obstacles (nirvana=nirvighna) : sankarasya bhagavatath
paripurnandanirbharibhutadecaladantaranirvarasandrakarasya”.[13]

Tantra is allied with all forms of art in India. Stories of Śiva and Devi, popular in Tāntric teachings, are the basis of Indian music and dance. Śiva, known as Natarāja, the Lord of the Dance performs tāndava. The Goddess has her own special gentle dance called the lāsya.

Tantra is a kind of science, a way of knowledge both for understanding the outer world and the inner psyche. Tantra is based on and closely allied with the various traditional sciences of India and Nātya is implicitly referred to as Nātya tantra as well as Nātya Upanisad by commentators who have understood the intrinsic value and meaning of Nātya. Indian philosophical thinking reached its highest peak in the writings of Abhinavagupta. Resounding with music and dance and surrounded by bands of Yoginis and Siddhas, is the image of Abhinavagupta as a Tāntrika and Yogi, teacher and artist. “The notions of Śabda, Nāda and Nātya,
dhvani and Rasā acquire in Abhinavagupta a characteristic depth on account of their suggestive reverberations within the grand philosophical universe he helped to systematize and elaborate.”[14]

Like Veda, the study of Nātya to has three sections. This mirrors the growth and development of the dancer in the spiritual realm. The first section of the study contains expressions of wonder, joy, ecstacy at the visions of beauty in exuberance of dance. The nature of Nātya girdled with the gorgeous Alankaras makes hearts dance in an extravagant expression of pure joy. Once the grassroots take the shape of a sapling, then the plant possesses majesty, dynamism, harmony and now a mission has been added. In the second section of the course of study, the ritualistic aspects, background of Nātya, theoretical proofs for everything is learnt and the intensified practice develops one into a Sādhaka with enough mastery. Later, he begins to share this tool and expertise with efficacy through performances and imparting training.

Towards the close of the second phase and the start of the last phase, true understanding of Nātya ensues as a potential to completely blossom into another fruit-bearing tree, representing an ethos, a tradition, a culture, worthy of being called as Guru. The one who had first sat at the feet of a Guru has now become another Guru who carries an illustrious task ahead. The scriptures will be read, re-read, understood, passed on others with knowledge and wisdom alike. The glory that is dance, the celebration that is dance, the essence that is dance can be lead by example by one who has realized through self-experience. The graph moves from learning, to performing, to assimilating, to achieving, to GIVING another ray of light. All these activity cycles signify a holistic atmosphere and augment aesthetic insight and even telepathic experiences. The brain waves of ordinary people during insight experiences, and of psychics when their information is accurate are unique as they are in special states.

“ Like a true Yogi, who has a unified control of body and mind, he is able to
analyze and make us appreciate the aesthetic value of the kinetics of the human physique as well as its relationship with the psyche. Abhinavagupta’s was obviously a period which cared for truth and beauty and where it came from had no relevance, for the basic realization was that the whole earth is itself a manifestation of Lord Śiva as seen in the third introductory verse of Abhinavabhārātī. [15]

Indeed, Nātya practice is a kind of Tantra practice. Analyzing the processes and practices, it is certain that the underlying principles of unity in diversity and harmonious balance are maintained. A scholarly summary of the treatise on dramaturgy has been given herein-

“.........Is a pointer towards the primary and fundamental requirement of the eschewing of personal ‘ego’ and pride of the artist. This is the message of the curse on Urvasi to descend to earth when she said ‘Pururavas’ instead of ‘Purushottama’ in a performance at Indra’s court. But all said and done, the creative act is a mystery and there are many aspects which are secret. (chapter XXVI, 9, 10, 11, etc). To briefly sum up, the sequential movement of the text is along the circumference of a circle with an unseen but real centre and point. Chapters I, II, III, IV and V are one group, where spatial and temporal relations are outlined. Chapters VI and VII are a second group, where life is abstracted into a spectrum of rasa, bhava and their variations. Chapters VIII, IX, X, XI, XII and XIII deal with all aspects of body-language. Chapter XIII comes as a pause to concretize the methodology of transforming space to place on the stage. Chapters XIV, XV, XVI, XVII, XVIII and XIX deal with all aspects of the verbal, sound and speech (vacika). Another major pausation occurs with chapters XX and XXI which deal with the structure of drama, types of plays and multilayered movement of the plot. Time is the concern. Chapters XXII, XXIII, XXIV, XXV and XXVI constitute another group which deals with matters to the other two instrumentalities of expression, costuming and décor (XXIII) and sattvika (XXIV). Matters which are of a general nature are considered in chapter XXII, on styles (vṛttis), pervasive matters in the second half of chapter XXIV, on samanyabhinaya
and citrabhinaya (mixed or pictorial, XXVI) and gender-relationships (XXVII).

There is another pause to consider dramatic success and achievements. Chapters XXVIII, XXIX, XXX, XXXI, XXXII and XXXIII are devoted to music. These are followed by two chapters on distribution of roles and organization (XXXIV and XXXVI), and in the chapter XXXVI the circle is completed by returning to the origin of drama and its descent from the heavens.” [16]

Today, Nātya has penetrated the modern society, breaking social, religious, regional and language barriers and has appealed to people from all nations. We need to recreate a more dharma-oriented artistic tradition and use the image as a way of sacred art. Tāntric art can show us how to do this. Tantra provides a structured, systematic and orderly conception of art based upon an understanding of the occult and spiritual laws of the universe, represented by various symbols. In the third chapter, we shall study the place of symbolism in THE SUGGESTIVE, yet EXPRESSIVE Nātya and THE MYSTERIOUS, yet PALPABLE Tantra.
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