CHAPTER -I
INTRODUCTION
I.1. INTRODUCTION

Expressive behaviour in human society manifests in its various forms and is shared and experienced as a communicative medium of a collective whole (a social group / community). Art is one of the forms with its specific of cognitive experience and aesthetics. The domain of art encompasses an array of performing arts and theatre is pivotal to the latter, since it is a live performance. The basic features of human society such as pleasures and pains, value systems and other traditions become the properties of expression and experience. In this sphere of human lifeworld theatre exists as an enactment of experience. This character makes theatre not only a universal phenomenon but also an individual experience. Therefore, theatre becomes the theatre of the people and reflects their experiences, beliefs, aspirations and relationships. As universal, theatre reaches people cutting across cultural boundaries and at the individual level it confines to community. Theatre as individual experience confines to a community or a group of people. Folk theatre apparently falls under the category of individual experience. The group that experiences a particular lifestyle expresses its experiences, actions, aspirations, beliefs and relationships through enactment. These enactments incidentally correlate with their social, economical and cultural realms.

In the sub-continent, occupation being one of the major divides for social groupings it invariably becomes their identity. These identities are expressed variously by the social groupings apart from their occupation. One such expression is their enactment. These enactments in the current
nomenclature can be called as "Theatre", What is interesting to note here is that their theatre belongs to their community and therefore expresses their lifestyle as well as their identity. In other words, folk theatre belongs to the folk, which is practicing it. An attempt is made in this thesis to study the nuances of one such folk theatre of Andhra Pradesh, in order to bring forth not only the features of folk theatre, but also the strength that perpetuates the theatre since ages. Most of the folk performances acted out as theatrical presentations stem out of rituals. Studies revealed that theatre originated from rituals in the world. Both in the west and in the east this is common. While it originated from the Dionysious rituals, in the west it is the 'Yagna' in India. The following lines refer to Kapilavatsyayan (1977: 5) observation: "All activity in as much as it is dedicated activity is a sacrificial offering. Yagna is the offering of the best that one has to be the best one seeks. The Satapatha Brahmana elaborates the concept by cosmic sacrifice, the counter part by the idea of perpetual sacrifice treated by the Upanishad literature. The artist was also obligated to the offering by his best to his. "Istadevata".

Theatre in its eternal bondage to the life attempts to realise its identity from the time of the beginning of the human society. "The distinction between art for its own sake and un-rehearsed pragmatic mimicry has not always been clear. However. In primitive cultures the two overlap, drama doubling as religious ritual to promote collective well being-for instance the tribes control of nature as inverted in various gods. By imitating an action, the ritual participants hope to free themselves of "winter" and bring about an eternal rebirth. Such rites sometimes include impersonations demonstrating to the
gods, precisely what they are to do "the participants may actually imagine themselves becoming gods. They are 'beside' or 'outside' themselves in ecstasy or to put another way they are enthusiastic primitive tribal exercises of this kind and thus solve frenetic ritual and programmed art" (Kapilavatsyayan 1976: 9). In other words, the innate urge that humans possess to negotiate with the nature and supernatural is expressed as enactments. The existence of theatre in India is observed right form the vedic times: In the Rigveda we come across certain hymns in the form of dialogues Samvada Suktas some of which seem to contain dramatic flavour consisting as they do of conversation, speech and repartee. The vajasaneyi samhita of the sukla yajurveda makes mention of the word sailusha which means an actor. It says that a suta was to be employed for nritta and sailusha for a song. The Samaveda with the hymns set to tune clearly shows that the art of music was fully developed in Vedic age. "Vedic sacrifices were essentially a mimesis. In the Kausitaka Brahmana sacrificial priests are described as dancing. In the same Brahmana, sangita (which comprehends music, dance and playing on instruments) form a part of yajna-yagadi. At the Mahavrata Stoma rite young maidens danced" (Gupta 1991: 3).

Therefore ritual has became the medium to stage enactment in the initial stages of development of mankind as argued by the evolutionary theoreticians. In due course the ritual got separated from enactment giving scope for a full-fledged theatre. The mention of the Natakas has been made in Harivamsa Srimadbhagavatham, Markandeya Puranam, Ramayanam, Mahabharatam, Artha sastram, MahaBhashyam with a profound and in-depth
emphasis. Sanskrit literature thus focussed on the genre of drama both in Kavyas and Natakas. The Sanskrit drama was not merely theatre of spoken word alone but was instead also a visual form, where the word was only one of its main constituents. Conventions of drama were developed by following the practice of popular art forms by the professional performers. Both Sanskrit and Prakrit were prevalent simultaneously. So also there were professionals of temple dancers and popular entertainers, who paved the way of theorising the concept of loka Dharmi (Desi) and Natya Dharmi. (Margi).  

The differences of regional centredness were termed as Pravrithi in the process of theorisation. Gradually the connections of Sanskrit drama accommodated uparupakas, sangeeta natakas and sangeeta nrityas. Since these happened in connection with spiritual, ethical, emotional, social and cultural values and systems of people of both marga and desi rupakas run parallel and there was mutual reciprocation and influence. Seemingly Kapilavatsyayan (1976: 7) also observed this. "All these concepts could have been formulated only if there was a broad popular base and where the two traditions were continually interacting and supplementing each other. The folk forms were responsible for the evolution of some chiseled, highly stylized forms which continued to have affiniton with other levels of performance".

Nevertheless the emotional involvement that humans had with rituals continued even when they watch theatre. This commonality brought the performers and audience together to share their lived experience through theatrical expression. The themes therefore of folk theatre are mostly
connected with the gods, goddesses, epic heroes and legendary personalities. The indigenous techniques of performance evolved in folk theatre on the improvised space in the temple yards and village squares are very much common. Generally the folk theatre has certain features common both in content and form. The following are some of them.

A. Outdoor stages, mostly in the village squares and open places of temple yards.
B. Song-speech-dance sequence.
C. Percussion string and wind instruments.
D. Performer as narrator and character.
E. Purvaranga or invocatory session.
F. Female impersonation.
G. A comic relief character.
H. Audience participation in the performance.

All these characteristics in general are found in folk theatre forms like Ramleela, Nautanki, Swang, Jatra, Bhavai, Yakshaganam, Therukuthu, Veedhi Bhagavatham, Prahlada Natakam, Ankianat and so on and so forth. This commonness is the vital force that makes folk theatre culturally united. The mythical elements inevitably become the source of folk theatre. The modern Indian dramatists also explore the indigenous presentational qualities apart from the mythical and mystic elements. Folk theatre became another prime source to create a new dimension to modern drama. This brought a unique situation in modern main stream theatre. This tendency of interacting with the performative qualities of folk forms still continues and the modern Indian theatre emerges into a unique format. As cited by Yagnik (cited in Gupta 1991: 140). "The modern Indian stage in its process of evolution has
absorbed the cultural richness of the classical drama, the folk traditions of medieval times and above all the influence of the west”.

The contemporary theatre eminent personalities continue to attempt re-interpreting certain folk tales and proverbs, in which process efforts are put in realising and finding meaning behind these native expressions. Hayavadana and Nagamandala of Girish Karnad, Jo Kumaraswamy of Chandrasekhar Khambhar, Lakshapathi Raja of Jayasree are some of the examples to be considered here. This combination of folk expression in the frame of urban and modern contexts enriched Indian mainstream theatre with more vibrant and dynamic movement. These theatre personalities have adopted the performative techniques and the thematic components from the varied folk theatre forms in their productions. (Table 1 and 2).

Table. I.1

Elements of folk forms incorporated in the Indian mainstream theatre

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Play</th>
<th>Director</th>
<th>Folk form</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Burnam Vanam (Macbeth)</td>
<td>B.V.Karanth</td>
<td>Yakshagana</td>
</tr>
<tr>
<td>2.</td>
<td>Charandas Chor</td>
<td>Habeeb Tanveer</td>
<td>Chattis Garh Tribal form</td>
</tr>
<tr>
<td>3.</td>
<td>Chakravyuh</td>
<td>Rathan Tiyyam</td>
<td>Martial Arts</td>
</tr>
<tr>
<td>4.</td>
<td>Malapalli</td>
<td>A.R.Krishna</td>
<td>Burra Katha</td>
</tr>
<tr>
<td>5.</td>
<td>Oorubhangam</td>
<td>K.N.Panicker</td>
<td>Theyyyam</td>
</tr>
<tr>
<td>6.</td>
<td>Madhyama Vyayogam</td>
<td>K.N.,Panicker</td>
<td>Kalaripayattu</td>
</tr>
<tr>
<td>7.</td>
<td>Ghasiram Kotwal</td>
<td>Jabbar Patel</td>
<td>Dasavatara,tamasha,lavani</td>
</tr>
<tr>
<td>8.</td>
<td>Jo Kumaraswamy</td>
<td>B.V.Karanth</td>
<td>Bayalata</td>
</tr>
<tr>
<td>9.</td>
<td>Lakshapathi Raja</td>
<td>Jayasri</td>
<td>Bayalata,Kamsa Ata</td>
</tr>
<tr>
<td>10.</td>
<td>Jasma Odeon</td>
<td>Shanta Gandhi</td>
<td>Bhavai</td>
</tr>
</tbody>
</table>
Table 1.2

Elements of folk forms incorporated in Telugu mainstream theatre

<table>
<thead>
<tr>
<th>S.NO.</th>
<th>PLAY</th>
<th>DIRECTOR</th>
<th>FOLK FORM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Malapalli</td>
<td>A.R.Krishna</td>
<td>Burra Katha</td>
</tr>
<tr>
<td>2.</td>
<td>Thurupu Rekhalu</td>
<td>Attili Krishna Rao</td>
<td>Jamukula Katha</td>
</tr>
<tr>
<td>3.</td>
<td>Veedhi Deepalu</td>
<td>Chatla Sriramulu</td>
<td>Burra Katha</td>
</tr>
<tr>
<td>4.</td>
<td>Chintha Chettu</td>
<td>D.S.N.Murthy</td>
<td>Burra Katha</td>
</tr>
<tr>
<td>5.</td>
<td>Indra Simhasanam</td>
<td>D.S.N.Murthy</td>
<td>Kuchipudi</td>
</tr>
<tr>
<td>6.</td>
<td>Narajati Charitra</td>
<td>M.N.Sharma</td>
<td>Oggu Katha</td>
</tr>
<tr>
<td></td>
<td>Samastham</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Kagitam Puli</td>
<td>M.N.Sharma</td>
<td>Keertanakar</td>
</tr>
<tr>
<td>8.</td>
<td>Bommalata</td>
<td>L.Satyanand</td>
<td>Tholu Bommalata</td>
</tr>
<tr>
<td>9.</td>
<td>Gangireddulata</td>
<td>L.Satyanand</td>
<td>Gangireddulata</td>
</tr>
<tr>
<td>10.</td>
<td>Garadi</td>
<td>S.Hariram</td>
<td>Street Jugglery</td>
</tr>
<tr>
<td>11.</td>
<td>Chekumukirallu</td>
<td>Attili Krishna Rao</td>
<td>Thappeta gullu</td>
</tr>
</tbody>
</table>

The above two tables explain the present situation in the mainstream theatre of Indian theatre in general and of Andhra Pradesh in particular. From this it is evident that folk theatre becomes one of the prime sources in terms of its thematic and presentational techniques. These indigenous native expressions are identified and analysed to incorporate them into the mainstream theatre by the modern contemporary theatre personalities. Hence this present study attempts to explain the territorial boundaries between these two entities. Among the varied folk forms Oggu Katha as a form having its own indigenous grammar of theatre is taken for study.

The present study of Oggu katha is based on Mallanna Katha which is performed by the Oggu Pujarulu (minstrels) to their patron community, the
Kurumas / Gollas. Mallanna Katha is their caste myth, which narrates the exploits of Mallanna their caste hero. As the Mallanna Katha is narrated using a particular percussion instrument called as "Oggu" by "Oggu Pujarulu" it is popularly termed as Oggu Katha. In other words, Oggu Katha is the style of narration, which belongs to a distinct genre with an admixture of song-speech-dance-sequence performed by 5 to 7 performers having a lead narrator within them.

Since this style of narration is with this distinct nature, the grammar of folk theatre of this folk form is pursued in this thesis. The troupe comprising of 7 performers was lead by Majjiga Laxminarsayya. The performance for this study was conducted at one of the cult centers, Inole (also called Einavolu, Eiloni) in Warangal District, Andhra Pradesh.

1.2. AREA OF STUDY

Oggu Katha performance is quite popular in the Telangana region among the Kurmas/ Gollas. In fact, they own it. It is performed for them as a part of ritual observation in connection with rites of passage. The concept behind the performance is to seek the blessings of Mallanna who also has the power to purify pollutants. The Telangana region being situated in the dry agro eco system, pastrolism became one of the main modes of production and therefore occupation to a considerably good segment of population. This study is done based on the performances of Oggu Pujarulu at Balkampet, Hyderabad, Bagh Amberpet, Hyderabad and at Inole, (also called as
Einavolu, Eilloni), Warangal District. These three places are quite popular as cult centers for the pastoral community; Balkampet is famous for the temple of Yellamma, the village goddess who is the tutelary deity of pastoralists. Baghamberpet, where the shrine of Mallanna is situated, the families of Ogggu Pujarulu perform here regularly the Ogggu Katha in a cyclical manner during rituals. Several families of pastoralists live within the premises of the Baghamberpet Mallanna temple.

Ogggu Katha as a form of narration has its own theatrical grammar. Though it is discussed by several academicians of linguistics, languages, folklorists and theatre artists, there is still much scope to explain the potentialities of the varied components of its grammar.

I.3. LITERATURE SURVEY

Though there are several works on these pastoral communities (Feldhaus et al. 1997: Murty 1993: Murty and Sontheimer 1980: Sontheimer 1983, 1989. Thurston 1909 (1975)). The Ogggu Katha as a theatrical entity, has not received due attention. Just to name a few dealt with pastoralists of Andhra Pradesh, Karnataka and Maharastra. All these works concentrated on their life styles, rituals, gods, belief systems their fares and festivals. They also broughtforth the kinship relationship in the family structure and social organisation of these pastoralists. Since Ogggu Katha is presented in a theatrical format, there is a need for studying its grammar in order to learn how the art form could flourish since ages despite of the onslaught of modernity and technical advancements.
I. 4. ISSUES ADDRESSED

From the literature survey carried out it is found that there are certain issues which require attention in the study of Oggu Katha performances. These are as follows.

1. What is theatre? Does the theatre have any relevance to the community, which hosts it?
2. Can a folk performance be viewed as a theatrical genre?
3. If so, can there be equivalence to the theatrical practices of mainstream theatre?
4. Can these elements of Oggu Katha be considered as grammar of theatre, so as to view them as structures of performing art?
5. Whether the structures as enumerated by their theatrical grammar have any relevance to the community's lifestyle?
6. What makes the folk theatre different from the mainstream theatre? Or they are parallel, or do exist in symbiosis?

1.5. AIMS AND OBJECTIVES

The first objective of the study is to probe into the issues enumerated above. On the whole these issues can be grouped into two. One set of issues pertains to the field of theatre and its grammatical elements. The other set of issues to the folk performances as theatrical events and their structural elements.
These two sets of issues are examined in the Oggu Katha performance. The second aim of the study is to cut across the disciplinary boundaries of theatre arts and folklore studies, and to approach the discipline of theatre as interdisciplinary so as to draw lessons mutually with regards to the techniques of presentation, narrativisation and strategies of performances.

The third objective of the study is to see how the interrelationship between the performer / actors and audience takes place in both folk and mainstream theatre that ensures perpetuity to the theatre.

The last objective of the study is to evaluate the concept of experience which transforms the audience and the performers into the text /narrative and which makes every performance unique and therefore how it becomes the live nerve of the very theatrical experience.

1.6. METHODOLOGY

Two types of methodologies are used in the present study. One type of methodology is drawn from the discipline of theatre that is related to the development of theatrical grammar. According to this, the basic theatrical elements are observed and studied in their co-relationship and it is suggested that the basic elements such as actor-audience and text and context / space holistically make a performance. Each element has method of its own to develop. An actor is prepared during the performance stage, to make him fit to get into a role after which the development of the character on the actor is
ensured by a series of rehearsals. Therefore there is integrally a series of training sessions, which are important to the actor to develop him into a character. What is important to note is that in the discipline of theatre it is not only the training of actors through different methods, but also at the production level he is trained to develop as a character in a given performance. When he is trained as character in the process of rehearsals he is made to learn to integrate the text and context (space) of the play to be presented to a given audience. If the text is already written, advocating a certain ideology, that ideology is incorporated into the characterisation itself. This combining of method, with ideological perception makes the core of methodology of theatre. If the text is silent of any ideology, yet the producer / director intends to impart his own ideology (perception) the characterisation is made so as to promulgate the message intended to the audience. In the process the theatre itself is made up of methodologies as revealed through the usages such as realistic, nonrealistic, avant-garde, eclectic etc., clubbed issues (ideologies or perceptions) which form the basis of methodology in theatre. For this reason, realism, surrealism, non-realism, community theatre, people's theatre and various other nomenclatures emerged in the discipline of theatre to denote a particular method and issues that a theatre adopts in the play production. After having explored all these perceptions of theatre, the basic elements that exist in all these theatrical methodologies are conceived as the grammar of theatre. The ways the various elements interact in different plains give a different tone to the play production. In the case of language though alphabets are limited, yet the way they interact create innumerable words. So also in the case of theatre, though the elements are limited, the way they are combined
produce different productions. Therefore this observation on the theatre discipline is taken as the basic methodology for the study.

The second type of methodology is drawn from the discipline of folklore. The basic method that is being followed in folklore is the field method. Since the topic of this study is the performance of Oggu Katha, the performances are observed in the field context. Interviews with performers and audiences are conducted as part of the field method in order to gain knowledge on the various aspects of the performance. Therefore both observation method and interview method are used with a perception to get how the performance is viewed and perpetuated by the community. This being the case the basic methodology in the second type is conceived as folklore methodology because it is the views of the folk and their perceptions that become the study material for this thesis. The idea is to primarily understand the performance of Oggu Katha and then to assess the theatrical values that it possesses. Since Oggu Katha is a ritual performance several field visits to different places became necessary to document the contextuality of the performances.

1.7. CHAPTERISATION

The thesis is divided into five chapters. Each chapter focuses on aforementioned issues and an in-depth analysis is attempted.
Chapter I: Introduction

This chapter introduces the concept of ritual theatre, specifically the ritual theatre of the pastoral community of Andhra Pradesh. It also covers the area of study, literature survey, issues addressed, aims and objectives and methodology employed and a synoptic view of chapterisation. The main aim of this chapter is to fix a frame of reference to the study, confining the scope to the ritual performances of the community to view them from the theatrical perspective.

Chapter II: Theatre - Its grammar

This chapter is divided into Two sections. Section I deals with a conceptual frame to study theatrical grammar. The set of codes, rules and regulations of usage that a theatre possesses is discussed as the grammar of the theatre.

Section-II is on the principles of grammar in the theatre. It comprises of the interplay of the codes of text, context, actor and audience in order to enact a theatrical event. In the process of textual enactment, elements of both internal and external influence and as such form the event. The process by which the internal elements such as verbal expressions, kinetics, and cognitive senses combine themselves to make the theatrical event possible is discussed. There are different exercises in this direction and approach. (see for example Gassner 1956, Bentley 1968, Willet 1964, Kapilavatsyayan 1968, 1996, Rangacharya 1971 Shekhar 1977). The formulae of external elements
like music, sets, lighting, costumes and makeup are discussed to see how at
semiotic level they act and present the theatrical event. The main focus of this
chapter is to assess the importance of theatrical elements that cause the
event and how different combinations of these make differential events either
in mainstream or in folk theatre.

Chapter III: Oggu Katha - Its cultural milieu

Mallanna Katha is a performance based on the oral text of the caste
myth of the Kurmas / Gollas performed in Oggu Katha form. Its relevance to
community becomes inevitable and therefore this chapter is devoted to
enumerate their lifestyles. The relevant cultural milieu, which makes possible
the performance, is the focus of this chapter. The occupation of Kurumas /
Gollas, their verbal genre, their material culture and other expressive
traditions as revealed in the fares, festivals, rituals and rites of passages are
brought forth to see their influence on the Oggu Katha performance. How the
community is organised into septs and how they relate themselves to the
performance of Oggu Katha is also discussed in this chapter.

Chapter IV: Oggu Katha - Its theatrical grammar

This chapter being the core of this study is divided into five sections, so
as to deal in detail with each element of theatre which form the theatrical
grammar of Oggu Katha performance.
The first section deals with the textual elements of Oggu Katha performance. Mallanna Katha being taken as the case study of Oggu Katha performance, the structure of the text of Mallanna Katha is discussed in detail. As such the structure of Mallanna Katha is of six kandas. Each kanda has a plot structure and on the whole all kandas posit another plot structure forming the dual plot structure as the characteristic feature of the structure of Mallanna Katha text. Other structural elements such as characters and characterisation and language as sign system used by the community and within the performance are also discussed as textual features in this section.

The second section deals with another important element of theatre namely actor/performer. Since Mallanna Katha is a ritual theatrical performance the lead narrator and his associates hail from the community of minstrels, known as oggus whose professional right is to perform the caste myth as part of purification rituals. This is the crux of theatrical grammar of Oggu Katha with regard to the theatrical element of performer/actor. The actor himself is the narrator and character and shifts between these two realms. How the innate talents such as bodily skills, vocal skills and psychological skills are dynamically used to create visual, aural and aesthetic effects by the performers/actors during the performance is highlighted in this section.

The third section deals with the concept of space, which has in itself the context connotation, which is referred to one of the elements of theatre. In this section physical and social contexts of performance are discussed. During the performance how the narrator creates for himself a dual space and shifts
between the narrator's space and narrative's space as narrator and character is analysed. The nuances of the dual spatial concepts are discussed in detail.

The fourth section deals with another important theatrical element, namely, the audience. Mallanna Katha being the caste myth of the community, the people of community themselves becomes the audience. Two types of audiences are identified in the performances of Mallanna Katha in the field survey. They are external audience and the internal audience. The internal audience are those who has the quality of transformation from mere audience to devotees during the performance and contribute to the very act of performance. The external audience is generally who seek gratification by watching the form of Oggu Katha and not act as internal critics of the performance. How the dual positioning of audience in Oggu Katha performances forms the basis of the theatrical grammar and how it ensures perpetuity of the genre of Oggu Katha is discussed elaborately in this section.

The fifth section deals with the nature of theatrical grammar of Oggu Katha form. The dyadic nature of all the four units of the
NOTES

1. The Vedas are the earliest literary productions preserved in any branch of Indo-European family. The Vedic literature is distinguished by refinement and beauty of thought and the skill in the handling of language and metre. It is mostly religious in its content and form. Derived from the root 'vid' to know the word means sacred lore or that from which knowledge is got. The Vedas are four in number. Rigveda, Samaveda, Yajurveda and Adharvana Veda. The Samhita, Brahmana, Aranyaka and Upanishads represent four stages of development of Vedic literature in the same order. The samhitas are collections of hymns grouped and arranged into a single book with a purpose. They contain hymns, which are composed in different period by different sages. Different sages can be noticed even in the compilation of one particular Samhita. The Rigsamhita is the oldest of the samhitas. It consists of a collection of 1028 hymns, which are composed, in praise of the ritual deities like Agni, Yama, Indra, Varuna etc. Aiyar 1995: 4-7.

2. The Yajurveda has come down to us in two branches. 1. The Krishna Yajurveda 2.shukla Yajurveda. The former school came to be called Krishna (black) because the contents are not well arranged and the sacrificial formulas are intermingled, to a certain extent, with their explanations. The latter school came to be called Shukla (white) because the hymns are well arranged and the sacrificial formulas are not mixed up
with the explanation of the hymns. The samhitas of both branches deal with many important rituals such as the new moon and full moon sacrifices (darsha poorna masau), the soma sacrifice the construction of the fire altar and also vajapeyam, rajasuyam, ashwamedham, sarva medham and other sacrifices. The samhita of the shukla yajurveda is known as vajasaneyi samhita. It is said to have been revealed by the sun in the form a horse to Yajnavalkya, the great sage who proficiated the sun god by penance and got the shukla yajurveda from him. This samhita has two recensions-the Kanva and the Madhyandina from the historical point of view. The Satapatha Brahmana is the most important Vedic text, next to the Rigveda Samhita. Ibid.

3. According to another division based on the form, Vedas are spoken as 'thrayee'. In this classification, portions of the Vedas which are in the form of verses are called ‘Ruk”, those in prose are called ‘yajus’ and those that are set to music and sung or meant to be sung in sacrifices are called Sama. Ibid., p.4:

4. Natyadhami. If a play contains speech activity beings and state of the extraordinary kind and requires acting with playful flourish of limbs and possesses dance, and requires conventional enunciation and is dependent on emotionally carried persons (lit. characters) is to be known as conventional (Natya Dharmi). Lokadhami. If a play depends on a natural behaviour (plot) professions and activities of the people and has simple acting and not playful flourish of limbs and depends on men and women of
different types, lit is called realistic. (Loka Dharmi) Ghosh. Manmohan 1950, 45-46.

5. Pravrithi or regional identity is recognised through costume, dialect, habit, tradition. Costume and occupation. It must be mentioned that there are innumerable variations in the factors that contribute to and establish regional identities. These in fact vary even within a particular region. However, for the sake of brevity, bharata has classified four regional identities. They are Daakshinaatya, Aavanti, Oodhramaagadhi and Paanchala madhyama. Broadly speaking, the classification made by Bharata may be taken to mean the southern, western, eastern and northern regions of India, taken in order. Each of these regions consists of different tracts of land with separate identities. The classical and regional practices were referred to as Margi and Desi in treatises of music, dance and dramas which came out during and after 13th century like Sangeeta Ratnakarta of Saranga Deva.

6. While the rupakas are considered to be major forms of drama (natya), the uparupakas (dance compositions) as minor forms of drama. In the latter, music and dance predominate and most of them are forms of dance-drama or regular dances (nritya prabandhas). Though vithi and bhana are said to be major types of dramas, yet seeing their nature we can even classify them among the uparupakas. (Gupta 1991: 118).

7. Sangeeta Natakas are musical plays.

8. Sangeeta nrityas are musical ballets.