CHAPTER 3

BHARATA AND NĀṬYAŚĀSTRA
BHARATA

The name of Bharata is indicated along with either two or five persons. The first two are just Vṛddha Bharata or Ādi Bharata, and Bharata. There are two works Nātyavēdāgama and Nātyaśāstra. Some books say that there are five Bharatas i.e.; Vṛddha Bharata, Nandi Bharata, Kōhala Bharata, Sadāśiva Bharata and Kaśyapa Bharata. Pañcabhāratam, the Tamil book also comments on the above statement. Śāradātanaya used the word Bharata in Bhāvaprakāśa by denoting a caste, who performs Nātya. It is a clear example that the term Bharatāgamavēdibhih, Bharatōttamaib, Bharatāgamakōvidaih, Bharatāgamadarśibhih etc. were used in the sense of actor or pretender by Nandikēśvara in Abhinayadarpana and Bharatārnava. The name Bharata derived from somebody who made an authoritative frame upon Nātyaveda through Nātyaśāstra. Abhinavagupta's point of view shows it is the collective work of many, individuals, not an independent work of a single author. Bhavabhūti calls the author of Nātyaśāstra as Tauryatrikasūtrakāra. Nātyaśāstra itself refers to sage Bharata as the author of the work. The first chapter of Nātyaśāstra mentions on Nātyōtpatti

समासजन्यं ब्रतिन स्वसूते: परिलालितम् ।

अनध्याये कदाचित्तु भरतं नाट्यशक्तिविदम् ।।

In the ancient days actors were called Bharatas. The letter Bha represents Bhāva(mood), 'Ra' represents Rāga (melodic frame work), and
"Ta' represents Tāla (rhythm). The text, Nāṭyaśāstra clearly shows that Bharata has transmitted the art to the earth. Later his sons and those who followed them were also called Bharatas meaning actors, a term which has been popularized by the author on several occasions in the text.

The Rgveda, Śatapathabhrāhmaṇa, Aītārēyabhrāhmaṇa, and Yājnavalkyasmrī use terms like Bharata, in the sense of Naṭa, who is often referred to as Nārttaka, Bharata, Cāruṇa, Kuśīvala, Śailuṣa, Saubhika, Rūpajīva, Jayajīva, etc. Parśva Nath Dvivedi point out that the plural use of Bharata: Bharatai: are the symbolic word of a hierarchy. Ramakrishnakavi clearly says that Nāṭyaśāstra has two series old Ślokas containing 6000 and 12000 respectively. The former is called Dvādaśasahasrī and the latter Śadsahasrī, which contains only about half of the former one. Dvādaśasahasrī is likely to be the work of Vṛdda Bharata. Bharata refers to his Putraśata (hundred sons) but P V Kane has referred to them as pupils.
Period of Nāṭyaśāstra

Paul Regnard was the first expert who studied on the period of Nāṭyaśāstra. He fixes its period to the 1st century AD. After collecting some findings of Nāṭyaśāstra, Hariprasad Śāstri believes it to be 2nd century BC. Jacobi says it was made in the 3rd century AD, considering the nature of Prakṛt quotations of Nāṭyaśāstra. S K De, H H Dhruva, P R Bhandarkar and T Gaṇapati Śāstri assign this work variously to the periods 2nd century BC to 2nd century AD. S K De mentions that the work took its present shape after several modifications by the end of the 8th century AD. This extraordinary conclusion is reached in spite of the admission that before Abhinavagupta there were several commentators whose works are now known only from quotations. In another place he places the chapter on music and the rest to 4th century AD.

The present work consists of 37 chapters according to the Northern or later recessions, but only 36 chapters according to the Southern or earlier texts. The difference lies in the numbering of chapters, as the southern or older texts combined the 37th with 36th. Abhinavagupta, the commentator, appears to be the author of the numerical extension of the text, though he himself stated that the work consists of 36 chapters. But he comments 37th chapter also.

Publications

After the study and translations of Indian classics, Western Scholars
concentrated on a study of the Indian theatre. As a part of that attempt H H Wilson published his 'Selected specimens of the theatre of Hindus' in three volumes between 1826-1827. He also searched for the manuscript of Nāṭyaśāstra. But his efforts did not succeed and he frequently points out that Nāṭyaśāstra was lost for ever. At the same time many private libraries in Kerala had a number of its manuscripts. Some of them had even copies of Abhinavagupta's commentary. These materials were written in local vernacular Malayalam language. It was preserved in palm leaf manuscripts. So these manuscripts couldn't attract the attention of the Western scholars. A large number of those manuscripts were three to four hundred years old.

An American indologist, Fits Edward Hall discovered Nāṭyaśāstra in 1865. He added a study of Nāṭyaśāstra, ie chapters 18, 19, 20 and 34 with the appendix of his edition of the Daśarūpaka of Dhanañjaya. It was published in Kavyamala edition from Nirnayasagar, Bombay. Hall couldn't get it published owing to the currept and incomplete condition of the manuscript. His discovery inspired others to trace the manuscripts elsewhere. Heymaan, a Germman scholar contributed valuable articles on the content of Nāṭyaśāstra. Later a noted French scholar Paul Regnaud published the 17th chapter of Nāṭyaśāstra as the first critical edition in 1880. In 1888, Jonny Grosset published the 28th chapter, which deals with the general theories on music. Indian scholars Śivadatta and Kāśi Nāth Pandurang Parab had
published the complete text, under the Kavyamala series in 1894. In 1926, Rāmakṛṣṇa Kavi edited and published an important edition from the Gackword Oriental Series, Baroda. He used forty manuscripts obtained from different parts of India. This text includes with Ahhinavabharatī the commentary of Abhinavagupta, an eminent scholar who lived in the 1st century AD. In 1927 Baladeva Upadhyay and Batuka Nath Sharma published 36 chapters through Chaukamba Sanskrit series from Kashi Saraswathi Bhavan Library, Banarsidas. In 1943 Pandit Kedarnath studied all available printed editions and brought out a perfect revised edition under the above series.

K S Ramaswami Shastri in the preface to the second revised edition of vol.1, which appeared in 1956, gave an account of the manuscripts and the transcripts which were used for preparation of the critical edition. Mano Mohan Ghosh published the text with English translation of Nāṭyaśāstra in 1967 from Culcutta. In 1998, Ravi Shankar Nagar published a set of four volumes under Parimal publications. Dr. N P Unni published four volumes of Nāṭyaśāstra, the text with introduction and English translation, through Nag Publication.

The most important among the translation in the vernacular is the one prepared by the Kerala Sahitya Academi, Trissur. The text was printed in Malayalam and on certain occasions he has added his notes pointing out the views of Abhinavagupta.
Commentators

There are references to the commentators in Śārgdvēva's Saṅgītaratnākara.

Abhinavagupta refers to and criticizes the views of Śrīharsha, the Vṛttikāra of Bharatasūtra, Rāhulaka, Śaṅkuka, Bhattachārayaka, Lōlāṭa, Ghantaka, Bhattiyantra, Śākalīgṛbha, Mātrgupta, Kīrttidhara, Nānyavēda and his preceptor Bhattatōta.

Śākalīgṛbha

Śākalīgṛbha came after Udbhaṭa and before Lollata. He added two Vṛttis to Bharata's four and thus was criticized by Abhinavagupta.

Lollata

Several times Abhinavagupta quoted and criticized Lollata in his commentary. His Utpattivāda is a very important one, which is related to Rasa.

Udbhaṭa

Udbhaṭa lived around 813 BC, who rejected four Vṛttis of Bharata and substituted two of his own.

Śaṅkuka

Śaṅkuka is another important person who wrote the commentary on Nāṭyaśāstra. Abhinavagupta criticised him in the 6th chapter, and quoted
him on the occasion of Nāṭyamaṇḍapavidhāna of Abhinavabhāratī. His Anukaraṇavāda or Anumittiṇāda is very famous in the Rasa discussions.

Bhāṭṭanāyaka

Bhāṭṭanāyaka, who wrote Ṣṛdayadarpaṇa which is known as Ṣīkā on Nāṭyaśāstra gets the place from his Bhuktivāda.

Abhinavagupta

Abhinavagupta’s Abhinavabharati is notable one and his conception of Nāṭya is very liberal and aesthetic. He criticises the previous commentators in the light of his own theory.

The Nāṭyaśāstra

The first classic text that Indians obtained regarding Nāṭyavidyā is Bharata’s Nāṭyaśāstra. It is assumed that the date of composition of this invaluable work was before the era of Vyāsa and Vālmīki. The internal evidence to prove this, is that no mention is made in Nāṭyaśāstra about any part of the stories or the characters of the two great Indian epics. But, at the same time it is to be noted that the Vedic stories like Asuranigrāha, Tripuradahana, Amṛtamathana, etc are mentioned in this.

Bharata’s Nāṭyaśāstra consists of thirty-six chapters and contains six thousand Ślokas named as granthas. There are thirty-two syllables in a grandha. The first chapter deals with the origin of Nāṭya. Nāṭyasāstra begins with an invocation of gods: Pitāmaha, the creator of the world and
Siva the supreme god and propounded to Brahma. Then the author explains the origin of Nāṭya to sages around him. After the passing of the age of Svayambhuvamanu and the lapse of Kṛtayuga of Vaivasvatamanu, the Thṛetāyuga arrived. At that time the creator was requested by Mahendra and other gods for some pastime (क्रोडनीयक) which is desired to be visible and audible at the same time. Pitāmaha gave shape to a fifth veda called Nāṭyaveda from the auxiliaries of four Vedas viz.

जग्राह पाठयमृगवेदात् सामस्यो गीतमेव च।

यजुर्वेदद्विनयान्न् रसानाध्वर्णादपि।।

Bharata took pāṭhya, the text to be spoken in drama from the Rgveda, Gītā (the song) from the Sāmaveda, Abhinaya (the acting) from the Yajurveda and Rasa from Adharvaveda. But gods were unfit for the art of theatrical presentation. Sages conceived the inner secret of the unfitness, and Apsaras were fit to comprehend the art and to perform it ably, so they were instructed for Nāṭya. Bharata and his hundred sons had studied and Nāṭya and they performed three kinds of Vṛttis at first.

Bharata introduced the Nāṭya incorporating only three Vṛttis like Bhārati, Sātvatī and Ārabhaṭi and presented it before god Brahma. At that time Pitāmaha advised Bharata to add Kaiśiki, the charming style which could be represented only by women. Twenty four celestial nymphs, named Apsaras were introduced for dramatic performance. Sage Svāti along with his disciples were to handle the musical

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instrument named Bhāṇḍa. Gāṇḍharvas like Nārada were entrusted with the recital of Music. Nāṭya was performed first in Dvajotsava, the flagstaff of Indra in front of Mahendra, Asuras and Dānava.

Bharata and others were helped and supplied by Gods with necessary materials for the performance. Gods like Brahma Gāṇḍharvas, and Yakṣas were pleased. But Asuras shouted and disturbed the performance for the theme of the presentation was the victory of gods. Bharata requested arrangements for proper protection and Brahma ordered Viśvakarma, the celestial architect to build an auspicious theatre having all noble characteristics. Thus Viśvakarma built a Nāṭyagrha for performance. Mitra, Varuṇa, Agni and others took up their positions and protected the hall from Asuras. Bharata concludes the first chapter of the treatise with the remark that the Rangapūja is a must for all sorts of performance.

The second chapter is entitled Maṇḍapādhyāya or Maṇḍapavidhānam. The chapter provides valuable information on native architecture. It includes construction details of a theatre structure. Viśvakarma scientifically conceived three types of play houses. They are Rectangular (विकृत), square (चतुर्भुज) and triangular (त्रिभुज). Each one of them was having three dimension each as large (व्यंग्य), medium (मध्य) and small (अवरं). Their measurements are given as hasta meaning cubit and danda. A hasta consists of 24 angulas and danda has 96 angulas.
The ones with 108 hastas or dandaśas belong to the type of large, belong to gods. The ones with 64 hastas or dandaśas form medium, for royalties. And the last type Small, for ordinary people with 32 hastas or dandaśas, are classified as Kaniṣṭha. Madhyama type of theatre is the most suitable one since the text recited and the music sung became audible to audience easily. The chapter deals with the various items related to theatre. Plot selection and demarkation, green room and seating arrangement, etc., were discussed. Foundation should be laid the accompaniment of instrumental music viz., Saṅkha, Dundubhī, Mrīdanga, Pañava, etc., to be sounded on this occasion. Erection of walls and columns should be according to the measurements. The theatre should have the appearance of a mountain cave and pictures should be drawn on the walls. Seats should be made of bricks or wood to accommodate the spectators.

Third chapter is named as worship of the gods of the stage (रङ्गदेवतपूजनम्). Bharata continues the answering to the sages. After the construction of play house cows should be brought to occupy it for seven days with Brahmins, who should chant hymns. The preceptor having observed a fast for three nights for his body purification, should then occupy the stage wearing fresh clothes. The Sūtradhāra was to pray to these deities to afford protection during the night when the performance was made. Śiva, Brahma, Viṣṇu, Indra, Subrahmaṇya,
Sarasvati, Lakṣmi, Sidhi, Medha, Mati, Smṛti, Chandra, Surya, Maruts, Dikpalas, Ādvīnidevas, Mitra, Agni, Svara(Vowels), Varṇas(Consonants), Rudras, Kāla,Kali, Mṛtyu, Niyati, Kaladanda, Viṣṇucakra(Sudarsana), Ananta, Garuda, Vajra, Vidyut, Samudras, Gāndharvas, Apsaras, Maharṣis, Bhūtas, Piśacás, Yakṣas, Guhyakas, Nāgas, Aśuras, other demons and Rakṣasas, Naṭyamatṛṣ and Mahāganapati are requested for protection. This is to be followed by Jarjharapūja, the worship of the flag staff. For obtaining good result the Jarjhara may be covered with fresh clothes. The cloth at the top shall be white, blue at the joint pertaining to Rudra, yellow at the juncture relating to Viṣṇu and red at the spot relating to Skanda. All the musical instruments may be covered with fresh clothes and worshipped, offering incense, garlands, sandal paste and various items of food stuff. After performing all these rites and applying incense and putting garlands on Jarjhara the invocation is conducted. Then a sacrifice was to be performed. Parimārjana. Waving of lights before an object as an act of adoration follows the sacrifice. Thus at the end of the rites the Naṭyācārya should break a pot in which sanctified water is kept at the centre of dias. He should also hold high a lighted torch in which incenses should be sprinkled to blaze towards the sky.

The fourth chapter of Naṭyasastra is called Taṇḍavalakṣaṇa. After performance of the worship, Brahma told Bharata to produce a
type of play called samavākara which presents twelve heroes, and
focussing on the heroic sentiments as the predominant one.
Amṛthamathana story was selected for the same. This was already
composed by Brahma, presenting the roles of gods and Asuras. All of
them were pleased and Asuras forgot their enmity. Then Brahma
arranged a performance of a samavakāra called Amṛ tamadhana to
Kailāsa. Then they produced a second play in Ďima variety named
Tīpuradahana. This is supposed to express Rudra as the predominant
sentiment and and it consist of sixteen heroes, representing of Yakṣas,
Rakṣasas and Gāndharvas. In these performances, the elements of
representation like movements of limbs (अंगहाराः), postures (करणानि) and
gestures (रेचकाः) were made. Under the instruction of Taṇḍu, Bharata enumerates these. There are thirty two Angahāras, one hundred and
eight Karāṇas and four Recakas. All Angahāras are evolved through
Karāṇas. Karāṇas is defined as the simultaneous movement of hands
and feet in dancing.

Then sages questions Bharata about the purpose of dance in
dramatic performances. He told them that the dance certainly increases
the beauty of a play. God has instructed sage Taṇḍu to introduce the
dance incorporating music and hence the dance itself came to be known
as Taṇḍava. The details of dance are to be explained. Terms like
Vardhamānaka, Āsarita, Upohana, Gīta, Laya, and varieties of
instruments like Tattva, Anigata and Ogha are introduced in this connection. Dance does not depend on any thing else other than inspirations from nature. People spontaneously love dance and further, it is said to be auspicious. On occasions like marriage, birth of children, reception of a bridegroom, events of joy and prosperity, dance is employed as an amusement. The chapter is concluded with the observation that this dance introduced by Śiva is beneficial to all and those who perform it will reach the world of Śiva.

The fifth chapter contains the subjects Pūrvarāṇavidhāna. After the lifting of the curtain ten items should be performed with recitation of passages accompanied by instruments. They are 1. Prayer song- Gītaka 2. Entry of around four girls in the ascending order- Vardhamānaka 3. Invocation- Uttāpana 4. Paying tribute to gods; tribute by tuning sound- Parighattana 5. Praising of gods; Brahmins and kings- Suskāvakṛṣṭa 6. Starting of recital Vācika and Aṅgika modes of representation- Raṅgadvāra 7. Sportive dance- Cārī 8. Fairy dance on a forceful theme- Mahācārī 9. Conversation of three characters- Vidūṣaka Trigata and 10 Suitable hints on the coming scenes of the play- Prarocanā. Besides, Śūtradhāra and Pāripārvika a fourth character, Caturthakāra should appear on the stage with flowers to scatter. In four or eight words Nandi can be done by Śūtradhāra. The Purvarāṇa is of two types as Caturāṣṭra and Tryaṣṭra, and they are again grouped as Sudha and Citra. After this
the Sūtradhāra and Pāriparsvika should retire from the stage. This is followed by the Aśrāvana at the end of which Sūtradhāra should recite the benedictory verse stanza and then enter the stage to make the Prasthāvana, the announcement. The Prasthāvana should contain the name of the poet or dramatist as also the merit of the piece. Bharata stresses upon the importance of Pūrvaraṅga. Three types of Pūrvaraṅga were described by Bharata like Śuddha, Miśra and Citra. There are five Dhruvā songs employed in each type called Uttāpana, Parivarta, Avakrṣṭa, Addita and Vikṣipta. There are three Mārgas like Citra, Vārtika Dakṣiṇā, referred to on another occasion. There were four types of Gītis Māgadhī, Ardhamāgadhī, Sambhāvita and Prāthula.

The sixth chapter is the most discussed one in Bharata's Nāṭyaśāstra. It is popularly called Rasādhyaya which begins with five questions related to Rasa, Bhāva, Saṅgraha, Kārika, Nirukta of Sages to Bharata. Then the contents were briefly mentioned by Bharata, as its treatment can be unlimited. Abhinavagupta’s Abhinavabharatī clearly reveals that this statement is true. There are thirteen items of Nāṭyasāṅgraha explained as aphorisms(Sūtras) and expositions(Bhāṣyas). Kārikas are the ideas of texts from easily understood Sūtra. Nirukta stands for the contextual meaning and usage of a word. Bharata mentions the Rasas which are eight- Śṛngāra, Hāsyā,
Karuṇa, Raudra, Vīra, Bhayānaka, Bībhsa and Adbhuta. Rāti, Hāsa, Śoka, Krodha, Utṣāha, Bhaya, Jugupsā, Vismaya are the eight Sthayibhāvas of above Rasas.

There are four Vṛttis and four Pravṛttis such as Avanti, Dākṣinātya, Odramāgadhī and Pañcāli. Two Siddis are Daivī and Manusi. Four types of musical instruments are used in drama - Tata, Avanaddha, Ghana and Sushira. Gāṇa(music) is of five kinds in Nāṭya as Praveśa, Ākṣepa, Niśkranta, Prasāda and Antarā, which are enjoined with Dhruvā songs.

Uttama, Madhyama and Adhama are the three prakṛtis and two Upacāras, Bāhya and Abhyantara. Basic Rasas are Srīgāra, Raudra, Vīra and Bībhsa from which other Rasas are produced. Srīgāra is the root cause of Hāsya; Raudra causes Karuṇa, Vīra becomes Adbhuta, and Bībhsa generates Bhayānaka. Colour assignments to Rasa, various superintendent deities for various sentiments, sub varieties and sub divisions of Rasas are explained in this chapter.

The seventh chapter entitled Bhāvavyāṇcaka contains Bhāvas in all their varieties. There are eight Sthāyibhāvas, thirty three Vyabhicāribhāvas and eight Sāttvikas. This chapter begins with the term Bhāva with reference to its etymology. Bhāvas are so called because they produce the idea of a poem by the use words, gesture and mental
attitude. Anubhava also incorporates the three elements of words, gesture, imagination and mental dispositions. Sthāyībhava is most important as a king among Bhāvas, as a king is considered to be the chief and the best among the people. Thereafter the eight Sthāyībhāvas are treated in detail in the following order- Rati, Hāsa, Śōka, Krodha, Utsāha, Bhaya, Jugupsā and Vismaya. Vyabhicārins define it as- 'Vividhāṃ Ābhimukhyēna Rasēṣu catanti Vyabhicāriṇah'. The mode of their representation is also elaborated. Sātvikas are stated belonging to the mental attitudes. 'Sattvaṃ nama manah prabhavam'. Then an important topic is discussed as to how the Sātvikas and Vyabhicārins are related to the Rasas. They may be applied to Rasas as flowers to decoration.

The eighth chapter begins with the questions of Sages to Bharata viz. How and why is it called Abhinaya? How many varieties are there? This chapter is devoted to the use of the various parts of the hand related to expressions in performances. Bharata states that there are four types of Abhinayas as Āngika, Vācika, Āharya and Sātvika. Āngika has a three fold role- Āśārābhīnaya, Mukhābhīnaya and Cēṣṭābhīnaya. The same chapter contains a detailed study of Mukhābhīnaya. Six limbs are used in Āngika, Viz. the various movements and poses of the hands, the chest, the sides, the abdomen, the waist and the feet.
There are thirteen types of head movements, thirty six varieties of glances (eye expressions); seven types of eyebrow movements; six kinds of nose actions; six kinds of chest actions; six types of lip actions, seven types of chin movements; six varieties of Mukhakarmas; four kinds of Mukhastobhas; and nine kinds of neck actions, discussed in this chapter. Even if other elements are there the Mukharāga is an important factor in the representation of sentiments.

The whole of the ninth chapter deals with Hastābhinaya, which includes the various movements and positions of the hands, the chest, the sides, the abdomen, the waist, the legs and the feet in Nāṭya. The total number of the Hastābhinaya are sixty four such as twenty four single hands, thirteen dual hands and twenty nine Nr̥ttahastas. The single hand poses are called Asamyutahasta. Samyutahasta means when both the hands are employed together. The category called Nr̥ttahasta also involves the use of both the hands. The hand poses for Karaṇas are belong to a separate category. The four poses defined are Aveṣṭita, Uḍveṣṭita, Vyāvartita and Parivartita. The varieties of Karaṇa using the hand position require ten modes of poses like holding the hands upwards, downwards, extended forward, contracted towards oneself, revolving, entwining, extending backwards, closing and opening etc.

The tenth chapter deals with the Sarīrābhinaya. Herein the five
kinds of movements of all the parts of the body are defined and the occasion for their use also indicated. The chest movements are five kinds as Abhugna, Nirbhugna, Prakambita, Udvāhita and Sama. The side movements are five kinds as Naṭa, Unnata, Prasarita, Vivartita, and Apasṛta. Kṣama, Khalla and Pūrṇa are the three kinds of the movement of abdomen. The movements of the waist are five types as Cchinna, Nivṛttta, Recita, Kambita, and Udvāhita. Five types of thigh movements are Kampana, Valana, Sthambhana, Udvartana and Nivartana. The movements of shanks are described as Avartita, Naṭa, Kṣipta, Udvahita and Parivṛttta. The feet movements are also five kinds as Udghattita, Sama, Agratalasaṅcara, Ancita and Kuncita. These actions are to be employed during the representations of the various roles as necessitated by situations.

The exercise of feet is called Cāri. Cāris are to be used in Nīṭta, as well as in fight. It is the subject of eleventh chapter. There are two types such as Bhūmi and Ākāśa. There are sixteen Bhūmicāris and sixteen Akaśacāris. After describing their nature, the six kinds of Sthanas and four types of Nyāyas are dealt with. The Sthānas refer to the stance to be resorted to by men while engaging in conversation, sending missiles, expressing certain sentiments like anger, love etc. The Nyāyas are used in connection with the depatch of missiles or use of weapons. The use of
various limbs in assigning various positions is also described here. There should be Laya and Tala in doing physical exercises. This is very important for the performances of dance and drama. There are four Karanās which involves the use of a bow. At the end of the section the qualifications of persons to be employed are explained. They should physically fit for the exercises.

The twelfth chapter entitled Maṇḍapavikalpana refers to the origin and varieties of Maṇḍalas. There are separate Maṇḍalas for Ākāśa and Bhūmī like Cāris. Cāris are grouped into Karanās, which form Khāṇḍas and they are joined to form Maṇḍalas. The chapter contains twenty Maṇḍalas, ten each for Ākāśa and Bhūmī, which are used for battle, in moving to and fro, etc. Each of these twenty Maṇḍalas is described in detail prescribing the sequence of the series of movement involved. This points out that some of these can be considered only as Khāṇḍas and not as fullfledged Maṇḍalas.

The thirteenth chapter stresses the importance of propriety on the part of the actor, called as Gatipracāra. Through this chapter the particular movements of the different characters based on the nature of characters are discussed. The character will enter the stage with the accompaniment of the Druvā song whichs begin and unveils the curtain. Human characters supposed to be gods or kings, men and women;
youth and old persons etc are described. After describing the actions of various human characters, the movements of birds, animals, the movements of different vehicles like chariot, elephants, boat, aeroplane etc, ascent of palaces and mounts, descent into rivers and lower places, riding of horses, movements of serpents etc are all noted in it. The propriety of persons occupying different seats in assemblies etc are also treated here. The poses of sleeping are described as six.

Fourteenth chapter named as Kaśyāpravrttidharmavyancaka, deals with the usage, classification and divisions—four Pravṛttīs viz-Āvanti, Dākṣiṇātyā, Pāncāli and Ōdhramāgadhī, two types of productions viz-Āviddhā and Sukumāra, two kinds of dramatic practice or conventions such as Lōkadharmi and Nātyadharmi, etc. The plays, belonging to the categories of Nātaka, Prakaraṇa, Bhāṇa, Vīḍhī and Anka are termed as Sukumāra. The characters in these are human beings. Dima, Samavakāra and Vyayōga are considered as Āviddha. Four Pravṛttīs represent different styles of costumes, language and rituals, and those are related to Vṛttīs like Kaiśikī, Ārabhatī, Sātvatī and Bhāratī. The convention of actor is to place the drum in a particular region and to perform standing in front of it. The region towards, which the drum is facing is considered as east. In the relation to the place of instruments there could be six temporary entrances to the theatre.
Discussion of Vācikābhīnaya known as Jhandośīvīcāga begins in the 15th chapter. Words are the basis of everything in the world. Particular attention should be given with regard to the word since it represents the physical aspects of Nāṭya. The other three aspects viz. Āṅgika, Sātvika and Āhārya only reveal the meaning of the word. The text of the play, Pāṭhya is of two kinds as Sanskrit and Prakrit. The vocal representation, alphabets, places of articulation, names of letters, names of vowels, divisions of word, prose and verse, metres, representation of syllable etc. are discussed in it.

Sixteenth chapter contains enumeration of metres that could be used in a dramatic performance. 53 Samavṛttas, Ardhasamavṛttas, Viṣamavṛttas, and Mātravṛttas are explained with Lakṣaṇa. Summary of Kāvyālaṅkāras is discussed in the 17th chapter. Thirty six Kāvyalakṣaṇas, and characteristic features should be employed in poetical compositions. Four Alāṅkāras, which means figures of speech, and their inter deciplines, 10 Kāvyālankāras, and 10 Kāvyaguṇas are discussed in detail.

The use of language in Vācikābhīnaya occurs in the 18th chapter. Several languages are used in Nāṭyaprayōga besides Sanskrit. Major changes from Sanskrit to Prakrit, characteristics of the passage in Prakrit etc. are discussed. Four types of languages are to be used in dramas, such as Athibhāṣa (Supermen language), Āryabhāṣa.
(language of elite), Jātibhāṣa (language of commoners) and Yōnyantarabhāṣa (language of animals). Seven regional languages are explained viz. Māgadhī, Ardhamāgadhī, Avantī, Śaurasenī, Bāhlīka, Prācyā and Dākṣinātyā.

Use of sentences is enumerated in the 19th chapter. Qualities of the dramatic text are enunciated. They consist of seven Svaras (notes), three Sthānas (the place of utterance), four Varṇas (mode of articulation), two fold Kāku (intonation), six Alaṅkāras (embellishments) and six Aṅgas (limbs) with related explanations.

20th chapter deals generally with the rules for ten varieties of plays viz. Nāṭaka, Prakaraṇa, Prahasana, Āṅka, Vyāyōga, Bhāṇa, Samavakāra, Vīdhī, Ďima, and Īhāmrga. They are examined in detail with definitions. This chapter also enumerates the subjects which are related to music. Vṛttis are to be the source of all kinds of poetry. Vṛttis are the sources of Svara. It becomes Grāma due to the changes of Jāti and Śruti. All Svaras are mingled together to form the two Grāmas as Śadja and Madhyama. Prakarana and Nāṭaka have been evolved from all the Vṛttis and they represent manifold constructions. The varieties of plays called Vīthī, Samavakāra, Īhāmrga, Ītsṛṣṭikāṅka, Vyāyōga, Bhāṇa, Prahasana and Ďima should be composed with out Kaiśikīvṛtti. In Nāṭaka other Aṅgas are also made use of in the matter of Lāṣya, which means dance. They too have their origin in Vṛttis.
21st chapter named Sandhinirūpaṇa deals with 5 Sandhis, 21 Sandhyantaras, 64 Sandhyaṅgas, their uses and related subjects also are discussed.

In the 22nd chapter, Bharata enumerates the origin of styles, plot and types of compositions in their proper order. These styles are derived from the Nāṭyavēda the lore of dramaturgy. From the Rgveda the Bhāratī Vṛtti, from Yajurveda the Sātvatī Vṛtti, and from the Sāmavēda the Kaiśikī, and Ārabhatī from the Adharvaveda were evolved. Kaiśikī is spoken of as that which is endowed with characteristic such as well dressed, and dignified, having women folk, dances and songs and conducive to the indulgence in amorous enjoyments. The Kaiśikī style is used in Hāsyā and Śṛṅgāra, has four varieties as Narma, Narmacūḍa, Narmaphōta and Narmagarbha.

23rd chapter of Nāṭyāstra entitled Āhāryābhīnaya means costumes and makeup. Different types of characters once dressed up in the costume concerned could properly convey the ideas as the character through their actions without much effort. Four types of decorations defined as Pusta, Alakāra, Angaracana and Sajjiva.

24th chapter deals with the generic representation known as Sāmānyābhīnaya, including Vācika(speech), Āṅgika (by gesture) and Sāttvika(expression of internal emotions). Graces of heroines are in three kinds, based on limbs, natural and effortless. Limbs- based graces
are 13 types, natural basis are 10 and effortless are in 7. Eight types of effortless graces are related to heroes. Sixfold gestural representation, 12 modes of speeches (Vācikābhīnayas), representation of sounds, habits and nature of women are described here.

The art of courtesans entitled Vaiśīka became the subject of the 25th chapter. The term Vaiśīka means one who excels in all fine arts, or one who is an adept in the service of the courtesans and who is proficient in all crafts and capable of grasping the mind of women. These Vaiśīkas normally enact 33 different roles.

26th chapter dealing with Āṅgika (gestural) and other modes of representation is called Citrābhīnaya. This elaborates several items to be followed relating to movements, pause, action, vision and articulation. Representation of season, parrots and animals, emotions of men and women, four kinds of speech in the open air, eightfold effects of poison etc are described in this context.

There are two kinds of Siddhis viz. Daivikī (divine) and Mānuṣī (human) described in the 27th chapter of Nāṭyaśāstra as Siddhivyanjaka. Characteristics of Prāśnikās (arbiter), and Prēkṣkas (spectator) are described in it. The arbiter should be one who knows sacrificial rites, a dancer, proficient in prosody, an expert in grammar. If a king, he should be well-versed in archery; an artist who paints, a courtesan, a singer an the official of the king. Characters, production and brilliance
are the three points of merit in dramatic performances. An actor should have the qualities like intelligence, physical glamour, knowledge of Tāla and Laya, proviciency and emotions, youthfullness, eagerness, ability to grasp things, memory, absence of physical deformities, self confidence and enthusiasm. In the ideal production of a drama the use of instrumental music is good, song delights, the presentation of dialogue and the text faultless and impressive, and the mode of representation of faithful to the rule of Śāstra.

The chapters 28 to 33 deal with the all in all detailed explanations on music. Since these explanations form in the next chapters are avoided here.

34th chapter focusses specifically on the characteristics and nature of men and women. Both ladies and gentleman belong to Uttama, Madhyama and Adhama catagories. Mixed types are eunuch, Vidūṣaka and Śakara. Heroes are of four types in the plays namely Dhīrōdātta, Dhīratalita, Dhīrōddhata and Dhītrapraśānta. But heroines are characterised as Ďivyā, Rājapatnaī, Kulastrī and Vēṣya. Different types of women assume the roles like Mahādevī, Dēvī, Nartakī and Paricārika. In royal harems, many persons are allotted various posts. The ladies are classified as Mahādevī, Dēvī, Svāminī, Sthāyinī, Bhōginī, Śilpakārikā, Naṭakīya, Nartakī, Anucārika, Paricārikā, Saṅcārikā, Prēṣaṇacārikā, Mahattarā, Pratīhārī, Kumārī, Vṛddhā and Ayuktā. The other section are Snātakas,
Kāṇcukis, Varṣavaras, Aupasthāyikas and Nirmuṇḍas. The King’s train (external assistants) also are referred to with their qualities concerned. The court consists of the King, Senāpati, Purōhita, Mantrin, Amātya, Prādvivāka (judge) and friends and associates of the princes.

35th chapter discusses the assignment of roles to the members of dramatic troupe. It is based on the nature of the character such as movements, words, limbs of body, action, fortitude, behaviour etc. The one who puts on the role of God, should be handsome. But rough looking, fat and tall men may be given the roles of demons and Asuras. The roles of Brahmmins and Kaṇcukins are given to short-statured persons with imposing nose, and tawny eyes. The part of servants can be given to ordinary persons who may have slight deformities of face, eyes, etc.

In drama, 'Prakṛti' is represented in three forms such as Anurūpā, Virūpā and Rūpānusārini. The first one, ladies assume the role of ladies and men of men. In the second type young fellow is placed on the role of an aged man and vice-versa. In the third type a man assumes the role of a woman, and ladies take the roles of men.

Nāṭya is of two kinds- Sukumāra and Āviddhā. The plays that focus on romantic treatment are grouped under Sukumāra, while the others are Īhāṃga, Samavakāra, Dima, etc are Āviddhā. It is rather tough and energetic-based treatments like magic, fight, etc. Usually ladies are considered unfit for assuming the part in Āviddhā, the dramatic performance.
Here the essential qualities for the major characters of Sūtradhāra, Pāripāśvika, Naṭa, Śakāra, Vidūṣaka, Cēṭa, Gaṇīka and Nāyika elaborately explained. Towards the end of the chapter discussion is the members of a troupe—Bharata, Vidūṣaka, Taurika, Naṭa, Vandi, Nandi, Sūtradhāra, Nāṭyakāra, Nāyaka, Mukuṭakāra, Mālyakāra, Vēṣakāra, Rajaka, Karuka and Kauśīlava.

The last chapter of Nāṭyaśāstra named 'Nāṭyāvatāra' gives reference to the heavenly originated Nāṭya and how it happened to reach this earth. Gradually, Nāṭyaśāstra is structured as stories commencing with request to Brahma for a fifth Veda for audio and visual entertainment, upto the introduction of the art of Nāṭya in to the earth. It is systematically arranged as Bharata's wise answers to the Nāṭya-related questions of Sages like Ātrēya. Nāṭyaśāstra can, beyond doubt, be assessed as a noble Śāstrakāvyya contributing at the same time both interesting and informative knowledge.

In this chapter a brief note on Bharata, Nāṭyaśāstra, its commentators etc are given first and then a view of the contents of the text is given. Chapter 28 to 33 are not detailed here simply because of the fact that the deliberation on music are based on this.

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Foot notes

1. Swami Prajnananda, Music of South Asian Peoples, P-161
2. Ibid, P.271
3. Parswanath Dwivedi, Nāṭyaśāstra Kā Itihās, Introduction, P-1
4. Slōka 1/2, Nāṭyaśāstra of Bharatamuni, Editor- R S Nagar, Vol.IV, P.4
7. Slōka 34, Bharata - Nāṭyaśāstra ( EnglishTrns. Dr. N P (Inni) vol.IV, P 61
8. Ibid, Introduction, P-22
9. Nāṭyaśāstra of Bharatamuni, Editor- R S Nagar, Introduction
10. Ibid
11. Slōka 19, Saṅgītaratnākara of Śāṅgadēva, IV. P-29
12. Slōka 8/1 , Nāṭyaśāstra of Bharatamuni, Vol.1, P-5
13. Ibid, 11/1, Vol.1, P-6