PART - II : ANALYSIS
ACTOR’S TRAINING IN EPIC AND CLASSICAL INDIAN THEATRE

4.1.0 In Epic Theatre

The new scientific discoveries in the modern times which brought about far reaching changes in Western societies, did not make any significant dent in the field of theatre till Brecht’s advent who endeavored to change the very function of the theatre and make it into a product of scientific age in a new ‘social space’.

Brecht’s theatre was a theatre of common man. He wanted his spectator to develop an attitude of inquiry, a scientific attitude which can alter the spectator’s state of affairs and prepare him for a better future. To bring about this radical change in viewer’s attitude, Brecht employed artistic means which were hitherto not available to theatre. These in turn reflected in his texts, his production techniques, and most importantly, in the art of actor.

In his significant theoretical work ‘Short Organum for Theatre’ Brecht has penned his thoughts in the line of Francis Bacon’s ‘Novum Organum’ which is directed against the Organum of Aristotle. Brecht always considered himself the propagator of anti-Aristotelian drama.
The methods Brecht suggested for the preparation of the Epic actor does not limit to certain physical and verbal training systems, but in the first place makes the actor intellectually aware of his socio-political surroundings and invites him to develop a critical attitude towards the happenings around\(^1\). To do this, he invented new rehearsal techniques. For example, early reading rehearsals of the play would carry the discussion on the main story of the play. Brecht coaxed his actors to tell the story in their own language without missing a single point and in the most interesting manner possible. He, as director, demanded amusement, entertainment and information from his actor while narrating the story. Information given in the text about the particular characters and their relationships was mainly analysed in terms of economic and class relationships. The narration would reflect on the peculiar behavior of people in peculiar conditions. Thus he transformed the actor, making him into a critical enquirer rather than a person who passively accepted the character's attitude as his own. In this way, he helped the actor develop a detached eye. During the performance, by presenting the familiar in the most unfamiliar manner, the actor inculcated the same spirit of inquiry into the spectator. The instrument to achieve this, was the use of A-effect.

\(^1\) Brecht, \textit{op. cit.} p. 137.
In order to produce this effect, the actor had to discard whatever means he had learnt of getting the audience to identify itself with the character he was playing. The actor appeared on the stage in kind of double existence at one time, which meant that the tangible, matter-of-fact process was no longer hidden behind a veil, and the character and the commentator in actor appeared simultaneously.

To alienate character as being ‘a particular individual in this particular moment’, is possible only if there are no illusions that the player or the actor is identical with the character and performance with the actual event. Brecht did not completely discard actor’s empathy or self-identification with the character. He used it in the rehearsals to get certain ‘truthfulness’ in the characterization but only as one of the methods of observation. Observation is the major part of the acting.

The actor should observe his fellowmen with all his senses and muscles fully alert, but the mere act of imitation should become at the same time, a process of mind. The actor should look at people as though they are playing their action and advising the actor to give a careful consideration to their action.

Without opinions and arguments included in observation, one can represent nothing. So the choice of the viewpoint is a

2. Brecht op. cit. p. 236.
major element of the actor's art, and it is this viewpoint which affects actor's interpretation of his part. In the first place, actor should not fix his character in a particular slot or frame, but should allow the understanding of the character to grow on him gradually. This learning process needs to be co-ordinated so that the actor learns together with the other actors and develops his character along with the others, since theatre is a group activity.

Sometimes during the rehearsal, the roles would be swapped so that actor's were benefited by each other's insights and could get what they need from one another. It is also good for the actors when they see their characters copied or portrayed in another form. If the part is played by somebody of the opposite sex, characterisation can acquire a complexity and a completely new dimension.

The actor in an Epic production, masters his character by paying critical attention to his manifold utterances. Physical attitudes, tones of voice and facial expressions are all determined by a social gest and over-all social attitude. These expressions being highly complexed and clarifying complicate relationships, the actor must take care that in giving his image the necessary emphasis or

4. Ibid. p. 197.
bent, he does not lose anything of this complexity. This is crucial in Brechtian EPIC Acting.

Brecht introduced three aids to stop the complete transformation of the actor into the character\(^5\).

i) Transposition of the text into the third person.

ii) Transposition into the past.

iii) Speaking out the stage directions during the reading rehearsals.

For example take this excerpt from the third scene of his play-CAUCASIAN CHALK CIRCLE; the way it is written and the way it is rendered during the reading session by the actors.

The way it is written:

(The elder lady enters followed by a servant).

The Younger Lady: (Desperate) 180 Piastres for one room? (Glancing back at Grusha) But with the child it's impossible. What if it cries?

The innkeeper: The room costs 180, whether it's two persons or three.

The Younger Lady: (Changing her attitude to Grusha) on the other hand, I couldn't bear to think of you on the road, my dear. Do come in\(^6\).

\(^5\) Brecht, op. cit. p. 138.

The above dialogues would be read by the actors playing Younger lady and the Innkeeper in the following manner during the rehearsals -

Actress playing Younger: The elder lady entered followed by a servant. The Younger Lady desperately said, "180 pistres for one room." Then she glanced back at Grusha and said, "But with the child, it's impossible. What if it cries?"

Actor playing the Innkeeper:

The innkeeper said, "The room costs 180 pistres, whether it is two persons or three."

Actress playing Younger Lady:

Then the younger lady changed her attitude towards Grusha and said, "On the other hand, I couldn't bear to think of you on the road, my dear. Do come in"

In other words, the whole scene is turned into a storytelling structure, this forces the actor to use two tones, one of the narrator and the other of the character. The transposition into the past, helps the actor not to create
empathy with the character. Similarly, reading of the stage directions separates physical movements from verbal rendering.

The Epic actor needs to speak clearly. Here, clarity is not refered just to the right pronunciation of the words but more importantly, refers to the meaning of his lines. Different social classes have different kinds of clarity. One baker living in the countryside may speak clearer than the other one, but his speech cannot be called clearer compared to that of a city-engineer. Also the actor’s voice needs to be pliant and flexible.\footnote{\textcite{Brecht} p. 202.}

During the rehearsals, the main episodes were roughly and provisionally translated into positions and movement. Various possibilities were tried out, the actors had the chance to test their own notions through the use of emphasis, attitudes and gestures.

The actor in an Epic production was also able to get used to the set, costumes and properties from a very early stage, which helped him to develop his character. Problematic props such as spectacles, long coats, masks, high heels, and odd furniture pieces were tried out from early rehearsals.

\footnote{\textcite{Brecht} op. cit. p. 202.}
The quest of classical Indian arts was a pursuit of absolute form, which would suggest through its flawlessness, the ultimate state of being which would transcend the transitory, the chaotic, the subjective and the personal in man. Classical Indian drama in particular synthesizes into itself the technique of other plastic as well as performing arts and becomes the most beautiful and significant symbol of the spiritual and artistic approach of the Hindu mind.

Writer of Natyashastra is fully conscious of this all-embracing quality of the art of drama when he states at the very beginning, the scope of the treatise. "There are no limitations of theme and content in this art; it depicts exploits of gods, asuras, kings and ordinary human beings; its range extends to Saptadwipa (seven divisions of the world)." Such varied and universal nature of the total theatre language and the special text (written for the performance) in the first place, negates realism. The ideas of Sādrishya (visual correspondence) which do not imply naturalism in Indian art but which come nearer to the philosophic concept of Pramāna (criterion of truth), are all contained in the Upanishads and have direct bearing on the theory of aesthetics propounded in Natya Shastra.

8. Vatsyayan op. cit p. 25.
The easy flow of this drama in time is achieved through dance movements, through the ability of the actor to carry the audience across seas, oceans and mountains: to bring before them the vision of lion, deer and horses; to invoke thunder and lightening through a well-formulated language of gestures and pantomime. Thus the theory and technique of classical dance becomes an integral part of the concept of classical drama according to Natyashastra. This is not a novel idea of Bharata Muni only, the Nata Sutras attributed to Shilālin and Krishāshva by Panini clearly show that a dance text on the subject was already formulated even before N.S. Patanjali too, did not make any distinction between Nata and Nartaka (III.1.26 and VI.3.43). He did know of Nata teachers and of dance novices in the art. Vātsyāyana uses the word Nata in Kāmasutra, for a professional dancer/actor. The 64th art in Kamasutra - Vyāyāmikānām Viḍyām is related to the physical exercises and body fitness of the actor. In Natyashastra, the Tandavalakshana chapter has found its name after sage Tandu who was a performer/teacher of classical dance and supposed to be a great devotee of Lord Shiva - the king of performers (Nataraja).

Classical Indian drama takes human figure as its basic instrument of expression. Most theoreticians agree that the conventions of stage presentation (Abhinaya) are a vital

part of the structure of classical Indian drama and the theory and technique of classical dance plays an integral part in developing the conventions\textsuperscript{11}. Bharata chooses this most difficult discipline for the physical training of the actor. Today on Indian stage, the conventions of drama mentioned in Natyashastra as well as other treatises on dramaturgy, can be observed in the presentation of compositions of contemporary classical dance styles and traditional theatre forms rather than those of contemporary urban theatre. Therefore if one carefully studies the technique and theory of today's classical dance styles which follows the gesture patterns, movements and static positions, etc. described in Natyashastra, one is able to visualize the presentation mode of Sanskrit plays.

Careful study of Indian dance shows that the dancer/actor is constantly trying to achieve the perfect pose which will convey timelessness\textsuperscript{12}. Bharata does not lay much emphasis on the muscles of the human body but takes joints and fundamental bone structure as the basis of the a very complex and aesthetically pleasing body language. Knee, hip and shoulder joints are the key points from which movement originates in the lower and upper limbs, the neck is the pivot joint responsible for the head movements. Classical dance seeks to depict the correct geometrical form, the moment of perfect balance along the Brahmasutra (the

\begin{itemize}
\item \textsuperscript{11} Vatsyayan op. cit. p. 32.
\item \textsuperscript{12} Ibid p. 30
\end{itemize}
vertical median). In fact all movements emerge from the samā position (the point of perfect balance) and come back to it. The elaboration of this principle can be found in the exercises prescribed by Bharata for the actor in Tāndavālakshana chapter\textsuperscript{13}. The exercises (Angahāras) form the basic structure of the visual. Their training imparts high degree of concentration, memory and body control. It develops stamina as well as grace. Each posture is a sculpture in itself, the actor moves from posture to posture on various rhythmic patterns, where each joint and each muscle of the body responds to one particular beat, thus co-ordinating the body initially with the rhythm and later with words.

The combination of exercises is called Nṛtta which does not contain emotional element (Bhāvābhīnayaheenam..), since it is not to be performed with the literary word (Sāhitya) but with meaningless rhythmic syllables, (Shushkāshara) as well as musical composition (Swarajāti) of a particular melody (Raaga).

Natyashastra prescribes Karanas to be used in the performance of Nṛtta at the time of celebration or the happy union of lovers\textsuperscript{14} as well as in the scenes related to

\textsuperscript{13} Ghosh. N.S. (English) vol. I p. 95.
\textsuperscript{14} Ghosh N.S. (English) p. 73.
duals (dvandayuddha) and battles. The most common practice of Nritta is situated in all exits and entries of the characters where they move in gaits (Gati), proper to their roles, social status, nature (Swabhāva) and mood. The training of Gatiprachāra, Chāridhāna and Mandalas thus comprise the basic movement patterns on the stage of the performers.

The dance training also helps the actor in body expansion through movement, especially particular movement patterns, which imply spreading of the hands, forwards, sidewards, upwards, at the back as well as downwards, using the full size of the arm length. The co-ordination of the eyes, head and neck with hands (Yato hastastato drishtih...) registers each movement of the gesture. Mandalas, - the posture - comprise of various foot positions, knee bending or stretching, standing straight or on one foot.

Natyashastra nowhere refers to the Yogakriya training (now popularly know as yoga) for the simple reason that all the postures of classical dance are based on Yogāsana. Therefore along with the developing of the above mentioned qualities like concentration etc., the training of the angahāras creates a perfect zero position in the mind and

15. Ghosh N.S. (Sanskrit) p. 36
16. Nandikeshwara op. cit. p. 81
the body of the actor from where it becomes easy for him to take off in any character and come back to his own self effortlessly thereby making it apparent that he/she is playing the character.

The use of gestures (Hastābhinaya) adorns the actor's body with another kind of ornamentation. Certain essential realistic properties like seats (Swapnavasavadattam), hand-fans (Mirichhakatikam), or thrones (Vikramorvashiyam) are actually made and used by the character, but many a times certain properties are mimed through prescribed gestures e.g. letter-writing (the Bhurjapatra sequence) in Vikramorvashiyam, where by using left hand as Patākā-hasta and right as Hansāsyā, Urvashi writes her letter and lets it fly towards the king. Not only Urvashi and Chitrālekhā registers the gesture as letter, but even the king and the Vidushaka, through necessary eye movements catch the glimpse of the letter and then Vidushaka carefully picks it up and gives it to the king. Believing in the invisible property is another training element which is necessary for the classical actor. To elaborate the use of gestures as described in Natyashastra, one example of a single gesture called Patāka, will suffice. Bharata first instructs about the formation of the gesture and then, provides a long list of its usages at various occasions.

19. Ibid.
**Pataka**: "The fingers extended and closed against one another and thumb bent". (uses) To represent an administration of blows, scorching heat, urging, attainment of happiness, arrogant references to oneself, this hand to be raised on a level with the forehead. To represent the heat, torrential rain or shower of flowers, two Pataka hands with fingers separated and moving, are to be used together. A shallow pool of water, present of flowers, grass and any design made on the ground are to be represented by two such hands separated from Swastika (cross) position. The same Pataka hands with their fingers pointing downwards are to be represented anything closed, make open, protected, covered, dense or private (to be concealed). This very hands with fingers pointing downwards and moving up and down, is to express the speedy movement of the wind and ocean weaves, their breaking against the shore, and an objection. Also a great crowd of men, height, beating of drums, flight of birds upwards, anything washed, cleansed, pounded, or holding up a hill or uprooting it, should be represented by the palms of two Pataka hands rubbing against each other in various ways.

Bharata prescribes 24 gestures of single hand (asamyuta), 13 joint gestures of two hands (Samyuta) and 30 Nritta hastas.

22. Ibid. p. 173.
Asamyuta and Samyuta gestures are hands in specific designs, positions and usages. Nritta hastas are combination of Asamyuta hastas in particular position. The Nritta hastas (dance hand) are to be used in forming Karanas (the single unit of exercise). Sometimes out of necessity, their uses (Nritta hastas) are interchanged and names given are due to their predominant use in drama or dance.23

The following Shloka makes it clear that the gestures are not only to be used for dance or merely decorative purpose but they have integral relation with the text.

"At the time of Verbal acting (Vāchikabhinaya) the eyes and the looks are to be directed to points at which the hand gestures are moving, and there should be proper stops so that the meaning may be clearly expressed. (seen)24.

Apart from the over all body training, Bharata prescribes the training of facial muscles which are the major source of emotional expressions. In the chapter Upāngavidhāna he discusses 13 kinds of head gestures25 (movements) and their usages in the emotional expression. These are - Ākampita, Kampita, Dhuta, Vidhuta, Udvāhita, Parivāhita, Avadhuta, Anchita, Nihanchita, Parvritta, Utkshipta, Adhogata, and

24. Ibid. p. 181.
25. Ibid. p. 152.
Parilolita. The following example will illustrate how these movements are designed to express different emotions and actions. The Akampita shira e.g. is to be applied in giving a hint, teaching, questioning, addressing, and giving an order.

Eyes being the most communicative instrument of emotional expression, Bharata recommends a detailed study of 36 glances. These are 8 Rasadrishtis, 8 Drishtis related to Sthāyī bhava and 20 drishtis related to Sanchāri Bhāvas. To enact Kāntā drishti which is to be used in depicting Shringār (Erotic sentiment), the actor looks at another character (beloved) with a feeling of love. He contracts his eye-brows and castes a sidelong glance, which is based on the feeling of joy and pleasure. The glances related to Rasa are Kāntā (Shringār), Bhayānakā (Bhayānaka), Hāsyā (Hāsya), Karunā (Karuna), Adbhutā (Adbhuta), Raudri (Raudra), Veerā (Veera) and Beebhatā (Beebhatas).

Glances to be used in Dominant States (Sthāyi Bhāvas) are:- Snigdha, Rhishta, Deena, Kruddha, Deepta, Bhayānvitā, Jugusptā and Vismitā. Glance to be used in Transitory States are- Shunyā, Malinā, Shrantā, Lajjanwitā, Glānā, Shankitā, Vishannā, Mukta, Kunchitā, Abhitaptā, Jimhā, Lalitā, Vitarkitā, Ardhamukulā, Vibhrāntā, Vitarkitā, Akekara, Vikoshā, Trastā and Madirā.

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Eye balls have gestures of 9 kinds: 27 Bharamana (moving around), Valana (turning), Pata (relaxing), Chalana (trembling), Sampraveshana (drawn inside), Vivartana (turning sideways), Samudvritta (raising up), Nishkrama (going out), and Prakrita (natural).

The gestures of the eyelids follow the movements of the eye balls. 28 They are 9, such as, Umesha (opening), Nimesha (closing), Prasrita (expanding), Kunchita (contracted), Sama (natural), Vivartita (raising up), Sphurita (throbbing), Pihita (resting), and Vitādita (driven).

There are 7 gestures of eyebrows: 29 Utkshepa (raising), Patana (lowering), Bhrikutī (knitting), Chatura (clever), Kunchita (contracted), Rechita (moving), and Sahaja (natural).

The nose has 6 gestures: 30 Nata, Manda, Vikrishta, Sochhvāsa, Vikunita and Sabhavika.

Gestures of cheeks are of 7 types: 31 - Kshama, Fulla, Poorna, Kampita, Kunchita and Sama.

28. Ibid p. 163.
29. Ibid p. 164.
30. Ibid p. 165.
31. Ibid p. 166.
The gestures of the lower lip are 6 in number\textsuperscript{32}. They are - Vivartana (narrowing), Kampana (trembling), Visarga (spreading), Viniguhana (concleaning), Sandashtaka (biting), and Samudgaka (contracting).

The gestures of the chin involves the movement of upper teeth as well as lower jaw\textsuperscript{33}. These gestures are 7 in number; Kuttana, when the upper teeth clatter with the lower ones; Khandana, when the two lips repeatedly come together; China, when the two lips very closely meet each other; Chukshita, in yawning; Lehita, in greediness; Sama, in natural position and Dashta, in anger.

Six gestures of the mouth\textsuperscript{34}, are - Vidhuta, Vinivritta, Nirbhugna, Bhunga, Vivrata and Udvāhi.

The color of the face plays important role in various expressions. Bharata states 4 kinds of Mukharāga\textsuperscript{35}; Svābhāvika, prasanna, Rakta and Shyāma. Bharata minutely studies the possible movements of facial muscles and bone joints and links them with related emotional states and transitory feelings.

\textsuperscript{32} Ghosh \textit{op. cit.} p. 167.

\textsuperscript{33} \textit{Ibid.}

\textsuperscript{34} \textit{Ibid.} p. 168.

\textsuperscript{35} \textit{Ibid} p. 169.
In short, the physical training of the classical actor falls into two categories; first, the exercises meant for the fitness of the whole body; and second, the flexibility attained in the movements of facial muscles which are linked with various emotional expressions. Thus the actor prepares himself thoroughly for Āngikabhīnya or the physical expression of the text.

Another significant medium of expression of the actor is his vocal apparatus - his voice and speech. In fact, speech deals directly with the text and plays an important role in communicating the ideas and feelings of the poet/playwright, to the spectator.

Bharata with extreme care elaborates on the correct formation and pronunciation of each Swara (vowel) and Vyanjana (syllable)\(^{36}\). He states that ‘one should take care of words, as these are known as the body of dramatic art. Gestures, costume, make-up and acting of Sattva clarify the meaning of the word.’

There are generally two kinds of lingual recitation in any classical Indian play, Sanskrit and Prākrit, which consists of languages like Shauraseni, Ardhamāgadhī, Avanti, Dhāshinātya etc.

The Sanskrit recitation is characterized by a due regard to

\(^{36}\) Ghosh op. cit. p. 254.
the rules regarding vowels, consonants, euphonic combinations, case endings, nouns, verbs, propositions, particles and nominal affixes. The consonants are classified as voiced, unvoiced, velar, labial, dental, lingual, nasal, sibilant, palatal and from throat. Words in prose are not schematically combined. They contain syllables only to express meaning. Words metrically used, consist of schematically combined syllables which have feet and caesura, and which have the number regulated.

The prose in drama or Nātyokti as termed by Sa'ityadarpankār, is of three types; Sarvashrāvyā, Ashrāvyā and Niyatashrāvyā.37 Sarvashrāvyā is the text which is heard by the audience as well as all the members of the cast present on the stage. Ashrāvyā is the part of the text which is not to be heard by any character on the stage but which is directed straight towards the audience. Here, the characters on the stage though hear the dialogue, show as if they have not heard it and therefore do not react to it. Bharata terms this particular text as Swagata or Ātamagata, terms which are followed by the preceding playwrights.

Niyatashravaya is of three types, Janāṭika and Apavārita and Ākāshabhāṣāntu. When one character with Tripatāka hasta gesture speaks to another, excluding other characters on

the stage, it is called Janāntika. When one character reveals the intention of the other character by turning and speaking to the audience, the convention is called Apavārita. The third type, Ākāshabhāshita is of a different nature. When the actor presumes the existence of the other character up in the air and speaks his lines after asking him ‘what did you say...?’ The actor needs to know about these vocal theatrical conventions in the script which happens to be an integral part of the text.

Words metrically used consist of schematically combined syllables which have feet and caesura and which have their number regulated. Bharata states that there is no word without rhythm and no rhythm without words. Natyashastra elaborates on 26 Chandavrittas38 (rhythm types). The first type consists of one syllable; second of two; and the twenty sixth, of twenty wix syllables.

Gāytrī, one of the chandavrittas, consists of 6 syllables and has 64 possible metrical patterns which are called Mālāvrittas. Ushnik similarly has 128 patterns and Anushtup has 256 patterns. The last chandvitta, Utkriti has 6,71,8864 patterns. Adding all of them together, Sanskrit poetry has 13,42,17,726 rhythm patterns.

Another method of defining meters is through Triads (Trikā), a group of 3 syllables. Triads are 8 in number and have their own definitions. The actor needs to know the technique of their recitation, with or without rhythm, or in three defined speeds such as Vilambita (slow), Madhya (medium) and Druta (fast). Most common as well as expressive metrical patterns are Sragdharā, Shārdulavikridīta, Mālinī, Shikharini, Vasantatilakā, Upendravajrā etc. Most common practices of their recitations is the melodious singing. The text, expressed in a particular metrical pattern and sung in suitable melody heightens the level of aesthetic experience of the spectator.

The Vastu of Gandharva (vocal music) consists of Swara, Tala and pada (words). There are 7 swaras; Rishabha Shadja, Gāndhāra, Madhyama, Panchama, Dhaivata and Nishād. Every melody consists of minimum 5 swaras and maximum, 7 swaras. Bharata, in the list of 11 basic elements of Natya, mentions Swara as one of them. the melodies or Rāga created by a particular combination of swaras offer audio ornamentation to the play. Bharata attributes the information about Gandharva (vocal music) to the sage Nārada. Regarding the time measure or Tāla, Natyashastra provides detailed instructions and information. Though the

whole system has undergone qualitative change, the importance of learning the existing music and rhythmic patterns seems inevitable for the training of the actor.

Different type of songs, which are called Dhruvās in Natyashstra, are used in the play to serve specific purpose. They are of 5 types: Praveshiki (entering), Ākshepiki (indicating), Prāsādiki (claiming), Antarā (transitional) and Naishkramikā (departing) dhruvā.

Praveshiki Dhruvā is to be sung to indicate anything happening in the forenoon. Naishkramikā Dhruva may serve for anything occurring throughout the day and night. In the case of Dhruvās indicating chariot riding or horse riding or deer etc. the rhythm of dhruvā should indicate the movement or and progression of the object/animal. In praveshiki Dhruvās, themes of related sentiments are sung along with the entry of the character. The song placed in the performance, after a certain 'distraction' or change of emphasis from the main plot, is called Prāsādiki Dhruvā because it calms the feelings of the audience. The Antarā dhruvā are those songs which are sung at the time of the principal characters being gloomy, absent-minded, angry, asleep, intoxicated, or their enjoying others company, being under a heavy weight, or their adjusting or fixing up clothes and ornaments. The dhruvās which are sung in connection with certain diversion (ākshepa) are called

41. Ghosh op. cit. p. 10.
Akshepiki Dhruvas, Dhruvas are applied after taking into consideration the rules regarding thems, places, times and seasons and indication of the States (locations).

CONCLUSION

The Epic actor needs to have an acute awareness of the socio-political surroundings in which he is living. The reading of the play starts with telling the story of the incidents portrayed in it. The actual plays is read in third person and in past tense by the actors. The text is spoken in actor's personal dialect to achieve slightly different intonation and nuances in the delivery of the actor. Sometimes the roles are swapped and the actors thus could get a change to look at their characters from different point of view.

The preparation of the classical Indian actor on the other hand is quite rigorous, where he was supposed to master the arts of classical dance and classical music in the preparatory stages. The training of the classical dance imparted grace, balance, stamina, beautification of the body through postures and complete concentration of the mind. He could relate the word with right classified gesture. Classical music and the training of various verbal patterns (dialects) form the training of Vāchikabhīnaya (verbal expression) in the preparatory stages.

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