BHARATA’S DRAMATURGY

Bharata is considered as the father of Indian stylised dramaturgy. The NS is the first eponymous work of dramaturgy that is available to us at present. It is still the most important text on dramaturgy that ancient India ever produced. The title in its simplest sense literally means ‘drama science’ i.e. the science of drama. If culture is understood in terms of achievements of people, then the Arthaśāstra of Kautilya, the NS of Bharata and Kāmasūtras of Vatsyāyana are the three most important works for a study of ancient Indian culture. In all probability these great works are the products of an age, which enjoyed political peace, and not of an age troubled frequently by political disturbance. The contents of the NS pre-supposes a high stage of development of literature and the fine arts, which again pre-supposes a long period of peace. The verses X and XI of chapter VI of the NS briefly explains the content of the NS.

रसा भावां हसारिनया धर्मी वृत्तिप्रवृत्तयः।
सिद्धः स्वरास्त्रात्तत्त्वं गान्य प्रकृतिरेव च॥
उपचारस्तथा विप्रा मण्डपाक्षेरि सर्वशः॥
चयोदशविधेऽहोष ह्याहिद्धो नाथ्यसंग्रहः॥

The NS not only deals with the technique of the play, but also with the thirteen saṅgrahas. The saṅgraha (epitome or compendium) is derived as the epitome of the idea expressed in detail by aphorisms and their traditional expositions. In this, the following
thirteen topics are comprehended. They are:

1. *Rasa* (sentiments)
2. *Bhāvas* (emotions)
3. *Abhinayas* (representation by gestures)
4. *Dharmīs* (rules of dramatic representation)
5. *Vṛtis* (dramatic styles)
6. *Pravṛttis* (actions)
7. *Siddhi* (achievement)
8. *Svaras* (notes)
9. *Ātūdyas* (instrumental music)
10. *Gāna* (song)
11. *Prakṛti* (natural disposition)
12. *Upacāra* (behaviour)

All these form the *nātyasaṅgraha* (The epitome of the functions of dramaturgy). Bharata was probably the last author to make a survey of the literature that preceded him and based on his observations and a study of those works.

The NS is an outstanding work in its class. It marks an apogee in the history of theatre. It is enough to compose the curriculum of any of the most advanced schools of theatre, with the content of the NS in order to conclude that this treatise embodies all that is still considered as the essentials of theatre.

The NS is a manual of the art of theatre. It is thoroughly a practical treatise designed to be a convenient guide for a man of theatre in his professional life. The material that the NS contains is enormous and, one could safely say, marks one of the highest tides in the develop-
ment of histrionic art. The character of the technical analysis, which the
NS presents, indicates that fairly long and certainly many-sided theoreti-
cal inquiry into the nature of theatre must have preceded the formula-
tion of laws and regulations of the NS.

ANTIQUITY OF THE NS

Date of the NS is still under controversy. The work is supposed
to be completed by a series of scholars in course of time. Therefore a
particular date cannot be fixed for it. Anyway some conclusions about its
dates are still prevalent.

The period from the 2nd century B.C. to the second century A.D.
was disturbed by the invasions and the people were in no mood to think
of literature and the fine arts. Consequently no works appeared in this
period. Hence this period is a barren phase in the history of the literary
activity of ancient India.

After the 2nd century A.D. the conditions changed. Foreign
invaders now no more disturbed the peace of India and she enjoyed the
prosperity under the Kuśānas and the Guptas. With this return of
prosperity and peace, began the revival of the study of the literature of
the theatre and fine arts. The period from the 2nd century A.D. onwards
is a period of very prolific and rich in literary activity. The ancient works
were probably studied with zest and enthusiasm and were restored in many
cases. Bharata's NS that we possess, as interpreted by AG might be such
a redemption made in this period of the revived literary activity. A parallel
may be found in the case of the Kāmasūtra of Vātsyāyana, a work that was originally written for the Devadāsī of Pāṭaliputra during the reign of the Mauryas. Similarly the NS of Bharata was also probably written in this period with the help of earlier materials. In the meanwhile, i.e. between the 2nd century B.C. to the 2nd century A.D., no books were produced and, even though the NS was studied and there were commentaries and notes on them, none of them were available then. Thus a great work of the ancient period has to be studied without any help by way of commentary written by either a contemporary or any one who came soon after the writer of the NS. The absence of the commentaries makes a study of Bharata very difficult. The dramatic theory is also discussed in the books like Daśarūpaka, Nātyadarpaṇa, Sāhityadarpaṇa and such later works but they belong to a later period.

There are several arguments about the origin of the NS. The argument of M.M. Ghosh is remarkable. His conclusion is based on the following observations.

1. Its vocabulary of Sanskrit points to a period between 500 and 300 B.C.. Quite a large number of words used in it became totally forgotten or are found only in very old works.

2. Metres used in the NS lack in many cases sandhis and allow hiatus in places of internal yati, show the Vedic tradition carried on.

3. Consideration of the figures of speech shows it to be earlier than Aśvaghōsa (100 A. D.).
4. A comparison of the mythological elements of the NS with those in Rāmāyaṇa and Mahābhārata shows that these are similar in nature.

5. The author of the NS mentions an Arthaśāstra. Bhasa once mentions the NS. M.M. Ghosh again discusses whether it should be assigned to Maurya period (324-336 B.C.), as the geographical data seems to point in this direction. On the basis of areas mentioned for the production of styles, he concludes it to be written in 500 B.C.. As it mentions Śakya-Śramanas it cannot be assigned to a date much prior to the Mahāparinirvāṇa of Buddha. In the opinion of Keith it appears clearly to be based on the examination of a dramatic literature, which has been lost, eclipsed by the perfect dramas of Kālidāsa and successors. The Prākṛts recognised by the NS are clearly later than those of Aśvaghōsa and more akin to those found in Bhāsa. The NS again recognises the use of Ardhamāgadhi, found in these two dramatists but not later, while like them he ignores the Maharāṣṭrī of the later dramas. He further points out that allusion to the NS by Bhasa\textsuperscript{12} shows; it is most probable that both he and Kālidāsa had knowledge of the prototype of the present text. Thus there is nothing to contradict about the date thus vaguely indicated by Jacobi in his introduction to Bhāvīsaṭṭaka which is suggested to be in the 3\textsuperscript{rd} century A.D.

\textsuperscript{11} A.B. Keith, SKD.OUP Reprint (1954), pp.291ff
\textsuperscript{12} Bhāsa Avimāraka Act II
The upper limit of the NS cannot be fixed with any certainty. Though the NS mentions Viśvakarmā on architecture, Pūrvacāryas, Kāmasūstra, Kāmatantra, Bṛhaspati, Nārada, Taṇḍu, Pāśupatas, Śabara, Ābhīra, Drāviḍa and Śaka, all these details cannot lead to any certain inference about the date of the NS. They only make it probable that the present NS is not much older than the beginning of Christian era. The lower limit can be indicated with more certainty. Taking the examples from Kāvyaprakāśa, Yājñavalkyasmṛti, Śaptaśatī of Śatavāhana, Kuṭṭanīmata, and those of Ānandavardhana, Bhavabhūti, Bāna Kālidāsa, and from old Kānarese inscriptions, Kane asserts that the NS cannot be assigned to a later period than about 300 A.D. Bhasa’s plays which have been regarded as earlier to Kālidāsa, do not strictly follow the rites of Bharata’s NS. From this it follows that Bhāsa lived before Bharata.

But as the periods of Bhāsa, Kālidāsa, Āsvaghoṣa etc. are uncertain, it is also uncertain who preceded whom. In that condition the date of Bharata’s NS cannot be fixed unless and until the periods of Kālidāsa and Bhāsa are decided. It could only be said as much that the present NS cannot be assigned to a later date than 300 A.D. and there is a possibility of its being earlier.

It has been stated that the Bharatas produced a play before Indra and others portraying that how the gods vanquished the demons. While quietening the disturbing elements, Brahma explained the nature of Nātya. He said that a play portrays the mixed pleasures and pains of the world
and when it is presented on the stage with abhinaya i.e., four types of histrionic expression it becomes Nāṭya i.e. drama. So, Nāṭya is an imaginative imitation of incidents or state of affairs that exist in the world and it cannot be a true replica of life\textsuperscript{13}. Life becomes Nāṭya when is presented on the stage with abhinayas. As such, it is the abhinaya that distinguishes Nāṭya from life. Be it so, Nāṭya is near to life and yet is away from it.

That the several aspects of Nāṭya should be natural and follow the ways of the world is the emphasis laid by Bharata at every stage and in the end he categorically stated. ‘Those aspects that have been left over by me in this work may be taken up by the knowledgeable bearing in mind the ways of the world.’ A dramatic production will become successful only if when all the three aspects stated above are amalgamated in proper proportions by a sūtradhāra or director who is an adept in various śāstras and fully conversant with the tradition and the ways of the world.

Bharata, in his work has given the qualifications of various persons that contribute to the success of a production. In brief a good poet should have the qualities of Brahma, the producer should be like Indra and the sūtradhāra or the director, who trains the artists and is responsible for the success of a dramatic production, should be as

\textsuperscript{13} नन्नाभावोपसम्ब्रन्त: नन्नावस्थानत्तंतरमकम्।
लोकःतानुक्रेण नाडःमेतन्या कृतम्।NSI 111
knowledgeable as Bharata. The actors should be competent like the disciples of Bharata and the actresses should be like the *apsaras*. The instrumentalists should have the qualities of Sage Nārada and the *gandharvas*. The time of presenting a play should as auspicious, for example, as that of the festival of *Indradhvaja* and the production should start after worshipping the gods. The audience should be calm, respective and sympathetic.

Bharata has classified emotions into three main categories—*sthāyī* (the static), *Saṅcārī* or *Vyabhicārī* (the transitory) and *Sātvika* (the responsive). The emotions, which are retained in the minds of the audience till *rasa* is created, are called *sthāyībhāvas* or static emotions. The passing emotions contribute to the creation of *rasa* is classified as *saṅcarībhāvas* (*vyabhicārībhāvas*). The physical involuntary expressions, which manifest themselves as a result of the intensity of emotions in the mental plane, are called *sātvikābhāvas* (responsive emotions). The responsive emotions may also be classified as *anubhāvas* (the consequents) since they also follow the bhāvas or emotions. However, it may be noted that the responsive emotions are involuntary manifestations while the consequents are the results of voluntary expression.

Bharata has stated that a configuration of these forty-nine emotions promotes the creation of *rasa* in the minds of the sympathetic audience.
RASAS

Rasa is one of the most essential elements of Sanskrit drama. The term rasa may convey different meanings in different contexts but its essential core remains unaltered: It is called rasa simply because it is relished स्नायति रसः. In the dramaturgy rasa is considered as an aesthetic experience enjoyed at the time of witnessing a play.

Bharata has classified rasas as eight-

1. Śṛṅgāra - amour, 2. Hāsya - a smile to a contemptuous humour,
3. Karuṇa - pathos, 4. Raudra - wrath,
5. Vīra - valour, 6. Bhayānaka - terrifying,

The eight static emotions that are responsible for these eight rasas in order are:- 1. Libido (rati), 2. Mirth (hāsa), 3. Grief (śōka), 4. Anger (krōdha), 5. Enthusiasm (utsaha), 6. Fear (bhaya), 7. Disgust (jugupsā) and 8. Surprise (vismaya).

Bharata has indicated the corresponding colours and presiding deities for all the eight rasas.

Bharata is the first known author to us to introduce rasa and discuss it in relation to drama. Later, one theory of rasa was transferred to the region of poetry also. Bharata accepted rasa as the soul of drama and maintained that nothing proceeds without rasa. From that onwards
in Sanskrit literature, *rasa* has been the touchstone of any work composed; some old writers accepted it as an *alaṅkāra*, while others as something separate, the spirit or soul of the literary work. Followers of the School of *Dhvani* established its superiority and prominence in poetry.

**RASA THEORY**

While discussing *rasa* in the sixth chapter of the NS, 14Bharata opines that no sense proceeds without *rasa*. Bharata describes the 'Realisation' (*niśpatti*) of *rasa* in the following *sūtra*:

\[
\text{This means that realisation of *rasa* results from the union of vibhāva, anubhāva and vybhicāribhāva. Every good piece of art contains this *rasa*. Bharata further clarifies his *sūtra* with an instance stating that flavour or relish (*rasa*) results from a combination of various spices, vegetables and other articles. Similarly, *rasa* results from the combinations of various emotions.}
\]

The various types of *nāyakas* (heroes), *nāyikās* (heroines) and other men and women that are described in a play are defined as *prakṛtis* or the characters and those that take up the roles of the characters are *prayōktās* or the actors and actresses. It may briefly be stated that, in

14. न हि रसादुते कथिदर्थः प्रवत्तते।
   तत्र विभावानुभावव्यभिचारिं संयोगाद्वसनिष्ठितः। *NS VI 34*
In general, characters are of three types—**uttama** (the superior), *madhyama* (the medium) and *adhama* or *nica* (the inferior). There are four main categories of heroes between the superior and the medium character according to the NS available to us, who have the common characteristic *dhīrata* or composure.

1. *Dhīrōddhata* or the vehement and composed. - The celestials
2. *Dhīralalīta* or the refined and composed. - The kings.
3. *Dhīrōdātta* or the magnanimous and composed. - The ministers and the commanders
4. *Dhīrapraśānta* or the calm and composed. - The Brahmins and the traders.

Bharata has made yet another classification of the heroes-in-love, *pati* (the husband), *upapati* (the paramour) and *vaiṣika* (an expert in dealing with courtesans). Bharata has expatiated on the thirty-three qualifications of a *vaiṣika*. A completely different type of classification of *vaisikas* or adepts in sexual matters of sex appears in ch. XXIII. They are *catura* (the resourceful), *uttama* (the superior), *madhyama* (the medium), *adhama* (the inferior) and *sampravṛtta* (the complex).

In Ch. XXIV Bharata discussed the women characters. Here also he stuck to the main three-fold classification: the superior, the medium and the inferior. Just as the heroes, there are four types of heroines - *divya* (the divine), *nṛpapatni* (the queen), *kulastrī* (the housewife) and *gaṇikā*
(the courtesan). Each of these types is reckoned as the composed, the refined, the magnanimous and the serene. The divine and the royal heroines possess all these four qualities while the housewife is magnanimous and serene and the courtesan is refined and magnanimous. Bharata differentiated between the heroines as bāhya, ābhyantra and bāhyābhyantra which may be respectively defined as courtesan accessible to all, a housewife of high descent and a courtesan devoted to only one, the mistress.

While discussing the characters and actors, Bharata has briefly stated that an ācārya or a teacher should have an intrinsic knowledge of vocal and instrumental music, dance rhythm and movement. He should further have imagination, intelligence, creative faculty, sharpness of memory and capacity to mould the disciples and should be intelligent, retentive, appreciative, devoted, enthusiastic and must have an innate desire to excel.

PLAYS AND PLAY WRITING

In Sanskrit, a play is called rūpa or rūpaka and the terms may be explained thus: Rūpa is the word used to connote the clear spectacle or what is obvious. The literary work that is instrumental or the basis for the presentation of the spectacle i.e. the play, is called rūpa. Later, on account of the actors assuming the various physical forms or rūpas of the characters played by them, it became necessary to distinguish between the two rūpas. As such, the suffix ka appears to have been added
to mean the play and the word *rupaka* has come to stand for the play. While Bharata used the word *rupa* alone, Abhinavagupta used both the words, *rupa* and *rupaka* to mean, ‘The play’. Bharata named the chapter dealing with the types of plays as *Daśarūpa* (ten types of plays), but Dhanañjaya named his work on the ten types of plays as Daśarūpaka.

All creative works are classified as *śravya* (the auditory) and *drśya* (the visual). While the visual can be enjoyed when it is acted on the stage also, the auditory can only be appreciated when read or heard.

The *drśyakāvyas* (the plays-visual) have been further classified depending on the supremacy of word or music. When the word rules, it is called a *Rūpaka* (a major play) and when music and dance predominate, it is called *Uparūpaka* (a minor play). In the *rūpakas*, dance and song have no specific purpose to achieve, while the story and dialogue, establishing the characters and a message are important.

Bhrata has classified *rūpakas* into ten depending on the text and added one more, the *Nāṭika*. The ten forms are *Nāṭaka*, *Prakaraṇa*, *Aṅka*, *Vyāyoga Bhāṇa*, *Samavakāra*, *Vīdhī*, *Prahasana*, *Ḍima* and *Īhāṃṛga*. *Nāṭikā* is a derivative of the two forms, *Nāṭaka* and *Prakaraṇa* and so the later authors mentioned it as a *Janyarūpaka*, the derived play. *Nāṭaka*, *Prakaraṇa*, *Bhāṇa*, *Vīdhī*, *Aṅka* and *Prahasana* are the plays of delicate type while the rest are virile.
Among the Daśarūpakas, Nāṭaka and Prakarana are not only considered to be superior but are also elaborate. That is why there is the possibility of finding the characteristics of other types of plays in a Nāṭaka or a Prakarana. In Vyāyoga and other forms such an incidence is not possible. Hence all the authors including Bharata have given priority to Nāṭaka and Prakarana and the type of plot developed in them distinguishes them. It is obvious; therefore, that, Nāṭaka is the most important among the ten major forms of plays. That is why Nāṭaka is considered to be the source of inspiration for other forms of plays and the words Rūpaka and Nāṭaka have become synonymous.

At the end of ch. XXI, Bharata briefly gave the characteristics of a Nāṭaka as follows15: -

“A Nāṭaka must have five sandhis (divisions), four vytties (modes of expression), sixty four sandhyaṅgas (sub-divisions) and thirty-six lakṣaṇas (poetic embellishments). A Nāṭaka written by an author should have a pleasant diction being easy to comprehend, embrace various emotions, rasas, actions and incidents and should be embellished with figures of speech etc. Such a Nāṭaka, when produced

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15. कृतिवृत्त्युद्भन्न संपत्त: पलिकाथायानकाचितम्
    पत्वबवासोसमुत्तरः पञ्चविभिः: सत्तितिभुद्धथम्
    सन्ध्यारूकविश्लेष्या चतुष्ठष्ठार्थसंयुक्तम्
    पद्विश्लेष्याश्च गुणालक्षण्युपितम्
    महारसं महभोगमुदाततवाचनान्वितम्
    महापुरुषसञ्चारं साध्वाचारजनितम्
    सुशिक्षासन्धियोऽऽ च सुप्रोक्तां मुखांश्रयम्
    मूदुश्वासाभिधानं च कविः कुर्यातु नाटकम्

NS XXI 111-114
by competent actors who divest themselves of their natural demeanour will please an audience”

SCHOOL OF ACTING IN GENERAL

Play production is the theatrical presentation of a literary work depicting the joys and sorrows experienced by the human beings in the world. So, in the presentation of a play, there are two aspects - the presentation of the joys and sorrows of the world as close to the reality as possible and the more conventional than the real. The first aspect relates entirely to the ways of the world and the second one is purely conventional. The first aspect is known as Lōkadharmī or proximity to the ways of the world and the second aspect is known as Nātyadharmī or theatrical presentation, depending entirely on abhinaya or histrionic expression.

We derive enjoyment from a presentation of the sorrows of the world on the stage while we share the sorrows with others when they actually occur in the world. Not only that, but we convince ourselves about the situations presented in a limited space and time which have actually happened at various places, in different planes and regions. These aspects distinguish drama from the realities of the world and are embodied in Nātyadharmī.

The types of dharmī may also be interpreted as schools of acting- Lōkadharmī or realistic school and Nātyadharmī or conventional school. Here, it may be worthwhile to consider the two main Western
schools of acting. The one advocated by Stainslavnsky is more akin to Lōkadharma and is realistic while that of Brecht is closer to Nātyadharma following to a larger extent the conventional type of histrionic expression. Broadly speaking the Stainslavnsky School may be called as Lōkadharma and the Brecht school, Nātyadharma. It is here that the NS stands out distinctively. Incorporating both the schools, i.e., Lōkadharma and Nātyadharma in a proper proportion so that the entire production becomes thoroughly enjoyable. As a matter of fact, Bharata did not impose any restriction as to when each school of these to be adapted or not but has given the discretion to the director who may employ them to suit a particular situation, the ultimate aim being the successful production of a play.

However, Bharata has given general directives for the classification of Lōkadharma and Nātyadharma. Briefly - character fitness proper direction, appropriate movement and make-up are the main aspects of Lōkadharma, which should be as close to the reality as possible. The other aspects viz., instruments, stage movements, asides, personification of inanimate objects etc., are the main aspects of Nātyadharma.

The broad-mindedness with which Bharata has dealt with the schools of acting is obvious from the fact that he has conceded that what has been left over by him in this regard must be adapted from the happenings in the world. Although Nātyadharma is conventional, the root of such conventionalism lies in the world itself. According to AG, if
Lōkadharmī is the canvas the painting thereon may be stated as Nātyadharmī so that a complete picture is produced. Lōkadharmī alone does not produce a drama since a canvas is not the picture. Similarly Nātyadharmī alone cannot produce drama without adequate support of Lōkadharmī, as there can be no picture without a canvas.

Among the ten types of plays, Nāṭaka has a predominance of Nātyadharmī and Prakaraṇa has a predominance of Lōkadharmī. Viewed from a different angle, Lōkadharmī is more predominant in drama while Nātyadharmī predominate in dance. It must, however, be conceded that both these aspects, in different proportions are present in every form of drama or dance.

There is a comment that Bharata’s NS is a petrified science and has no relationship with the realities of the world. This is a misconception, since Bharata, almost at every stage in his NS, has categorically stated that what all he has mentioned are based on the pleasures and pains experienced in the world and that his is not the last word on the subject. Bharata, towards the end of his work, has reiterated his statement and added that what has been left by him may be added from the ways of the world and adapted by the scholarly and the competent ones.

Bharata’s Lōkadharmī, in fact, incorporates the modern concepts of realism and naturalism, but he did not permit extremism in Lōkadharmī. Bharata has also excluded the presentation of certain
aspects on the stage like war, murder, eating, kissing etc., since it is not possible to present some of them while the rest are not sufficiently decorous. He has indicated that these could be effectively conveyed through the suggestive devices or improvisation. He has also prohibited tragedy in Nāṭaka and Prakaraṇa since it amounts to the annihilation of the ideal, as far as Indian idealism is concerned. Even when it is absolutely necessary to represent the fall of a hero on the stage, it has to be averted by creating a solution in which the hero flees, gets arrested or effects a compromise with his opponent. An elaborate discussion on Nāṭyadharmī and Lōkadharmī will be done in later.

MODES OF ACTING [बृत्तिः]

Vṛttis or modes of acting are many, but Bharata has classified them into four for the sake of convenience. They are Bhāratiyṛtti (vocal acting), Śātvatīyṛtti (emotional acting), Kaiśikīyṛtti (delicate acting dominating in the elucidation of the Śṛngārarasa) and Arabhativṛtti (virile or dynamic and battle like acting). Each of these four modes of acting have again four aṅgas (subdivisions) which may be adapted to suit a particular situation. It is stated in the NS that Lord Brahma, the creator, derived these four modes of acting from the four forms of combat the Almighty employed to conquer the evil forces. It is these four modes of acting that differentiate abhinīya (presentable) and anabhinīya (non-presentable) aspects of literature. Hence these vṛttis are called
nāṭyamāτṛkās, bases of drama.

It is interesting to note that Bharata compared vṛttis to svaras (notes) and vṛttaṅgas to śrutis (quartertones in music).

These four modes of acting are to be found in the two plays Nāṭaka and Prakaraṇa, just as the ten forms of play have a place in each of them. That is why Nāṭaka and Prakaraṇa have been recognised as Pūrṇavṛttirūpakas or full-blown plays. In other forms of the plays all these four modes may not be present. Not only that but they may lack some of the sub-divisions of a particular mode.

The importance of the modes of acting is determined by the rasa which is intended to be produced. That is why it has been specified by Bharata that a particular rasa employs a definite mode of acting. For example, the Kaiśikī mode of acting will be presented in creating the rasas Śṛngāra and Hāsya. The Sātvati mode of acting motivated by thought is employed to produce the rasas Vīra and Adbhuta. The Ārabhati mode of acting is intended to produce the rasas Raudra and Bhayānaka. And finally, the Bhārati mode produces the rasas Bibhatsa and Karuṇa.

REGIONAL IDENTITY (प्रवृत्ति:)

Pravṛtti or regional identity is recognised through costume, dialect habit, tradition, custom and occupation. It must be mentioned that there are innumerable variations in the factors that contribute to and establish regional identities. These infact vary even within a particular
region. However, for the sake of brevity, Bharata has specified four regional identities. They are Dākṣiṇātya, Avanitī, Auḍramāgadhī and Pāṇcālī or Pāṇcālamadhyaṃ. Very 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.

Bharata has strictly recommended that a particular regional identity of a character must be fully established in a histrionic expression. School of acting, modes of expression and regional identity are to be related to all forms of histrionic expression and so to a drama or a play-production.
SPECIAL ASPECT OF BHARATA’S DRAMATURGY

THE COMMENDABLE USE OF SYMBOLISM :-

The modernists theorise that dance, music and poetry are evolved from the gay abandon in which the primitive man enjoyed himself. Those that believe in this doctrine do not accept the divine nature attributed to Nātya Veda or the NS. They have interpreted the divine nature of the NS as only a means of providing a respectable social status to the actors, musicians and dancers since they were at one time relegated to a very low order of the society. It also happened that Bharata did not mention, even as examples, the authors or their plays that were in existence before he wrote his NS, so that he could establish the divine nature of the NS. Whatever may be the background, the fact that this author or compiler is a profound scholar cannot be disputed.

ON SYMBOLISM :-

Bharata was a great dramatist who gave importance to a high level of symbolism. One can note this right through the NS. For example, in the first chapter there is a description of Indra along with the dikpālakas (the Lords of the Quarters) meeting Lord Brahma and requesting for the synthesis of a fifth Veda which should be entertaining. As per their own words.

\begin{quote}
क्रीडनीयकमिच्छामो दृष्य श्रव्यं च यत् भवेत्
न वेदव्यवहारोऽयं संश्रव्यं: शूद्रजातिषु॥
तस्मात् सृजापरं वेद पञ्चमं सार्ववर्ण्यकम॥
\end{quote}
“We would like to have a pastime which is at once visible and audible. The conventional Vedas could not be spoken within the earshot of the Śūdras. Hence kindly evolve a fifth Veda which could be of benefit to all castes.”

This they called as the Natyaveda. Trace of modern theories of socialism could be seen here. It is specifically mentioned that the Śūdras who are not allowed to recite the Vedas should also get the benefit of the Nātyaveda. The universal acceptance of the Nātyaveda irrespective of caste and creed is implied here. It is also suggested that the Natyaveda may be audio-visual. Audio-visual method is proved now-a-days as the best media of communication. Modern technology fully depends on this, for effective communication in different fields. But this is not a novel idea as far as the Indians are concerned. Bharata realised its importance centuries back and he applied it in his theatre also.

Approaching the creator himself for the modification of his creation is quite logical. It was the end of Treta Yuga which faced a set back in the values. There arose a need to uplift culture and civilization. Indra and the dikpālakas are the symbolic representation of the people who yearn for the welfare of the society. Indra means इन्द्रयाणां राजा. He is the leader of the group. Indra is the one who has control over sense organs. Such a man only can lead a group. Here, appointing Indra as the leader is a typical symbolism. Such a group of people will always be there whenever they are needed, to lead the society through moral path.
In chapter II during the discussion on the construction of Play House (nātyagṛha) the caturvarṇya is symbolically explained. There are four pillars for the Play-House. They are the Brahmin pillar in the South-East direction, the Kṣatriya pillar in the South-West, the Vaiśya pillar in the North-West and the Śūdra Pillar in the North-East.

They are the pillars of the society itself. Every body is of the same level. This accepts the ever valid trust that there are various classes in a society based on the professional abilities and all are treated with due respect and at the same status. Colour of the offerings for each pillar is also symbolic. For example, all offerings to the Brahmin pillar should be white in colour. To the Kṣatriya pillar the offering of clothes, garlands unguents are red in colour. To the Vaiśya pillar everything offered should be yellowish. To the Śūdra pillar the offerings should be of blue colour. Brahmins are supposed to work at the intellectual level. Therefore they are given white colour by purity. Kṣatriya class is allotted red colour because their work place is battlefield. The Vaiśyas are travelling from place to place for the sake of commercial activities. Therefore they are given yellow (ochre) cloths which would appear unstained without giving much care even after several days. The Śūdras work on the earth. Their cloths will always be muddy and stained. So they are given blue (very dark) colour on which no mud or stain can be identified. It gives a protection from heat also. Next is the food suitable for each caste. For the Brahmins pudding is given. Because they are not doing muscular work
and they don’t want much proteins. A combination of rice and milk is given to them. Milk is a balanced food. Rice is rich in carbohydrate from which they get energy to work intellectually. For the Kṣatriya, rice mixed with molasses is given. Molasses has high sugar content. The Kṣatriya need this for dynamism and vitality. This mixture makes them powerful and valorous. The Vaiśyas should be given rice mixed with turmeric. This could be interpreted like this - The Vaiśyas are travellers. They may have to consume food they get from several unknown places. To avoid possible indigestion and to neutralise toxic materials likely to be present in the food, turmeric is included. The Śūdras are offered rice mixed with sesame. The Śūdras are working hard on the earth. Sesame has high oil content which also provide proteins. It contributes towards the construction and maintenance of muscles. Bharata says about the metals, which should be put into the pit, dug up for each pillar. For the Brahmin pillar a piece of gold taken from the ear ornament is to be put. For Kṣatriya pillar the metal is copper and with regard to the Vaiśya pillar it is silver, and the one that is to be deposited for the Śūdra pillar is a piece of iron. All the metals are connected with the occupation of each sector. The Brahmins for worships and ritualistic purposes use gold. The Kṣatriya need copper for making armour and weapons. Vaiśya’s occupation needs transactions, hence silver could be very useful. Silver is a standing symbol of currency. The Śūdras are using iron tools for working on the earth. Thus cāturvarṇya system is symbolically represented in the NS. Place of each castē in the society, their costume, food, material properties
are designed according to their occupation. This shows the keen observation and scholarship that Bharata had and his expertise to handle any subject without losing its essence. For this he accepted the way of symbolism by which the ideas are etched deep into the minds of the readers.

Bharata further describes the gifts given by various deities to the actors. Lord Viṣṇu gave crown, the Sun gave umbrella, Goddess Sarasvati gave eloquence, Lord Brahmā gave a bent stick, Varuna gave a water pot, all the animals gave their characters and Lord Siva gave divine skill to perform. The above narration is also symbolic. For example, “The Sun giving the umbrella”. From the Sun the extreme heat and radiation emerge. He himself should suggest a protective or control measure for it. This is symbolised by the umbrella. The stick of jester is also symbolic. He is supplied with a bent stick as he is expected to have flexibility, command and power of interpretation. It is the symbol of a commanding authority. But the bent stick suggests that the authority is not rigid. He may use it for interpreting the different aspects of the theme, pointing out the exit and entries of characters, giving a narration wherever it is needed by which an implied division of the theme is possible. That means the stick is flexible. The jester can use it wilfully for the over all control of the stage activities imaginatively and artistically.

It could be observed that the colour, presiding deity and the svara (musical note) of each rasa speak for the commendable use of the
symbolism. For Śṛngāra the colour is green and the deity is Viṣṇu. Green is the colour of nature (Prakṛti), which is a symbol of fertility. Human point of view of nature is greenery. Viṣṇu is described as ‘उज्ज्वलवेषभारी’ who is the symbol of beauty in unison. Pañcama is the musical note. Hāsyā is silver shaded and its deities are Śivapārśadas (the attendants of Lord Śiva). The note is Madhyama. Silver is a very bright metal. In Hāsyā, the face becomes as bright as silver. Therefore the colour is quite appropriate. Śivaparsadas are known to make Śiva and Pārvatī always laugh out of happiness by their comic actions. Hence they become the presiding deities of Hāsyā itself. The colour given to Karuṇa is tawny (kapōta), the deity is Yama and the note, Niṣāda. Karuṇa is the stage when the mind is desperate and the bright part of expectations faded. Therefore the faded colour kapōta is fit for it. Yama is the God of death. In other words Yama is the embodiment of death. Death is the context where Karuṇa can flourish. Raudra has red as its colour, Rudra as the deity. Red is the colour of blood. It can lead mind to turmoil. A sudden change of the mind is also possible with this colour. Because it can attract the mind in whatever sense it may be. Rudra, a part of Lord Siva is always furious shouting Lord Brahmā by asking that what he is supposed to do. The notes are Ṛṣabha and Dhaivata. For Vīra the colour is golden and the deity is Lord Indra. Golden colour adds splendour to the sentiment. It has a majestic look also. Indra is considered as the symbol of Vīrarasa. He is the one to lead the Gods in the battle and ever remains victorious. Indrapada is the highest post in any Manvantara.
Thus in every respect, Indra being the deity of *Virarasa* is quite appropriate. The colour of *Bhayānaka* is black and the presiding deity is Kāmadeva. Kāma who does his work, hiding himself symbolises one who has the element of fear, as he is likely to be caught, if his activity is exposed. To remain hidden means to remain in darkness. The story of *Kāmadahana* is relevant here. (In Dr. N.P.Unni’s book, *Nāṭyaśāstra* (Tr), the Sanskrit version is ‘Kāma’ and in the translation ‘Kāla’ is used instead of it. Kāla or Mṛtyu is the deity of death which creates fear in other’s mind. In this respect also the deity of fear is justified.) Blue is the colour and Mahākāla is the deity of *ibhatsa*. Blue is a cool colour which suggests endlessness and vagueness. It can create a tendency to retreat. *Bībhatasarasa* also has the same effect. People want to retreat from the scenes creating *Bībhatas*. Mahākāla is an aspect of Lord Śiva smearing his body with ash from the cremation ground, wearing the garland of skulls got from the graveyard, wearing the blood stained skin of tiger, making snakes ornaments and wearing trident - a picture which creates a disgust in the minds of spectators. For *Adbhuta* the colour is yellow and the deity is Brahmā. Yellow is a pleasant and warm colour. *Adbhuta* fills the mind with pleasure. Creation is the most wonderful phenomenon in the world. None other than Brahmā could repeat it hitherto. Even today the advanced technology is standing spellbound at the wonder called creation. Therefore Brahmā, the creator automatically became the deity of *Adbhuta*. 
The description of the *apsaras* is also symbolic. It is said that their feet do not touch the earth. It could be interpreted in such a way that the women in Indian concept were given an elevated position. यत्र नार्यस्तु पूजयन्ते रमन्ते तत्र देवता: (Manusmṛti) is also relevant here. They were even worshipped as goddesses. Another symbolism is the name Viśvakarmā itself. Viśvakarmā is the architect of the *Devas*. विश्वास्य कर्म करोति इति विश्वकर्मा. He is the one who designs the world. Brahma asks him to construct a *Nātyagṛha*. He constructs the same, which is a miniature of the world. World is the macrocosm and the NG is the microcosm. NG is the cross section of the world. After constructing the NG he posted Indra as the gatekeeper, Varuṇa in the green room, Vayu and Moon as the securities. Yama for discipline and Kubera as the cashier. He appointed Mṛtyu and Nirṛti as the doorkeepers and fixed one spear and stick on the top and bottom respectively. The weapons are warning symbols for negative forces. After the constriction of the NG Viśvakarmā put a flagstaff, called *jarjara* there. It is the main part of the NG. In short the introduction of Viśvakarmā and his actions are symbolic. The name Bharata itself is symbolic. Hundred sons of Bharata are the symbols of the essential components of dramaturgy.

The content of the NS can be gone through now. The NS divided into 36 chapters consisting of 6000 verses. Few scholars opine that there are 37 chapters in it.
CHAPTER WISE IN BRIEF, THE NS HAS BEEN
STRUCTURED AS FOLLOWS :-

NĀTYŌTPATTI

Chapter I describe the origin of Nāṭya, necessity to uplift the values in the society and social commitment of the leaders.

MANḌAPAVIHĀNA

In this chapter the construction of the NG is explained. A healthy discussion on cāturvarṇya is done here. One could see a great architect in Bharata here.

RAṅGADAIVATAPŪJAVIDHĀNA

The third chapter is on the worship of the various deities of the stage. The ritualistic side of Nāṭya, which is a yajña itself, is described. Pleasing various deities is the aim of raṅgapūjā.

TĀNDavaVALAKṢAṆA

Characteristics of Tāṇḍava dance, different aṅghāras, karaṇas and recaka are described in the fourth chapter.

PŪRVARAṅGAVIHĀNA

The subject matter of the fifth chapter is Rites of the prologue. The definition of pūrvaraṅga, nāndī, gati, introduction of sūtradvāra and pāripārśvikas and five types of dhruvāgītis are narrated.
RASAVIKALPA AND BHĀVAYAṆJAKA

Sixth and seventh chapters deal with sentiments, emotions and comprehensional appreciation.

UTTAMĀNGĀBHINAYA

The Gestures of the head are described in chapter VIII. A person knowing specific behaviour pattern only can precisely enlist these movements.

HASTĀBHINAYA

Chapter IX deals with the gestures of the hand. Gesture begins where vocabulary ends. Even the meanings that cannot be conveyed through words can be conveyed through gestures. It adds beauty to the art form also.

ŚARĪRĀBHINAYA

The Gestures of the hands are followed by the gestures of the limbs

CĀRĪVIDHANA

The cāri movements are described in chapter XI. Different types of cāris like Ākāśacāri, Bhumicāri etc are described.

MANDALAVIKALPANA

Chapter XII deals with the maṇḍala movements. Status of the body with reference to a particular plane is known as maṇḍala.
GATIPRACĀRA

Chapter XIII describes different gaits (gati)

KĀKṢYĀPRAVRṬTIDHARMIVYAṆJAKA

Divisions, uses and conventions are described in chapter XIV. The region in which the event takes place, the information on the regions of the earth, dramatic conventions like Lōkadharma and Nātyadharma are described here.

VĀCIKĀBHINAYA

A complete elaboration of Vācikābhinaya can be seen in the chapters from XV to XXI.

VRTTIBHEDA

Vṛttis or modes of expression, employing suitable vṛtti for the promotion of rasas are described here.

ĀHĀRYĀBHINAYA

Importance of make up and costume, details of ornaments for men and women etc are described here.

SĀMĀNYĀBHINAYA

Sātvikābhinaya or expression through responsive emotions, types of graces in women and men are described.
VAIŚIKA

Vaiśīka or expert in dealing with courtesans and his thirty characteristics, types of female emissaries and their qualifications are described.

CITRĀBHINAYA

Abhinaya of the seasons, General rules of abhinaya etc are described in chapters 28 to 33 deal with the siddhivyañjakas. Types of success of production, qualities of success, properties of music, use of melodies according to the rasa, dhruvāsongs, different types of string instruments etc. are described.

PRAKRĪTIVICĀRA

The nature of heroes and heroines is described.

BHUMIKĀVIKALPA

Distribution of notes to actors and actresses their physical feature etc are dealt with in this chapter.

NĀṬYAVATĀRA

It describes the story of Nahuṣa inviting the sons of Bharata to the earth, descent of drama to the earth, origin of families of actors, the greatness of Nāṭyaveda and final benediction.
LÖKADHARMĪ AND NĀṬYADHARMĪ
SCHOOLS OF ACTING WITH SPECIAL REFERENCE TO BHARATA’S NĀṬYAŚĀSTRA

Though in the ensuing discussion few repetitions are likely, it would be worth, as the discussion delves deep into the vision of Bharata and to the Indian concepts specifically.

It is well known that, according to Sanskrit theory, drama is both a verbal and a spectacular art. It is not poetry alone, but poetry that becomes gestures and expressions in the audio-visual plane. It is realised essentially in the form of action. Speech itself is a form of action, a mode in which people express their reactions to whatever situations they are involved in. But speech is not the form in which people act, although a very important form; much is also expressed through non-verbal forms of behaviour looks, movements of hands and head, the way one walks, sits, stands or dresses oneself, can all be expressive gestures or attitudes. A dramatic work or art is thus, according to Bharata, presented for seeing as well as for hearing; it offers a complete, integrated experience for the eyes and the ears. All that happen on the stage is for him, a dramatic expression (abhinaya) and integral to drama. Aristotle gave primacy to speech alone and considered ‘spectacle’ - the physical or visual realisation of bodily expressions costume and settings - the least vital aspect of the theatrical act. For Bharata even the minutest visual aesthetic aspects were equally necessary for an effective representation.
Bharata lays great stress on bodily expression, without it; he says there is no drama, no *rasa*.\(^{16}\)

Stage drama, according to Bharata, comprises of four forms of expressions called *abhinayās*. They are: (i) Bodily expression (*Āṅgika*), (ii) Verbal expression (*Vācika*) (iii) Expression through external means - dress, make-up, etc. (*Āhārya*) and (iv) Involuntary expression of mental states - sweat, shivering, horripilation etc. (*Sātvika*). But the last kind may be taken as bodily expression (*Āṅgika*) for the purposes of stage presentation as there is no visible difference between the two could be delineated. A complete stage drama should have the full complement of all the three modes of expression. Another important feature of Bharata’s theatre was, its inclusion of song (*gāna*) instrumental music (*atodya*) and dance (*Nṛtta*) and adjuncts to verbal and physical enactments. The actor sang the verses of the dances in specified rāgas and underlined the prose passage through gestures and gaits. A scheme of instrumentation - set rhythms, tempo, and measures appropriate to the mood and situation - was followed, to suit the gaits of the characters. And a liberal use was made of dance sequences at appropriate places in the drama. Bharata’s theatre, then, was a combination of a literary theatre, a choreographic and a musical theatre. It could be called as a ‘Total Theatre.’

Now the four *abhinayās*, which are the means of theatrical

\(^{16}\) न हि अन्वभिनयादृते कफ़्फ़ियागः प्रवत्तिते। (NS XIV 83)
communication, can be presented in two different styles, viz. Nātyadharma and Lōkadharma.17

The modus operandi of theatrical representation is two-fold: naturalistic or realistic practice and stylistic (conventionally prescribed) practice.

(‘लोकधर्माध्य: लोकधर्मी नटसमयमात्रलथा नाट्यधर्मी।’)

Lōkadharma is the practice based on the natural state of people and materials around. As Bharata says, drama is the representation of conduct, activities and mental states of the three worlds - human, divine and demonic.18

Nātyadharma is of the nature of merely the conventional stage practice. The first type, Lōkadharma is of two kinds [आद्य त्रिविधा आन्तर बाह्य च] = ‘that indicative of the inner states and that indicative of external matters’. The first kind consists of actions or expressions which directly signify the mental status and which therefore are the objective signs (anubhāvas) of those conditions: ‘तत्र आन्तर चित्रवृत्त्यक्त्वन्ते अनुभावस्य (ইতিকর্তব্যতা)’. For example, in an arrogant reference to oneself, one raises the hand to the level of the forehead in Patākamudrā. The second kind (bāhya): When a lotus is represented by the Padmakōśamudrā.

Nātyadharma, too is of two kinds (i) that which is meant solely

17. अभिनयस्य त्रिविधा इतिकर्तव्यता लोकधर्मी नाट्यधर्मी च। (Abhinavabhārati)
18. तैलोक्यस्यांश स्वर्ग्य नाट्यं भावानुकृतिनम्। (NSI108)
for beautifying the presentation: as when, in an amorous situation (where the Kaiśiki style of bearing is employed) the heroine enters sporting her hands in dance style with four types of hand movements (hastakaraṇas: Aveṣṭita, Udveṣṭita, Vyāvartita & Parivartita) simply serving to enhance the charm of the presentation (ii) that which partially follows popular mundane behaviour (काचित्वेषोऽलोकम् उपजीवति) eg. miming an action through dance mudrās (eg: the use of Tripatāka, to show words spoken aside).

The above is Abhinavagupta’s analysis. Now Bharata’s own definition of these terms (NS XIV 69-85) may be taken into consideration.

1) Lōkadharmai is the abhinya that depends on a natural expression of the emotions (स्वभाव भावोपयोगतम्) on the natural behaviour of people – men and women of various types (स्वभावाभिनयोपयोगतम्) that follows the well known activities of people (लोकवातात्त्विकोपयोगतम्) that is simple and unartificial (शुद्ध त्वरिकृतम्) and free from playful flourish of the limbs (अद्वैलालविवर्जितम्).

2) Nātyadharmi is illustrated by the following
अतिवाक्यक्रियोपयोगतम् = This according to AG, consists in the inventive use of well-known themes, with a view to intensifying the dramatic effect.
अतिसत्त्वातिभावकम् = स्वभावं चित्तवृत्ति च अतिकृत्य यत् सूक्ष्मम् कविकल्पित– चित्तवृत्तत्त्वावरुणः (Abhi. Bha.)

That is, portraying behaviour and mental states in a manner that deviates from natural conditions and the invention by the poet, of
the mental states other than those normally associated with the character types: eg, the court jester (vidūśaka) shown as behaving like the king, the queen speaking Sanskrit (राज्या: संस्कृतम्).

सर्वानुचारसंयुक्तं = enunciating speeches with special intonation and use of language full of rhetorical ornaments (अल्लुचार उपमांदि:।Abhi. Bha) or rendering dialogues and lyrics (पंच) in a singing manner, in terms of musical notes (स्वर:) and musical phrases (अल्रुसः). But in either sense, there is a deviation from the normal modes of speech.

Other illustrations of theatrical practice cited are: males performing female roles and vice versa. The same person playing more than one role successively in the course of the same play; presenting abstract concepts in a corporeal form (मूर्तिमत), eg. तत्त्विविविधं वत्सशाश: (`Then enters the curse of Brahman / Brāhmaṇa’); hill, aerial vehicles, shield, weapons, the flag-mast made to appear on the stage in human form, when one does not hear words spoken in proximity and hears words that are not spoken, or hears voices from the sky (आकाशभविनर्); or when a woman with whom marital relation is forbidden in actual life is made to play the role of a woman with whom such a relation is permitted in the story, or the reverse, eg. father and daughter enacting ‘Śiva and Parvati’ or wife and husband enacting father and daughter; when one walks with graceful dance movements and rhythmic steps, or walks as if he is dancing, (तुत्त्वत इव गम्यते) or generally when ordinary human nature is represented by special gestures, Nātyadharmī is the style employed. Zonal division on
the stage (कथ्याविभाग) is also a theatrical convention.

Now the criteria employed by Bharata in making the distinction between the two styles of dramatic presentation, and then applying the same criteria to the four types of abhinaya could be inquired. Bharata is quite explicit in stating that any stage behaviour or any aspect of theatrical procedure that conforms to the norms of worldly conduct (Lōkasvabhāva) must be regarded as realistic practice. The criterion here is mimetic fidelity or fidelity to common human experience. Any departure from this norm would become acceptable purely in terms of the laws of the theatre and the illusory world it creates.¹⁹

Anything that follows its natural form is called realistic while any deviation from it will be stylistic. Judged by this criterion, the basic theatrical situation, namely, that of presenting a human situation in terms of the objects, expression and concomitant feelings (विभावाति), in other words, the whole initiative reproduction (which is called a drama), is guided by Lōkadharma. There is nothing conventional or artificial about this basic illusion of reality, unless the theatre itself, as an institution, were to be regarded as a convention, in which case all art and literature too could be viewed as a convention. However, in terms of Bharata's doctrine, the stage situation per se is not to be considered as a case of Nātyadharmi, because, Lōkadharma itself is the instrument of the primary illusion of the theatre.

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¹⁹ स्वभावो लोकधर्मेः तु विभावो नाथयमेव हि NS XXVI 127
Then how could one identify this departure from worldly norms which is called *Nātyadharma*? There are two tests suggested by the authors:

(i) The Test of Impossibility: AG cites the following verse by his teacher, Bhaṭṭa Tauta:

\[ \text{तद्विभिन्नतिः न तद्विभिन्न कविवर्णिनमहिः।} \]

\[ \text{यत्रासंभावितया स्थात् संभाव्यत्र तु धर्मितः॥} \text{(नाय्यधर्मिन्ता)} \text{‘That which does not exist, the dramatist can describe it as existing; that which is impossible; even becomes possible by virtue of *Nātyadharma.*’} \]

One instance cited is ‘आकाशवाणी’. Another one is ‘प्रकृतिस्थिति ब्रह्माप्.’ In terms of *Nātyadharma*, impossible things can occur on the stage, inanimate things become animated, and non-material things are materialised. Bharata says: life-less objects like hills, palaces, vehicles, shields, weapons may assume a human form when necessary, with suitable dress and speech, according to the dramatic convention.20

Also coming under this category are the treatment of time and space in the theatre- which may be called dramatic time and dramatic space. The locale or scene of action (a palace or a forest, Ayōdhyā or Laṅkā) and the passing of time are symbolically or emblematically

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20. शैलीप्रतिविद्याधारे चर्मवर्षयुगधारय।
    सूतिकोल: प्रकृतिस्थिति नाय्यधर्मिन्ता तु सा स्मरणः। NS XIV 78
presented, so that the same stage (cf. Shakespeare’s ‘wooden O’\(^21\)) comes to represent different places and a lapse of ten or twenty years is seen to have taken place within the compass of the stage time. This feat is accomplished by the use of verbal description and other indication, such as ‘Look, here is Dvāraka’, ‘We are in Benares now’ etc. (cf. changes of time and space in Śākuntālām). Similarly too the prologue and epilogue (nāndī and bharatavākyā delivered by the leading character or one of the characters in appropriate dress, are the cases of Nāṭyadharmī. All such procedures become credible only within the magic circle of the stage. As AG says:

‘अन्नूयमाणस्य श्रवण लोकेष्पि कदाचन न भवति। केवलं तन्ने ततैं सौन्दर्यर्थम् आनीयते।’

ii) The test of Deviancy from accepted social norms:

Instances of this are: ‘नृत्यत इव गम्यते’ Rhythmical strutting - a walk to rhythm and tune (tāla and laya), he speaks in song, he speaks in an overly structured manner, with self-conscious effort at rhetoric (eg. Duryōdhana in Mayasabhā), his movements are formal and stylised, he dances in rage or ecstasy: ‘खण्डित नृत्यति, कलहान्तरिता नृत्यति, उन्मादिता नृत्यति’ - and more generally, the introduction of poetry, song and dance in the midst of the dialogue for decorative or other purpose, or the carrying out of an entire action in the form of dance and song, as in musicals and

21. or we may cram

Within the wooden O, the very casques
That would affright the air at Agincourt?
......suppose within the girdle of these walls
Are we now confined two mighty monarchies.....
dance dramas (rāgakāvyas and nṛtyaprabandhas) - all these are artificial theatrical practices which are, no doubt, conceivable, but would certainly look odd in real life situations. Men playing women’s roles, father and daughter appearing as lovers, and things of the sort also become acceptable on the stage purely, in terms of the mimetic convention.

But theatrical practice cannot be merely a blind convention; it must be supposed to be dictated by some dramatic necessity. As Bharata says:

सर्वस्य सहजो भावः सर्वोऽधिभिन्योत्सर्षतः।
अन्नालक्षणस्यभिन्नत्वेऽद्यमण्डिता∥ NS XIV 86

AG comments: ‘नैवेद समयमात्रनिष्ठ इति न वक्तव्यम्, अष्टि तु संभवायमानम्
एव सद्भजनोपयोगि वस्तूपयोगि च।’ Not only must theatrical behaviour be conceivable and bear some resemblance, however faintly, to natural behaviour it must also in some fashion contribute to the drama and be a source of delight to the audience. Instrumental music, for instance, is a mood builder and is employed even on the modern stage as a background to action; song and musical recitation of lyrics (पंच) on the classical Indian stage have the effect of intensifying the emotive content of the words; dance movements, when suitably employed; give an edge to the bhāvas being portrayed and become highly evocative. One might even say that the dances introduced in a dramatic context are not merely adventitious, or ornamental additions, but perform an expressive
function by being assimilated into the anubhāvas of the characters dancing.

Again, some of the dramatic artifices are also necessitated by the exigencies of the stage. Palaces, walls, trees, elephants, horses etc. cannot be produced realistically on the stage. Certain physical conditions too cannot be reproduced even through miming. Therefore Bharata says that the presence of such objects or conditions should be indicated through suggestive signs only. Should the actor die, when the character to be represented is said to be dead? AG comments:

‘ननु वृक्षप्राप्तादित तत्र किं रक्षमण्डले सर्पचित्रपटादिन्यायेन दर्शनीयं, नेत्याह संज्ञामात्रेणेनित।’

It has also to be noted that certain presentational devices become Nātyadharma only with reference to the particular medium of the drama, i.e. because of the fact that drama is a state of spectacle (दृश्यं). Palaces, trees elephants and such subjects/objects, if presented in another medium painted as picture or described in a poetry would not be Nātyadharma; because they in no way violate the laws of Lokadharm. But when they are assumed to be actually presented on the stage, they become a case of Nātyadharma. As for supernatural beings and fabulous events (e.g. incarnations of Viṣṇu, ghosts, goblins, demons, fearful forms etc.), they are entirely conceivable and can be pictured in words or in

22. अन्तरधिवानेव कैित्व गतिवेदितम।
संज्ञामात्रेण कैित्वान्येतातनि विधिपूर्वकम्।
तत्समानृत इति प्रक्षे किं कैित्व प्रयोक्तिः॥ NS XII 104-105
paint, or presented on a stage. They would be a case of Lōkadhamī. But when a character leaps over a distance of five feet and pretends that he has leapt across the Indian Ocean to Laṅkā or pretends through gestures that he has uprooted a tree or lifted up a whole mountain, or pretends that he is an elephant or serpent, the impact experienced by the rasikas is made possible only through the laws of Nātyadhamī. When these unmanifested concepts or ideas, such as Brahmaśāpa, are given a material form in poetry (through Abstract Personification- शरीरसङ्गनसन्दर्भ), they come under Lōkadhamī, because they can yet be translated into metaphorical terms (through lakṣaṇa) and the discourse about them accepted. But when they appear on the stage as visuals, they come under Nātyadhamī, because a physical presence cannot be interpreted even through lakṣaṇa it cannot, in fact be interpreted at all. It can only be perceived as pratyaksa. Therefore, to conclude, under Nātyadhamī of certain literary devices, such as modifying a well known plot or character type (such as the vidāśaka), राज्या: संस्कृतम्, etc. become unacceptable to, and inconsistent with, the criteria laid down by Bharata himself. A literary or compositional device cannot be called a theatrical convention.

Another important condition for something to become Nātyadhamī is the stage context, by which it means the assumption that the stage represents or reflects the world of common experience. We expect everything generally to happen on the stage in the way it happens
in life, though we do also make allowances for certain things, even though they violate representational norms. Thus, not all activity that take place on the stage is a case of Nātyadharma. This point has been underlined, but it needs to be reemphasised.

Now the criteria discussed above may be applied to four types of abhinayas.

(i) Sātvika: Sātvikābhinaya can never be a case of Nātyadharma, because, tears, trembling, petrifaction, even if they are successfully simulated by the skilled actor (AG would agree that there is simulation, only sympathetic identification (अनुम्बरण) would become natural expressions (अनुभाव) of the character and not artificial or mere illusion-creating devices.

(ii) Vācika: A large part of stage dialogue would fall under Lōkadharma. But poetic speeches, asides, lengthy monologes, poetic or singing duets, lengthy lyrical elaborations of sentiments (e.g., श्लोकचंपुङ्क्तम् in शाकुन्तलम्). Musical enunciation of lines and so forth may be included under Nātyadharma of the Vācika type. However, when these very things are presented in the form of anuvāda (repetition) or anukaraṇa (imitation) they would be perfectly natural. Thus, a play situation, within the play (अन्तर्नीतिक) all that is Nātyadharma would be Lōkadharma relative to the ‘frame of drama’. Similarly, when a character in a drama is shown walking in dance steps there is the use of Nātyadharma. Dancing and singing are not of course
necessarily theatrical elements in themselves. When a dancer dances on the stage just to exhibit his art, or a singer sings, there is no Nātyadharma, even as there is Nātyadharma in Figure Skating or acrobatics. When within a drama, a court dancer dances before the king, there is no Nātyadharma. But when such things are attributed to persons of the drama acting in life situations, then they become a theatrical gesture relative to the realistic norms assumed by the drama.

(iii) Āṅgika: Āṅgikābhīnaya is divided by Bharata into three parts.

(1) Mukhaja: Gestures by the face dominated by movements of the head (13) glances, (36) looks, (8) movements of the eyelids, (9) of the eyebrows (7) of the cheeks, (6) of the chin, (7) of the face (6), of the neck (9) colour of the face, (4) movements of the lower lip, (6) etc. These are natural components of expressions and do not involve Nātyadharma.

(2) Śārīra: Movements of the various limbs of the body comprising the hands and the feet primarily, of which the dance steps and various gaits, jumps, etc. are composed. There are the gestures of the hands (hastamudrās) and a number of dance ‘hands’ also (mudrās called Nrīttahastas) which are used both for dancing and representation.

3. Čeṣṭakṛta: This is the abhinaya constituted by the movement of the whole body, eg. various gaits (cāris), standing and sitting
postures, and so on. Some of the latter two sorts of movements admit Nāṭyadharma.

Not every case of hastābhinaya or every use of mudrā is theatrical. Hand gestures usually accompany speech, only minimally though, as in the instances cited: the use of Patāka to express self conciet and to portray such other natural actions like revolving, falling, beating roaring etc.. Āṅgikābhinaya, in general, can be of two types:

(i) वाक्यार्थबिनय: When the total meaning or emotive import (bhava) of a sentence is shown chiefly through facial expressions, but also through a minimal gesticulation of the hands.

ii) पदार्थबिनय: When the same sentence is interpreted word by word through both facial expressions, hand gestures, elaborating the saṅcāribhāvas and anubhāvas as it happens in Kathakaḷi, Kūṭiyāṭṭom, Kuchippudi, Bharatanāṭyam, Odissi etc. For example, one line of a verse यमो नाम बहूँच is acted for forty minutes or more, there is Nāṭyadharmī, for, people do not act like that in real life.

Stage-gaits (gatipracāras) are divided by Bharata into two types based on the distinction between Lōkadharma and Nāṭyadharmī.

स्वभावगति:- There are gaits natural to character, mood, and situation: eg वीर गति:, वैद्य गति:, स्वभावगति:, शृण्डारे, शोके etc. वृद्धस्य गति: उन्नतस्य गति: etc. such gaits become anubhāvas and signify moods.
Riding a chariot, or horse, or travelling in an aerial vehicle, such action can be performed only through symbolic gestures. ‘अद्रश्यग्रहणनामाणि खलीलग्रहणान्यस्य’ (NS XIII 106)

By holding the gesture of an ankle-hook, an elephant is indicated; by holding the gesture of a bridle, a horse is indicated (Also see the stage direction in शकुन्तलम्- ‘रथवेग निरूपया, शरसन्धानं नाटयति, कुसुमावचयं नाटयति’ etc).

(iv) Āhārya: Bharata places great emphasis on the costumes and make-up of the actors. What is called वेषम् or character preparation, according to Bharata’s instruction relating to colours, ornaments, dress etc. suitable to each character and mood, is still nearly followed today; in Kathakaḷi, Kūṭiyāṭṭom, Kṛṣṇanāṭṭom etc. It is an elaborate ritual by itself. Although sets and props were not used on Bharata’s stage, there were some stage properties, such as simple weapons like bows and arrows, sword mace etc.. But this use was minimal and symbolic rather than naturalistic, the predominant emphasis being on gestural interpretation of actions and meanings. Different face masks for gods and men were also used, and Bharata gives elaborate instructions for the making of artificial legs, heads, hands and skin. In Kathakaḷi, in the story Naḷacaritam, the actor wears an artificial swan’s beak to play the role of Hamsa. In Kalyāṇasaugandhikam, during the episode relating to Bhīma’s encounter with Hanūmān, the actor wears
a hairy skin type coat, and makes up his face as a monkey, but in a specific stylised pattern. At any rate the principle involved in stage production is, as Bharata says, that any intimation of objects existing in the world would be in order and may be an accessory in the performance of drama (नाट्योपकरणम्). While certain things can be successfully produced on the stage, others cannot be. Therefore some accessories are realistic and others, conventional: 23

CONCLUSION

It could be concluded as follows:-

i) Although a distinction exists between what is naturalistic and what is purely artificial and adopted as an expedient, the basis of the whole conduct of the theatre is mimetic fidelity or लोकधर्म. The primary illusion of the stage subsists within the framework of लोकधर्मी, and theatrical conventions too must obey its laws. Therefore, while Bharata says that a play should be produced with due regard for नात्यधर्मी (‘नात्यधर्मीप्रयुक्त हि सदा नाथोऽपयोजयेत्’) he gives primacy to लोकधर्मण 24

AG comments that नात्यधर्मी must exist in close correspondence with लोकधर्मी which is the ground on which the entire superstructure of the drama rests: लोकधर्मस्तक्षण 25:

23. लोकधर्मी भवेत नया नात्यधर्मी तथापि: NS XXIII 199
24. तथ्यालोकधर्मण हि कर्तव्य नात्योपकृतिः: NS XXVI 127
25. लोकधर्मी उक्तो भितिस्थानीयतेन नात्यधर्मी: सहजसंवैदिक्षण: NS XIV 84
ii) The theatre of Bharata thus represents a subtle conjugation of the realistic and the theatrical. Therefore it would be a mistake to think that it was entirely symbolic or expressionistic, although symbolism was an important component.

iii) Finally, the distinction between \textit{Nātyadharma} and \textit{Lōkadharma} has nothing to do with any consideration of refinement or reconditeness vs crudity. The \textit{Nātyadharma} style is not all necessarily be refined, e.g. introduction of inanimate or unmanifested objects as human characters; nor is the \textit{Lōkadharma} style all necessarily crude, e.g. the presentation of emotions through natural gestures. It is all a matter of convenience and stage expediency. A king who quite incidentally mounts a chariot merely indicates its existence by an action. But where a good deal of the plot revolves round an object, or the object assumes a central significance, as in The Little Clay Cart (मृच्चकटिका), the continued presence of that object cannot be indicated by gesture - the object has to be really put on the stage. Similarly, in Kathakali, where there is full-fledged drama going on and there is complete impersonation, the actors have to wear elaborate costumes and make-up, and also use a few stage props whereas in Bharata \textit{Raṭyam}, where there is no attempt at anything like a sustained drama, objects can be enacted through gestures alone. The difference between the two is not one of \textit{laukkī} usage vs artistic refinement, but one that is due to what each style is aiming at, what themes it chooses, and how it chooses to present them. The ultimate criterion of success in any stage production is dramatic propriety.
The movements of an actor on a stage can be charted as above. The body itself communicates ideas through a gradation of movements. The movement starts from a single feet. 26The simultaneous movements of the links like feet, shanks, thighs and hips are technically referred to as cārī. This is called vyāyāma (exercise) when the movements are governed by appropriate rules and the limbs are in concordance with each other in their activity. The movement involving a single foot is designated as cārī. The movement of two feet is called karana.

A dance is initiated by cārī movements, and all movements proceed from cārī. Cārī is involved in the discharge of weapons and it is
necessary for the represenation of the fight (on the stage). The dramatic performance as a whole is dependent on cārī, and without the employing of cārī nothing can be done in a performance.

There are two types of cāris - Earthly cari (bhūmicārī) - those to be performed by standing on the ground and Aerial cāris (ākāśacārī). There are sixteen divisions for each of them.

27 Manḍala arise out of the combination of various caris. There are two types of manḍalas - ākāśamaṇḍala and bhūmimaṇḍala. Ten varieties are there for each of them.

Karaṇa is defined as the simultaneous and complementary movements of hands and feet in dancing. All the aṅgahāras are evolved through karaṇas. Bharata enumerates 108 karaṇas.

According to AG अंगहार अंगहार अंगहार अंगहार अंगहार An aṅgahāra consists of the performance of a series of karaṇas. There are thirty two aṅgahāras as described in the NS. Two karaṇas in a dance constitute a nrttamārka. Two, three or four nrttamārkas make up an aṅgahāra. Three karaṇas comprise a kalāpaka. Four of the karaṇas constitute a maṇḍaka while a cluster of five give shape to saṅghātaka. Six, seven, eight or nine karaṇas join together to form an aṅgahāra on occasions. For example for Sthirahasta aṅgahāra stretching both the arms and throwing them upwards perform the karaṇa of even foot called

27. नानाचायिसमुच्चानि मण्डलानि समासतः: NS XII 66
Samanakha (5). Then make use of Vyamsita (48) in which one throws up the right hand. Then bend the right foot and stretch the left foot in the position of Pratyâlîdhâ and perform the karaṇas Nikuṭṭaka (9), Īrūdvṛtta (98), Ākṣipta (56), Svastika (15), Nitamba (85), Karihasta (87) and Kaṭicchinna (11), one after the other in sequence. If these nine karaṇas are used together they form the aṅgahāra called sthriahasta which is dear to god Hara (Siva). For Paryastaka aṅgahāra first employ the four karaṇas viz. Talapuspapuṭa (1), Apaviddha (4), Vartita (2), and Nikiṭṭaka (9). Then assume the stance called Pratyâlîdhâ and perform the seven karaṇas enumerated as Nikuṭṭaka (9), for a second time, Īrūdvṛtta (98), Ākṣipta (55), Uṛōmaṇḍala (54), Nitamba (85), Karihasta (87) and Kaṭicchinna. (The numbers in bracket indicate the serial number of the karaṇas enumerated by Bharata).

Each karaṇa is a set of specific meticulous movements and postures in a prescribed order. This can be compared to a bud blossoming forth into a full-fledged flower. Such blossoming flowers if arranged round a common thread (sūtra) it becomes a garland i.e. hāra. Thus the karaṇas as blossoming flowers when arranged in a specified order to build up a specified objective the whole set of action becomes the aṅgahāra.

The famous śloka of Uṇṇāyi Wārrier may be remembered here.

ナルクルत सुकुरतं किभ्यत्त । बहुधा दुःस्वते कुतमः॥

न जाने जानकीजाने यमाहाने किमुतमस॥

In this śloka the flowers are arranged in such a way that the
implied meaning could be conveyed. In the same way the development of a performance through cārī, maṇḍala, karaṇa, aṅgahāra etc. is meant for a particular goal - i.e. the welfare of the society and the performer. Even though the meaning and purpose of each and every action is not known, it is said that the performance will benefit the society.

*Nātyaveda* being the one that is meant for those who cannot access the inner depths of *caturvedas* or the four Vedas in the initial stages of its practice, the aspect of *śuddhanṛtta* along with the *pūrvaraṅga* was not considered seriously. This is evident from the fact that after receiving the initial practical evolution Sri Paramesvara recommended the addition of the thirty two angaharas there by making the *śuddhapūrvaraṅga* into *citrapūrvaraṅga*. This leads one to infer that rather than the indepth awareness of the karaṇas it is the practice that is expected to bestow the practitioners with specific benefits. Hence the practice of aṅgahāra can not be totally ignored in the presentation of any form of Nāṭya.

All these movements lead to *gati* (gait) by which the communication through body is completed. The actors should adopt different gaits of moving forward and coming back to and from at a regular pace. When one moves along a specific rhythmic scale, the pace should be of four matras, two mātrās and one māṭrā according to the inherent nature of the character. But when a superior person moves along with middle and lower type characters, the superior one should adopt the gait
of four mātrās, and the others of two and one matras respectively. Gods, 
Asuras, Yakṣas, Kings, Nāgas (serpents) and Rākṣasas should adopt a 
pace with a distance of four tāḷas. Generally all celestials should move 
in a medium gait, but the haughty types among them should follow the 
gait of gods themselves. Different gaits are attributed to different senti-
ments also.

Along with these pindaibandha (insignia) also contributes to the 
body language of an actor. AG explains the term pindaibandha as 
follows:-

The term refers to the insignia or weapon etc. which reminds 
one of the divinity or concept mentioned. It also stands for the karaṇa 
and aṅgahāra which serves the purpose of explaining the central 
concept.

28 It is said in the NS that on seeing the and mixture 
(pindaibandha) of karaṇas, aṅgahāra and recakas (Movement of a limb 
round separately or its drawing up separately. It also involves raising up) 
in the dance (of Śiva and Pārvatī), the gaṇas such as Nandikesvara and 
Vīrabhadra gave rise to the name of pindaibandha and prescribed as to 
what should be these in respect to various divinities in the following 
manner.

28. शिवबन्धुत्तो मूर्त्या नन्दीभद्रतुष्टाः: गणा:।
चक्रन्ते नाम शिवान्म बन्धुमां स्वयम् साधकणाः।। NS 4 257
1. Īśvarapiṇḍi (in the shape of Śivalinga) for Parameśvara
2. Pattasapiṇḍi (a weapon of trident at both ends) for Nandikesvara
3. Simhavāhinī (lion as a vehicle) for Candikā
4. Garuḍa (as vehicle) for Viṣṇu
5. Padma (lotus as seat) for Brahmā
6. Airāvata (the elephant) for Indra
7. Matsya (fish) for Kāmadeva
8. Sikhī (peacock) for Subrahmaṇya
9. Rūpa (beauty as embodied in a lotus) for Śrī
10. Dhāra (flow) for Jāhnavī (river Ganges)
11. Pāśa (noose or rope) for Varuṇa.
12. Nadī (river) for Varuṇa.
13. Yakṣī (a weapon with spikes) for Dhanada (Kubera)
14. Hala (plough) for Balabhadra.
15. Sarpa (snake) for serpent god
16. Mahāpiṇḍi (the weapon which destroyed the ŚYāga of Dakṣa) for Ganeśa and
17. Triśūla (trident) for Rudra.

There are different rationale for the origin of the pιṇdis. They are life Yantra, Bhadrāsana and Śikṣāyoga. Yantra is a contrivance which helps to string together articles like puppets on the stage. Bhadrasana is the seat occupied by the actors. The last one called Śikṣāyoga stands for

29. Ritualistic sanctified procedures to appease the desired Gods.
the various exercises based on karaṇas and aṅghāras in their application. In this way in the case of other divinities also, the sign of their flag-staff may be taken as the appropriate insignia.

From the above descriptions with appended examples it is known that the term pindaibandha is an essential component in the completion of an established person, feature, concept or phenomenon. Further examples could be cited as follows

1. In the popular Tullal story Garuḍagarvabhaṅga Hanūmān refuces to accept Rāma's figure without Sītā.

2. The famous composition, the Seventh Utsavaprabandha of Mahārāja Svāti Tirunāl is the typical example of an entire lyrical composition that explains the accepted relationship between certain materials or phenomena associated with certain personalities.

The conclusion thus arrived at is the totality of communication including transfer of subtle ideas and concepts cannot be absolutely achieved by the use of hand gestures alone. Quite often some aspects of aṅghāras and gatis must accompany a gesture to achieve complete communication. Thus it is relevant to ponder sufficiently deep into the components of caris to gatis while a study is being done on the language of hand gestures.