CHAPTER-2

STUDY OF ABHINAYA
ABHINAYA

Abhinaya is so called because in the performance (of a play) it together with the Sakha, the Anga and the Upanga explains the meaning of different (things).

The Technique of Expression and its four kinds of Abhinaya:

Abhinaya literally means the representation or exposition of a certain theme from the Sanskrit \textit{abhi} — to or towards — with the root in — to lead. Abhinaya is the art of expression.

Abhinaya has four aspects namely—

a) Angika  

1. Angika is the language of expression through the medium of the body (Sarira), the face (Mukhaja) and movement (Cestakrta).

b) Vachika  

2. Vachika is the expression through words, literature and drama;

 c) Aharya  

3. Aharya the expression through decoration such as make up, jewellery and costumes;

 d) Sattvika  

4. Sattvika — The expression through acting and different states of the mind.
Angika Abhinava;

Angika is so called because it is related to the body as a whole. The Angas are the major limbs and pratyangas and upangas the minor limbs. The major limbs to be utilised are the head, hands, chest, waist sides and feet.

There are the six main limbs, but other authorities also mention the neck as one of the major limbs.

The main limbs when in movement will automatically utilise the minor limbs. For instance when the arm moves, the elbows, the wrists and the fingers move along with it. But the division of the different parts of each major limbs is interesting here, for in classical dancing every portion of the body has a major role to play and here is seen a fundamental difference of technique in the dancing in India and the West. Angika Abhinaya will be dealt with in detail separately at a later stage.

Vacika Abhinava: 'In this World'.

Writs Bharata, the Sacred treatises (Sastras) are formed from and rest on words.

Verily there is nothing beyond words and surely words are at the beginning of all things.

In classical dance. The dancer, though she may sing, does not use this form of traumatic speech.
But the main singer gives expression to the words of each song while the dancer interprets the meaning. This combination and understanding between dancer and musician is of extreme importance.

Apart from beauty of voice, clarity is necessary in dance - music in order that audiences hear and comprehend each word of the song.

Then only can it truly be called Vachika Abhinaya - the bells on the dancer's anklets also keep the rhythm through sound.

Aharya Abhinaya:

The dress varied in each part of country but it had to suit the time and the place and the mood of the dance or drama. Dresses were even made suitable to sentiments and coloured accordingly, ornaments were light for, as Bharata writes in the Nat.ya Sastra, weighed down with heavy ornaments the artist cannot move, and one so weighed down is likely to be exhausted and faint.

Sarangadeva in the Sangeeta Ratnakara describes the dancer as having well-dressed and oiled hair worn in a chignon or plait decorated with flowers or with pearls. The tilak mark in the centre of the forehead is artistic, done with kasturi (mask) and chandan (sandal paste), and flower patterns are painted above the eye brows, the eyes are lined with collyrium
and ears decorated with ear-rings. The cheeks are decorated with intricate designs (Patralekha) and the teeth are whitened to shine, Necklaces of pearls, Golden bracelets, studded with jewels and rings are the ornaments to be worn.

The body is to be smeared with sandalwood paste for the dress a choli and a whiter silk cloth are suggested or else the dress according to the custom of the region.

Bharata describes the four varieties of colour for the face, swabhavika, (natural) prasanna (pleasant), rakta (red), and shyama, (dark).

Swabhavika is used in natural conditions.

Prasanna is used in the sentiments of wonder, mirth and the erotic, Rakta is used in the heroic, terrible and compassionate sentiments, shyama is used in the fearful and odious sentiments.

As the room illuminates the darkness of the night so will the abhinaya of the body, if used in combination with the varied hues of the face, be twice as beautiful 'Says Bharata and also, just as the Soul of a person enters the body of another person, gives up his own nature and assumes another being so a person decorated with a different colour and costume takes on the behaviour of the costume he wear.
Sattvika Abhinava;

The word Sattvika is endowed with the quality of 'Sattva' or purity. By Sattvika Abhinaya is meant depicting or acting a state of mind which has been caused by a natural emotion as expressed in art. It is interesting that the Chakyars of Kerala call this abhinaya nok kikanuk' which means 'working or perceiving'.

The Sattvika Bhavas are the expressions in art that represent the reality of an emotion naturally caused by external feelings or sentiments in sympathy, with others. They are eight in numbers. They hold a middle place between the Sthayi & Vyabhicari Bhavas, the permanent and transitory states, and though falling within the same category of Ambhavas (indications) are different because they are manifest from the inner nature and one natural reactions.

They are Stambha (stupefaction) Sveda (sweat), Romancha (goose flesh), Swarabheda (loss or change of voice) Vepathu (trembling), Vaivaranya (change of colour) Ashru (tears) and Pralaya (loss of senses).

Stambha:

It is caused by joy, tear, disease, surprise, despair, intoxication, and anger. It is to be depicted by inactivity and immobility.
**Sveda:**

It is caused by anger, fear, joy, modesty, grief, weariness, disease, heat, exercise and exhaustion. It is to be depicted by fanning, wiping off perspiration and actions showing the desire for a breeze.

**Romachana:**

It is caused by touch, fear, cold, joy, anger, and disease. It is to be depicted by acting as though the hairs are standing on end.

**Swarabheda:**

It is caused by fear, joy, anger, fever, disease and intoxication. It is to be depicted by a broken and choking voice.

**Vepathu:**

It is caused by cold, fear, joy, anger, touch and old age, it is to be depicted by throbbing and shaking.

**Vaivarnya:**

It is caused by cold, anger, fear, exertion, fatigue and heat, it is to be depicted by changing the colour of the face and by ressure on the pulse and weakness of the limbs.
Asru:
It is caused by happiness, indignation, smoke, collyrium, yawning, fear, sorrow, staring, cold and disease, it is to be depicted by rubbing the eyes and shedding tears.

Pralaya:
It is caused by weariness, swoon, intoxication, sleep, injury and bewilderment, it is to be depicted by falling on the ground.

The verse from the Bhagavad Gita where Arjuna sees his kinsmen arrayed for the fight and says. My limbs fail, my mouth is parched, my body quivers, my hair stands on end in horror, the bow slips from my hands and my skin burns all over, I am unable to stand, my mind is whirling and wondering, gives an excellent description of the physical condition which arises from the Sattvagunna (the quality of purity) and how the Sattvika Bhava becomes a natural expression of the emotion in this case of despair and grief.
The four-fold art of Abhinaya is further classified as **Natya-dharmi** (stylistic) and **Lokadharmi** (realistic). The natya was the combination of both these modes of expression. Any thing which is beyond the purview of realisation, but presented in an artistically appealing manner is Natyadhammad, on the other hand if the play depends on natural behaviour, presented as simple acting with no flourishes of even physical expression, it is called Lokadharmi.

A deeper insight into the Natyadhammad and lokadharmi modes reveal that natyadhammad is formal and perhaps easier to be handled. But it reaches only those who are at least fairly well versed with the conventions of the stage. Whereas lokadharmi in informal, but requires a consummate skill, understanding, mental involvement, imagination and sobriety. It is also true that Lokadharmi when treated well is more easily understood even by an uninitiated audience. Bharata's Natya was a combination of both stylistic and the realistic modes of expression.

Natya on the whole is to be constructed in one or a mixture of the four styles called Vriths. They are Bharati, Arabhati, Satvati and Kaisiki.

Bharati is the verbal style, depending mainly on the beauties of Vachikabhinaya. Arabhati Vrith is the forceful style characterised by a predominance of combats, arousing the psychological states of fury, hatred and wonder. It involves a fair amount of natyadhammad with Angikabhinaya of the Uddhata or forceful nature. Satvati Vritti depends mainly on the strength of the emotional content. This uses Lokadharmi with only a little use of gestures. Sat denotes psyche and hence Satvati Vritti may be considered as the emotional style.

Kaisiki Vritti is different from the Satvati Vritti. Kaisiti needs delicate emotions like love, portrayed through Angikabhinaya. It needs the support of glittering conostumes and lighting music. It needs beautiful women, like the heavenly
damsels, the Apsaras, who have been created by Lord Brahma to fulfil the require-
ment of this Vritti. Kaisiki Vritti was given to the Indian stage by the concept of Apsaras. This idea of feminine grace-lasya-which has come down to this day is the product of the influence of these imaginative dancing demi goddesses.
RASA AND BHAVA

Rasa is the quality that makes for understanding between the artist and the spectator.

According to the Indian theory of aesthetics Rasa is the tasting of the flavour of a work of art. It can be translated in a wide sense as relish or flavour that aesthetic experience gives a clearer idea of the real meaning.

Rasa is a concentrated, knowledgeable identification of spectator with the spectacle performed and produced by the expert actors. Bharata expounds the Rasa theory, as contained in Sutra granthas, no meaning will transpire or proceed without the admixture of some rasa.

Rasa (1) narrates, arises and springs out of the combinations of (1) Vibhava, (2) Anuhava, (3) Vyabhicari. In this connection an analogy is given for clearer understanding.

It is even as several ingredients, roots, condiments and other substances mixed and seasoned together that gives an edible taste.
It is the quintessence of bhava or stage of being which is divided again into the Sthayibhavas, (durable states) brought forth by Vibhavas. (thought, feeling and emotion).

Anubhava (physical manifestation of thought feelings action that is body-cum-limb movement and gestures, and Sanchari or vyabhicari (fleeting states or transient).

The literal meaning of Bhava is becoming or being. In dancing it would indicate the emotional and existing condition or state of the character portrayed.

Knowledge, discernment and real appreciation of the spirit or beauty of the art leads to the true perception of the bhavas which is called rasa. The full flavour of aesthetic experience.

**Bhava:**

It is a combined effect of speech, body, facial expression and the natural instincts (in all action) along with what is conceived in the mind of the poet - what he meant and intended to communicate through vibhavas, anubhavas and sanchari or vyabhichari bhavas.
**Vibhava:**

It is a causes of the emotion. They are *alambha*, the hero-heroine, and *uddipana*, the main object that excite the emotion such as qualities (gunas) actions (Cheshtas) decorations (alankaras) and environment (tatashta).

**Anubhava:**

It is an indication of a feeling showing physical actions to register the emotion portrayed.

The combined actions of body, mind and natural feelings are realised and are manifested for easy comprehension and this is known as the process of Anubhava. Whereas idea or a theme is conceived and experienced in all its variations and ramifications by the combined actions of speech and body. It is known as Anubhava.

**Sanchari or ‘Vyabhichari, Bhavas:**

One of the transient moods is contrast and leading to the established of what is known as the Sthayibhava the transitory states are thirty-three in number of – according to Bharata there are eight rasas. This was accepted till *Udbhata* the first commentator on the Natya Sastra began to speak of rasas as nine in number. Bharata named the eight rasas and Nandikeshávara mentions Bharata as the ninth rasa and today dancers accept nine rasas, which are known as Nava Rasa.
Hereinafter will be described the thirty three Vyabhicari bhavas:

1. **Nirveda** - agitation under pressure, discouragement.
2. **Glāni** - exhaustion, depression of feelings
3. **Sāṅka** - dubious condition, apprehension
4. **Asūya** - jealousy
5. **Mada** - intoxication, lustful passion - also when inebriated.

It arises out of drinking intoxication liquors, this consists of three types.

1. **Taruna** - Rising bloom in adolescence
2. **Madhyama** - Mid-youth
3. **Avakrsta** - Ordinary (lowest)

6. **Srama** - exhaustion, wearisomeness, weariness
7. **Ālasya** - Slothfulness: langour, idolence
8. **Dainyam** - Meekness, servility, depression
9. **Cīnta** - Sorrow, cogitation, anxiety
10. **Mōha** - Infatuation, bewilderment
11. **Smṛti** - Recollection, memory, remembrance
12. **Dhṛti** - Fortitude, satisfaction
13. **Vṛīḍa** - Bashfulness, shame
14. **Capalata** - fickleness, inconstancy
15. **Harsa** - Hilarity, joy
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<thead>
<tr>
<th>No.</th>
<th>Term</th>
<th>Description</th>
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<tbody>
<tr>
<td>16.</td>
<td>Ávega</td>
<td>Impetuosity, agitation</td>
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<tr>
<td>17.</td>
<td>Jādata</td>
<td>Stupor, <strong>listlessness</strong>, apathy</td>
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<td>18.</td>
<td>Garva</td>
<td>Pride and conceitedness and vainglorious <strong>attitude</strong>, arrogance</td>
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<td>19.</td>
<td>Višāda</td>
<td>Dejection, helplessness, despair</td>
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<td>20.</td>
<td>Autsukyam</td>
<td>eagerness, deep expectation</td>
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<td>21.</td>
<td>Nidra</td>
<td>Sleep</td>
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<td>22.</td>
<td>Apasmāra</td>
<td>(apasmṛta), epilepsy</td>
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<td>23.</td>
<td>Suptam</td>
<td>Deep sleep, dreaming</td>
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<td>24.</td>
<td>Vibōdha</td>
<td>Wakefulness: Awakened state</td>
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<td>25.</td>
<td>Amaraśa</td>
<td>Undeserving compassion and intolerance indignation</td>
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<td>26.</td>
<td>Avahiddha</td>
<td>Dissimilation, ornate concealment of passions</td>
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<td>27.</td>
<td>Ugrata</td>
<td>Ferocity, ferocious anger</td>
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<td>28.</td>
<td>Mati</td>
<td>Intelligence and understanding, assurance</td>
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<td>29.</td>
<td>Vyādhi</td>
<td>Disease, imbalance in health</td>
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<td>30.</td>
<td>Unmāda</td>
<td>Madness, insanity</td>
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<td>31.</td>
<td>Maraṇa</td>
<td>Death</td>
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<td>32.</td>
<td>Vitarka</td>
<td>Suspense and extreme doubting, deliberation</td>
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<td>33.</td>
<td>Trāsa</td>
<td>Extremely puzzled (due to <strong>fear</strong>)</td>
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*Sattvika* or *Sattvaja* feeling are in-born, involuntary natural emotions and these have their birth in the mind. It is well illustrated from one's own experience in day-to-day life.
In all forms of dance (display or roles) it is possible and indeed essential to achieve that transformation of the body into an instrument for the expression of something beyond itself and beyond the scope of its ordinary expressive capacity without which no dancing is really interesting.

The Sattvika bhavas are eight - fold.

a) Stambha - Stupesfaction  
b) Svēda - Sweating  
c) Romānca - Horripilation  
d) Svarabheda - Change in voice  
e) Vepathu - Trembling  
f) Vaivarnaya - Discolouration  
g) Asru - Tears  
h) Pralaya - Death  

Thus forty-nine have been enumerated and also categorises the various bhavas out of the forty nine which may tend to produce the various rasas according to Bharat Natya Sastra.

1. Sṛṇgāra rasa - erotic  
2. Hāsyā rasa - humorous  
3. Karuna rasa - Pathetic  
4. Roudra rasa - Terrible  
5. Vīra rasa - heroic
SRINGARA - THE EROTIC

KARUNA - THE PATHETIC.
HASYA - THE COMIC

RAUDRA - THE WRATHFUL
BIBHATSA - THE DISGUSTING.

VIRA - THE HEROIC
BHAYANAKA - THE FEARFUL

BHUTA - THE WONDER

S'ANTA - PEACEFUL
6. Bhayanaka rasa - fearful, fright
7. Bibhatsa rasa - revolting, odious
8. Adbhuta rasa - wondrous,

and Nandi Keshvara mentions Śānta rasa (peaceful) as the ninth rasa and today dances accept nine rasas.

**Classification of heroines (Nayikas):**

Generally the classification of Nayikas are threefold.
Svakiya or Sviya (one's own), Parakiya or Anya (another's) and Samanya or Sadharama (any-one's).

Svakiya or Sviya:

She is a woman who is upright and of good character and is of three types - Mugdha, Madhya, and Pragarban.

Mugdha:

She is tender, youthful and young. She is a girl who is unable to give expression to her ideas, gentle in anger, shy in love, and silent even though offended.

Madhya:

She is adolescent and partly experienced. She possesses desire and shyness in equal measure and is intoxicated by her Nayaka. There are three activities of the Nayika in this indignation. Dhira (self-controlled) Dhiradhina (partly self-controlled) and Adhira (lacking in self-control).
MUGDHA - NAYIKA
GARLANDING TO NAYAKA

PRAGALBHA -
THE MATURE NAYIKA.
Dhira:
The Nayika greets her deceitful lover with sarcastic words and indirect comment.

Dhiradhira:
The Nayika rebukes her lover tearfully.

Adhira:
The Nayika scolds her lover harshly.

Pрагалбha:
She is mature. She is a woman in her full beauty able to express fully her sentiment.

Parakiya or Anya;
A woman who is another's wife or belongs to another is called Parakiya. She is of two types. Kanya (maiden) and Praudha (mature).

Samanya or Sadharana:
A woman belonging to any one, who is a courtesan well-versed in her arts, possessed of boldness and seeking to better herself through her Nayika's attachment.
There are sixteen types of Nayikas (heroines)

These Nayikas are now separately described in eight ways according to their different emotional states or moods, and one known as the Ashtavida Nayikas.

1. **Vasaka Sajjika**: Awaiting.
   
   The Nayika decorates herself and applies perfumes in the fullest expectation of her Nayika's arrival any fully blown up with erotic desires.

2. **Virahotkanthita**: Separated
   
   The Nayika is over-powered by pangs of love, in her lonely and forlorn state. She wishfully and in her mental states pursues him, in sorrow (only in her mind).

3. **Svadhina bhartuka**:
   
   Has an obliging lover. The Nayaka is always obsessed by the enjoyment in Nayika company and ever remains true to her. She always keeps him to herself in a pleasant mood.

4. **Kalahantarita**: Quarrelsome.
   
   The Nayaka hesitates to approach Nayika, because of her quarrelsome nature, roused out of jealousy. She imagines, that her Nayaka is different towards her. She chaffs him in a morose and angry mood.
SWADHINA-BHARTRIKA-NAYIKA
THE NAYIKA WHOSE BELOVED IS CAPTIVATED AND DEVOTED TO HER.

VASAKASAJJA NAYIKA - WEARING EARRINGS DECORATING HERSELF IN ANTICIPATION OF HER NAYAKA'S ARRIVAL.
Kalahantarita - Nayika
Quarrelsome.
Why did you come
(Questioning)

Virahot Kanthika - Nayika
Suffering the agony of separation.
VIPRALABDHA - NAYIKA
DISAPPOINTED.

KHANDITA - NAYIKA
IN A SARCASTIC MOOD
MISSING HER NAYAKA WHO HAS GONE ABROAD.

SHE GOES IN SEARCH OF HER NAYAKA.
DIVABHISARIKA - NAYIKA PRETENDS TO GO TO DRAW WATER.

YOTSNABHISARIKA - NAYIKA DOES IN THE MOON LIGHT TO MEET HER NAYAKA.
5. **Khandita**: Awaiting prolonged.

The Nayika who is engaged and offended, jealous of her Nayaka, who has been faithless, comes to her with the marks of another woman's caresses upon him.

6. **Vipralabdha**: Disappointed

Nayika dresses and decorates herself, keeps to the tryst in all promptness, but is disappointed by the Nayak's absence.

7. **Proshita Bhartruka**

With an absentee lover. A Nayika whose husband has gone abroad.

8. **Abhisarika**: In search of the lover.

The Nayika dresses herself and goes in search of her lover, at the tryst and the rendezvous. This Nayaka is also described as Divabhisarika, jyotsnabhisarika and Tamobhisarika.

**Nayaka**: The hero and his classification.

The Nayaka (heroes) are classified as pati (husband), Upapati (paramoura) and Vaishika (lover) whose corresponding heroines are Svakiya, Parakiya and Samanya.

**Pati** is a hero married according to vedic rites.
**Upapati** is a hero who attracts the attention of any woman.

**Vaishika** is a hero who spends his money to buy love.

The Nayakas and their characteristics in the Shringara (erotic) sentiment are Anukula or Atula, Dakshina, Santa and Dhrushta.

Anukula or Atula is one who is faithful. He pleases and is pleased only by his wife.

**Dakshina**: is one who is importially by speaking with tenderness to all so that no one can find fault in him.

**Santa** is one who is cunning. His love is known to all and he keeps it secret from none.

**Dhrushta**: is one who is shameless. He is not faithful to his beloved and secretly does her harm.

The hero is also described as being *laliter* (gay and carefree) Shatha (virtuous and kind) dhirodatta (high-spirited but firm and balanced and valatta (passionate and ambitious). These various classifications of herionfs and heroes (Nayikas and Nayakas) were used by artists in dance, drama and literature.
Kshetraya's famous classic *pādams* describes all the moods of Nayika and Nayaka in love are faithfully reproduced and poem ends in a human and mystical union of the lover and the beloved. Which is a symbolical representation of the human soul united with the divine.