

**SEMIOTICS OF COMMUNICATION:
CONCEPT OF ABHINAYA IN BHARATANĀTYASĀSTRA**

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INTRODUCTION

INTRODUCTION

The practical Sanskrit-English Dictionary defines abhinaya as "acting, gesticulation, any theatrical action (expressive of some sentiment, passion & c.)" or dramatic representation. Referring to Sāhityadarpaṇa, it quotes - "bhāvedabhinayovasthānukaraḥ sa caturvidhaḥ. āṅgiko vācikas-caimāharyaḥ sātṭvikastathā", that is, "abhinaya is the imitation of condition. It is of four kinds:-

- (1) gestural (conveyed by bodily actions)
- (2) vocal (conveyed by words)
- (3) extraneous, (conveyed by dress, ornaments, decoration & c.)
- (4) internal, conveyed by the manifestation of internal feeling such as perspiration, thrilling & c."

According to Śābdakalpadrumaḥ, the root word of abhinaya is *ni* and its derivation is "abhi + ni + karaṇe ac", that is *abhiniyate hṛdgatkrodhādibhāvaḥ prakāśyatenena iti abhinayaḥ*; Śābdakalpadrumaḥ says further about abhinaya, "*hṛdgatkrodhādibhāvavyanjakaḥ. angulyādina vyaktikṛtmanah kāryam.*

tatparyāyah. vyanjakah". If we understand the word "vyanjakah" as a "signifying unit", then abhinaya is the heartfelt emotions like anger etc. which are expressed by the movements of fingers etc. Referring to Sāhityadarpaṇa, Śabdakalpadrumaḥ says about abhinaya that "rangādibhirnataiḥ rāmayudhiṣṭhiradināmavasthānukaraṇam" ,that is, abhinaya is following the conditions of rāma, yudhiṣṭhira and others through various dramatic modes. So, abhinaya represents those actions which lead us towards rāma, yudhiṣṭhira and other ideal heroes.

If we analyse the derivation of the word abhinaya, we see that the verbroot ni is the verb number 901 in the bhvadi-gaṇa and is both atmanepadī as well as parasmaipadī. Its meaning is "to attain"as well as "to lead to attain".Ac is a kṛt suffix in the sense of the instrument. According to the following definition of abhinaya - abhitaḥ paritaḥ sarvataḥ samantāt niyate sahrdayasya hrdayam raṣbhāvān bhutim prati, abhinaya is a means of carrying the mood of the audience towards the common emotional feelings. And so Bharata's definition of abhinaya seems to be appropriate. The sixth śloka of the eighth chapter of the Nāṭyaśāstra explains about abhinaya that the root nin with

abhi prefixed is in the sense of 'arriving at' or 'taking on' face to face. Since this takes padārthas (objects) [Another reading is prayogān (performances)] face to face it is remembered as abhinaya. So "the very etymology of the word abhinaya shows that it carries forward the main objective of the play" (Rekha Jhanji, 1989:21). Further the 7th śloka says that abhinaya makes kinds of objects clearly understood through performance along with śākha (branch-gesture), aṅga (limb) and upāṅga (ancillary limb) and hence it is remembered as abhinaya.

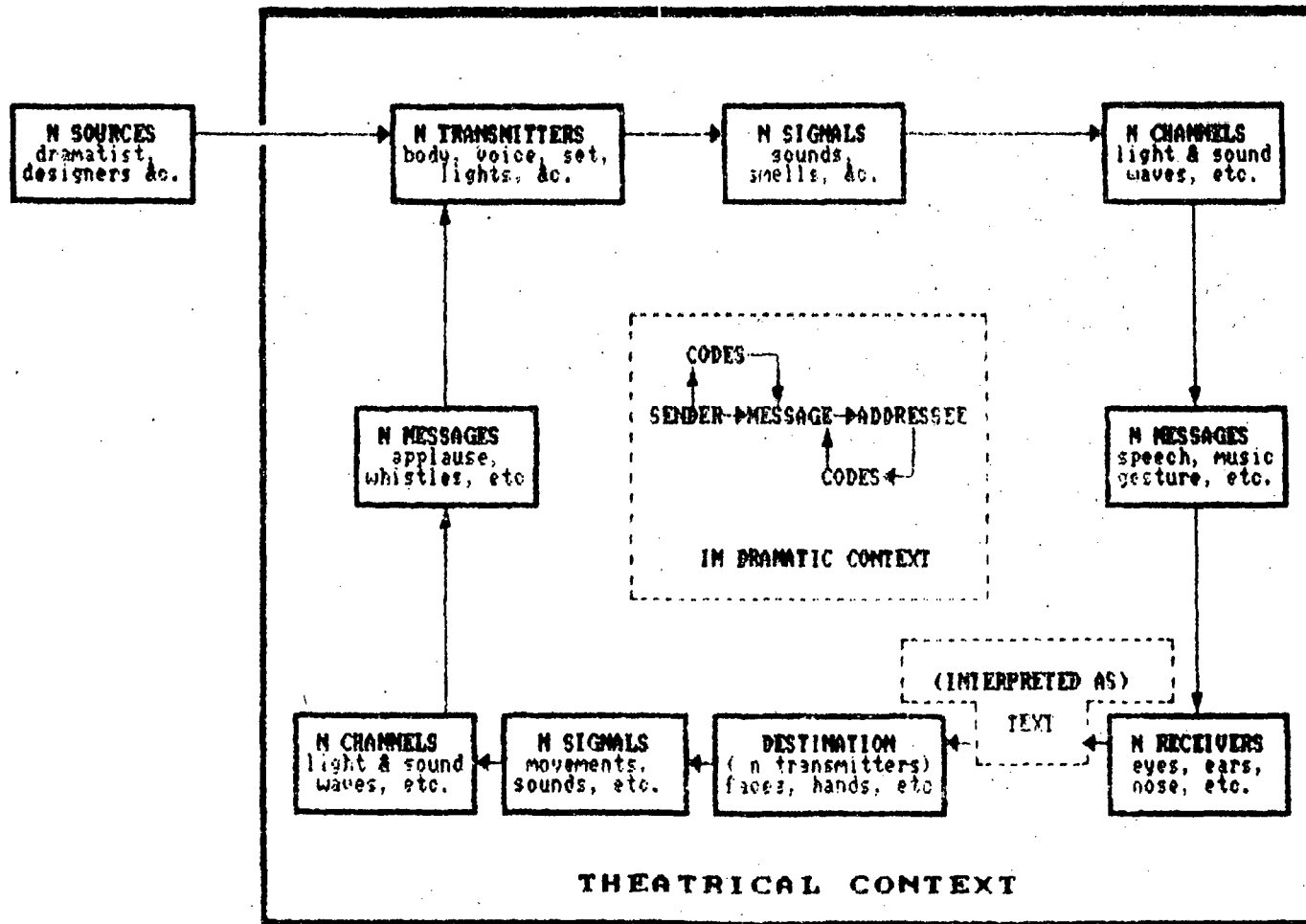
The prefix abhi literally means 'to, towards, from all sides etc'. So abhinaya means those actions which lead the actor and the audience to the person dramatically represented on the stage. If we take the other meaning of the prefix abhi (from all sides), then the meaning is understood through the process of "generalisation". According to Kāvyaṅgīśā of Mammaṭa, the process of "generalisation" involves alaukikavibhāvādiśabdavyavhārya mamaivete śātrorvaite tatasthavaite, na mamaivaite na śātrorvaite na tatasthaivaite. That is to say the "renunciation in poetry and drama of specific relationships that (1) 'this is mine' or 'this is my enemy's' or 'this belongs to a disinterested

person' (where specific relationship is affirmed) or (2) 'this is not mine', 'this is not my enemy's', 'this does not belong to a disinterested person' (where specific relationship is denied); though the said emotion actually subsists in the particular spectator himself, yet, by reason of the generalised form in which it is presented, the man loses, for the moment, all sense of separate personality and has his consciousness merged in the universal" (Ganganath Jha, 1985:57-58). This means that the required effect of abhinaya is to make the audience forget completely their own existence as well as the actor's existence as an actor : the audience is completely carried away towards the person represented on the stage. Since *ni* is *ātmanepadī* also, so abhinaya also means that the actor is profoundly lost and transformed into the personality enacted on the stage. In both the cases, abhinaya is like the external stimulus that stirs the internal feelings.

In his commentary on the sutra number 226 of *Nāṭyadarpaṇam*, Rāṃchandra-Guṇachandra defines abhinaya as "*sāmājikanāmabhimukhyena sākṣātkāreṇa niyate prāpyate arthoneneti abhinayaḥ*", i.e., that which represents (something) visually face to face to the audience is called abhinaya. This repre-

sentation involves *yathābhāvamanukriyā*', that is the representation of various moods of the character according to different emotional states. Thus *abhinaya* may be explained as representation of various states of being in a dramatic or visual literary communication. However, this is not essential that the actor or the audience has personally watched the behaviour of the person being dramatically represented. So what is represented is the conceptualised behaviour of the character. Hence *abhinaya* becomes a system of signs based on the imitative representation of the conceptualised external behaviour of the character according to different emotional states. The dramatic representation through *abhinaya* essentially presupposes the act of dramatic communication which is different than communication in other fields because in drama the audience does not assume the role of the transmitter of messages in communication and dramaturgy.

In the theatrical communication, the role of the spectator as well as that of the actor is almost fixed. Sender (the actor) is always the sender and the receiver (the spectator) is always the receiver. "Information giving process is unidirectional" (Elam Keir, 1980:33). In this



A SIMPLIFIED THEATRICAL MODEL

fig. 1.1

unidirectional information giving process, there is a possibility of feedback only when the audience either applauds or hoots. This process can be schematically represented as is shown in the figure 1.1. However, here we are not talking of the comprehension of the enactment because various epistemologies are involved in this process. Comprehension of the enactment is very complex and certainly a reconstructive and creative endeavour (see Abhinavagupta's commentary on the *rasa* theory). We are, however, not concerned with this in our present dissertation.

In this theatrical communication model the source is outside the transmitter-receiver mechanism. Unlike the case of the human language, there are various transmitters of message operating at the same time, namely body and voice of the actors, their costume, props, set, light arrangement etc.. These transmitters emit signals by certain movements, sound smells etc. which travel through appropriate channels : there may be disturbances in the channel present in the form of noise etc.. Messages in form of speech, gesture, music etc. will travel to the receivers through these channels. The receivers would be the sensory organs of the spectators. The spectators, after

having received the messages, will interpret them as text. During a theatrical presentation, most of the time the communication is completed once the message has reached the destination which is the spectator. However, the destination also assumes the role of transmitters through faces, hands, voices etc.. They send signals through sounds, hand movements etc. which travel through channels like light waves, sound waves etc.. The messages, in form of applause, whistles, boos, walk-outs etc., reach the sources and are interpreted by them. An important difference between general communication and theatrical communication is that the destination-transmitter uses almost a completely different code than the communication code being used by the transmitter of the message. Other important difference is that even non-living entities like costumes, set, lights etc. are supposed to communicate. In fact "everything is a sign in a theatrical presentation" (ibid, p20). Theatrical communication is special in the sense that every natural sign is artificialized and assumes certain communicative function. When two persons are talking, a flash of lightening may mean nothing but in a theatrical or cinematic context, this will have definite connotation. That is to say that in theatre every sign is a volun-

tary sign having predetermined communicative function. However, the spectator is not bound by the predetermined communicative signification of the sign. The spectator is free to interpret the text in his or her own manner and from this arises the polyphony in the theatrical context. This polyphony depends upon the spectator's ability to apprehend important secondary layers of meanings while decoding the performance on the basis of his or her understanding of the extra-theatrical and general cultural values attached to certain objects, modes of discourse or forms of behaviour etc. For example, a costume may suggest socio-economic, psychological and even moral characteristics.

There may be various ways of classifying the sign-system of the theatre. For example, according to Kowzan, there are thirteen basic sign-systems in a theatre: word, tone, mime, gesture, movement, make-up, hair-style, costume, properties, settings, lighting, music and sound-effect. Word and tone constitute the auditive signs created by the actor in form of the spoken text. Music and sound-effects also constitute the auditive signs but they remain outside the actors present on the stage. Mime, gesture, movement, make-up, hair-

style, costume, properties, settings, and lighting constitute the visual signs in the theatrical system of codes. Properties, setting and lighting are the visual signs which remain outside the actor. Mime, gesture, movement, make-up, hair-style and costume are the visual signs contained in person of the actor on the stage. So there are two kinds of signs - first those of which the carrier is the actor and others those which are profused from behind the stage. Both these kinds of signs together in harmony constitute the complete theatrical communication.

There are various other codes related to the theatrical and dramatic subcodes. For example, general kinesic codes related to conventions governing gesture, movement expression based on the rules for interpretation of movement in terms of character etc. Proxemic codes determine the spatial conventions (concerning the playhouse, set, configurations of bodies etc.) based on the understanding of the constraints of spatial arrangements in terms of inter-relationships, dramatic space etc. This is related to the architectural codes for the construction of the stage and the playhouse. Vestimentary codes are those which define the rules for the theatrical costume and

its connotations. These rules are based on the rules for interpretation of costume in terms of status, character etc. Then there are cosmetic codes established on the basis of make-up norms related to conventions of different make-up of dramatic types. Pictorial codes are related to constraints on the construction of the dramatic scene. Musical codes determine the norms regulating the musical accompaniment, interludes etc. Among these codes, general kinesic codes are related to āṅgikābhinaya and vestimentary and cosmetic codes are related to āhāryikābhinaya. All these codes depend on the cultural traditions of a particular society.

Certain linguistic parameters play an important role in abhinaya. By and large, these linguistic parameters are related to the vācīkābhinaya of Nāṭyaśāstra. Linguistic parameters determine the syntactic, semantic, phonological constitutive rules and pragmatic rules based on the context of the conversation. They depend upon the socio-cultural codes derived from the traditions of dramatic, rhetorical and stylistic conventions; paralinguistic constraints of voice projection, articulation, intonation etc.; dialectical variations on the basis of the regional and sociologi-

cal factors; and idiolectal variations in form of actor's imposition of personal traits of the characters in the text of the drama.

We may understand the semiotics of the theatrical sign-system according to Peirce's classification of signs. Peirce defines sign as follows - "A sign or representamen, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representamen." (Robert E. Imis, 1986:5). Further Peirce says that every representamen is connected with three things, the ground, the object, and the interpretant. According to Peirce, the branch of semiotics dealing with "ground" is "pure grammar whose task is to ascertain what must be true of the representamen used by every scientific intelligence in order that they may embody any meaning" (ibid).

In Peirce's system, signs are of three types - icon, index and symbol. In the iconic signs, similitude plays the important role : the icon represents its object mainly by similarity between the signifier and the signified. As Peirce writes in his collected papers, " An icon is a sign which refers to the object that it denotes merely by virtue of characters of its own, and which it possesses.....Anything whatever, be it quality, existent individual, or law, is an Icon of anything, in so far as it is like that thing and used as a sign of it" (ibid:8). For example, a figurative painting or a photograph are iconic signs. Further Peirce divides iconic signs into three categories - the image, the diagram and the metaphor - based on the type of similitude relation between the sign and the object. "In the theater the basic icon is the body and voice of the actor" (Elam Keir, 1980:22). The body of the actor actually represents the character in the text of the drama. Often the characters are chosen on the basis of their physical similarity to the character conceptualised in the text. Also the costume of the actor iconized are so arranged that he may resemble the real character. Iconicity reflects in costumes also. For example, a silk cloth may be really a silk cloth on stage. Thus both the āngi-

kābhinaya and the āhāryikābhinaya are by and large based on the creation of the iconic signs for the purpose of the theatrical presentation.

The iconism is not only limited to the theatrical visual signs but also equally extendible to the acoustic sign-systems. In fact, the spoken text of the actor is the representation of something that is supposed to be equivalent to it. "The language of the actor iconized is being spoken by the actor" (ibid:23). And this brings even the vācīkābhinaya close to the iconic signs.

Indexical signs are causally connected with their objects through some existential relation to that object either physical or through contiguity. As Peirce writes, "An Index is a sign which refers to the Object that it denotes by virtue of being really affected by that Object." (Robert E. Imis, 1986:8). And further he writes about the Indexical signs that "in so far as the Index is affected by the Object, it necessarily has some Quality in common with the Object, and it is in respect to these that it refers to the Object. It does, therefore, involve a sort of Icon, although an Icon of peculiar kind; and it is not the mere resemblance of its Object, even in these respects

which makes it a sign, but it is the actual modification of it by the Object" (ibid). The category of the Indexical signs is so broad that almost every aspect of a theatrical performance can be considered in some or the other way as an indexical sign of some object. Every sign in a theatre, whether its setting or the costumes or the voice modulation or the representation of the characters by the actors, depend on some sort of association or contiguity with the objects being represented in the theatrical performance.

In symbols the relationship between the signifier and the signified is conventional and unmotivated. No relationship of similitude or of physical association is presupposed in a symbol. "A symbol is a sign which refers to the Object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the Symbol to be interpreted as referring to that Object" (ibid). The most obvious example of a symbol is the linguistic sign. Also, going by this definition, a theatrical performance as a whole can be considered to be symbolic because it is only through convention that the spectator understands the events on the stage as standing for something other than the events themselves.

Thus one can say that during a theatrical performance, all the three sign-functions - iconic, indexical and symbolic - are essentially present simultaneously. However, we are mainly concerned with the sign as theatrical representation of the behaviour of man during various moods according to different *bhāvas* (emotional fervour). Our study is based on the *Nāṭyaśāstra* which is an ancient Indian treatise on theatrical representation and dramaturgy. Written by Bharata, this ancient treatise on drama-theory serves even today as an extremely important document for the dancers and stage performers of diverse schools.

Our study of the concept of *abhinaya* in the *Nāṭyaśāstra* will be divided mainly into four chapters: in the first chapter the place and concept of *abhinaya* in the *rasa* theory (this chapter will be on the *sāttvikābhinaya*), in the second chapter the *āṅgikābhinaya*, in the third chapter the *vācīkābhinaya* and in the fourth chapter the *āhāryābhinaya* will be examined according to the *Nāṭyaśāstra*. And in the end we will write a general conclusion of our understanding of the concept of *abhinaya* in the *Nāṭyaśāstra*.

CHAPTER - I

Place and Concept of abhinaya in rasa theory
(The sāttvika abhinaya)

PLACE AND CONCEPT OF ABHINAYA IN RASA THEORY
(THE SĀTTVIKA ABHINAYA)

This chapter is aimed at studying *abhinaya* with reference to the *rasa* theory. This study is relevant to our context because the whole purpose of *abhinaya* as well as of *nāṭya* is to create *rasa*. So, in this chapter first we will examine the *rasa* theory as dealt with in the *Nāṭyaśāstra* in the context of some other related texts and then we will study the place and concept of *abhinaya* in the *rasa* theory.

Abhinaya communicates experience to the audience. At the core of this experience, there is some event. The causes of these events are *vibhāvas*. The experiencer, whether actor or audience, responds both mentally and physically to the stimuli provided by the experience of an event. The mental or emotional response is the *bhāva*. *Bhāva* is the effect of the *vibhāva*. The intrinsic physical responses are the *sāttvika bhāvas*. *Anubhāvas* are the variable behaviours of a person during the experience of an event. *Abhinaya* is a direct correlate of the *sāttvika bhāvas* and the

anubhāvas. Enactment of anubhāvas during various emotional states (bhāvas) to evoke rasa during the presentation of a play is the purpose of abhinaya.

Rasa is defined by Bharata in his Nāṭyaśāstra as follows - vibhāvānubhāva - vyabhicārī - samyogāt - rasa - niṣpattiḥ (Pandit Kedarnath, 1983:93) which means that the "combination of vibhāvas (determinants) and anubhāvas (consequents) together with vyabhicārī bhāvas (transitory states) produce rasa" (Nāṭyaśāstra, A Board of Scholars, Sri Satguru Publication, Delhi, p73). So, rasa is the product of an admixture of various bhāvas. Daśarūpaka defines rasa as- vibhāvairanubhāvaisca sātṭvikairvyabhicārībhiḥ. aniyamanah svādyatvamsthāyī bhāvo rasaḥ smṛtaḥ (George C.O. Haas 1962:107). That is to say, that sthāyībhāva worth relishing is called rasa which is produced by vibhāvas, anubhāvas, sātṭvika bhāvas and vyabhicārī bhāvas. However, here it is not implied that the sthāyī bhāva itself is rasa. Instead rasa is that which is relishable - rasa iti kaḥ padārthaḥ atrucyate-āsvādyatvāt (Pandit Kedarnath, 1983:93).

Now we will first define bhāva, vibhāva, anubhāva as these terms have been used in the

definition of rasa. Bhāva is a particular mental state in specific situations towards something or somebody and that object or that person towards which bhāva is expressed is called vibhāva. Defining bhāva, Bharata says -
 vāgaṅgasattvopetaṅkāvyarthanbhāvayantīti bhāva iti
 (Pandit Kedarnath, 1983:104) That is to say, bhāvas are those," which bhāvayanti (instill meaning) of the theme of the literary composition into the audience by means of vācika, āṅgika and sāttvika means of presentation." (Nāṭyaśāstra, A Board of Scholars, Sri Satguru Publications, Delhi). Thus bhāva is actually an instrument of causation which makes the meaning of the literary composition bhāvayanti (infuse or pervade the mind of the audience). Bharata explains this instrument of causation in three ways :-

1. as an instrument to bring the theme conveyed into realization.
2. as an instrument to reveal the idea of the poet.
3. as an instrument to make rasas pervade.

Bharata in the seventh chapter writes three śloka related to this -

Vibhāvairahr̥to yortho hyanubhāvaistu gamyate.
Vāgaṅgasattvābhinayaḥ sa bhāva itī saṅgyitaḥ.
(śloka 1, chapter 7)

i.e. " when the theme conveyed by the vibhāva is brought into realization through anubhāva by means of the gestures whether vācika, āṅgika or sāttvika, it is termed as bhāva." (Nāṭyaśāstra, A Board of Scholars, Sri Satguru Publications, Delhi). So bhāva is the instrumental cause to make the meanings present by vibhāva and anubhāva pervade the mind and heart of the audience.

The second śloka on bhāva is -

Vāgangamukharāgena sāttvenābhinayena ca.
Kaverantargatam bhāvam bhāvāyānubhava ucyate.
(śloka 2, chapter 7)

i.e. " That which makes the idea of the poet revealed through words, gesticulations, colours of the face and temperamental representation is called bhāva." (Nāṭyaśāstra, A Board of Scholars, Sri Satguru Publications, Delhi) Here also bhāva is understood as an instrumental cause to reveal sattva, i.e., the essence of the ideas of the poet through different kinds of abhinaya.

The third sloka on bhava is -

Nānābhīnayasambaddhānbhāvayanti rasanīman.
Yasmāttasamādamībhāva vīgyeya nāṭyayoktṛbhiḥ.
(śloka 3, chapter 7)

i.e. " Since they make these rasas related to different gestures pervade (the comprehension of the audience) they should be known by the sponsors of the dramatic performance as bhāvas." (Nāṭyaśāstra, A Board of Scholars, Sri Satguru Publications, Delhi). Here, bhāva is the instrumental cause to establish the required relationship between rasas and abhinaya into the mind of the audience. Hence, bhāva, as understood by Bharata in all these three ślokas, is a cause to bring about the meaning manifested by abhinaya. Thus while defining bhāva, Bharata conceives abhinaya as that which establishes the relationship between bhāva and the dramatic (or the literary text).

Next we are going to define vibhāva which is translated by Manmohan Ghosh as determinant. According to The Practical Sanskrit English Dictionary of V.S. Apte, the prefix 'vi' means distinct. Hence, vibhāva is that distinct instrumental cause which makes the existence of bhāvas

possible. Vibhāva is the cause of bhāva. As Bharata says, " vibhāvaḥ kāranaṃ nimittam heturiti paryāyah" (Pandit Kedarnath, 1983:105) i.e. vibhāva is the synonym of kārana, nimitta and hetu. Kārana and hetu are almost perfect synonyms but there is a difference in the meanings of kārana and nimitta. Kārana is the cause and nimitta is the instrument through which the cause operates to proceed towards the consequence. Hence, there are two kinds of vibhāvas - ālambana and uddīpana. Pt. Jagannātha writes in Rasagaṅgādhara, "evameṣam sthāyibhāvānām loke tattannāyakagatānām yānyālabanatayoddipinatayā vā kāranaṭvena prasiddhānik, tānyeṣu kāvyanāṭyayorvyajyamāneṣu vibhāvasābdena vyapadiṣyante", (Pandit Jagannātha, 1987:146) i.e. when the causes of sthāyibhāva which we know as ālambana (supporting causes) and uddīpana (stimulating or circumstantial causes), are described in the literature or the play they are called vibhāva. For example, for the sthāyibhāva of rati or Love, the ālambana vibhāva will be the hero and the heroin and the uddīpana vibhāva will be a cloudy weather, solitude and such other circumstances. Further, there are two kinds of ālambana - viṣayālabana and āśryālabana. Viṣayālabana is the object of the rise of an emotion, that is, a person or object or event for whom or which the

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emotion has arisen. $\bar{A}\bar{s}\bar{r}\bar{y}\bar{a}\bar{l}\bar{a}\bar{m}\bar{b}\bar{a}\bar{n}\bar{a}$ is the person in whom the emotion has awakened.

The overall situation in literature or drama created by *uddīpana*, *viṣayālam̐bana* and $\bar{a}\bar{s}\bar{r}\bar{y}\bar{a}\bar{l}\bar{a}\bar{m}\bar{b}\bar{a}\bar{n}\bar{a}$ *vibhāvas* determines the *abhinaya*, i.e. the enactment by the *dramatis personae*. Thus *vibhāva* determines as to how through *abhinaya* the relationship between the *bhāva* and the text can be established. Bharata says, " *vibhāvyañtenena vāṅgasattvābhinaya itī vibhāvah*" (Pandit Kedarnath, 1983:105), i.e., "The *vācika*, *āṅgika* and *sāttvika* gestures are known through this. Hence it is *vibhāva*" (*Nāṭyaśāstra*, A Board of Scholars, Sri Satguru Publications, Delhi).

Anubhāva is defined as, " *anubhāvyañtenena vāṅgasattvākṛtobhinaya itī*" (Pandit Kedarnath, 1983:105), i.e., " Since the dramatic presentation by means of words, gestures and the temperament are made to be felt by this, it is called *anubhāva* (consequent)." (*Nāṭyaśāstra*, A Board of Scholars, Sri Satguru Publications, Delhi). *Anubhāva* literally means that which follows *bhāva*. *Anubhāvas* are the visible effects after the rise of a *bhāva*, i.e., an emotional state. *Anubhāva* is directly related to *abhinaya* in the histrionic

representation as it is *anubhāva* of a character which is to be represented by an actor on the stage. In literature, *anubhāva* is described to show the emotional state of a character. Bharata elucidates on *anubhāva* :-

Vāgaṅgābhīnayeneḥ yatastvarthonubhāvyaṭe.
Sākhaṅgopāṅgasamyuktastvānubhavastataḥ smṛtaḥ.
(śloka 5, Chapter 7)

i.e.," Since the meaning is sought to be felt by the spectators by means of words, gestures and dramatic presentation it is called *anubhāva* and it is remembered as relating to words, gestures and ancillary aṅgas". (*Nāṭyaśāstra*, A Board of Scholars, Sri Satguru Publications, Delhi). Here, *anubhāva* is actually defined in terms of *abhinaya*. Bharata says," *anubhāva vibhāvaśca jnyeyastvābhīnaye budhaiḥ*" (Pandit Kedarnath, 1983:106), i.e., "*anubhāvas* and *vibhāvas* are to be known by learned men by means of *abhinaya*" (*Nāṭyaśāstra*, A Board of Scholars, Sri Satguru Publications, Delhi). Evidently *abhinaya* is the histrionic representation in drama of the *anubhāva* of the *āsr̥yālaṃbana* in order to evoke the determined *rasa*, rooted in the *bhāva*. The way *āsr̥yālaṃbana* has been conceived and described by the playwright

defines its mode of abhinaya.

Coming back to further classification of the 'states of being', i.e., bhāva, Bharata classifies it into three broad categories - sthāyī (permanent), vyabhicārī or sancārī (transitory) and sāttvika (which are non-voluntary physical reactions or responses to the rise of a durable emotion). The distinction between sthāyī bhāva and the sancārī bhāva is that sthāyī bhāva is the principal and dominant state of emotion whereas sancārī bhāva is the subsidiary and auxiliary state of emotion. As indicated above, sāttvika bhāva is the non-voluntary response to sthāyī bhāva.

Bharata enumerates and expounds eight sthāyī bhāvas, thirty three sancārī bhāvas and eight sāttvikas. Hence there exist forty nine bhāvas. The eight sthāyī bhāvas are as follows:-

1. Rati
2. Hāsa
3. Śoka
4. Krodha
5. Utsāha
6. Bhaya
7. Jugupsā
8. Vismaya.

Now we shall expound them.

1. Rati

The essence of rati is pleasure - the joy in getting the desired object. This is an all pervad-

ing permanent state of emotion. The vibhāvas awakening this sthāyī bhāva are favourable seasons, garlands, unguents, ornaments, persons near and dear, lofty abodes, absence of antagonism (from others) etc. These vibhāvas may be numerous depending upon the context of the drama and the civilisation but the bhāva will be the same. The anubhāva for representing rati will be face beaming with smiles, words or exquisite sweetness, knitting of the eyebrows, glances, etc.

2. Hāsa

It is laughter. Incongruity causes laughter. It is produced and also represented by reproducing someone's activities and behaviour by imitation and parody. Also inconsistent utterances, foolish activities and anything contrary to propriety produce laughter.

3. Śoka

It is sorrow caused by separation from beloved ones, destruction of assets, murder, imprisonment and such other situations. The general anubhāvas for representing śoka are shedding tears, lamentations, bewailing, pallor in the face, change of voice, sensation of looseness of limbs, falling on the ground, weeping loudly, writhing and squirming, deep sighs, sluggishness, madness, loss of sense, death etc. Bharata clas-

sifies the crying into three categories thus making it clear that *anubhāva* of crying does not stand only for *śoka*. There are three types of crying - born of joy, born of distress and born of jealousy. When cheeks bloom with delight, there is recollection through words without concealing tears and the cheeks are marked with *romānca*, the cry is *anubhāva* of joy. When the *vibhāva* is jealousy, the cry as an *anubhāva* will be accompanied by the violent throbbing of lips and cheeks along with deep sighs and shaking of the head. This crying when shown on stage does not represent *śoka*. The crying becomes indicative of *śoka* when there is much shedding of tears along with loud sound, the movement of the limbs and the activities indicate uneasiness, there is falling on the ground, rolling and lamenting.

Here, we see that in terms of *abhinaya*, Bharata is very careful in distinguishing all the emotional states that may be represented by almost similar *anubhāvas*. This approach emphasizes that, for Bharata, the starting point for studying *nāṭya* is *abhinaya*.

4. *Krodha*

It is anger caused by insulting affront, abusive words, quarrel, dispute, adverse remarks,

altercations and such other situations. Bharata classifies anger into five categories and suggests different ways to represent each category of anger. The anger can be against -

- (1) the open resistance by the enemies
- (2) the venerable persons
- (3) the beloved
- (4) the attendant
- (5) the pretended anger.

The *anubhāva* for the *abhinaya* of the anger caused by the open resistance by the enemies are knitted eyebrows, ferocious face, biting of lips, clasping of hands and touching the chest, head and the arms. Like this, Bharata enumerates different *anubhāvas* for each kind of anger which are different in each case even though the principal emotion is the same. This shows that the same emotion can be enacted in different ways depending upon the context of the rise of the particular emotion. That is to say that in Bharata's concept, *abhinaya* depends not only on the emotion but also on the context in which the emotion is evoked in the drama. Such a concept of *abhinaya* correlates it with the totality of the discourse of the drama.

5. *Utsāha*

It is energetic enthusiasm resulting from

power, courage, heroism, readiness to sacrifice, absence of distress and such other situations. It is a particular psychological state which normally does not have any immediate *vibhāva* and Bharata indicates it to be represented by general attitudes such as fortitude, astute readiness to undertake much, alertness and acts of vigilance. Here again the modes of *abhinaya* are conceptualised as based on the way the character is conceived in relation to the totality of the discourse of the drama.

6. *Bhaya*

It is fear mainly in the mean type of persons. The *vibhāvas* for this are some crimes committed against preceptors and kings, wandering through forests and vacant houses, seeing mountains, being rebuked, cloudy days, nocturnal darkness, movement of owls, hearing the shouts of *rākṣasas* etc. For the *abhinaya* of *bhaya* Bharata prescribes separate *anubhāvas* for its representation on stage and by dancers. The dancers are supposed to represent it by loosening of limbs and twinkling of eyes whereas its histrionic representation is by means of frights, trembling of hands and feet, opening of eyes widely and such similar actions and qualities.

7. Jugupsā

It is disgust arising from hearing and listening to unpleasant things. Such a disgust is histrionically represented by *anubhāvas* like contracting all the limbs, spitting out, twisting of the mouth, heartache etc.

8. Vismaya

It is wonderment produced by *vibhāvas* like jugglery, magical illusion, superhuman activity, wonderful and mysterious body, artistic craft, excellence and the like. It is to be represented by tears of joy, dilating of eyes, distortion of eyebrows, horripilation, perspiration and sometimes by shouting of 'bravo, bravo'.

The above mentioned eight *sthāyī bhāvas* constitute the principal emotional states of man. These *sthāyī bhāvas* are supported by forty one *vyabhicārī* or *sancārī bhāvas*. The word *vyabhicārī* literally means those that take the movement of different objects towards *rasas*. There are forty one *vyabhicārī bhāvas*. For each we give the definition and the related *vibhāvas* and *anubhāvas*:-

1. Nirveda

It is despondency produced by *vibhāvas* such as impoverished state, insult, being called by bad names, angry thrashing, separation from dear ones

and such others similar. Even the acquisition of the ultimate knowledge produces *nirveda*. The *vibhāvas* of *nirveda* are so different from each other that they have *anubhāvas* completely different from each other. Deep sighs, eyes full with tears and an overall miserable condition are generally the *anubhāvas* by means of which *nirveda* is presented on the stage. The *anubhāva* for the *nirveda* caused by the acquisition of the ultimate knowledge is different. Acquisition of the ultimate knowledge and separation from beloved are to be represented by deep sighing and elaborate thinking like that seen in a *yogī* in meditation.

2. *Glāni*

It is feebleness caused by general illness, religious penances, old age, excess of drinking, exercise, traveling, hunger or thirst and such other physical conditions. The *anubhāvas* of *glāni* are feeble utterances, eyes without lustre, pitiable movements of limbs etc.

3. *Śaṅkā*

It is a fearful suspicion. Its representation on the stage is by means of constant apprehensive looks on all sides, keeping the face veiled, dryness of the mouth, licking with the tongue, pallor of the face, tremors, parched lips, loss of voice etc. Bharata classifies *śaṅkā* into two

kinds - one arising from oneself and the other from others and accordingly he classifies the *anubhāvas*. *Śāṅkā* arising from oneself is represented by the movement of the eyes and in the *śāṅkā* arising from others, the actor glances either side frequently and there is a gloom on his face.

4. *Asūya*

It is jealousy arising from others' fortune, power, wealth and such other thing of which one feels a lack in oneself. This emotion is represented by crooked eyebrows, arrogance on face, envy, decrying others' good qualities and similar other *anubhāvas*.

5. *Mada*

It is inebriety caused by intoxication. It is of three kinds :-

- (1) *Taruṇa* (which in this context means excessive)
- (2) *Madhya* (medium)
- (3) *Avakṛṣṭa* (light or low)

The general *anubhāvas* for *mada* are singing, laughing, using harsh words and sleeping. However, the *abhinaya* of *mada* depends upon two parameters:-

1. its kind among the three kinds enumerated above
2. whether the character is of superior type,

inferior type or of middling type.

Under the influence of mada, persons of superior type sleep, those of middling types laugh and sing and those of inferior types utter harsh words. Accordingly light inebriation is related to men of superior types, medium inebriety is related to men of middling types and excessive inebriety is related to men of inferior types. Light intoxication is represented by smiles, sweet passions, bold physical appearance, slightly faltering words and such other behaviour of delicate charm. Inebriety makes the gait of a man of medium nature crooked and unsteady and this determines the histrionic representation of his inebriety. The inebriety in the man of mean nature is shown by his disgusting behaviour - hiccups, cough and vomiting. In this context, Bharata further mentions that if a character enters the stage already under the influence of intoxicating drinks, it shows that his inebriety is decreasing and if the character first enters the stage and then starts taking liquor, his inebriety is supposed to be increasing. Here by leaving the audience to imagine what could have happened before the actual histrionic representation by the character, Bharata relates actual abhinaya of anubhāvas to the

experience of the audience about the behaviour of men in actual life. Hence the *abhinaya* does not remain an activity separate from life. *Abhinaya* thus is not a reality only of the stage but a particular way of behaving on stage which is related to the actual life of the actor as well as of the audience.

6. Śrama

It is exhaustion or fatigue because of journey, exercises or any such tiring enterprises. It is to be represented on the stage by deep breaths and other such tired modes of behaviour like walking slowly, yawning, pressing of the limbs and other similar activities.

7. Ālasya

It is lethargy. It is normally a behaviour of characters of mean nature. *Ālasya* may be caused by natural inclination, sorrow, walking, satiety, pregnancy etc. *Ālasya* caused by strain of sickness and natural inclination is to be represented by not doing anything but for taking food. In other cases the *anubhāvas* of *ālasya* are a distaste towards all activities, lying down or sitting quietly, drowsiness and other similar behaviour.

8. Dainya

It is wretchedness and dejection as a consequence of extreme poverty, mental distress etc. It

is to be represented by absence of fortitude, mentally stunned state and avoiding cleansing of the body.

9.Cintā

It is anxiety caused by poverty, loss of wealth or theft of some dear object, expectant eager heart etc. It is to be represented on the stage by deep sighs, distressed states, contemplation and other similar behaviour.

10.Moha

It is delusion. Its general vibhāvas are adversity, accidents, fear and recollection of previous enmity. The general abhinaya of moha is by means of behaviour related to loss of all senses.

11.Smṛti

It is recollection produced by means of vibhāvas which remind one of things and events producing happiness or misery. Its representation on the stage will be by nodding of the head, looking down, movements of the eyebrows, excessive delight etc.

12.Dhṛti

It is contentment and fortitude. The vibhāvas that produce dhṛti are spiritual knowledge, affluence, devotion to preceptors, good habits and such others which can counter bhaya (fear), śoka(grief)

and viṣāda (agony). Its general representation is by enjoying what one has achieved and not worrying for what is lost or destroyed.

13. Vriḍā

It is shame caused by disrespect to elders, not keeping promises, regret over some wrong that is committed and other similar things. The anubhāvas for vriḍā are concealing face, scratching earth, biting nails and such other activities.

14. Capalatā

It is inconstancy resulting from vibhāvas like the absence of restraint in case of passion, hatred, rivalry, excessive anger, jealousy etc. Its presentation on the stage is by means of reckless activities like using harsh words, thrashing, killing, imprisoning etc.

15. Harṣa

It is delight caused by the satisfactions due to the achievement of what is desired like good food, appreciation or someone's love. This delight arising out of the realisation of one's aim is to be represented by brilliance on face and eyes, delicacy and sweetness of speech and movement, horripilation and such other anubhāvas.

16. Āvega

It is excitement caused by adverse circumstances and excessively good or bad news. Differ-

ent adverse circumstances have different anubhāvas. Evil portents, gusts of winds, heavy rains, fire, some calamity, mad running of herds of elephants - all of these six situations create āvega but the representation in each case is different. Similarly, the anubhāvas for good news and bad news are not the same. While representing āvega on the stage, the vibhāva and its context have to be taken into account. Only two general anubhāvas for āvega are prescribed by Bharata - in the case of the superior and middling type characters, āvega is characterised by fleeing. The other anubhāvas for all the eight (apart from the six mentioned earlier two others are the good news and the bad news) are different and are as follows:-

- (1) Evil portents :- Looseness of all limbs, distraction of mind, pallor in the face, surprise, sorrow and the like.
- (2) Gusts of winds :- Covering the face with a veil, rubbing the eyes, collecting the ends of the clothes worn, hurried departure and the like.
- (3) Rains :- Lumping together the limbs, running, looking for some cover and shelter and the like.
- (4) Fire :- Eyes partially closed because of being affected by smoke, contracting and shaking of the limbs, running with wise steps, flight etc.
- (5) Calamity :- Sudden retreat, taking up weapons

and armour, mounting elephant and horses or chariots, striking and the like.

(6) Mad running of elephants :- Hurried retreat, unsteady gait, fear, paralysis, tremor, frequent look towards rear, surprise and such others.

(7) Good news :- Getting up to welcome, embracing, presenting garments and ornaments, tears of joy, horripilation and the like.

(8) Bad news :- Falling down on the ground, lamentation, distorted movements, rolling on a rough surface, running away, bewailing and the like.

17. Jāḍatā

It is stupor or sluggishness leading to cessation or reluctance to resume all types of activities. It is caused by sickness and hearing or seeing something extremely desired or completely undesired. It is to be represented on the stage by prattling or not speaking at all, speaking indistinctly, staring steadfastly, utter helplessness and other similar behaviour.

18. Garva

It is arrogance from vibhāvas such as excessive affluence, nobility of birth, handsomeness and beauty of form, youth, academic distinction, influence and such other situations. The histrionic representation of garva on the stage is by means of anubhāvas like contempt and disrespect

for others, harassing and causing vexation to others, avoiding to reply, not greeting others, staring at the shoulders, roaming about, derisive laughter, harsh words, disobedience and insult to elders. In the case of persons of inferior types, boastful movement of the eyes and the limbs is to be employed.

19. Viṣāda

It is dejection arising out of nonfulfillment of the work undertaken, natural calamities, adverse fate and the like. In the abhinaya of viṣāda, Bhārata puts the anubhāvas related to the superior and medium types of persons in one category and those related to the persons of mean order in the other category. In the case of superior and medium types of persons, viṣāda is to be represented by consideration of various means of remedy, hindrance to enthusiasm, absent mindedness, deep sighs etc. The anubhāvas for viṣāda in the mean type of persons are flight, down cast look, drowsiness, dryness of mouth, licking the sides of the mouth, deep sighs, contemplation etc.

20. Autsukya

It is impatience. It may be caused by seeing parks or reflection after the separation from beloved persons. Its abhinaya is by means of anxiety, sleep, lethargy, desire to lie down,

heaviness of limbs etc..

21. Nidrā

It is sleep. It is caused by vibhāvas such as weakness, fatigue, exhaustion, intoxication, indolence, excessive thinking, excessive eating, natural soporific tendencies and the like. It is represented on the stage by means of the anubhāvas such as gravity of the face, rolling of the physical frame, movements of the eyes, yawning, massaging the body, deep sighs, noisy respiration, relaxed body, sluggishness, closing of the eyes etc.

22. Apasmāra

It is epilepsy produced by means of vibhāvas, such as malignant possession of an evil deity, serpent, yakṣa, rākṣas^a, piśāca and others, recollection of such beings, partaking of the leavings of the foods of others, frequenting empty chambers, going through unclear forests, derangement of bodily hormones etc. The general anubhāvas of the state of apasmāra are falling down suddenly, shivering, foaming in the mouth, getting up even in the state of loss of sense etc.

23. Supta

It is dreaming-sleeping. It is to be represented by anubhāvas such as deep breathing, dullness of the body, closing of the eyes, stupor of

all the senses, loss of senses, loss of sense and waking up after dreams etc. Bharata does not mention any vibhāva for supta. It may be so because generally there is no immediate cause for supta - it can be understood only in the context of the drama.

24. Vibodha

It means waking up. This state arises because of the break of sleep, digestion of food, evil dreams, loud sounds etc. This bhāva is represented by anubhāvas such as yawning, rubbing the eyes, leaving the bed, seeing the limbs and face, throwing down the hands, snapping of the fingers and such other behaviour.

25. Amarṣa

It means anger of indignation which arises in an enthusiastic person when he or she is publicly insulted by someone superior. This is represented on the stage by mental apprehension, reflecting with down cast face, shaking of the head, looking for means of remedies, perspiration and similar other anubhāvas.

26. Avahittha

It is dissimulation caused by shame, fear, defeat, deceit, undue aggressiveness etc. It is represented by speaking otherwise, looking elsewhere, break in speech, pretended patience and

similar other *anubhāvas*.

27. *Ugratā*

It is ferocity arising as an emotion out of incarceration of the thieves, offense to the kings, speaking offensive words and such other *vibhāvas*. It is to be represented on the stage by killing, imprisoning, beating, rebuking etc.

28. *Mati*

It is intellectual self-assurance resulting from thinking about the purport of the scriptural texts, considerations and conjecturing and inferences etc. The *anubhāvas* of *mati* are imparting instruction to pupils, ascertaining of the sense, clarification of doubts and such other intellectual activities.

29. *Vyādhi*

It is ailment. Bharata explains the causes of *vyādhi* in terms of the ayurvedic tradition as *vāta* (wind), *pitta* (bile) and *kapha* (phlegm). The attack of these three humours and their cumulative effect leads to *vyādhi*. Bharata says that the ailments with fever are of two kinds - *śasita* and *sadāha*. In *śasita*, one feels cold and in *sadāha* one experiences heat and accordingly the *anubhāvas* differ. *Śasita* is to be shown by shivering, shaking of all limbs, squeezing and shrinking of the limbs, shaking of the jaws, distortion of nos-

trills, dryness of the mouth, horripilation, tears, groaning with pain and the like. Fever with burning sensation, *sadāha*, is to be represented by means of throwing out the garments, hands and feet, desire to roll on the ground, eagerness for unguents and cool things, lamentation, groaning with pain, and other similar *anubhāvas*. Other kinds of sickness and ailments are to be represented on the stage by means of the *anubhāvas* such as distortion of the face and mouth, looseness of the limbs, deep breaths, shrill cries and the like.

30. *Unmāda*

It is insanity produced by *vibhāvas* such as death of a beloved person, loss of wealth, accidental injury, upsetting of the bodily humour etc. *Unmāda* has to be represented on the stage by *anubhāvas* such as laughing, crying, lamenting, groaning etc. without any immediate reason, irrelevant talk, misplaced lying down, sitting, standing up, running, dancing, singing, smearing the body with ashes and dust, taking grass and remains of flower-offering to deity, soiled clothes, rags, pot-shred, earthen trays as embellishments, senseless acts by way of imitating others and the like.

31. *Maraṇa*

Maraṇa means death. It may be the result of

ailment or violent attack. Death by ailment is named by Bharata as *vyādhiprabhavam* (resulting from ailments) and death by a violent attack is *abhigātasam* (accidental or violent attack). The *vibhāvas* and accordingly the *anubhāvas* differ in the cases of different causes of death. Death resulting from ailments is to be shown by looseness of the body, immobility of the limbs, closing of the eyes, hiccup, deep breath, jumping up, not looking towards surrounding people, seeking help from attendants, speaking with indistinct voice etc. Death resulting from accidental or violent attack is represented on stage in various ways depending upon the cause of death. Death due to the injury from weapons is shown by *anubhāvas* like suddenly falling on the ground, tremor, throbbing etc. Death due to snake bite or poison is to be shown by gradual development of the following symptoms - thinness, tremor, burning sensation, hiccup, froth from mouth, acute pain in the shoulders as though they are breaking, sluggishness (or paralysis) and death.

32. *Trāsa*

It is fright produced as a consequence of lightning, comet fall, striking by thunderbolt, earthquake, ominous gathering of clouds, crying of the wild animals and the like. The general *anubhā-*

vas for *trāsa* are contraction of limbs, shivering, tremor, paralysis, horripilation, choking words and the like.

33. Vitarka

It is deliberation caused by *vibhāvas* such as doubt, cogitation, perplexity and the like. Various discussions, hints, concealment of the counsel, movement of the head and the eyebrows and the like are the general *anubhāvas* for *vitarka*.

Now we shall enumerate *sāttvika bhāvas* and investigate their relationship with *abhinaya*. By *sāttvika bhāvas*, Bharata means the categories which are *manaḥprabhavam* - originating in mind. If we look at the other fortyone categories of emotional states, we can say that even they originate in mind. Actually, every category has its origin in mind - category is a mind based classification of phenomena. So an obvious question rises here - what is so special with the *sāttvika bhāvas* that they are classified under a separate subtitle? In Bharata's opinion, they form a separate class because a concentrated mind is needed to represent them during a play. Since the *abhinaya* of these emotional states is possible only through a concentrated mind, they are supposed to be *manaḥprabhavam* - originating in mind - and hence they are

called *sāttvika bhāvas*. *Sāttvika bhāva* is distinct from *anubhāvas* because in *sāttvika bhāvas* the mental states and the physical condition are intrinsically inter-linked. *Anubhāvas* are only the physical variable correlates of a particular emotional state or *bhāva*. While studying below the eight *sāttvika bhāvas* (including their *vibhāvas* and *anubhāvas*) we will study the *sāttvika abhinaya* also. The eight *sāttvika bhāvas* are as follows :-

1. Stambha

It is paralysis as a result of joy, fear, ailment, wonderment, sadness, inebriety and anger. The *abhinaya* of this *sāttvika bhāva* is by means of remaining inactive, motionless, sluggish in appearance with no smile on face, senseless and inert in body.

2. Sveda

Sveda means perspiration which results from anger, fright, delight, bashfulness, sadness, fatigue, sickness, heat, hitting, exercise, weariness, summer heat and affliction. Its *abhinaya* is by means of taking up of fan, wiping off the sweat and exhibiting a desire for fresh wind.

3. Romānca

It is horripilation. Its *vibhāvas* are touch, fear, chillness, delight, anger and ailments. Its

abhinaya on the stage is by repeated excitement, raising of hairs and touching the body.

4.Svarabheda

It is affliction in the voice caused by fear, delight, anger, fever, ailments and inebriation. Its abhinaya is by means of broken and choked voice.

5.Vepathu

It is tremor caused by chillness, fear, delight, touch and senility. Its abhinaya is by means of trembling, throbbing and shaking.

6.Vaivarṇyam

It means the changing of the colour (mainly of the face) as a result of chillness, anger, fear, fatigue, sickness, toil and distress. This is to be portrayed on the stage by alteration of the colour of the face with effort by putting pressure on the blood vessels.

7.Aśru

It means shedding tears because of vibhāvas like joy, indignation, smoke, collyrium, yawning, fear, sadness, staring, cold and sickness. It is to be represented by means of rubbing the eyes and shedding tears.

8.Pralaya

It means sinking or fainting as a result of toil, swoon, intoxication, sleep, injurious at-

tack, delusion etc. Its abhinaya is to be performed by means of falling on the ground.

Now we will study the eight rasas in relation to the bhāvas, vibhāvas, anubhāvas and consequently abhinaya. As stated earlier, the commingling of vibhāva, anubhāva and vyabhicārī bhāvas produce rasa. This commingling is enacted by the dramatis personae by means of abhinaya based on the anubhāvas of the relevant bhāvas which are produced by certain vibhāvas in the context of the drama. So abhinaya is a very important aspect in reference to the creation of rasa in the presentation of the drama.

Following are the rasas enumerated by Bharata:-

1. Śṛṅgāra

It is the state of being evoked by the beautiful, the good and the perfect. Its sthāyī bhāva is rati. For the abhinaya of this rasa, the required āhāryika is an elegant bright dress and make up pleasant to all. There are two kinds of śṛṅgāra and the anubhāvas of each kind of śṛṅgāra are different. The two kinds of śṛṅgāra are sambhoga (love in union) and vipralambha (love in

separation). *Vibhāvas* for *sambhoga* are the pleasant season, garlands, unguents, ornaments, people dear and near, sensual objects, excellent mansions, objects of pleasure, going to the garden, experiencing pleasures, listening to sweet voices, seeing beautiful things, play and sports etc. It is to be represented by means of *anubhāvas* such as clever and significant glances of the eyes, movement of the eyebrows, ogling looks, soft and delicate movement of the limbs and other sweet dance movements (*aṅgahāras*). In the *sambhoga śṛṅgāra rasa*, except for *trāsa* (fright), *ālasya* (lethargy), *augrya* (ferocity) and *jugupsā* (disgust), all the other *vyabhicārī bhāvas* are present.

In the *vipralambha śṛṅgāra rasa*, love in separation is shown by *anubhāvas* like *nirveda* (despondency), *glāni* (languor), *śānkā* (apprehension), *asūya* (jealousy), *śrama* (weariness), *cintā* (anxiety), *autsukya* (impatience), *nidrā* (sleep), *supta* (dreaming-sleeping), *svapna* (dream), *bibboka* (feigned anger), *vyādhi* (illness), *unmāda* (insanity), *apasmāra* (forgetfulness), *jaḍya* (sluggishness), *maraṇa* (death) etc. All the *bhāvas* are present in the *vipralambha śṛṅgāra rasa*.

2. Hāsya

It is humour with *hāsa* as its *sthāyi bhāva*. This *rasa* is classified in two ways depending upon-

(a) whether it is *ātmastha* (self based) or *paras-
tha* (based in others).

(b) whether the character is of superior, middling or inferior type. Both these classifications are based on the imperatives of *abhinaya* because the efforts for *abhinaya* differ in each case. *Ātmastha* laugh is that in which the actor laughs to himself. *Parastha* laugh is that in which one actor makes the other people laugh. The *vibhāvas* for both are almost the same - any incongruity from the normal behaviour leads to laughter. Also the imitation of *śṛṅgāra* produces laughter. *Hāsyā* *rasa* in relation to the superior, middling or inferior types of character, is of six types - *smita* (gentle smile) and *hasita* (slight laughter) are related to superior characters; *vihasita* (open laughter) and *uphāsita* (laughter of ridicule) are related to middling type of persons; *apahāsita* (obscene laughter) and *atihāsita* (boisterous laughter) are related to the inferior type of characters.

3. *Karuṇa*

It is pathos *śoka* (sorrow) being its *sthāyī bhāva*. The general *vibhāvas* for *karuṇa* are curse,

distress, down fall, calamity, separation from the near and dear, loss of wealth, murder, imprisonment, flight, dangerous accidents and misfortunes. This is to be created on the stage by the *anubhāvas* related to the *bhāvas* of dejectedness, indifference, languor, anxiety, yearning, excited state, illusion, loss of sense, sadness, ailments, lethargy, sluggishness, epileptic loss of memory, fear, death, paralysis, tremor, pallor in the face, shedding of tears, loss of speech and the kindred feelings.

4. *Raudra*

It can be translated as the impetuous anger of wrath. Its *sthāyī bhāva* is *krodha* (anger). *Raudra rasa* is evoked by the *anubhāvas* related to *bhāvas* such as *assammoha*, *utsāha*, *āvega*, *amarṣa*, *capalatā*, *augrya*, *garva*, *sveda*, *vepathu*, *romānca* and others.

5. *Vīra*

It is the heroic sentiment evoked by the *sthāyī bhāva* *utsāha* present in the persons of superior type. The actor creates it by presenting the *anubhāvas* such as *sthairya* (firmness), *śaurya* (heroism), *dhairya* (bravery), *tyāga* (readiness to sacrifice), *vaiṣāradya* (proficiency) and other *anubhāvas* related to the *bhāvas* *dhṛti*, *mati*, *garva*, *āvega*, *augrya*, *amarṣa*, *smṛti*, *romānca* and

others.

6. Bhayānaka

It is the terrible sentiment with bhaya as its sthāyī bhāva. Its other bhāvas are stambha (paralysis), svēda (perspiration), gadgada (choked voice), romānca (horripilation), vepathu (trembling), svarabheda (change of voice or tone), vaivarṇya (lack of lustre), śankā (suspicion), moha (delusion), dainya (dejection), āvega (agitation), capalatā (restlessness and inconstancy), trāsa (fright), apasmāra (epilepsy or loss of memory), maraṇa (death) etc. All the anubhāvas related to these bhāvas are used while representing bhayānaka on the stage. The general principle of the representation of bhayānaka is based on the observation that bhaya is naturally produced and displayed by the various movements of the limbs, face and eyes. Bharata specifies that the feigned bhaya can be represented by the same but gentler movements and action of limbs.

7. Bībhatsa

This is the odious sentiment with jugupsā (disgust) as its sthāyī bhāva and its other bhāvas are apsmāra (loss of memory), āvega (excitement), moha (delusion), vyādhi (ailment), maraṇa (death) etc. All the anubhāvas of these bhāvas and squeezing up all the limbs, moving the face to and

fro, rolling the eyes, heartache, grief, anxiety, spitting, expressing disgust and similar other behaviours evoke *bībhatsa rasa* in a histrionic presentation.

8. *Adbhuta*

It is the sentiment related to wonderment and surprise. *Vismaya* (surprise) is its *sthāyī bhāva*. Its other *bhāvas* are as follows - *stambha* (paralysis), *āśru* (shedding tears), *sveda* (perspiration), *gadgada* (choking of the voice), *romāñca* (horripiation), *āvega* (excitement), *jadatā* (sluggishness), *pralaya* (sinking down) etc. Through the *anubhāvas* of these *bhāvas*, the actor evokes the *adbhuta rasa* in the drama.

Apart from these eight *rasas*, later scholars of the same tradition write about *śānta*, *bhakti* and *vātsalya rasas*. Often *bhakti* is considered as part of *śānta rasa* and *vātsalya* as part of the *sthāyī bhāva* of *rati*. Perhaps at the time of Bharata, plays representing *śānta rasa* on the stage were neither written nor presented on the stage and this "absence of *śāntarasa* plays would be a possible explanation of its non-inclusion in the number of *rasas* given by Bharata" (G.H. Tarlekar, 1975:60).

Thus the whole concept of the four kinds of abhinaya depends upon the *sthāyī bhāvas* and the related *rasa* of the drama as these *sthāyī bhāvas* determine the context in which the whole drama is to be comprehended and presented. Within the context of the *sthāyī bhāvas*, the *bhāvas* have to be understood. Based on such an analysis of drama, the *anubhāvas* for the presentation of the drama can be defined. So, the abhinaya depends on the analysis of the drama on the basis of the *rasa* theory.

CHAPTER-I I
ĀṄGIKĀBHINAYA

ĀṄGIKĀBHINAYA

Āṅgikābhinaya is communication with the body through the position, movements and postures under specific histrionic circumstances determined by the theme (vastu) of the play. Under the āṅgikābhinaya the movements of various limbs of the body, face and body as a whole are described in relation to the communication of various rasas and bhāvas. As far as the representation through gestures related to position, movements and postures is concerned āṅgikābhinaya gets prominence over the other three forms of abhinaya, namely vācika, āhāryika and sātṭvika. Āhāryika is certainly not related to the gestures on the stage. Vācika is supportive to āṅgikābhinaya as the movements are the main mode of communication in abhinaya in a dramatic performance. In fact, often only āṅgika supported by vācika make the communication possible in some folk theatre forms and in various street plays. Even the representation of various anubhāvas in case of sātṭvika abhinaya can be by and large categorised under āṅgikābhinaya. This means that āṅgikābhinaya is the most important of

all the four kinds of abhinaya.

Āṅgikābhinaya is mainly related to the enactment through position, movement and postures of various limbs, ancillary limbs and other parts of the body with the purpose of communication of the themes of the abhinaya. Bharata classifies movements into three varieties :-

1. Movements of śarīra (body) which consists of movements of various parts of the body separately
2. Movements of the face
3. Movements of the entire body (cestākṛta) including the śākha, the aṅga and the upāṅga.

Aṅga denotes the major limbs: head, hands, breast, sides or flanks, waist and feet. Upāṅga means the minor limbs which are eyes, eyebrows, nose, lower lip and chin. Thus the movements of the minor limbs are actually in mukhaja. In mukhaja the movements of the head are also included. The āṅgika is called the śākha. During a histrionic representation, śākha is related to the aṅkura and nṛttam (dance). Going by "Sarangadeva's definition, we learn that the śākha means the flourish of the gesticulating hand (kara-vartana) preceding one's speech, whereas the aṅkura means such a flourish following it." (Manmohan Ghosh, 1967:152).

This emphasises on how the āṅgikābhinaya is related to the vācīkābhinaya - in fact one can fairly say that in principle the concept of āṅgikābhinaya seems to have evolved in interaction with the vācīkābhinaya. This situation is quite normal because somehow language in its oral form has been the dominant form of communication throughout the history of mankind. So any attempt to classify the means of communication other than the oral linguistic code may often revolve around the vācīka.

In chapter eight of Nāṭyaśāstra, the mukhaja abhinaya is explained. While explaining the role of ancillary limbs, first of all the movements of head of śīras are described. Thirteen types of śīras are mentioned - ākampita and kampita, dhūta and vidhūta, parivāhita and udvāhita, avadhūta, añcita, nihañcita, parāvṛtta, utkṣipta, adhogata, parilolita (or lolita). It is clearly indicated in the Nāṭyaśāstra that besides these three there are many other movements and postures of the head which can be witnessed in popular practice. While studying the popular practice regarding the movements of head, three pairs of opposite movements have been listed:-

1. ākampita and kampita
2. dhūta and vidhūta

3. parivāhita and udvāhita

The other seven types of movements, which are listed above, do not have their counterparts. However, this implies that Bharata may have tried to locate the minimal pairs in non-verbal communication in the context of the movements of head. Going through the mentioned uses of these movements, one can see that they are in accordance with various mental states as well as for general communication. Following are the definitions and uses of the movements of head:-

1. Ākampita:- The slow up and down movement of the head is called ākampita. It is adopted mainly in giving hints, instructing, asking, natural conversation, giving direction and bearing. It is for communicative purposes.

2. Kampita:- Quick ākampita movement of the head is called kampita. This movement of head expresses anger, argument, comprehension, averring, threatening, sickness and inability to brook.

3. Dhūta:- Slow bending and contracting of śiras is called dhūta. The dhūta śiras is adopted to express willingness, sorrow, wonderment, self-assured state, side glances, voidness and prohibition.

4. Vidhūta:- Quick dhūta movements are called

vidhūta. This is adopted in case of being affected by chillness, excessive fright, terrified situation, fever and preliminary stage of inebriation.

5. *Parivāhita*:- In the *parivāhita śīras*, head is turned sideways alternately. This movement is adopted in cases of accomplishing, wondering, enjoying, anger, recollecting, reflecting deeply, concealing and dalliance.

6. *Udvāhita*:- When in the *parivāhita śīras*, head is turned upwards, it is called *udvāhita*. This movement of head is adopted in showing pride, revealing desire, looking up and self confidence.

7. *Avadhūta*:- In this movement, head is suddenly lowered down once. It is adopted in communicating messages, invocation of the deities, talking and beckoning people to oneself.

8. *Añcita*:- In the *añcita śīras*, the neck is bent towards one side. It is adopted in cases of sickness, swoon, intoxication, anxious vexation etc.

9. *Nihañcita*:- In the *nihanñcita śīras*, shoulders and head are lifted up while neck is bent to a side. Women move head in *nihanñcita* in pride, amorousness, light heartedness, affected indifference, hysterical mood, silent expression of affection, pretended indifference, paralysis and jealous anger.

10. *Parāvṛtta*:- When the face is turned round, it

is *parāvṛtta*. It is adopted in turning away the face, looking back and the like.

11. *Utkṣipta*:- When the face is raised up it is *utkṣipta*. It is adopted while looking at tall persons or objects, application of divine weapons and the like.

12. *Adhogata*:- When the face is looking down, it is *adhogata*. It represents bashfulness, salutation and sorrow.

13. *Parilolita*:- When head rolls round, it is *parilolita*. It represents fainting, inebriety, affliction, drowsiness and the like.

After *śiras* the movements of *upāṅgas* are explained in the following order - eyes, eyebrows, nose, cheeks, lips, chin, mouth and neck. Towards the end of the eighth chapter, before explaining the movements of neck, *mukharāgas* are explained. The categories of the *rasa* theory, that is of eight *rasas*, eight *sthāyī bhāvas*, thirty three *vyabhicārī bhāvas* and eight *sāttvika bhāvas*, provide the basis for the observation of the movements of the *upāṅgas*. While explaining the movements of eyes (also of eyeballs and eyelids) and eyebrows, a detailed account of the gestures corresponding to the categories of the *rasa* theory is given. In case of nose, cheeks, lips, mouth and

neck, the movements for some of the mental states are enumerated: the list of the rasas and bhāvas is not exhausted in case of these upāṅgas. Their account is like that of śīras: the observation has not provided enough data to be classified under all the eight categories of rasas and forty nine categories of bhāvas. However, here it becomes clear that the rasa theory is the theoretical foundation of the analysis and the classification of the observed data in the theatrical communication through aṅgas.

Next rasadr̥ṣṭi is explained and developed. Eight kinds of rasadr̥ṣṭis (glances related to rasas) are kāntā (in śṛṅgāra rasa), bhayānaka, hāsyā, karuṇā, adbhutā, raudri, virā and bibhatsā. The last seven glances are named according to the rasas they represent. Similarly, there are eight sthāyī bhāva glances - snigdhā (loving glance) originating from rati bhāva, hr̥ṣṭa (joyful) related to hāsyā, dīnā (piteous) which shows śoka, kruddhā (angry) in case of krodha, dr̥ptā (haughty and arrogant) communicating utsāha, bhayānvitā (awe-stricken) for communicating bhaya, jugupsitā (disgustful) for showing jugupsā and vismitā (astonished).

There are twenty kinds of glances related to all the thirty three vyabhicārī bhāvas. They are as follows:-

GLANCES	VYABHICARI BHAVAS
1. Śūnyā (vacant):	1. Cintā, stambha (anxiety, paralysis).
2. Malinā (pale) :	2. Nirveda, vaivarṇya (distress, change of colour)
3. Śrāntā (tired) :	3. Śrama, sveda (weariness, perspiration)
4. Lajjanvitā (bashful) :	4. Lajjā (shame)
5. Glāna (fatigued) :	5. Apasmāra, vyādhi, mlāna (epilepsy, sickness, weakness)
6. Śankitā (apprehensive) :	6. Śankā (apprehension)
7. Viśādinī (dejected) :	7. Viśāda (dejection)
8. Mukulā (bud-shaped) :	8. Nidrā, svapna, sukha (sleep, dream, happiness)
9. Kuñcitā (contracted) :	9. Asūya, aniṣṭa, duṣprekṣa, akṣivyāthā (jealousy, undesirable object, object difficult to be seen, pain in the eyes)
10. Abhitaptā (distressed) :	10. Nirveda, abhigāta, abhitapta (distress, accidental hurt, discouragement)
11. Jihmā (crooked) :	11. Asūya, jaḍatā, ālasya (jealousy, stupor, indolence)

12. *Salalitā* (amorous) : 12. *Dhṛti*, *harṣa* (contentment, joy).
13. *Tarkitā* (guessing) : 13. *Smṛti*, *tarka* (recollection, deliberation)
14. *Ardhamukulā* (half bud) : 14. *Āhlād*, *gandha-sparṣa-sukha* (joy, pleasure out of smell or touch)
15. *Vibhrāntā* (confused) : 15. *Āvega*, *sambhrama*, *vibhrama* (excitement, hurry, confusion)
16. *Viplutā* (disturbed) : 16. *Capala*, *unmāda*, *dukhārta*, *maraṇa* (inconstancy, insanity, affliction of misery, death etc)
17. *Ākekarā* (half closed) : 17. *Durāloka*, *viçheda*, *prekṣita* (looking at object not clearly visible, separation, consecration by sprinkling)
18. *Vikoṣitā* (full blown) : 18. *Vibodha*, *garva*, *amarsa*, *augrya* (waking up, arrogance, indignation, ruthlessness)
19. *Trastā* (frightened) : 19. *Trāsa* (fright).
20. *Madirā* (intoxicated) : 20. *Mada* (inebriated state).
-

In the description of the eye movements (eight *rasadrṣṭis* and the twenty eight glances related to *bhāvas*) the details of the movements are also given. These details are based on close observation. For example, in the *bhayānakā drṣṭi*

balls are gleaming and turning up. Or in the *dīnā dr̥ṣṭi*, the lower eyelid is slightly fallen, eyeballs are slightly swollen and are moving slowly.

In a similar fashion, the details of the movements of the eyeballs (or pupils) in relation to eight *bhāvas* are also given. They are as follows:-

1. *Bhramaṇa* (moving round the eyeballs at random)
2. *Valana* (moving the eyeballs obliquely)
3. *Samudvṛtta* (raising up the eyeballs)

The above three glances are adopted to express the *vīra* and *raudra* rasas.

4. *Niṣkramaṇa* (bulging out of the eyeballs)

This and *valana* are adopted to express the *bhayānaka* rasa. *Niṣkramaṇa* is used in *adbhuta* rasa also.

5. *Sampraveṣaṇa* (drawing the eyeballs inside)

This is adopted to express the *hāsya* and *bībhatsa* rasas.

6. *Patana* (relaxed eyeballs)

It expresses the *karuṇa* rasa.

7. *Vivartana* (turning the eyeballs sideways in a sidelong glance).

It is adopted to express the *śṛṅgāra* rasa.

8. *Prākṛta* (eyeballs in the natural position)

It is adopted to express the remaining rasas

and bhāvas related to them.

Apart from the above eight types of movements of the eyeballs, there are eight more movements of eyeballs given in the Nāṭyaśāstra but their one to one correspondence with rasas or bhāvas are not explained. These movements are as follows:-

1. Sama (level) :- The eyeballs are in normal position and at rest.
2. Śaci (side-long):- The eyeballs are covered by eyelashes.
3. Anuvṛtta (inspecting) :- Carefully observing glance in any form.
4. Ālokita (casual):- The eyeballs in the position of suddenly seeing any object.
5. Vilokita (looking round):- The position of eyeballs while suddenly looking back.
6. Pralokita (carefully looking):- The eyeballs turning from side to side.
7. Ullokita (looking up):- The eyeballs turning upwards.
8. Avalokita (looking down):- The eyeballs turning towards the ground.

The above list of eight movements of the eyeballs are purely based on the observation without any reference to the rasa theory in their classification.

There are nine types of movements of eyelids which have been observed in the framework of the *rasa* theory.

MOVEMENTS OF EYELIDS

1. *Unmeṣa* (opening):- Separating the eyelids. It shows anger.
2. *Nimeṣa* (closing):- Bringing together the eyelids. It also shows anger.
3. *Prasṛta* (expanding):- Separating the eyelids widely. It represents wonder, joy and heroism.
4. *Kuñcita* (contracted):- Contracting the eyelids. It is adopted while seeing undesired objects, smelling sweet perfumes, flavour and touch.
5. *Sama* (level):- Eyelids in a natural position. This is adopted to show love.
6. *Vivartita* (raising up):- Raising up the eyelids. This is adopted to express anger.
7. *Sphurita* (throbbing):- The throbbing eyelids. This is adopted while showing jealousy.
8. *Pihita* (resting):- The eyelids at rest. Closed eyelids. It is adopted in dreaming, fainting, affliction due to storm, hot smoke, rains and collyrium and eye-disease.
9. *Vitāḍita* (driven):- The position of eyelids

when they are struck accidentally. It is adopted while showing accidental injury.

Following are the movements of the eyebrows:-

1. *Utkṣepa* (raising):- Raising of eyebrows simultaneously of one by one. This is the position of eyebrows in anger, deliberation, passion, sportiveness. In seeing and hearing only one eyebrow is raised while in surprise, joy and violent anger both the eyebrows are raised up.
2. *Patana* (lowering):- Lowering of eyebrows simultaneously or one by one. This movement shows envy, disgust, smile and smelling.
3. *Bhrukuṭi* (knitting):- Raising the root of the eyebrows. It shows anger or that someone is in dazzling light.
4. *Catura* (clever):- Slightly moving and extending the eyebrows in a pleasing manner. It shows love, sportiveness, presence of pleasing objects, pleasing touch and awakening.
5. *Kuñcita* (contracted):- Slight bending of eyebrows one by one or the both at once. It is adopted in manifestation of affection, pretended anger and hysterical mood.
6. *Recita* (moving):- Raising of one of the eyebrows in an amorous way. Its uses are in dance.

7. Sahaja (natural):- The natural position of the eyebrows. It is the position of the eyebrows in the normal situations.

The above classification of the movements of the eyebrows is not based on the categories of the rasa theory. Similarly, there are six gestures of each of nose, cheeks, lips, mouth and seven gestures of chin. The movements of these parts of face are not classified according to the rasa theory. Their movements sometimes correspond to the categories of this theory as we have seen in case of the classification of the movements of the eyebrows. However, they do not strictly adhere to these categories, perhaps, in want of enough data for examining the movements of these parts of face according to the rasa theory. As a representative of the way of studying the movements of the nose, cheeks, lower lip, chin and mouth, describing the movement only of the nose is sufficient.

Movements of nose

1. Nata :- Lobes cling for a while to the base. This is the position of nose in slight weeping at intervals.
2. Manda :- Lobes at rest. It shows discouragement.

ment, impatience and anxiety.

3. *Vikṛṣṭa* :- Lobes are blown. It shows strange smell, breathing, anger and fear.

4. *Socchavāsa*:- Lobes when air is drawn in. It is adopted in enacting sweet smell and deep breathing.

5. *Vikuntita*:- Lobes in the contracted nose. This is the position of nose in laughter, disgust and envy.

6. *Svābhāvika*:- Lobes in the natural position which shows the remaining conditions.

The above example of the model of examining the movement of nose clearly indicates that there is no theoretical model of this classification of the observed data. The data has only been enlisted as observed.

After having studied the movements of the parts of the face, now we will study the *mukharāgas*. There are four kinds of *mukharāgas* (colour of the face) - *svābhāvika* (natural), *prasanna* (pleased), *rakta* (reddish) and *śyāma* (dark and moody). These correspond to the *rasas* and *bhāvas* and are considered to be of great importance in the *abhinaya*. In the end of the chapter on the ancillary limbs, nine gestures of the neck are ex-

plained. This classification is not at all based on the rasa theory and so is an odd one in the whole group of the upāṅgas. The movements of necks have been observed in relation to situations like wearing of ornaments, placing hands round the neck, reaching a high place, weight lifting by means of neck, sorrow, graceful charms and coquetry, pressure of weight and many other similar situations.

After the abhinaya through upāṅgas, the details of the movements and postures of the hands, parts of the body like chest (*uras*), sides (*pārśva*), belly (*jaṭhara*), hips and waist (*kaṭi*), thighs (*uru*), calf and shank (*janghā*) and feet are given in succession. There are sixty seven movements of hands out of which thirty are exclusively dance hand movements (*nṛttahastas*). Out of the rest thirty seven hand movements, twenty four are *asamyuta* and thirteen are *samyuta*. *Asamyuta hastas* are the movements of the single hand and *samyuta hastas* are the movements of both the hands together. However, Abhinavagupta indicates that sometimes the single hand movements are used simultaneously by both the hands. Also, occasionally the *nṛttahastas* are used in the general dramatic presentation for the purpose of producing an

ornamental effect in the presentation of the play. All these movements and their uses have been explained in the Nāṭyaśāstra one by one in the following manner (see appendix also):-

ASAMYUTAHASTAS

1. Patāka (flag)

When the fingers are extended and closed against one another, and the thumb is bent, the gesture is called patāka hand. The positioning of patāka hand depends upon its uses in abhinaya. When the patāka hand is kept near the forehead, it shows a shower of blows, scorching heat, urging others, excessive delight and arrogant reference to oneself. When two patāka hands with fingers separated and moving are joined together, it represents the glare of heat, torrential rain and shower of flowers. Two patāka hands are to be separated by svastika position, while representing a shallow pool of water, present of flowers and

sprouts, and things arranged on the ground. The patāka hand separated in svastika position with their fingers pointing downwards represent an opened object, something protected, covered, dense or concealed. The same hand gesture, if moving up and down, represents the gust of wind, waves of water, waves of water near seashore or of flood. The patāka hand in combination of recaka is adopted to represent incitement of people or a crowd, height, beating of drums and upward flight of birds. Two patāka hands with the palms rubbing or striking each other represents washing, pressing, cleansing, uprooting and lifting up a mountain.

2. Tripatāka (flag with three fingers)

When the third finger (i.e. the ring finger) of the patāka hand is bent, it is known as the tripatāka gesture of the hand. It represents invocation, descent, bidding good bye, prohibition,

entrance, lifting up, bowing down, observing similarities, suggesting alternatives, touching auspicious objects or putting them on head, wearing the turban, or any head gear or putting the crown, covering the nostril, mouth or ear etc. Tripatāka hands with fingers pointing downwards and moving up and down represent flight of small birds, tortuous flow of the stream, wriggling movements of a snake and fluttering of bees. Two tripatāka hands held like a svastika position represent adoration of the feet of venerable persons. The same gesture with the end of the hands touching each other represent marriage. Similarly in various positions the tripatāka hands indicate various objects, persons or situations.

3. Kartarīmukha (hands like the scissors' blade)

That gesture of the tripatāka hand in which the index finger is bent backwards so as to face the

back of the middle finger is known as *kartarīmukha*. This gesture of hands when fingers pointed downwards represent walking along the road, decorating the feet or colouring them or dancing. With fingers pointing upwards it represents biting, blowing of horns, writing or painting. When the fingers of this hand is turned towards different directions it represents falling down, dying, transgressing, reverting, cogitating or depositing some valuable thing. *Kartarimukha* hand can be applied either as *asamyutahastas* or *samyutahastas* in order to represent black antelope, deer, buffalo, divine elephant, bullock, ornamental gateway and peaks of mountains.

4. *Ardhacandra*

When the fingers along with the thumb are kept bent depicting a blow, the gesture of the hand is

known as *ardhacandra*. This gesture is adopted in representing small plants, crescent moon, conch shell, pot (*kalaśa*), bracelet, forcible forward thrust, exercise exertion, slenderness, of the waist, the girth etc. Objects like girdle, hip, waist, face, *tālapatra* (leaf like ornament for ears), and earrings (*kuṇḍala*) of women are also represented by *ardhacandra*.

5. *Arāla* (bent)

The index finger is bent like a bow, the thumb is kept curved and the remaining ones separate and turned upwards. It is adopted to represent inherent strength, pride, exploit, beauty, divine objects, majesty, blessings and similar pleasing *bhāvas*; collecting together or separating the hairs and glancing all over the body by women.

Beckoning to others, making offerings to the manes, creating

words, wiping off perspiration, smelling sweet scents and other auspicious matter (all of these can be represented with tripatākahasta) are to be represented by women using arāla hand.

Initial rites of the marriage ceremony (like circumambulation of the fire by the couple), people moving round and round, general assemblage of people in a circle, object buried under the ground are represented by two arāla hands waved round each other with finger tip touching (so as to form a svastika).

6. Śukatunḍa (parrot's beak)

The ring finger of the arāla hand is bent. This hand is used to represent words like '(It is) not I', '(It is) not you', '(It should) not be done', invocation, farewell, saying words of contempt like 'Fie (upon you)'. Here āṅgika is substituting the vācika. This means that the non-verbal communication is at par

with the verbal communication.

7. *Muṣṭi* (fist like)

Fingers have their ends bent into the palm and the thumb is set upon them. It is used to represent beating, exercise (*vyāyāma* - which according to Abhinavagupta means *yuddha*), setting out, pressing (it means pressing milk from the udders of cow etc. according to Abhinavagupta), massaging, grasping of swords, lances and clubs.

8. *Śikhara*

Hand in *muṣṭi* gesture with thumbs raised up. It represents reins, whip, goad, bow, throwing a javelin or a spike, painting the lips, feet etc. and stroking the forelocks of hairs.

9. *Kapittha* (wood apple)

In the *śikharahasta*, the forefinger is bent and pressed by the thumb. It represents weapons such as swords, bow, discus, javelin, spear, mace spike, thunderbolt and arrows, true and wholesome

deeds.

10. Kaṭakāmukha

The ring finger and the little finger of kaṭakāmukha hand to be raised and bent. It represents sacrifice, oblation to fire, umbrella, pulling up, rain, fanning, holding a mirror, drawing patterns, powdering, holding a long baton, arranging a pearl necklace, wearing garlands, gathering the ends of clothes, churning, drawing out arrows, plucking flowers, wielding a long whip, drawing out a goad, a rope and seeing a woman.

By the 'drawing patterns' (khaṇḍanam), Abhinavagupta means 'cutting'. However, by citing an example from Vidyāpati's kīrtīlata, Manmohan Ghosh says that this explanation seems to be wrong.

11. Sucimukha

The forefinger of the kaṭakāmukha hand is stretched. When the forefinger is moved upwards, it represents discus, lightning,

banners, blossoms, earring, movement, a cry of approbation, young serpent, young sprout, incense, lamp, valli (creepers bearing bulky fruits), latā (creepers bearing grapelike fruits), śikhaṇḍa (tufts of hair), falling down, obliqueness, globular things, stars, nose, (the number) one, club and stick.

This hand with the forefinger bent should meet the mouth to represent a being with teeth. By the circular movement of this hand, taking away of everything is represented. By taking the forefinger near the ears while yawning with mouth lowered, this hand represents long study and long day. When the forefinger is curved and moved up and down near the face, this hand represents the realization of the meaning of utterances. When the forefinger is stretched, shaken and moved up, it means 'do not' or 'do speak'. Similarly, with different

gestures, this hand indicates anger, perspiration, hair, ear-ring, armlet, decoration of cheeks, pride, stone, whirlpool, hill, serving the meals, śiva, śakra (Indra), moon, śiva's third eyes and various other objects.

12. Padmakōṣa (lotus bud)

The fingers including the thumb are separated with their ends bend but not meeting one another. This hand is adopted with various gestures in representing bilva, kapittha (elephant apple), breasts of women, accepting fruits of flesh, offering pūjā, carrying tribute, casket, agrapiṇḍa (offering the chief balls of rice during the funeral rites), flowers gathered together, full blown lotus, water lilly etc.

13. Sarpasīrah (snake-head)

The fingers including the thumb is close to one another and the palm is hollowed.

It represents the offering of

water, movement of serpents, pouring water on anything, challenging for a duel, motion of the elephant's frontal globes and the like.

14. *Mrgasīrṣa* (deer-head)

The *sarpaśiraḥ* hand with all its fingers pointing downwards, but the thumb and the little finger raised up.

It is used to represent here, now, 'it is', today, able, shaking, throw of dice, wiping of perspiration and pretended anger.

15. *Kāṅgula*

The little finger is raised, the ring finger is bent and the three other fingers kept separated.

It represents fruits of diverse kinds, angry retorts of women etc.

16. *Alapadmaka* (or *alapallava*)

The fingers are separated from one another and are kept turned towards the palm in a circular way.

It indicates prevention, a

woman's boasting about herself and such senses as 'who are you?', 'it is not', 'absurd' etc.

17. Catura

The four finger stretched and the thumb bent near the middle finger. It represents senses of policy, discipline, penance, cleverness, a young girl, a sick person, perfidy, gambling, proper words, salutary truth and tranquility. When catura hand is moved round it represents openness, deliberation, moving, conjecture and shame. Combined catura hands represent lotus petal compared with eyes and ears of deer. Catura hand also indicates sports, love, brilliance, memory, intelligence, judgment, forgiveness, nutrition, favourableness, softness, happiness, character, question, liveliness, propriety, dress, soft grass, a small quantity, wealth, defeat, sexual intercourse, merit and demerit, youth, houses, wives

and various colours. Catura hand is held up to represent white and moved round to represent yellow and red colours. If one catura hand is pressed with another, it indicates blue.

18. Bhramara (bee)

The middle finger and the thumb crossing each other, the forefinger bent, the remaining two fingers separated and raised.

It is used in indicating the plucking of flowers with long stems such as lotus, blue and white water-lilly, and earring. It should fall down with a sound to represent rebuke, pride of power, quickness, beating time and producing confidence.

19. Hamsāsya (swan-back)

The forefinger, middle finger and the thumb without any intervening space and the remaining fingers kept stretched.

With the end throbbing slightly this hand should be adopted to indicate exquisitely fine, small,

loose and light things, exit and softness.

20. **Hamsapakṣa** (swan-wings)

The three fingers stretched, the little finger raised and the thumb bent.

It indicates pouring libation of water and things connected with smell, acceptance of a gift, ācamana and taking meals by brāhmaṇṣ, embrace, excessive stupor, horripilation, touch, unguent and gentle massage. The amorous actions of ladies in regard to the space between the breasts are also indicated by this hand with relevance to the rasa concerned. Touching of the chin and the mood of sorrow can also be indicated in the same way.

21. **Sāṅdamsā** (pincers)

The forefinger and the thumb of the arāla hand crossed and the palm a little hollowed.

According to rasa and bhāva, the sāṅdamsā hand can be classi-

fied into three kinds:-

(1) Saṅdamsā in front:- This represents plucking of flowers, taking up grass, leaves, hairs or thread, holding or pulling out an arrow or thorn.

(2) Saṅdamsā near the mouth:- This represents taking off of a flower from the stem gently, the wick of a lamp, the stick of collyrium, filling up of vessels with something, saying 'fie upon you' and wrath in diverse forms.

(3) Saṅdamsā on one side:- The left hand with slightly turned the tip represents softness, abuse and envy. The combination of two or more of these represent sacred thread, piercing holes in pearls etc., bow-string, fineness, arrow, objects aimed at yogic practice, meditation and small quantity. The saṅdamsā indicates painting, colouring the eyes, deliberation, drawing the *patralekha* and squeezing of *lākṣārāsa* (lac-dye) by women.

22. Mukula (bud)

The fingers bent and close to one another and their tips meeting together in the *hamsāsya* hand.

It represents the making of offerings in worshipping a deity, bud of a lotus or a water-lilly, throwing a kiss, contempt, miscellaneous things, taking meals, counting of gold coins, narrowing of the mouth, giving away something, quickness and buds of flowers.

23. Urṇanābha (spider)

The fingers of the *padmaḥṣa* hand further bent.

It represents the combing of the tresses, receiving stolen property, scratching one's head, disease of leprosy, lions, tigers and such other animals and holding a stone.

24. Tāmracuḍa (copper-crest)

There are two gestures in this hand:-

(1) The middle finger and the thumb crossed, the forefinger

bent, the remaining two fingers at the palm.

(2) The fingers in a hand are close to one another, bent and the thumb is set on them.

The gesture (a) represents falling down with a sound of thud, beating time, instilling self confidence, rapidity, gesticulation, inviting a young girl and indicating small fractions of time viz. *kalā*, *kāṣṭha*, *nimeṣa* and *kṣaṇa*.

The gesture (b) indicates lots of gold coins. When the fingers in it are suddenly made to move freely, it represents sparks or drops.

SAMYUTAHASTAS

1. Anjali

Two *patāka* hands put together is called *anjali*. It is held on head to greet gods, near the face to greet venerable persons, near the

chest to greet friends. For greeting other persons, there is no rule.

2. Kapota (pigeon)

Two anjali hands meeting on one of their sides and resembling a dove. It is adopted in cases of a ferocious approach with inimical intention, bowing down and talking to a venerable person. Women artists employ this hand to represent cold and fear. This hand released after the meeting of fingers indicate anxious words or 'this much can be done' or 'nothing more can be done'.

3. Karkaṭa (crab)

In this hand, the fingers of the hands are interlocked so as to resemble karkaṭa. It indicates bee's wax, massaging of the limbs, yawning just after awakening from sleep, a big body, supporting the chin and holding a conchshell for blowing it.

4. Svastika

Two arāla or vardhamāna hands

upturned and held together at the wrists on the left sides. It is to be adopted by women. When the hands are separated from the svastika position it indicates directions, clouds, sky, forests, seas, seasons, earth and similar other extensive things.

5. Kaṭakā vardhamāna

In this hand, one kaṭakāmukha hand is placed on the wrists of the other kaṭakāmukha hand. It is adopted in movements connected to love-making and in bowing to someone.

6. Utsaṅga

Two arāla hands contrarily placed, held upturned and bent. It represents feeling of touch, acts of anger and indignation, women's envious acts and squeezing something.

7. Niṣadha

There are two gestures in this:-
(1) Kapittha hand surrounding mukula hand.
(2) The left hand holding the

other arm above the elbow and the right hand touching the fist.

It represents patience, intoxication, arrogance, magnanimity, eagerness, valour, conceit, haughtiness, absence of motion, steadiness etc.

8. Dola

The two shoulders at ease in a *karāṇa* and two *patāka* hands hanging down.

It indicates hurry, sadness, fainting, fit of intoxication, excitement, state of illness and wound by a weapon.

9. Puṣpapuṭa

Two *sarpaśiraḥ* hands with their fingers close to one another meeting on one side very closely.

It indicates the receiving or carrying of rice, fruits, flowers, floods, lawfully obtained money of various kinds, carrying and removing of water.

10. Makara

Two *patāka* hands with their thumbs raised are turned down and placed on each other.

It indicates lion, tiger, elephant, crocodile, shark, fish and other carnivorous animals.

11. Gajadanta

Two sarpaśiraḥ hands touching the opposite arms between the shoulder and the elbow.

It indicates the carrying of the bride and the groom, excessive weight, clasping a pillar and the extermination of a hill or a boulder.

12. Avahittha

Two śukatunḍa hands meeting each other on the breast and bent, then slowly lowered.

It indicates weakness, sigh, showing one's body, thinness and longing for a beloved.

13. Vardhamāna

There are two gestures in this:-

(1) Combination of mukula and kapittha hands in close clasp. If one hand in this gesture presses the other hand, it indicates grasping, receiving, preserving,

convention, truthfulness and
compression.

(2) Combination of two hamsapakṣa
hands turned down. It indicates
opening of objects like latticed
windows.

NṚTTAHASTAS

1. Caturaśra

Two khaṭakamukha hands held eight
aṅgulas away from the chest while
the shoulders and elbows are on
the same level.

2. Udvṛtta or tālavṛntaka

Two hamsapakṣa hands waving like
tālavṛnta (palm leaf fan).

3. Tālamukha

Two hands from caturaśra position
held obliquely facing each other.

4. Svastika

Tālamukha hands crossed at the
wrists.

5. Viprakīrṇa

When tālamukha hands in svastika
position are released, they are
called viprakīrṇa.

6. **Arālakataḥakāmukha or Arālakataḥaka**

Two alapallava hands with palms upwards changed into padmakōṣa hands.

7. **Āviddhavaktraka**

Two hands in kuṭīla (oblique and graceful) movement after touching the opposite shoulder, elbow and hands and then the palms are moved and turned towards the back.

8. **Sucimukha**

Two sarpaśīraḥ hands with their thumbs touching middle fingers are to stretch their tips obliquely.

9. **Recita**

Two hamsapakṣa hands moving swiftly with the palms facing upward.

10. **Ardhacandra**

Left hand in caturaśra position and right hand in recita.

11. **Uttānavañcita**

Two tripatāka hands slightly bent obliquely and shoulders and the elbows are moved.

12. *Pallava*

Two *patāka* hands joined at the wrist.

13. *Nitamba*

Two *patāka* hands taken out from the shoulder to the hip.

14. *Keśabandha*

Two hands moved out from the hair-knot (*keśabandha*) and held on the sides.

15. *Latā*

Two hands obliquely stretched sideways.

16. *Karihasta*

One hand in *latā* position held up and swung from side to side and the other hand in *tripatāka* position held on the head.

17. *Pakṣavañcitaka*

One *tripatāka* hand placed on the waist and another on the head.

18. *Pakṣapradyotaka*

Opposite of *pakṣapradyotaka* hand, i.e., the hand placed on the waist to be put on the head and vice versa.

19. **Garudapakṣa**

Pakṣapradhyotaka hands with the palms placed downwards.

20. **Dandapakṣa**

Two hamsapakṣa hands moved alternately and then held out like a staff.

21. **Urdhvamaṇḍalī**

Two hands in circling movement near the upper part of the body.

22. **Pārśvamaṇḍalī**

The urdhvamaṇḍalī hand movement made on one side.

23. **Uromaṇḍalī**

One hand to be raised up after the circling movements and the other to hang down. Then some movements to take place near the breast.

24. **Uraḥpārśvārdhamaṇḍala**

Alapallava and arāla hands moved by turns above the breast and on the sides.

25. **Mustikāsvastika**

Two katakāmukha hands bent at the

wrists moved round.

26. *Nalinīpadmakōṣa*

The hands to be moved by turns with *vyāvartita* and *parivartita* *karāṇa*, from *padmakōṣa* form.

27. *Alapallava*

The *alapallava* hands in *udveṣṭita* *karāṇa*.

28. *Ulbaṇa*

Two hands to be stretched up and waved.

29. *Lalita*

Two *alapallava* hands to be moved above the head.

30. *Valita*

Two *latā* hands crossed at their elbows.

In the above description of hand movements, one can note that the dance hands have been described without any reference to evoking of *rasa* or communication of any idea. The hands for *nāṭya*, i.e. the first thirty seven movements of hand, represent various situations as well as the meanings of the words. Regarding the dance, it is specified in the *śloka*s 267-269 of the chapter

four that these movements have come into use simply because they create beauty. And since they are liked by all they are considered auspicious. So the dance movements of the hand have been conceived not as a part of the nonverbal communication but only as a set of movements that create beauty. However, with the creation of beauty, the *śṛṅgāra* rasa obviously gets attached. According to the *śloka* 272 of the chapter four, dance in its *tāṇḍava* (which means the 'class dance') is related to the adoration of gods and in its gentler *lāsya* form to the *śṛṅgāra* rasa because it creates beauty.

Related to the movements of dance, further classifications have been made in the chapter four-thirty two *aṅgahāras*, one hundred and eight *karaṇas*, four *recakas* of foot, waist, hand and neck. A hierarchical structure of movement is specified here:-

karaṇa - *mātrkā* - *aṅgahāras*

In the *ślokas* 30 -34 of the chapter four of the *Nāṭyaśāstra*, the relation between the above three is explained. Manmohan ghosh translates these *ślokas* as follows -

"The combined [movement of] hands and feet in dance is called the *karaṇa*: Two *karaṇas* will make one *mātrkā*, and two, three, or four *mātrkā*s will

make up one *angahāra*. Three *karaṇas* will make a *kalapaka*, four a *saṅḍaka*, and five a *samghaṭaka*. Thus the *angahāras* consist of six, seven, eight or nine *karaṇas*".

The movements explained in the above *śloka*s are predominantly the dance movements. They are not directly related to the situations creating various *rasas* and *bhāvas* in the mind of the audience. However, these movements are sometimes mixed with the movements of drama as occasioned by some need. It is specified in the *Nāṭyaśāstra* when to use and when not to use the dance movements during the presentation of a play. Dance should be presented when principal words of a song come to an end, a character attains good fortune, love occurs between a married couple, when the lover is near the beloved and a suitable season or like is visible. Dance movements should not be applied when a young woman is enraged, deceived or separated from her lover, when a dialogue is going on with a female friend or beloved, and when there is some anxiety because of the declaration of one of the seasons by a messenger. Besides, when any part of the play is related to the adoration of god or gods and when the heroine is gradually being pacified after getting enraged, the dance has to

be applied. These rules regarding the presentation of a dance item during the presentation of a play show that the dance is used to represent the happier and joyful moments in the play.

similarly, there are some prohibitive situations for the nāṭya hand movements also. Hand movements are not to be employed while representing someone as sad, fainting, terrified, overcome with disgust or sorrow, weak, asleep, handless, inactive, drowsy, inert, sick, feverile, panic stricken, assailed by chillness, inebriated, mad, thoughtful, performing penances, imprisoned, swiftly running, speaking in dream, excited or pairing something with nails. Such situations are to be represented through sāttvikābhinaya along with the vācīkābhinaya. And at the time of vācīkābhinaya, the eyes should be directed towards the hand movements.

Certain general rules have also been laid down regarding the uses of the above mentioned hand movements. One of these rules give the actor a freedom to select the form, movements and type of hand movements in relation to their signification on the basis of his own personal judgment. This kind of freedom to the actor leaves no scope

for the interference of the director. The absence of director in a play is an important aspect of the Bharata's conception of nāṭya. However, there exists a concept of an ācārya whose instructions the actor is supposed to follow.

Another important point raised in the Nāṭyaśāstra is that there is no movement that cannot be used in indicating some idea or the other. This is an important hypothesis regarding the non-verbal communication patterns. In the Bharata's point of view every movement is a potential sign which may signify some idea in some or the other suitable context. Some of these symbolic hand movements have been listed in the Nāṭyaśāstra. For example, anjali (putting together of two patāka hands)' posture of hand is used to greet gods, venerable persons and friends. There are many other hand movements which are not listed in the Nāṭyaśāstra but are seen in use in actual performances of drama. With full humility, it is stated in the Nāṭyaśāstra that there are several other popular movements and postures which should be used according to their needs in the theatrical communication.

One may notice that all the movements of the

hand can be seen along the vertical and the horizontal axis. The upward and downward movements can be charted on the horizontal axis and the sideways movement on the vertical axis. If the horizontal axis is considered as passing through breast of the actor, the positive side of this axis would be the zone of the hand movements of the superior type of characters, the position of zero and its nearing area is the zone of the hand movements of the middling type of characters, and the negative side of the horizontal axis is the general region for the hand movements of the inferior type of characters. Besides, the above mentioned sixty seven movements can also be charted on the two axis but this may not have any special significance.

After the movements of hand, Bharata lists the movements of arms but does not offer any explanation for their exact movement, nature and uses. These movements are *tiryaka*, *urdhvagata*, *adhomukha*, *āviḍḍha*, *apaviḍḍha*, *maṇḍala*, *svastika*, *añcita*, *kuñcita* and *prsthaga*. In another version of the book following lists of ten movements is found - *tiryaka*, *urdhvasamstha*, *adhomukha*, *añcita*, *apaviḍḍha*, *maṇḍalgati*, *svastika*, *prsthānusārī*, *udveṣṭita* and *prasarita*. However, no explanations

have been offered regarding the movements of the arms in any version of the book:

In the tenth chapter of the *Nāṭyaśāstra*, entitled *śarirābhinaya*, the details of the movements of different limbs and of their uses in various dramatic situations are given. These details are as follows -

Postures of *uras* (chest)

There are five postures of chest (*uras*):-

1. *Abhugna*:- In this posture, the chest is kept lowered, the back is raised higher, the shoulders are slightly bent and left loose at times without being stiff. It is adopted to represent embarrassment, despair, fainting, sorrow, fright, ailment, heartache, cold touch, rain and bashfulness.
2. *Nirbhugna*:- In this posture the chest is stiff, back depressed, shoulders not bent but raised. It is adopted in paralysis, expressing resentment, surprised look, averring the truth, haughty expression and excessive arrogance.
3. *Prakampita*:- Continuous heaving up and down of the chest. It represents laughter, weeping, exhaustion, terror, asthmatic fit, hiccup and misery.

4. *Udvāhita*:- Raising up of the chest. It represents deep breathing, looking at the objects placed high above and yawning.

5. *Sama*:- All the limbs in *caturaśra* (symmetrical) position and the chest with *saṣṭhava*.

Postures of *pārsva* (sides)

The five postures of sides are as follows:-

1. *Nata* :- Slight bending of the waist and drawing away of one shoulder. It is adopted while approaching someone.

2. *Unnata* :- In *nata* position, lifting up of the other side and similarly raising the waist, the side, the arm and the shoulder. It represents going away.

3. *Prasarita* :- Stretching of the sides in their respective position. It expresses delight and similar emotional states.

4. *Vivartita* :- In this posture, the sacrum is kept turned round. It represents turning around.

5. *Apasṛta* :- Restoring of the side to its original position from the *vivartita* position. It represents returning.

Postures of *jathara* (belly)

There are three conditions of the bellies:-

1. *Kṣama* :- Slender and thin belly. It expresses

laughter, cry, inhalation and yawning.

2. *Khalva* :- Depressed belly. It expresses sickness, penance, weariness and hunger.

3. *Pūrṇa* :- Complete belly. It expresses gasping out, stoutness, disease and over eating.

Movements of *kāṭi* (hips)

There are five postures of *kāṭi*:-

1. *Chinna* :- Turning aside of the hip. It represents exercising, hurrying and looking around.

2. *Nivṛtta* :- Turning up of the hip. It is adopted in turning around.

3. *Recita* :- Moving about of the hip. It shows wandering and movements of general type.

4. *Kampita* :- Shaking hips. This movement is adopted in the walking of hunch-backs, dwarfs and persons of inferior type.

5. *Udvāhita* :- Lifting up of the hips. It represents walk of stout and bulky persons and also the amorous and seductive movements of women.

Postures of *uru* (thighs)

Uru movements are of five kinds:-

1. *Kampana* :- *Kampana* is shaking of the thighs. It shows the frightened movements of persons of inferior types.

2. *Valana* :- Turning of the the thighs is called

valana. It represents the movement of women at ease.

3. Stambhana :- Motionless thighs. It shows perturbation and despair.

4. Udvartana :- Quickly turning thighs. It is adopted in physical exercise and t̄andava dance.

5. Vivartana :- Turning round of thighs. It is adopted in case of movements due to agitation etc.

Postures of janghā (calf or shank)

The five janghā movements are:-

1. Āvartita (turned):- It is adopted in jester's walking.

2. Nata (bent):- It is adopted in assuming sthāna (standing) and āsana (sitting) postures.

3. Kṣipta (thrown out) :- It is adopted in exercise and t̄andava.

4. Udvāhita (raised) :- It is adopted in movements like swift or crooked (āvidḍha) walk.

5. Parivṛtta (turned back) :- It is adopted in t̄andava dance and the like.

Postures of the feet

Five postures of feet are mentioned in the Nāṭyaśāstra:-

1. Udghaṭṭita:- Standing on the fore part of the feet and then touching the ground with the heels.

It is adopted in applying *udghaṭṭita karaṇa*.

2. *Sama* :- Natural placing of feet on even ground.

It represents natural position of the body.

3. *Agratālasaṅcāra* :- Throwing up of the heels, putting forward of big toe and bending of other toes. It is adopted in urging, breaking, standing, kicking, striking the ground, walking, throwing away, walking when there is a wound at the heel and in various *recaka* movements.

4. *Aṅcita* :- Raising of the forepart of the feet and spreading of the toes with heels on the ground. It is adopted in representing movements when forepart of the feet is wounded, turning round and in various *bhramari* movements.

5. *Kuṅcita* :- Throwing up of the heels, bending down of the toes and the middle of the feet. It represents grand and majestic gait, turning round to the right or vice-versa and in various *atikrāntā cārī*.

After the above description, the details of the *cārī* movements have been given. *Cārī* is that system of movements in which hands, one foot, calves, thighs and the hip are kept in mutual concordance. When both the feet are used in movements, it is called *karaṇa*. It should be noted here that this *karaṇa* is completely different from

the *karāṇa* mentioned earlier in the chapter four of the *Nāṭyaśāstra*. The same word in two different places denote entirely different set of movements. A combination of three or more *karāṇas* is called *khaṇḍa*. Three or four *khaṇḍas* combining together constitute a *maṇḍala*. Altogether thirty two *cārīs* are mentioned in the *Nāṭyaśāstra* - sixteen *bhaumī cārīs* (earthly *cārīs*) and sixteen *ākāśikī cārīs* (aerial *cārīs*). Then there are ten *bhūmiga* (earthly) *maṇḍalas* and ten *ākāśaga* (aerial) *maṇḍalas*. All these are purely the categorisation of the movements. These movements are supposed to be useful in the context of *sthānas* (standing postures) and *gatis* (gaits) though the details of their uses in these contexts are not specified. *Cārīs* and *maṇḍalas* are mainly the graceful movements of the limbs which can be used in the dance and the drama. They are to be accompanied by suitable instrumental music.

As regards *sthānas*, six of them are mentioned - *vaiṣṇava*, *sampāda*, *vaiśākha*, *maṇḍala*, *ālīḍha* and *pratyālīḍha*. The details of these postures and their uses are also given in the *Nāṭyaśāstra*. Apart from their use in representing various situations, the reverse posture of the *sthāna* is to be assumed when *śṛṅgāra*, *adbhuta*, *vīra* and

bībhatsa rasas are prominently introduced. This posture is adopted in representing anger, love, anguish, suspicion, jealousy, fierceness, anxiety, recollection, wretchedness, fickleness, arrogance, yearning and power. Ālīdha sthāna is adopted in representing acts related to vīra and raudra rasas. Other sthānas are used in representing situations like talking to someone, throwing a disc, holding a bow, bridegroom at a marriage ceremony, riding horses, doing exercise, coming out of any place, portraying large birds etc.

According to Abhinavagupta, Nāṭyaśāstra has prescribed the gait according to the type of person, rasa, situation, place and occasion (quoted by Manmohan Ghosh, 1967:216). Since all the activities in a drama are related to the creation of rasa, actually the gaits are to be seen as helping movements in representing situations which create rasa as well as the walking styles which themselves create rasa. These walking styles follow the patterns of the relevant cārīs and suitable music. For example, the gait of the śṛṅgāra rasa is to be in atikrāntā cārī with a slow tempo of music. Similarly, the details of the gaits for the superior, middling and inferior characters for all the eight rasas are given for

persons like ascetics, merchants, ministers, kings, kañcukīya, those who are weak, tired or intoxicated or are in other similar circumstances. Gaits for situations like panic, surprise, uneasiness, sorrow, concealed love and for many similar situations are also mentioned in the Nāṭyaśāstra. Gaits for women and children are also prescribed by Bharata. In general all these gaits are based on the uses of the suitable cārī movements and sthānas. Sometimes rules have been prescribed even for the accompanying music and beats. The effect of the gaits depend also upon the duration or kalās of the movements. In the Nāṭyaśāstra, the movements for the duration of one, two and four kalās are mentioned respectively for inferior, middling and superior characters.

Thus āṅgikābhinaya can be said to be based on the classification of the observed movements for the purposes of representing some idea or object on the basis of the rasa theory, types of characters and also on the basis of the elegance and sweetness of the movements. Apart from that the movements under various situations and circumstances common in a play are also prescribed in relation to the observed elegant movements. This is the genius of Bharata to categorise the move-

ments and then prescribe different sets of movements for different persons, occasions and circumstances. At this point the study of āṅgikābhinaya is independent of the principles and categories of the rasa theory. The method applied here seems to be that of first identifying the movements for non-verbal communication and then studying the significance of various sequences of these movements. This is like studying various sounds and then the signification of various combinations of sounds. The sequences of the movements of the non-verbal communication sometimes replace and sometimes supplement the valid sequences of sound in a linguistic code of communication. Those dance movements which are used mainly to create beauty can be compared to those combinations of sounds which are often used in poetry with no specific referents or class of referents. In the next chapter, we will see how the language is to be used in combination with the gestures of limbs in the presentation of dance or drama.

There are certain aspects related to the āṅgikābhinaya which are added in the chapters twenty four and twenty six of the Nāṭyaśāstra. These two chapters are respectively entitled as sāmānyābhinaya and citrābhinaya. Citrābhinaya is

the special representation of certain ideas and certain situations which are to be represented through *aṅga* and other *abhinayas*. The representation of these ideas and situations have not been explained in the earlier chapters. For example, for representing day, night, season, objects on grounds, two hands raised with *patāka* and *svastika* postures and head looking upward or downward (as the situation may be) with various glances suited to the occasion are to be used. Moonlight is to be represented by happiness, air, flavour and smell. For this the movements for representing touch and horripilation have to be used. Many other such situations have been explained in the chapter on *citrābhinaya*. The most important point to be noted here that all the *abhinayas* are being used simultaneously to represent these ideas and situations. Representing moonlight, sun or dust etc. require the uses of *āṅgikābhinaya*, *sāttvikābhinaya*, *āhāryikābhinaya* as well as of *vācikābhinaya*.

There are two definitions of *sāmānyābhinaya* - one in the first *śloka* of the twentyfourth chapter and second in the seventysecond *śloka* of the same chapter. According to the first definition, the *sāmānyābhinaya* should be known as originating from words, gestures and *sattva*. Out of these the

actor should take special care about sattva because the dramatic production has this as its basis. In this definition and also as in the case of the *citrābhinaya*, various kinds of *abhinaya* are mingled in order to represent some idea or situation. Even in the second definition of *sāmānyābhinaya*, which makes it completely a part of the *āṅgikābhinaya*, this idea is present. This definition says that *sāmānyābhinaya* is that which is made simultaneously by the head, the face, the feet, the thighs, the shanks, the belly and the waist. Here again, the movements of various limbs are like semantics of drama and dance which are to be presented according to certain principles in order to represent certain ideas and situations. These principles are like the syntax of the dramatic movements and of the representation through all the *abhinayas*. In this syntax, the actor has a freedom whether to follow the *śāstras* or not. When the *śāstras* are followed, the *abhinaya* is *ābhyantara* and when the rules of *śāstras* are not followed, the *abhinaya* is *bāhya*. In *bāhyābhinaya*, the actor assumes a freedom to use the movements according to his own understanding of the situations. The rules of the *śāstras* explain the *lakṣaṇa* through which a dramatic performance is recognised. The movements depend upon these

lakṣaṇas of various situations. The relevant combination of movements are used in the histrionic representation in order to evoke the relevant rasas and bhāvas.

CHAPTER-III

VĀCIKĀBHINAYA

VĀCIKĀBHINAYA

In the chapter on the āṅgikābhinaya, the non-verbal communication has been documented on the patterns of the verbal communication. In the vācīkābhinaya, the use of the language in the enactment of a situation is examined. Since language is the most important means of communication, vācīkābhinaya is important in representing any situation. Sometimes, for example in radio drama, the enactment is only through the vācīkābhinaya. In the śloka number two of the fourteenth chapter of the Nāṭyaśāstra, speech is considered as the body of the dramatic art:-

Vāci yatnastu kartavya nāṭyasyena tanuḥ smṛtaḥ.
Āṅganepathyatattvāni vākyasthāna vyanjayanti hi.

This śloka is translated by Manmohan Ghosh as - "One should take care of words. For these are known as the body of the dramatic art. And gestures, costumes and make-up and the acting of sattva (merely) clarify the meaning of words."

This śloka emphasizes that vācīkābhinaya is in the centre of all the four kinds of abhinayas.

In the chapters on the *vācīkābhinaya* (verbal representation), first of all the atomic units of language (like the vowels and the consonants along with their linguistic properties) are explained. For example, the consonants have been classified according to the criteria of being voiced and non-voiced, velar, labial, dental, lingual (*jihvya*), nasal, sibilant, palatal and guttural (*visarjanīya*).

After phonetics, the semantics of language is explained. In this section, four kinds of words - namely the nouns, the verbs, the verb-roots and the particles - are explained. Then the morphological units - like the affixes, the case-endings, the euphonic combination or *sandhi*, compounding of words or *samāsa* etc. - and the rules regarding them are given. Then the use of words in prose and poetry are defined. In poetry, the words have to be carefully used according to *chanda* (rhythm-type) and *vr̥tta* (syllabic metre) whereas in prose no such care in the use of the words is needed. There are twenty six types of *chandās* defined on the basis of the number of syllables in each foot:-

Number of syllables	Name of Chanda
(1) One	Ukta
(2) Two	Atyukta
(3) Three	Madhya
(4) Four	Pratiṣṭhā
(5) Five	Supratiṣṭhā
(6) Six	Gāyatrī
(7) Seven	Usnik
(8) Eight	Anustup
(9) Nine	Brhatī
(10) Ten	Pankti
(11) Eleven	Tr̥stup
(12) Twelve	Jagatī
(13) Thirteen	Atijagatī
(14) Fourteen	Śakvarī
(15) Fifteen	Atiśakvarī
(16) Sixteen	Aṣṭi
(17) Seventeen	Atyaṣṭi
(18) Eighteen	Dhṛti
(19) Nineteen	Atidhṛti
(20) Twenty	Kṛti
(21) Twenty one	Prakṛti
(22) Twenty two	Ākṛti
(23) Twenty three	Vikṛti
(24) Twenty four	Sankṛti
(25) Twenty five	Atikṛti
(26) Twenty six	Utkṛti

In each *chanda*, various metrical patterns or *vṛttas* are possible. Thousands and lakhs of *vṛttas* are possible in each *chanda* though all of them are not essentially in use. After the counting of *vṛttas* and defining *chandās*, the use of vowel, *anusvāra*, *visarga* (all of which come after a conjunct consonant or at the end of a hemistich), and the pauses are examined. Pause of *virāma* is used when the meaning has been finally expressed. There exists a concept even of the presiding deities and colours of the metres. However it is not substantiated as to on what basis the presiding deities and the colours are assigned to the metres. In the chapter sixteen of the *Nāṭyaśāstra*, following metrical patterns in use are defined. There are three kinds of metrical patterns in use - *sama*, *viṣama* and *ardhasama*. In *sama* all the feet of a verse are similar. If in a verse the different feet consist of different metres the pattern is called *viṣama*. In *ardhasama*, two feet are not similar and two are similar. Following metrical patterns have been explained in the *Nāṭyaśāstra*:-

Sama metrical patterns

- | | |
|-----------------------|---------------------------|
| (1) <i>Tanumadhya</i> | (2) <i>Makaraka Śirṣā</i> |
| (3) <i>Mālatī</i> | (4) <i>Mālanī</i> |
| (5) <i>Uddhatā</i> | (6) <i>Bhramara māla</i> |

- | | |
|----------------------|--------------------------------------|
| (7) Simhelekhā | (8) Mattaceṣṭitā |
| (9) Vidyullekhā | (10) Cittavilasitā |
| (11) Madhumakarī | (12) Utpala mālā or
Kuvalaya mālā |
| (13) Mayurasariṇī | |
| (14) Dodhaka | (15) Moṭaka |
| (16) Indra vajrā | (17) Upendravajrā |
| (18) Svagatā | (19) Rathoddhatā |
| (20) Śālni | (21) Toṭakā |
| (22) Kumudanibhā | (23) Candralekhā |
| (24) Pramitokṣarā | (25) Vamsaṣṭhā |
| (26) Hariṇa plutā | (27) Kāmadattā |
| (28) Aprameyā | (29) Padminī |
| (30) Puṭavṛttā | (31) Prabhāvatī |
| (32) Praharṣiṇī | (33) Mattamayurā |
| (34) Vasantatilakā | (35) Asambaddhā |
| (36) Sarabhā | (37) Nāndimukhī |
| (38) Gajavilasitā | (39) Pravara lalitā |
| (40) Śikharīṇī | (41) Vṛṣabha cestitā |
| (42) Śṛidharā | (43) Vamsāpatra patitā |
| (44) Vilambitagati | (45) Citralekhā |
| (46) Śārdūlavikṛditā | (47) Suvadana |
| (48) Śragdharā | (49) Madrakā |
| (50) Aśvalalitā | (51) Meghamālā |
| (52) Karuna padī | (53) Bhujanga vijrmbhitā |

Viṣama and ardhasama metrical patterns

- | | |
|---------------------|------------------------|
| (1) Paṭhyā | (2) Sarvaviṣama paṭhyā |
| (3) Viparīta paṭhyā | (4) Capalā |
| (5) Vipulā | (6) Vanavaśikā |
| (7) Ketumatī | (8) Aparavaktrā |
| (9) Puṣpitarāgā | (10) Udgatā |
| (11) Āryā | (12) Paṭhya āryā |
| (13) Vipulā āryā | (14) Capalā āryā |
| (15) Mukha capalā | (16) Jaghana capalā |

The earlier structure (as we have seen in case of the āṅgikābhinaya) of defining, then giving situations in which the defined category is applicable and finally explaining the uses have been abandoned in case of explaining the chandas. Though there are verses in which these chanda patterns are shown to be used, there are no detailed rules related to the actual uses of these chandas in a poetical composition. Nāṭyaśāstra does not even specify any directly corresponding relationship of chandas with rasas and bhāvas. Only in the end of the chapter seventeen, in the śloka 107 to 113, some basic rules regarding the uses of chandas according to rasas are briefly explained. These rules are related to the use of the number and type of syllables, vowels, alāmkāras etc. while writing verses related to a partic-

ular rasa. For example, the poetical composition related to vīra, raudra and adbhuta rasas should consist mostly of light syllables and should include similes and metaphors. In the vīra rasa, the chandas used should be jagatī, atijagatī or saṅkṛti. These rules seem to be based on the observation of the actual pragmatic uses of the language by the playwrights and by the speakers of a language in its diverse forms during various situations of rasas and bhāvas. The poet is advised to use sweet, exalted and agreeable words in the poetical composition for a drama so that they can be easily pronounced by the female artists. Such practical concerns may also have regulated the uses of the kinds of vowels, syllables and other features of language while writing verses for evoking particular rasas and bhāvas in drama.

There are thirty six characteristics of a poetical composition according to the chapter seventeen of the Nāṭyaśāstra. These features are as follows:-

1. Bhuṣaṇa (ornateness)
2. Akṣara saṅghāta (compact non-brevity)
3. Śobhā (brilliance)
4. Udāharaṇa (example or parallelism)
5. Hetu (causation)

6. Samsāya (hesitation or doubt)
7. Dr̥ṣṭānta (precedent)
8. Prāpti (discovery or attainment)
9. Abhiprāya (fancy)
10. Nidarśana (unfavourable precedent)
11. Nirukta (convincing explanation)
12. Siddhi (persuasion)
13. Viśeṣaṇa (distinction)
14. Guṇanipāta (accusation of virtue)
15. Atiśāya (excellence)
16. Tulyatarka (inference from similitude)
17. Padoccaya (multiplex predication)
18. Diṣṭa (description)
19. Upadiṣṭa (pointed utterance)
20. Vicāra (deliberation)
21. Viparyaya (inversion)
22. Bhramśā (slip of tongue)
23. Anunaya (meditation)
24. Mālā (series of offers)
25. Dākṣiṇya (clever manner)
26. Garhaṇa (censure)
27. Arthāpatti (presumption)
28. Prasiddhi (celebrity)
29. Pṛcchā (interrogation)
30. Sārūpya (identity)
31. Manoratha (indirect expression of mental desire)

32. *Leśā* (wit)
33. *Samkṣepa* (concealment)
34. *Guṇakīrtana* (enumeration of merits)
35. *Jneyābhyanukta siddhi* (semi-uttered
expression)
36. *Priyam vācanam* (compliment)

The above list of the characteristics of a poetical or literary composition is a model on the basis of which a text can be interpreted so as to understand the discourse in the framework of the *rasa* theory. Further categories of four *alamkāras*, ten *guṇas* and ten defects of a literary composition are also enumerated and expounded in the *Nāṭyaśāstra*. These categories along with their subcategories serve the purpose of composing proper text of literature (or drama in this context) and of providing a framework for analysing the available text of the drama. Thus the *Nāṭyaśāstra*, while explaining the imperatives of the *vācīkābhinaya*, has actually formulated a complete framework for all sorts of literary analysis. The *rasa* theory along with the categories and explanation of the uses of language in a dramatic performance provides also a model for analysing, interpreting, comprehending and enjoying literary texts of any genre.

In the chapter eighteen of the *Nāṭyaśāstra*, the uses of *saṁskṛta*, *prākṛta* and various other dialects are explained. These rules seem to have been made on the basis of the popular practices in the real life as well as in the dramatic presentation. For example, *prākṛta* is supposed to be used by children, persons under the influence of evil spirits, persons of low character, inebriated ones, phallus worshippers, women and men playing the role of women and others. There are eight dialects enumerated which are to be used by those characters from the respective speech communities who are not supposed to speak in *saṁskṛta*. Superior type of characters are supposed to speak in *saṁskṛta* under normal circumstances. The use of dialects in the drama indicates a conscious effort by the playwright to create the real life situations on the stage during a histrionic presentation.

In the chapter nineteen, words for addressing various persons are given. For example, the *brāhmaṇa* is to be addressed as *ārya*, the professor as *ācārya*, father as *tāta*. *Brāhmaṇa* should address a minister as *āmātya*. In this chapter, a detailed study of the system of address in a vast sociolinguistic set up as that of the ancient India has

been undertaken. The intonation and the pitch of the voice have been considered important aspects of *vācīkābhīnaya* and so even they have been explained in relation to *rasas*. In the *śloka* 46 to 48 of the chapter nineteen it is explained that to suit various *rasas* the intonation (*kāku*) should always be made high, excited or low etc.. Slow intonation is desired in the *śṛṅgāra* and *karuṇa* *rasas*. For other *rasas* also, the intonations have been described. This study also seems to be based on the observation of the actual uses of the language by the people in various circumstances. And again the *rasa* theory is the model framework according to which the observed data has been analysed and presented.

The uses of language or the *vācīkābhīnaya* is an important aspect of the histrionic presentation. Though the *Nāṭyaśāstra* examines various aspects of the *vācīkābhīnaya* in detail, it does not emphasize much on listing the uses of *chandas* and other aspects of the uses of language in drama in relation to the communication and evoking various *rasas* and *bhāvas*. While studying the *āṅgīkābhīnaya* and also the *āhāryīkābhīnaya* (which will be studied in the next chapter), there is an attempt to enlist the various uses of all the

categories formulated. Perhaps such an attempt has not been made in case of the *vācīkābhīnaya* because there is so much of dynamism involved in the uses of the language that it is practically very difficult, rather almost impossible to enlist the possible uses of the *chandas* or the other categories of the *vācīkā*. However, there has been an effort to describe the actual uses of the language in all sorts of the situations of the real experiences of life. This description decides the mode of the enactment of the real life situations through the language and speech i.e. through the *vācīkā*.

CHAPTER-IV

ĀHĀRYIKĀBHINAYA

ĀHĀRYIKĀBHINAYA

Āhāryikābhinaya is related to costumes and make up for representation of rasas and bhāvas. Āhārya is important because it increases the communicative effect of the other three forms of abhinaya. The costumes and make up provide a visual impact that lingers in the mind of the audience even after the actor(s) have gone out of the stage. Also, the āhārya helps the audience in the identification of the character in terms of various contexts in a dramatic representation. Bharata says:-

Nānāvasthāḥ prakṛtayāḥ pūrvanepathyasūcikaḥ.
Angādibhirabhivyaktimupagacchantyayatnataḥ.

śloka 4, chapter 23

i.e. "if they (characters) are duly made ready with the requisite costumes etc. at the outset they shall accomplish the representation through gestures etc. without undue effort." (Nāṭyaśāstra, A Board of Scholars, Sri Satguru Publications, Delhi). In this śloka, the importance of āhāryābhinaya in the overall mode of the non-verbal dramatic communication is emphasized.

Four kinds of costumes and make up (nepathya) are described in the Nāṭyaśāstra:-

Caturvidham tu nepathyam pustolamkāra eva ca.

Tathāṅgaracana caiva jneyaḥ sanjīva eva ca.

śloka 5, chapter 23

These four kinds of costumes and make up are:-

1. Pusta (model work)
2. Alamkāra (embellishment)
3. Aṅgaracanā (painting the limbs of the body)
4. Sanjīva (living creatures).

Each one of these actually constitute a class in itself and so need to be coded separately, even though they produce an effect in combination.

Pusta is defined as follows:-

Śailayānavimānāni carmadhvajā nagāḥ.

Yāni kriyante nāṭye hi sa pusta iti sanjyitah.

śloka 9, chapter 23

i.e. pusta is the hills, vehicles, aerial chariots (vimāna), shields, armours, flagstuffs, trees etc. constructed of floral wreaths, jewelry, garments etc. as well as the various unguents etc. applied over the limbs. Regarding the aṅgaracanā, the following śloka suggests that the limbs of

characters should be painted according to their native region, community and the age:

Varṇanam tu vidhim jyātvā vayah prakṛtimeva ca.
Kuryādangasya racanām deśajātivayah śritam.

śloka 87, chapter 23

The introduction of living animals on to the stage is remembered as sanjīva:-

Yah prānīnām praveśo vai sa sanjiva iti smṛtaḥ.
Catuṣpadotha dvipadastathā caivapadaḥ smṛtaḥ.

śloka 152, chapter 23

In this śloka three kinds of animals are mentioned - catuṣpada (four footed) like the domestic and the wild animals, dvipada (two footed) like the birds and the human beings, apada (without any foot) like the serpents.

There are three kinds of pustas (model work):-

1. Sandhima (joined objects) :- The objects which are made out of mat, cloth, skin and the like.
2. Vyājima (indicating objects) :- Those objects which are made by means of mechanical devices.
3. Ceṣṭima (moving objects) or veṣṭima (wrapped objects) :- There are two readings available and accordingly the meaning differs. If we read ceṣṭi-

ma, it means the objects which can be made to move. If we read veṣṭīma, it means the objects which are made by wrapping of clothes (vastrādyai-veṣṭītaḥ). Abhinavagupta reads this as veṣṭīmaḥ.

Alamkāra (decorations or embellishments) follows the rules relating to different parts of the body. Alamkāra include flower garlands, ornaments and drapery. There are five kinds of garlands and different ornaments for different aṅgas. Since the ornaments of gold and other real metal are heavy and can cause exhaustion, ornaments made of lac and inlaid slightly with jewels are prescribed for the actors. The prescription of various kinds of ornaments for men and women depend upon the habitation and the tribal origin of the character. The celestial females are to be distinguished by means of their embellishments and costumes suited to various states. The costumes of human females, like vidyādhārīs, nāgas and others are to be made according to their conventions. The costumes of men and women should be suitable to various rasas and bhāvas also. The observations on alamkāras are given in detail in the Nāṭyaśāstra. They can be summarized in brief as follows :-

Types of flower garlands

1. *Veṣṭīma* (encircling):- In this flowers are woven decoratively along with leaves and green grass.
2. *Vitāta* (spread up) :- In this many garlands are put together.
3. *Saṅghātya* (grouped together) :- When many bunches of flowers are woven together it is *saṅghātya*.
4. *Granthīma* (tied up) :- In this flowers are knitted together with knots.
5. *Pralambita* (suspended down) :- It is long hanging garland.

Types of ornaments

There are four kinds of ornaments :-

1. *Āvedhya*:- The ornaments to be worn after piercing the limbs.
2. *Bandhanīya*:- The ornaments which are tied up.
3. *Prakṣepya* :- The ornaments worn over, like ankelets (*nūpura*) and decoration of dress.
4. *Āropya*:- The ornaments to be put around the neck like the necklaces.

Ornaments for different limbs

1. Head :- *Cūdāmaṇi* (crest-jewel) and *mukuṭa* (crown).

2. Ear :- Kuṇḍala (ear ring), mocaka (ear pendant) and kīla (to be worn at the top of the ear).
3. Neck :- Mukṭāvali (pearl necklace), haṣṣaka (a snake shaped ornament), sūtraka (golden neck chain).
4. Finger :- Vetika (golden ring), angulimudra (ring with various designs like bird, lotus etc.).
5. Forearms :- Hastavi and valaya (bangles).
6. Wrist :- Rucikā (bracelet) and cūlika.
7. Upper arm :- Keyura (armlet) and aṅgada (arm-band).
8. Breast :- Trisara (pearl necklace with three strings) and hāra (necklace).
9. Body :- Hanging down pearl necklaces, flower-garlands and the like.
10. Waist :- Talaka and sūtraka (golden thread to be worn below the talaka).

Ornaments for females

First Bharata describes the ornaments for various limbs of females and then different āhāryas for females of various tribes, origins and professions.

1. Head :- Śikhāpāśā, śikhāvyāla, piṇḍīpatra, cūḍāmaṇi, makarikā and mukṭājāla. Śikhāvalaya is that head ornament in which the image of serpent is formed like the pericarp of the flower at the

centre. If round this pericarp, circular leaves like petals are formed, it is *piṇḍīpatra*. *Cūdāmaṇi* is worn at the centre of the head, then *makarapatra* and then *muktājāla* (pearl net) reaching the forehead. Besides all these, *tilaka* and *gucchā* (bunch) above the eyebrows are also used for decoration.

2. Ear :- *Kuṇḍala*, *karnikā*, *karnaḥvalaya*, *patrakarnikā*, *karnamudrā*, *karnotkīlaka* (ear tops), different kinds of *dantapatras* set with gems and *karna-puras*, *kaṇḍaka*, *kuṇḍala* (ear-ring), *śikhīpatra*, *khadgapatra* and *veṅṭigucchā* (braid of hair with the strings attached to the ear).

3. Cheeks :- *Tilaka* and *patralekha*.

4. Neck :- *Muktāvali* (pearl necklace), *vyālapankti* (ornament with snake motif), *manjarī*, *ratnamalika* (jewel string), *ratnāvali* (bigger jewelled string), *sūtraka* (necklace with two, three or four strings) and the gold chain.

5. Breast :- Necklaces made artistically fine and the jewelled net.

6. Upper arm :- *Aṅgada* and *valaya* (bangles).

7. Forearm :- *Kharjūraka* and *socchitika*.

8. Fingers :- *Kaṭaka*, *kalasākhā*, *hastapatra*, *pūraka*, *mudrā* and *angulīyaka*.

9. Hips :- *Kāñcī* with a net of pearls, *kulaka* (or *talaka*), *mekhalā*, *rasanā* and *kalapā*. *Kāñcī* is a

girdle with a single string, mekhalā with eight strings, rasanā with sixteen strings and kalapā with twentyfive strings. In case of goddesses and queens, the strings are thirtytwo, sixtyfour or one hundred and eight in number.

10. Ankles :- Nūpura, kinkiṇī, ratnajāla (jewel net), ghaṇṭikā and saghoṣa katakā (sounding kaṭaka). It should be noted that except ratnajāla, all the other ornaments are gingling ones.

11. Shanks :- Pādapatra.

12. Toes :- Toe rings and tilaka for the big toes.

After the discussion on the ornaments for different limbs of females, the costumes and decorations of female are described according to the conventions of the regions or social groups to which the female character belongs. Following are the groups of women and their decorations according to the conventions :-

Vidyādhari

Hair tied up in top knot and decorated with the strings of many pearls. Their costumes should be in white.

Yakṣis and apsarās

Jewels for ornaments. Their dresses are similar but no details are provided. Yakṣis should have a śikhā in addition.

Nāga women

Ornaments embellished with pearls and jewels like those of *apsarās* but they have a hood in addition which is again embedded with pearls and jewels.

Munikanyā

Single braid of hair, no ornaments, dress befitting the forest life.

Siddhā women

Garments and attire of yellow colour, embellishments abounding in pearls and emeralds.

Gandharvī

Clothes of saffron colour, holding *vīṇā* in hand and ornaments abounding in rubies.

Rākṣasīs

Clothes of black colours, white curved teeth and ornaments mainly of sapphires.

Goddesses

Clad in the attire resembling the feather of parrots, adorned with pearls and lapis lazuli.

Divyavānarī

Clad in the dress of blue colour, ornaments of topaz and sometimes of *vaidurya* (lapis lazuli).

The above description is applicable in cases of the *śṛṅgāra* rasa. In other cases the costumes and embellishments should be according to the *rasa*

and bhava. After this description about the āhārya for the celestial damsels, the following description of the āhārya of the human females is given:-
Women of avantī :- They should have a curling hair.

Women of gaṇḍa :- Hairs curled, śikhāpāśa and the veṇī.

Ābhira women :- Blue clothes, two veṇīs and heads generally having an encircling band.

Women of North-East :- Body covered upto the hair and rising śikhāṇḍa.

Women of South :- They are supposed to have the tattoo marks of three kinds :-

1. Ullekhyā (general tattoo marks)
2. Kumbhipadaka (a special tattoo mark perhaps resembling the figure of a jar)
3. āvarta (some kind of circular tattoo mark on the forehead).

The āhārya of courtesans should be according to their idiosyncrasies and of other women according to their habitation and nature.

Costumes of men

Male costumes are of three types - śuddha (pure), vicitra (variegated) and malina (untidy). On auspicious occasions, like going to the temple

or at the time of a marriage ceremony and such other occasions, men (and also women) should be dressed in white. In this context, according to Abhinavagupta, *śuddha* means white. However, one may wonder about the use of white coloured dress on occasions like marriage. In India, traditionally, white has been associated with the melancholic situations. This is supported by Bharata also when he says that the dresses of the women who are separated from their lovers should be white. He also says that women whose lovers have gone abroad should not have a clean dress. So certainly, in this context, it is preferable to understand the word *śuddha* as pure and not as white. The *śuddha* dress is to be used by chamberlain, elderly *brāhmaṇs*^a, merchants, ministers, priests, ascetics, *kṣatriyas*, *vaiśyas* and the royal officers. The *malina* dress is prescribed for lunatics, inebriated persons, travellers and persons in adversity. Sometimes, according to necessity, the costumes of *parivrājakas*, great sages, ordinary ascetics should be made with *kāṣāya* (dark red) cloth. The costumes and embellishments of the sages, *nirgranthas* (jain), *sākya*s (buddhist) monks should be according to their tradition.

The *vicitra* dress is to be used in cases of

gods, demons, yakṣas, gandharvas, nāgas and kings of amorous nature. Paśūpata should also have the vicitra dress. Persons guarding harems should have kāśāya dress. The dress of the warriors, should be in accordance with the battle scenes. They can be shown with varied weapons, armours and quivers etc. While making the costumes, the qualities and kinds (whether superior, middling or inferior) of characters should be kept in mind.

The barbs are to be used according to the region, condition and age of the character. There are four kinds of barbs :-

1. Śuddha (shaven or white)
2. Śyāma (black)
3. Vicitra (smartly trimmed)
4. Romaṣa (hairy or bushy)

The śuddha barb, which may mean the white coloured barb, is understood by Abhinavagupta as the clean-shaven one. The barbs of religious mendicants, ministers, priests and persons averse to sensual pleasures are clean shaven. At this point, it becomes clear that Śuddha should mean clean-shaven and not white because all these people are not necessarily of the age in which their barb gets naturally white.

Barbs of the divine male beings like the *siddhas* and *vidyādhari*s, kings, princes, royal officers, persons behaving like vain dandies, those who are proud of their youth should be shown with *vicitra* barb. Those who are afflicted by miseries and those who could not keep their promises should be shown to have *śyāma* barb. The sages, ascetics and persons observing longstanding vows should appear with *romaṣa* barb.

ANĠARACANĀ

It is related to the painting of limbs and resulting change in personality. According to the *Nāṭyaśāstra*, first the limbs should be painted and then the dresses should be put on. There are four original colours - white, blue, yellow and red. Many other colours can be made by mixing of these colours. Such colours are called the *upavarṇas* - the minor colours. They are *pāṇḍu* (yellowish white), *kapota* (pigeon colour - white and blue), *padma* (lotus colour - white and red), *harita* (green - yellow and blue), *kāśāya* (violet - blue and red), *gaura* (yellowish red - red and yellow). By mixing three or four colours many other colours can be prepared.

Gods, *yakṣas* and the celestial damsels should

be painted with gaura colour. Sun, *druhiṇa* and *skanda* should have the golden lustre. Soma (moon), *br̥haspati*, *śukra*, *varuṇa*, the stars, the oceans, the *himālayas*, the *gāṅgā* and *Balarāma* should be white. Mars should be red. *Buddha* and fire are yellow. *Nārāyaṇa*, *nara* and the serpent *Vāsuki* are dark in colour. *Daityas*, *dānavas*, *rākṣasas*, *guhya-*
kas, *piśācas*, deities of mountains, water and sky are dark blue in colour. some of the *yakṣas*, *gand-*
harvas, *bhūtas*, *pannagas*, *vidyādharas* are of various colours. The men of the *sapta dvīpas* are to be painted in molten gold. Except for the *kurus*, all the other inhabitants of *jambudvīpa* should be of golden colour. The men of *bhadrāsva* are white, of *ketumala* are blue, of other *varṣas* are gaura. Similarly, the details related to those colours are also given with which the men of *bhāratavarṣa* should be painted according to their region, tribal origin, position in the *varṇa* system of the society, sentimental and emotional states and professions. Kings should be painted with *padma*, happy men with gaura, vile men and those of lower birth and suffering under the influence of bad planets should be painted with the black colour. *Brāhmaṇas* and *kṣatriyas* should be shown as gaura and *vaiśyas* and *śūdras* as black.

The details of the mukūṭas (crowns), pratiśi-
ras (masks) and rules for the make up of the hairs
are also given in the Nāṭyaśāstra. There are three
kinds of mukūṭas :- pārsāvagata, mastakina and
kiriṭa. Pārsāvagata is used in case of gods, gand-
harvas, yakṣas, pannagas and rākṣas^a. Mastakina is
used for middling gods and kiriṭa for the superior
gods. Mastakina is used for kings also. Vidyādha-
ras, siddhas and cāraṇas should be having their
hair locks tied as mukūṭa - this is called the
keśamukūṭa or jaṭa-mukūṭa.

Masks should be employed in cases of rākṣasa
and demons. Half crowns are used for the mahamā-
tyas, army commanders and princes. Ministers,
kañcūkīyas, leaders of merchant guilds and priests
should have turbans. Goblins, lunatics and ascet-
ics should have long hairs. Buddhists, śrotrīyas,
jainas, parivrājakas should have shaven head. Also
those initiated for sacred vows and sacrifices
should have shaven head. The amorous people,
rogues and royal officers should have curly hairs.
The sages should have matted hairs, the boys three
tufts of hairs and the ceṭas (menials) three locks
of hairs. The menials can have a shaven head also.
The vidūṣakas should have either their head shaven
and bald or kākapada (a particular kind of hair-

cut which resembled the design of the foot of the crow). Masks are to be used when the characters with more than one head are to be shown. Artificial limbs are also to be used when needed. In *Nāṭyaśāstra*, the details about various weapons and its uses for the purpose of *āhārya* are also given.

This sums up briefly the detailed discussions on various aspects of *āhāryābhinaya*. While discussing the *āhāryābhinaya* in the *Nāṭyaśāstra*, it is presumed that the required colouring of limbs, embellishments, costumes and other things of make up help the actor assume the nature of the person whose character he or she is supposed to represent. This change in the nature of the actor is explained on the basis of change in the nature of soul as it changes the body. This principle can be understood as the change in the appearance brings about change in the nature of the essence.

The uses of various colours in various contexts may indicate that some ideas and conceptions are related to every colour. *Gaura* is related to happiness, *malina* to abnormality and adversity, yellow and *kāṣāya* to those who have attained some kind of pious distinction. *Vicitra* is related to power, amorousness, divinity, supernatural power

and strangeness. White (here the word is *śuddha* which may mean pure also) and black are almost opposed in matter of the conceptions related to them. White is related to knowledge, auspicious occasions, averseness to sensuous pleasure and professions related to intellectual, commercial and royal life. Black is conceived as the colour showing adversity, vileness, lower social status (due to lower birth), and brute forces (like *rākṣas^a*). *Padma* colour is related to power and its chaste use.

Such a description provides a particular semiotics of colour as it is being used in the dramatic presentation. Since the *Nāṭyaśāstra* is more descriptive than prescriptive in nature, it can be assumed that this semiotics of colour is based on the prevalent practices in society as well as in the histrionic presentation during the period of preparation of this treatise. Since we are reading the *Nāṭyaśāstra* in the perspective of the commentary of Abhinavagupta also, this semiotics of colour should be relevant even in the context of the period of the Abhinavagupta's commentary.

The masks and turbans also have a communica-

tive content. *Mukuṭa* is to be used only in cases of divine beings and kings. The *mukuṭa* of the kings resemble the *mukuṭa* of the middling gods - this means that the status of kings was that of the middling gods. The use of turbans also defines the functions, occupations and social status of a person. If someone has only a lock of hair as his *mukuṭa*, he has either achieved some kind of academic or religious distinction or he is a *cāraṇa*. The *keśamukuṭa* is a symbol to enhance the status of those who have attained some kind of distinction. The very fact that only the bunches and locks of hairs are being considered as a kind of *mukuṭa* signifies that the life in its simplest forms, if dedicated to higher causes, is as important as that of gods and kings. Same is the case with those who have the clean shaven heads. The monks, ascetics and those engaged in vedic studies as well as the menials are supposed to have their heads clean shaven. At this point also, some relations can be drawn between the simplicity of life and the higher academic and religious pursuit of life.

Apart from the *alāmkāras* and the *aṅgaracanā*, including *pusta* and *sanjīva* in the *āhāryābhinaya* indicates that *āhārya* is not only the decoration

of the actor according to the conception of the character but also creating an ambiance on the stage which is conceived by the playwright. This kind of an overall creation of ambiance on the stage is related to *citrābhinaya* also. Though *citrābhinaya* is more related to representation through the movements of various limbs, it is sometimes related even to the details of costumes and other embellishments also. For example, the winter is shown by means of using the warm clothes. The rainy season is to be shown by presenting the trees of *kadamba*, *nimba*, *kuṭaja* on the stage; *vasanta* by displaying various flowers. Similarly various other situations arise in which the *āhāryas* have to be conceived according to the imperatives of the situations.

CONCLUSION

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The twentyfourth śloka of the sixth chapter of the Nāṭyaśāstra says:-

Āṅgiko vācikascaiva āhāryaḥ sātṭvikastathā.
Catvārobhinaya hyete vijneya nāṭyasamśrayaḥ.

that is there are four kinds of abhinayas - āṅgika, vācika, āhārya and sātṭvika. Each one of them have been briefly examined in the four different chapters in order to understand the comprehensive concept of abhinaya in the Bharatanāṭyaśāstra. As we have seen, abhinaya communicates the experience of life by enacting the real life situations during a histrionic representation. To enact a real life situation, one has to imitate the mental as well as the physical responses of a person during a particular experience. The sātṭvika, the āṅgika and the vācika abhinayas are the essential aspects of the enactment by the actors on the stage. Āhāryābhinaya is related to creating the real surroundings in which the situation to be enacted can actually take place. Thus all the four kinds of abhinayas together make the enactment of an event complete.

While describing the process of the enactment of an event or an experience of life, Bharata makes important classifications, categories and hypotheses for examining how a particular effect is created by a histrionic presentation. The *rasa* theory is a complete model for analysing the experience of life and hence for analysing any literary work. The basic purpose of *abhinaya* is to evoke *rasa*. So the *rasa* theory has been deliberated in detail to study the behaviour (more precisely the *anubhāvas*) of a person during different situations. These situations have been examined according to the categories of *rasas* and *bhāvas*. The categories of the *rasa* theory is the basis of studying the movements of different parts of the body in communication and the use of language to create the desired effect on the interlocutor, the audience or the reader of a literary text. Even the *āhārya* - the costumes, make-up and the whole *mis-en-scene* - have been examined and described in the light of the *rasa* theory and its categories. Thus the *rasa* theory is the framework for studying the *abhinaya* which is conceived as a means to evoke the required *rasa*.

Sāttvika abhinaya is directly related to the changes in the behaviour for enacting a situation by special efforts of a concentrated mind in order to evoke some rasa and its accompanying bhāvas. Thus in the sāttvika abhinaya the mental and physical responses to the stimuli provided by an event are intrinsically interlinked. Due to this intrinsic interlinking, the sāttvika abhinaya is considered as *manahprabhavam* (originating in mind) and so it has been studied with the rasas and bhāvas. Both rasas and bhāvas are the mind based classifications of life experience and so the aspect of abhinaya originating from the mind has been explained as an integral part of the rasa theory in the chapters on the rasas and bhāvas. In the sāttvika abhinaya efforts of a concentrated mind is more important as it will naturally produce necessary changes in the physical state and behaviour.

In the chapters on the āngikābhinaya, the non-verbal communication through the movement of various parts of the body is explained. This description is partially in the framework of the rasa theory though by and large the communicative content of the movements of limbs have been described as they have been observed in the actual

practice. Apart from the movements with a communicative content, there are many movements of various parts of body which serve the purpose of creating beauty and pleasing situation. However, it is important to note the way the non-verbal communication pattern has been studied on the model of the verbal communication through language. In linguistic studies, language is described from its atomic phonemic as well as morphemic units to the formation of meaningful expressions constituted by the basic units of language. On the same patterns, first of all the unitary movements of each part of the body is described. Then various combinations of these movements are explained. Through this process various movements of hastas, karaṇas, cārīs and others have been identified. Even the sāmānya abhinaya is defined in the twentysecond śloka of the twentyfourth chapter of the Nāṭyaśāstra as the movement made simultaneously by the head, the face, the feet, the thighs, the shanks, the belly and the waist. Thus the sāmānya abhinaya is like the syntax of the non-verbal communication.

The study of the āṅgikābhinaya on the patterns of the vācika places the later in the centre of the dramatic communication through abhinaya.

vācīkābhīnaya is considered as the body of the drama which implies that the written text and its recitation under histrionic situation is the most important aspect of the abhinaya. Vācīkābhīnaya is described with the help of a model whose categories have become the fundamentals of the Indian tradition of the literary theories. The rasa theory along with the chandas, alamkāras and such other considerations of the vācīkābhīnaya is a complete theory which can be used to analyse a literary text. The model for analysing a literary text is an important contribution of the Nāṭyaśāstra to the Indian tradition of the literary theories.

The āhāryābhīnaya is different from the other three kinds of abhinayas because it is not a part of the mental or physical responses of the actor during a particular situation. The āhāryābhīnaya is the costumes and make-up of the actor which help him transform his personality to the character which is being represented by him. Thus the āhārya helps the actor to enact a situation or an event through the sāttvika, āṅgika and vācīkābhīnayas. The hypothesis involved in the āhāryābhīnaya is that the change in the appearance of a person leads to some changes in his behaviour

also.

Thus *abhinaya* is the sumtotal of all the efforts to create a real life situation for representing a particular experience of life. Not only the actor but a full team of the *dramatis personae* including the writer of the play, those in charge of the costumes, make-up and colouring of the limbs and anyone making efforts in the histrionic representation to evoke and pervade the relevant *rasas* and *bhāvas* are involved in the *abhinaya* of a drama. All the *dramatis personae* and the audience are *sahṛdaya* in the performance of the drama. By being *sahṛdaya*, the *dramatis personae* themselves experience the *rasa* which pervades the mind of the audience as a result of the representation of an event (imagined or real) by the combined efforts of the *dramatis personae*. The icons, symbols, figures of speech, metrical patterns, movements and gestures of different parts of the body and any other effort by the actor(s), the *dramatis personae* and the audience to recreate an event is part of *abhinaya*. The purpose of *abhinaya* is to evoke the relevant *rasas* and *bhāvas* and make them pervade the mind of the audience.

As indicated in the introduction, *abhinaya* is

the set of all the signifying units used in the actual performance of the drama. These signifying units are in the realm of verbal, non-verbal as well as the symbolic communication. Representation through verbal communication is *vācīkābhinaya*. Enactment of the *anubhāvas* and the *āṅgīkābhinaya* is the non-verbal communication. The use of the symbolic objects like the costumes and colour to represent a situation is *āhāryābhinaya*. In the *Nāṭyaśāstra*, the basic atomic units of each of them are identified and then the actual uses of their various combinations have been explained. *Abhinaya* is conceived as the communication through these combinations of various signifying units in order to enact an event with the purpose of representing the experiences of life in terms of the categories of *rasa* theory.

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APPENDIX

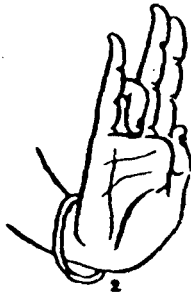
(Taken from P. S. R. Appan̄o 1967: 155-159)

HAND GESTURES

I. SINGLE-HAND GESTURES



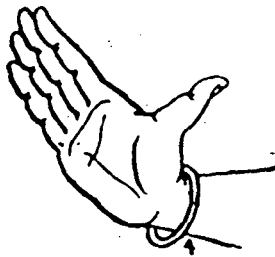
pataaka
FLAG



tripataaka
FLAG WITH THREE FINGERS



kartariimukha
SCISSORS



ardhacandra
HALF-MOON



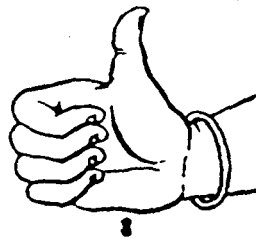
araala
BENT



Sukatunda
PARROT-BEAK



mushTi
FIST



Sikhara
PEAK



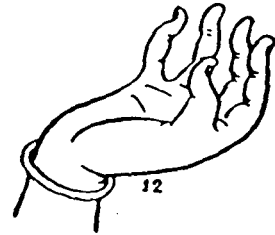
kãpittha
WOOD-APPLE



kaTakaamukha
OPENING IN A BRACELET



suuciimukha
NEEDLE-POINT



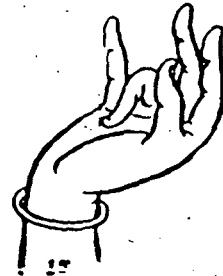
padmakooSa
LOTUS STAMEN



sarpaSira
SERPENT-HOOD



mrigaStirsha
DEER-HEAD



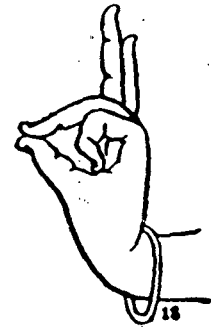
kaangula
TAIL



alapallava
MOVING LOTUS



catura
POUR



bhramara
BEE



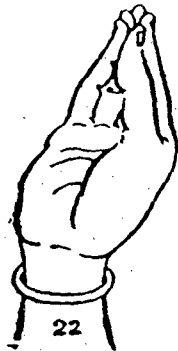
hamsaasya
SWAN-BEAK



hamsapakshu
SWAN-WING



samdan:Sa
PINCERS



mukula
BUD

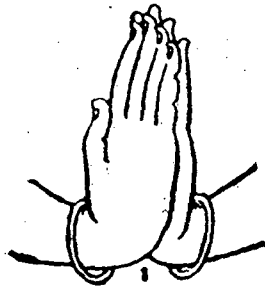


varNasabha
PIGEON

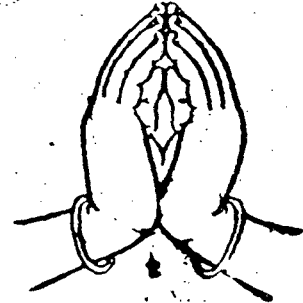


taamra cuDa
COCK

2. COUPLED-HAND GESTURES



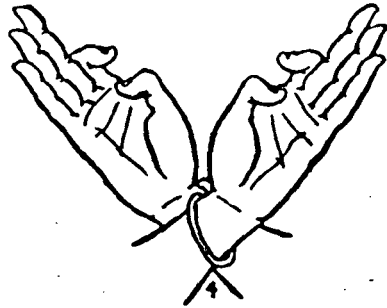
anjali
JOINED PALMS



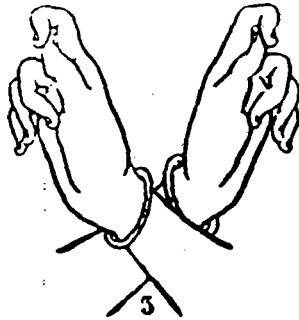
ka poota
PIGEON



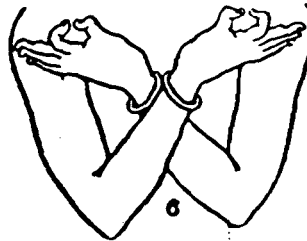
3
karkaTa
CRAB



4
svastika
INDIAN CROSS



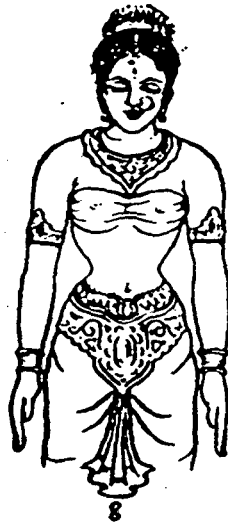
5
kaTakaavardhamaanaka
TWO *kaTakaamukha* HANDS CROSSED



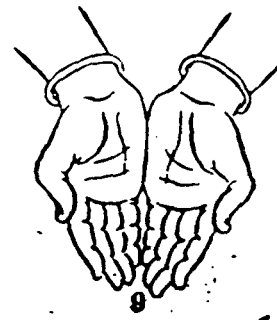
6
usanga
EMBRACE



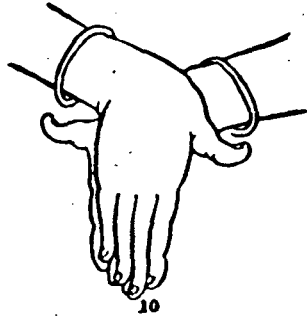
7
nishadha
COMBINED *kapittha* &
mukula HANDS



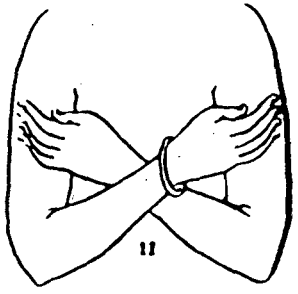
8
Doola
SWING



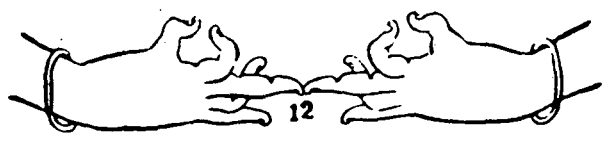
9
pushpapuTa
FLOWER PETEL



10
makara
CROCODILE



11
gajadanta
ELEPHANT TUSK



12
avahittha
TWO *SuketuDa* HANDS COMBINED



13
vardhamaana
STRETCHED HANDS (CROSSED)