

SATTVIKABHINAYA AND PSYCHOSOMATICS

WITH SPECIAL REFERENCE TO KSHETRAYYA PADAMS

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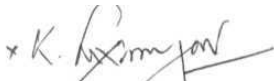
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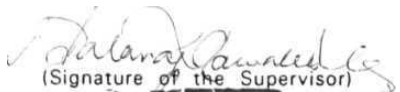
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Introduction

Time and space are the two major factors which lead the movement of the creation. Time in its various manifestations contributes for the pace of the movement. Time in one of its various forms, that is the rhythm guides the mobility of the living while the slow pace of it can even create a movement in a volcano and equally unseen change that takes place in a mountain, which are both lifeless. These two elements are said to be the governing factors of the movement of not only the mortals but of that of even the Immortals. The mobility in the living beings whether the man or the animals is guided by the movement of the Sun, which in turn is fixed at a particular pace of time. Time is not only a factor to perpetuate the growth of the life on the other hand it is also the reason behind the demolition of life. In other words life owes both its birth and death to time. The other notable feature of time is the pace which it gives to its manifestors. The pace or rhythm of time is seen in even the minutest part of the life. For instance the beat of the heart, the movement of the circulating blood which are all responsible for the functioning of a system of life have fixed rhythm.

The vibrating rhythm not only helps for the functioning of a creature but also indicates a creative ear for the rhythm around it. The ear for the rhythm around the creature when moves the rhythm hidden within it sets forth for a graceful physical movement. And such movement takes the shape of a very colourful art form when many other cultural factors are added to it. The place of origin of such creative acts serves as moulding force. The atmosphere wherein such act takes birth when proved to be full of healthy and encouraging factors such as patronage, socio-economic, political, literary and scientific approach, the act places itself on the platform of an art form.

Dance serves as an ideal example of such growing phenomenon. Dance which began as a mere act of imitation assimilates in itself all the qualities of a performing art. Dance in fact is an art when looked at from different angles, gives the various dimensions that are hidden in it, the elements of rhythm, movements, space, gesture colour and feeling when presented in a package of Dance with a particular texture, takes the shape of that particular Dance form. The package here being the regional socio-cultural impact. However, one can not deny the relation between the various styles of dancing found in different places of India and also the world. So also one has to look into the integrity of the various art forms. The elements which contribute for the making of a performing art like dance such as rhythm, movement, colour, feeling, texture, line, mass, space and the like also when used individually to their full length become the basis of many verbal and visual arts. The quotation from Vishnu Dharmottara purana,¹ a conversation between King Vajra and Markandeya, gives a complete idea of the integrity of various arts. The quotation of Kapila Vatsyayan in her classical Indian dances, arts and literature - "King Vajra requests the sage to accept him as his disciple and teach him the art of Icon-making, so that he may worship the deities in their proper forms. The sage replies that one can not understand the principles of image-making without a knowledge of painting. The king wishes for instruction in this art and is told that, unless he is accomplished as a dancer, he can not grasp even the rudiments of painting. The king requests that he be taught dancing whereupon the sage replies that, without a keen sense of rhythm or a knowledge of instrumental music, proficiency in dance is impossible. Once again the king requests that he be taught these subjects, to which the sage replies that a mastery of vocal music is necessary before one can be proficient in instrumental music, and so finally the sage takes the king through all these stages before he is taught the art of iconography."¹

One can understand the in-depth knowledge given by the learning of an art form. This interdisciplinary nature of art form not only brings an artist close to other arts, but also in return to the human life itself. And Indian thought in particular, has contributed a lot to understand and assimilate the art form as not just a genre that has come out of the imaginative human mind but also as the element that takes birth from the utmost reality of the human lives.

The enumeration of the Lalita and Catusashti Kalas of the Indian philosophy is considered as one of the greatest analysis given on arts even to this day.

Vatsyayana in his Kama-'Sastra'² (Part I chapter III studying of various arts) mentions as many as sixty four arts under sutra sixteenth, which are listed out below:

1. Vocal Music
2. Instrumental Music
3. Dancing
4. Painting
5. Cutting of different designs on the Bhurja leaf for adorning the forehead.
6. Making various designs with rice-grains and flowers (in temples of Sarasvati, Kamadeva etc., or on floors set with jewels)
7. Arrangements of flowers (in temples and homes)
8. Colouring teeth, garments, hair, nails, body and other toiletries
9. Fixing coloured tiles on the floor
10. Arrangement of the bed, the settee, the diran (according to bed time mood and food partanen)
11. Creating musical sounds with water • Jalataranga
12. Splashing and squirting with water Jalakrida
13. The various secret formulas and mantras and their application (other than those mentioned by Kuchumara)
14. Making various garlands (for worshipping deities and adorning one's self with)
15. Making head-decorations known as Shekharava and Apida (the Shekharava garland hangs down from the top of the head. The Apida is worn round the head and supported by a wooden frame)
16. Dressing and decorating the body (according to time and place)
17. Making designs called Kamapatra (with ivory and conch materials for additional decoration to costumes)
18. The preparation and proper use of perfumes
19. Making ornaments (joined or stringed ones such as necklaces with jewels and pearls; whole ones such as bracelets, round earrings etc.)

20. Magic and creating illusions
21. Preparation of ointments (for additional physical charm and virility. These recipes are expounded by Kuchumara)
22. Deftness in manual work (for instance, in games where throwing and snatching money and other things are included)
23. Cooking and similar culinary arts (it is interesting to note that food and drink were divided into four sections, viz., Bhakshya (eating), Bhojya (chewing), Lahiya (licking) and Peya (drinking)
24. Preparing sherbats and drinks
25. Needle work (including making new garments and mending of old ones, darning, making mats etc)
26. Creating patterns from yarns and threads (such as the Parrot motif, flower motif, tassels and so forth)
27. Playing on the veena and drum called Damaruka
28. Composing and solving riddles and rhymes (for play and discussion)
29. A game in which one party recites a verse and the opposite party recites another which begins with the same letter as that on which the last verse ended
30. Reciting verses difficult to repeat, tongue twisters and so on
31. Recitation from books (generally from the epics)
32. Knowledge of dramas and stories
33. Composing other lines when one is given (this takes the form of a game in which one person is given the last out of four lines and is challenged to compose the first three on the spot)
34. Caning of wood frames of cots, chairs and so forth.
35. Making of mechanical aids (this refers particularly to those recommended for use during congress, and which are usually made of silver, gold, steel, bone, or ivory)
36. Carpentry (making wooden furniture for sitting, reclining and sleeping)
37. Knowledge of architecture and house • construction

38. Knowledge of precious metals and precious stones (especially the ability to distinguish between genuine and fake gems)
39. Knowledge of metals (extracting, refining, alloying etc.)
40. Knowledge of jewels, colours and mines (crystals are coloured for sale, while knowledge of mines is considered important for purposes of income)
41. Horticulture and gardening (this includes sowing and growing plants in a nursery)
42. An of cock fighting, rain fighting and quail fighting (this is one of the games of wagering where animate things are made use of)
43. Training parrots and mynas to speak and sing (if trained properly, these birds can memorise messages and carry them where their owner wishes)
44. Proficiency in pressing, shampooing and dressing hair
45. The art of understanding writing in cipher, and the writing of words in a particular way
46. Taking in a language with deliberate transposing of words or letters (this takes various forms: for instance, when the beginning and the end of words are interchanged, or when unnecessary letters are added in between syllables of a word and so on)
47. Knowledge of languages of other provinces and of various dialects
48. Art of making flower - carriages Dolis, Palakhis etc.
49. Art of addressing spells, charms, auspicious, and bad omens, etc.
50. Constructing mechanical aids (such as those of riding, drawing water from well and for use in warfare etc.)
51. Memory training
52. Recitation of verse (this game is played in company with others While one recites from a book, another recites it alongside him purely by hearing)
53. Deciphering by code (when a message or verse is left incomplete but with designs of flowers, :tc.)
54. Knowledge of etymology (of Sanskrit, Prakrit and Apabhramsha)

55. Knowledge of lexicography
56. Prosody and Rhetoric
57. Art of impersonation (deceiving others by impersonating and assumed personality. Shurpanaka and Bhima did this successfully)
58. Wearing garments artfully (in a way that will conceal torn or illfitting garments)
59. Various games to be played with the dice
60. The game of dice called Akarsha (Nala and Yudhishtira, history tells us, lost in this game because they did not know the niceties and intricacies of the game. It is to be played on a board)
61. Making dolls and play things for Children
62. Knowledge of proper behaviour (in other words, knowledge of etiquette in public and in private gatherings. In another sense, Vainayiki' also implies the training of elephants and other domestic animals)
63. Knowledge of the science of victory (knowledge of 'Aparajita Vidya' is essential for divine purposes, while knowledge of the science of warfare is essential for the purposes of this world)
64. Physical culture

The above list not only talks of the fine arts like Dance, Vocal and Instrumental Music and Painting but also includes activities which are a part of human life like Cooking, Carpentry, Horticulture and Gardening, Preparing Drinks and Sherbats, Caning of Wood- frames of Cots, Chairs (and so forth) fixing coloured tiles on the floor, knowledge of extracting, refining, alloying etc., of metals, Art of making flower-carriages. Dolis, palakhis etc. Art of cock-fighting, ram fighting and quail fighting. Amongst these, Art of making flower-carriages etc. Art of cock fighting, ram fighting and quail fighting etc., are always related with certain occasions while knowledge of metals, knowledge of precious metals and precious stones, preparation and proper use of perfumes, making ornaments, magic and creating illusions etc., are arts with a speciality of their own.

However, amongst the 64 arts that are mentioned by Vatsyayana, he speaks of various activities done by men in different walks of life like carpentry, metal extraction, fixing tiles, making garlands where an attempt of presenting the arts

as a part of the human activity and survival, and society is seen rather than taking them apart from the human life as such. This concept of man and art is in lines with the concept of Aristotle who mentions a similar categorization of arts: Useful and fine arts. Useful are those whose performance is an integral unit of the human life or in other words it is the livelihood of many and fine arts are those whose performance makes one to get relieved of the day-to-day activity and frustration of the reality.

The art of Dance here is considered as the Lalita Kala or fine art. Dance and its performance have an implicit influence on the human life. Dance as a natural phenomenon existed and exists as a very integral and unavoidable functioning of the human body. 'Nandike'swara' in his 'Abhinaya Darpana' gives a list of the various occasions of performance of Dance; in words of Ananda Coomaraswamy⁴, "Nitya and Nrtya should be seen especially at festivals. Nrtya at coronations, celebrations, processions of men or gods, marriages, reunion of friends, entry into towns or houses, the birth of children, and all auspicious occasions by those who desire fortune". This explanation of Nandikeswara puts Dance as a means to express joy and celebration. While speaking of it as so it is not only a character of humans to express their joy through Dance but it is the phenomenon of the whole creation to do so. It is not only the humans who are considered as the best of the dancers but even the Gods, Demi-Gods and Half-human personalities have also been listed in the list of the best dancers. Nandike'swara in his Abhinaya Darpana quotes a list of sixteen names who are considered to be the Bharata Kartas or the practitioners of the science of Bharata. This list goes as follows 'Sambhu, Gauri, Brahma, Madhava, Nandike'swara, Dattila, Kohala, Yagnavalkya, Narada, Hanuman, Vighnaraja, Sanmukha, Brihapspati, Arjuna, Ravana and the daughter of Bana - Usha

The Description of the dance of nature, of the animals, birds and the celestials played a unique role in the Indian literature, right from the vedas to the contemporary works. In Rg-Veda the dance of Ushas-the dawn is described with enormous adjectives. She is described as the dancer who adorns like a dancer - Nturiya. (I.92 ix). It is one of such instances where one finds the dancing and singing of the celestials who in other words act as the counter parts of the earthly beings who dance and sing at weddings and funerary ceremonies. Thus Rg-Veda ascertains that the art of dance as not only the physical outlet of the emotion of joy but also grief. Amongst the attributed ones of being dancers is

the greatest of all Gods-Indra. Along with the epithets given to him like (rathestha) car fighter, (Somapavan) the Somadrinker (viii.2.iv) there are also more than a dozen hymns mentioning him as the dancer. The hymn 130(1) refers to him as a dancer who has destroyed ninety cities: here the vocative of nrtu is used (1.130 vii). Maruts and Asvis who are the close associates of Indra are also dancers. Marut is often called by the name nrtu/dancer). Rg- Veda also speaks of the concept of Apsaras, who do not belong to the category of Gods but rated as the deities of lower grade. They are the consorts of the gandharvas. A clear picture of Dance in society can be seen in the hymn given below as quoted by 'Kapila Vatsyayan' in her work 'classical Indian Dance in Literature and the Arts, Funeral Hymn.18⁶ asks the survivors and relatives of the deceased, after he had been laid to rest, to go forth to sing, dance and laugh and prolong their own span of existence:

"The living from the dead are separated
The sacred rite today has prepared for us
And we are here prepared for mirth and dancing
prolonging still the span of our existence"

While Samaveda contributes greatly to this art by stating the concept of the Margi and De'si types of music and dancing, Yajurveda speaks of rituals like purusamedha Yajña where the mention of words dancer/nata and sutam/the master are noticed.

The use of the human body for purpose of expression like similies and metaphors can be seen in the Vajasaneji samhita. Gesticulation with hands and body, the 'the' character of the art of dance is explained as the integral part of the ritual in this Samhita. The mentioning of Apsaras and Gandharvas is also seen in Atharvaveda. A glimpse of these few instances give a vivid picture of the role of dance in society as an intertwined unit of the day- to-day activity, as well as an integral part the community life in both thick and thin of human life situations can be understood.

A further look-out for dance in Indian Sahitya reveals the contribution of Upanisads on these lines. Upanisads mention the two words nrtta and nata these works often utilize dance or music to elucidate discussions on abstract philosophic

concepts. At times music and dance are mentioned as the instruments of temptation and these arts are even listed amongst the subjects of study. These arts of music and dance are cultivated and play an important part of the domestic life in the mentionings of 'Grhya Sutras'. The Asvalayana Grhya Sutra makes it clear that dance and music form an important feature of a marriage ceremony where it says that after the prospective bride is bathed and the high priest offers a sacrifice, a dance of four or eight women (not widows) takes place as part of *Indrāṇi* karma. While the vedas and samhitas serve as a major source of reference for arts, it is the epics and puranas which give an actual history of these arts. Both *Rāmāyana* and *Mahabharata* fulfil this purpose to a large extent.

Dance, in *Rāmāyana*⁷ is treated at different planes - the dance of the celestials like *apsaras*, role of dancers before sages etc. (ii) Dance, as a subject of study being taught to both Rama and Ravana. Mentioning of professional actors and dancers, the *ganika* being the most important amongst them.

(iii) Images relating to dance, where objects of nature are compared to dancing and dancers.

(iv) Mentioning of specific types of dancing (in *Sundarakanda* where the qualities of Ravana are described) This is considered as one of the first references to the technique of the art.

Mahabharata also gives numerous illustrations of dance. The descendance of *Urvashi* and *Menaka* for *pururava* and *Visvamitra*, the exquisite description of *Urvashi* going to the abode of *Arjuna*, *Arjuna* turning into *Brhannala* all these instances are good descriptives of dance. *Nartana'sala* is mentioned as the venue of *kicka's vadha* in *Virataparva*.

And coming to the references given by the *puranas* regarding the art of dance, '*Harivamsa*' serves as rich source of dance and drama. The sport of *kr̥ṣṇa* with the *gopis* in *vr̥ndavana*, the dance of *Arjuna* and *Nārada*, *kr̥ṣṇa* • *satyabhama*, *Balarama* and *Revati* with other *Yadavas* is a *Rasa*. The *rasa* (II,20) here is named *hallisaka-krida* *nṛtya*, *gīta* *krida* (ibid verse 27). An elaborate description of *Rasa* is also seen in '*Visnu Dharmmottara purana*'. Yet another beautiful image of the dance of *kr̥ṣṇa* with *gopis* is seen in *Srīmad Bhagvata*. The word *Rāsakrīda* is used here. The *Bhāgavata* uses *krida*, *nṛtya* and *nṛtta* in this context. While

kr̥ṣṇa is said to be encircled by gopis in other puranas, Bhagavata gives a slightly different picture of each gopi with a kr̥ṣṇa standing in a circular pattern. In 'Brahma Vaivarta Purana' 'Radha' is accompanied by 36 of her special friends, but each of them is attended by thousands of inferior personages and each is accompanied by a male multiple of kr̥ṣṇa (kr̥ṣṇa Janana Khanda xxvii).

The vivid visual of Dance does not just end in epics and puranas but has also found a place in many lexicons. The Astadhyaya⁸ of Panini, Kautilya's Artha-sastra have their own say on Indian Dance and music. While the former talks of Nata-Sutra attributed to 'Silalin, the latter speaks about the social status of dancers and actors and the facilities for training provided by the state. Artha-sastra does treat gita, vadya nr̥tya and natya as parts of sangita like Panini and Patanjali.

The social status of dance and dancers is the point focused by the above said works. The relation of Art and education is not a contemporary thought but it falls back to a very far past. Dance in the context of education is listed in the Kamasutra of Vātsyānana, 'Sukranit̥sara of 'Sukracarya, Prabandha Kota and Lilitha Vitsaara. Earlier a mentioning of Dance as a subject of study as under sixty four arts in words of Vatsyayana is quoted in this chapter, a similar attempt is seen in many other lexicons as well (but the number differs). 'Amarakōṣa'¹⁰ an important lexicon gives several terms of music, dancing and rhythm. It devotes a complete sub- chapter/varga to the subject of dramatics.

Buddhist and Jaina works do not stay behind in commenting on music and dance. Buddhist literature and canons frequently mention about music and dance where in these arts are spoken in appreciative manner and considered as sophisticated arts to be learnt and mastered. In Jatakas¹¹ we can find the dancing peacocks, the lady dancers and even the festivities focussing on dance and music. It also makes a frequent reference of the students sent at the expense of the king to study music and dance. Ambapali and Salavati are the well-known courtesans of Buddhist legends.

The Jaina canons make a mention of the art of dance. The most important for the purpose of tracing the origin of dance is the 'Rayapaseṇiya'. Thirty two types of dances are mentioned whose names indicate that they were dance-dramas. The categorization of natya and nr̥tya is the noticeable feature of these works. A study of these varieties of dance-dramas gives an interesting relation of the theme of the dance with the nature and the co-existence of the universe. An

elaborate list of these thirty two varieties is given below from Kapila Vatsyayan's Classical Indian Dance in literature and the Arts¹². The concept of nr̥tta, nr̥tya and nāṭya is discussed in the later half of this chapter.

1. The first dance-drama was presented to the accompanishment of orchestral music: it represented the eight symbols, *sottiya* (svastika), *Siri vaccha* (Srivatsa), *nandyā vatte* (nandyāvarta), *Vaddhamānaga* (vardhamānaka), *bhaddāsana* (bhadrasana), *Kalasa* (purnakalasa), *maccha* and *dappana* (darpana). This was like an auspicious prelude, an invocation.
2. In this dance-drama, other artistic motifs were represented through dance: *avada* (avarta), *paccavada* (pratyavarta), *Sedhi* (sreni), *Pasedhi* (Prasreni), *Sothiya* (Svastika), *Sovatthiya* (Sauvastika), *Pusamanavaka* (pusyamānaka), *vaddhamnaga* (vardhamanaka), *macchanda* (matsyandaka), *magaranda* (makarandaka), *phullāvali* (puspāvali), *paumapalta* (padma-patra), *Sāgarataranga*, *Vasantalata* (vasantalata) and *paumalaya* (padma-lata) this representation is called *bhakticitra*.
3. In this *bhakti citra*, the following were represented through *abhinaya*: *ihāmiga* (ihamrga), *usabha* (yrsabha), *turaga*, *nara*, *magara* (makara), *vihaga*, *Valaga* (vyala), *Kinnara*, *ruru*, *sarabha*, *camara*, *kunjara*, *vanalaya* (vanalatā), and *paumalaya* (padmalatā).
4. In this variety, *abhinaya* is not predominant; instead, *natya* and *nr̥tya* are important. The terms metioned here indicate dance formations of circles and mandalas. *Egao vahka*, *ega cakkavala*, *duhao cakkavāla*, *cakkad-dha-cakkavala*, all indicate circle formation-both single circle formations and concentric circle formations. Such circle formations and chreography are found in the Jaina sculptures of Gujarat.
5. The fifth variety is called *avali* and various types of *avalis* are represented: *candavali* (candravali), *Suravali* (Suryavali), *valiyavali*, *hamsavali*, *egvali* (ekavali), *taravali*, *multavali* (muktavali), *Kanagavali* (kanakavali), *reyanāvali* (ratnavali) etc.

The next three varieties represented the rising of the Sun and the moon and other movements of these planets: these were surely short dance dramas.

6. Here the rise of the Sun and the moon were presented: the numbers are termed **Suruggamana** and **canduggamana**.
7. The ascending movements of the sun and the moon are depicted in the dance-dramas known as **suragama** and **candagama**.
8. The solar or the lunar eclipse was portrayed in numbers known as **suravarana** and **candavarana**.
9. Finally, the dance of the setting of the sun and the moon were known as **suratthamana** (**suryastamana**) and **candatthamana** (**candrastamana**).
10. The **candamandala**, **suramandala**, **nagamandala**, **jakkhamandala** (**yaksa**), **bhutaman-dala**, **rakkhasamandala**, **mahoragamandala** and **gandharvamandala**: all denote group formations of devine and evil beings.
11. The next variety depicted different types of gaits: **rsabha-lalita**, **simha lalita**, **hayavilambiya**, **gajavilambiya**, **hayavilasiya**, **gayavilasiya**, **mattagejavilasiya**, **mattahaya-vilasiya**, **mattagajavilambiya**, **mattahayavilambiya**: the whole sequence was called the **druta-vilambita** dance.
12. Another variety presented dances known as **sagarapavibhatti** and **nagara pavibhatti**.
13. A drama named after two creepers called **Nanda** and **Campa** is the thirteenth variety.
14. In the next variety were the dances known as **macchanda-pavibhatti**, **mayarandakapavibhatti**, **jarapavibhatti** and **marapavibhatti**.
15. Letters from 'ka' to 'na', i.e., **ka** **varga**, were represented through movement. The dance sequence was termed as '**kavarga**'.
16. Another dance sequence was named after '**Cavarga**'.
17. Similarly another represented '**tavarga**'.
18. And another represented the '**tavarga**'.
19. And yet another took it's name after the '**pavarga**'.
20. A dance sequence represented the different types of leaves, namely; **asoya pallava** (**asokapallava**), **ambapallava** (**āmra**), **jambū**, **allava**, **Kosambapal-lava**.

21. Another variety showed the pravibhaktis (movements) of the following creepers: Paumalaya (padmalata), nagalata, asogalata (asokalati), compakalata, amba (amralati), vanalata, vasanti, kundalata, atimuttaya (atimuktalata) and samalaya (syamalata).

The next ten varieties were nrtya performances; the names suggest the types of dance, and their characteristics are indicated by words such as druta, vilambita, mostly indicated tempo.

22. Druta nrtya
23. Vilambita nrtya
24. Druta vilambita nrtya
25. Anciya (ancite) nrtya
26. Ribhita nrtya
27. Ancite • ribhite nrtya
28. Arabhada (arabhata nrtya)
29. Bhasola nrtya
30. Arbhada-bhasola nrtya or arbhada-bhesda nrtya
31. Uppayanivayapavatta (utpata and nitpata), Sankunciya (Sankucita), pasariya (prasariya), rayaraiya (khecarita), bhanta (bhranta) and sambhanta (sambhranta) nrtya.
32. This drama depicted the story of Mahāvira's early life, his conception, exchange of foetus, birth, boyhood, youth, renunciation, attainment of kevala-hood (kaivalya-janana), the propagation of his message, and his nirvana.

The above categories give an account of the nature of the dance compositions such as abhinaya, nrta and nrtya. Besides this they also unfold the role of the theme chosen for these works. In composition no.thirteen and twenty, the themes are taken from the movement of the trees and leaves, Composition no.twenty one focusses on the movements of certain creepers. Items no.6, 7, 8, 9, 10 take their source from the celestial like sun, moon and even depict the events of eclipse.

There are also certain numbers which concentrated on ka, ca, ta and pa vargas respectively fall in the list from fifteen to nineteen. And the compositions

stated from twenty two to thirty one are exclusively meant to denote the technique of the dance. The above mentioned features of the thirty two dance forms help one to understand the relation of dance with not only the happenings of nature but also give an indepth image of dance as a tool to express anything that exists in the universe, including both the verbal and the non-verbal.

These initial references of the technique and content of the Indian Dance are further worked upon in the Kavya literature. A'svaghosa in his *Buddhacarita*¹³ speaks of the technical language of the dance. He even mentions the names of the instruments accompanied while dancing and certain terms regarding the hastas and dratīs/glances while refering to the abhinaya. The mentioning of these terms may not be in the true technical sense but the content of their usage is appropriate and goes with the definitions of Natya 'sastra.

Kalidasa, the gem amongst the Sanskrit writers made an indepth contribution in his master pieces such as *Raghuvam'sa*, *Kumara Sambhava*, *Meghaduta*, *'Sākuntala*, *Malvikāgnimitra* and others.

The Drśyakavyas/plays written by him stand as the illustrious examples of the codes and norms of Bharata's Natya 'sastra. Each and every work of Kalidasa carries few descriptions on the art of music and dance. A few of his works are cited below for the present purpose. In *Raghuvam'sa*¹⁴ he speaks of the musical instruments, the dance of apsaras and even states the importance, of these arts in the words of king Aja in a conversation with his wife. *Kumārasambhava*¹ being a work on the lord of the art of dance speaks voluminously on this art at various occasions. The clear distinction of the two types of dancing *lasya* and *tandava* are mentioned in this work. It is interesting to note that the similes used by him invariably contain the image of dance in them. This quality of Kalidasa is distinctly seen in his *Mēghadūta*¹⁶ and *Rtusamhāra*¹⁷ while the dance descriptions in *Meghaduta* speak predominantly of the foot-work or *padanyasaik*, the descriptions in *'Malavikāgnimitra*¹⁸ where the heroine of the play incidentally happens to be a dancer herself, the poet goes a step further in mentioning about a form of dance called 'chalika' and the pride of art is ascertained in the words of a dance-master *Ganadasa*.

In *Bharavi's Kiratarjuniyam* one can find the characteristics of movements of a *ganika* and it is a work where *Vayu*/the wind is credited with the status

of the instigator of the dance and the natural movements of a woman are called as the manorama nrtya.

In *Daśakumāra carita* of Dandin the mentioning of Nartakis and ganikas is a noted feature, where the mother of a famous dancer kamamajari gives an elaborate list of the subjects of study of a courtesan. The '*Harsacarita*'²¹ of Bana gives information about the types of dancing in various gosthi's like: kavya gosthi, galpa gosthi, gitagosthi, nrtya-gosthi and vadya gosthi. A beautiful similies used in this work brings the quality of the vibrant dance/arabhati nrtya whose characters are also given in this content. His *Kadambari* * is also an equally rich source of music and dancing, where the dance of Apsaras, kings, queens, ministers, damsels, courtesans, birds, peacocks, creepers is mentioned at one stage or the other.

These literary works are only a few to mention, as the sources of the description of all the dancing beings. The list of similar works includes '*Mr̥cchakatika*' of Sudraka, *Swapnavasavadatta* of 'arsa, *Malatimadhava* of Bhavabhuti where the dance of 'Siva and Kāli is described, *Karpuramanjari* of Rajasekhara and the like.

However, the unique feature of all these works is to bring forth the art of dance as a natural, universal phenomenon, and secondly to focus on the relation of the dance and drama; nrtya and natya. Infact the intertwined relation of nrtya and natya is focussed in many treatizes of the performing arts of India. It is quite essential to know about the concept of nrtya and natya to understand more about the present existing forms of Indian classical dances

Imitation is the womb of the performing arts like dance and drama. Bharata in his *Natya 'sastra* while speaking of the nature and content of Natya makes it quite clear that the roots of this art are, the acts and activities of the world, "the drama as I have devised, is a mimicry of actions and conducts of people, which is rich in various emotions, and which depicts different situations. This will relate to actions of men good, bad and indifferent, and will give courage, amusement and happiness as well as counsel to them all"²³. He further states, "It will also give relief to unlucky persons who are afflicted with sorrow and grief or lover's-work, and will be conducive to observance of duty, and will educate people".²⁴

Yet, in another verse he gives the elaborate scope of Natya, "there is no wise maxim, no learning, no art, or craft, no device, no action that is not found in the drama (natya) . Such natya described by Bharata is not an art of isolation, it is an art which embraces all the creative genres of the universe. The performing in totality or the total theatre is the Natya of Bharata. The following verses give an comprehensive account on this art. "He then thought: I shall make a fifth veda on the Nāṭya with the semi-historical tales (itihasa), which will conduce to duty (dharma), wealth (artha) as well as fame, will contain good counsel and collection (of other materials for human well-being). Will give guidance to people of the future as well in all their actions, will be enriched by the teaching of all scriptures ('sastra) and will give a review of all arts and crafts (śilpa) . The arts and crafts and the sciences mentioned by Bharata take their sources from the Vedas. The making of the total theatre or Natya is an attempt to show a spectacular union of all the arts like the literature, music, gesticulation and aesthetics. "The recitative (pathya) he took from the Rgveda, the song from the saman, His mimetic representation (abhinaya) from the Yajus, and sentiments (rasa) from the Atharvavedam . The above verse gives a clear picture of Natya as the combination of recitation, (pathya) histrionic (abhinaya) expression, (rasa) sentiments and song (gita). The second element of abhinaya forms the basis of the genre of nrtya which has found a place of its own in later works. However, the mention of Nrtya is not done by Bharata, he states the significance of Nrtya or pure dance in the Purvaranga. Here it is essential to know about the three divisions of the art of dance. The three divisions of Natya, Nrtya and Nrṭta encompass all the genres of the art of dance that existed and that which are in existence. Nrtya stands the ideal definition of the present existing ekaharya forms of the Indian Classical Dances 's said earlier, the categorization of Nrtya, Natya and Nrṭta is seen not in the work of Bharata but only the later writers such as Nandike'swara, the author of Abhinaya Darpana has given a mention of this. He defines nrtya as, "the sages speak of Natya, Nrṭta and Nrtya Natya as dancing used in a drama (nataka) combined with the original plot. Nrṭta is that form of dance which is void of flavour (rasa) and mood (bhava). Nrtya is that form of dance which possesses flavour, mood and suggestions (rasa, bhava, Viyanjana etc.), and the like. There is a two fold division of these three, lasya and tandava. Lasya dancing is very sweet, tāṇḍava dancing is violent"²⁸.

This information of Nandike'swara gives us the picture of the various forms of single art. Bharata also gives a classification of these arts in his explanation of the Lokadharmi and the Natya Dharmi in chapter fourteen under the title of the two practices. "If a play depends on natural behaviour (in its (plot) professions and activities of the people and has (simple acting and) no playful flourish of limbs and depends on men and women of different types, it is called realistic (Lokadharmi)"²⁹. On the contrary the Natya dharmi is, "If a play contains speech, activity, beings and state of the extraordinary kind, and requires acting with playful flourish of limbs and possesses characteristics of dance, and requires conventional enunciation, and is dependent on emotionally carried persons (lit characters) is to be known as conventional (natya dharmi)" . The two fold of practices of realistic and conventional make it evident that the art of performing does take the shape of particular level and status basing on it's presentational practice. These strata of performing of dance have seen the light more in the works of the authors like Matanga, the author of Brhaddesi, Sarangadeva of sangitaratnakara and Jayasenapati of Nrta Ratnavali. These writers contributed in understanding the art of dance in it's various manifestations Their Mentioning of the Margi (classical) and the Desi (regional) forms tell us about then simultaneous existences of these traditions. The traditions mentioned in these. the popular and the classical: shown the wide scope of the art of dance. These are always to be understood as the complementary and not polar categories. All the regional texts on dance and dramaturgy took their birth from the Bharata's 'sastra and worked further on the regional differences. Thus giving a more comprehensive out look of each region of the sub-continent.

However, it is quite difficult even to this day to bring a list of all the dance forms and styles of sub-continent under a single heading. An attempt on these lines needs a common platform build, upon the bricks of the text, context and presentational aspects. When the time and space of the performances are taken into account one can classify the art of dance into the following categories: Ālaya (temple); Asthana (court/Intellectuals) and the Ittabhagavata (Dance-Dramas done for the sake of the masses meant for common people). These Venues of performances have contributed for the development of the technique of the art of dance. In other words the patrons who encourage at these different venues -the kings(in the first two categories)and common man have shaped the art from according to their own demands, depending on the socio, cultural backgrounds

into classical and traditional genres. An attempt to bring these levels of dancing into a single is made by Kapila Vastayayan³¹ which is quoted here: "Within this broad framework, it is possible to distinguish different levels and aspects of performance and artistic expression. A classification of dance tradition has been attempted under the following Categories:

- a) Hunt dances or animal-imitation dances of nomads and food gatherers
- b) Dances of Fertility rites, rituals, magic, society, propitiation of spirits, trance dances and the like, of shift cultivators and others
- c) Dances which revolve around the agricultural functions and what has been termed generally as functional, occupational dancing of the peasants.
- d) Dances Revolving around the seasonal cycle, superimposed by dances which belongs to particular festivities festivals and collective participative activity.
- e) Dance, dance-dramas, which revolve around themes of the epics, the Ramayana, the Mahabharata and poems like the Bhagavata, Gita Govinda etc.
- f) Devotional dancing which is mainly accompanied by a class of music which is semi-classical, such as the kathaṣ, kirtans, bhajans and hari kathaṣ
- g) Traditional dance-drama forms which can be seen both in the rural and urban milieus, which range from street plays to cycle plays, tableaux, are classed under the category of the kalis and attams of south India, the Lilas of North India and the jatras of East India.

All these categories overlap and partially merge; they belong sometimes only to tribal india, sometimes only to rural and semi- urban India, and at other times to more than one setting. Artistially, they belong both to the fields of tribal and folk as also traditional dancing".

As enumerated by Kapila these dance forms at times appears in more than one place and forms appearing in a partiular place do differ from each other while sharing commonalities with the forms whose place of origin is different. Bharata in his chapter on pravrttis talk of four regional forms: Avanti pravrtti, **Dakṣhinātya** pravrtti, **Ādramāgadhi** pravrtti and **Pāncalāmadhya** Pravrtti. Though these geographical names are mostly met with the puranas and other works these regions are the places of origin of the regional dance forms of India of

the present times as well. For example Odissi from Orissa, **Kuchipudi** from **Andhra**, **Kathak** from North India, Bharatanatyam from Tamil Nadu, **Kathakali** and Mohiniattam from Kerala, Manipuri from Manipur and **chau** from North Eastern India. We tie their identities to the socio-cultural factors of the places of their origin. Thus ascertaining the art of dance as a socio-cultural phenomenon. It would be quite appropriate to look at this creative art as, "Dance is social behaviour, social life is necessary for Human Mastery of the Environment; dance reflects and influences patterns of social organisation (relationships between individuals in group and among groups)", These words of 'Judith Lynne Hanna' give a precise note on dance. It makes it clear that dance is not just an artistic but a social phenomenon. She further states that, "Dance is a conceptual Natural language with intrinsic and extrinsic meanings, a system of physical movements, and interrelated rules guiding performance in different social situations". This comment of Judith Lynne Hanna throws light on the concept behind the origin and development of more than one forms of dance in the same or even different places. The Language of dance thus has to be understood as the language of expression which makes an attempt to communicate either a mere idea or even a long incident. And this range varies from form to form and place to place. The time and space of performance may influence on the text, context and presentation of the art of dance but the spirit of the dance 'to communicate' remains the same all over the world, the human body being the tool of this expression. And the body of the dancer which serves as the medium of communication enriches its message (to communicate like the theme) with the available vocabulary of dance. The classical dance of India are the most enriched forms of the world which involve both the whole (soma) and the soul (psyche) of the artiste. To watch or to dance an Indian classical dance style is experiencing and relishing the expression. The vocabulary of Indian Classical Dances not only provide a performer with the Non-Verbal modes of gesticulation, but also give an in-depth image of the Indian Literature and mythology which in turn are embodied with every emotion and feeling of the human society.

The Indian Classical Dances both as dance-dramas (natya) and ekaharya solo styles (nritya) serve the basic motto behind the art of dance 'to communicate'. Hanna in her work. To Dance is Humanan quotes the recent definition of dance by Kurath in 'Webster's Third International Dictionary', as rhythmic movement having as its aim the creation of visual designs by a series of poses and tracing

of patterns through space in the course of measured units of **time, the** two components, static and kinetic, receiving various phases (as in ballet, natya and modern dance) and being executed by different parts of the body in accordance with **temperment** artistic precepts and purpose" (1961:572)³⁴. The aim stated here being to communicate and the elements of Dance being rhythmic movements supported by various means of orchestration. Indian Classical dances stand as an appropriate example of this definition and also the illustrious images of the nature and scope of dance in human society.

The above discussion of the art of dance is an attempt to focus on this performing art as a natural phenomenon and as an instrument of **expression**. Dance is medium to express one's ownself and it does exist at various levels to fulfill this aim.

Sattva is the womb of entire human behaviour, the behaviour which reflects in various physical expressions like movement, mannerisms and speech. And an art form takes roots from this relation of psyche and soma. Dance is performing art which shows of itself in various degrees, right from folk to the highly stylized classical. Hence it stands as illustrious example of the concept of psychosomatics. And this forms the Basis of Research topic '**Sāttvikabhinaya** and psycho- somatics with special reference to Kshetranya padams.

A few research works have seen the light in this regards of emotions in comparison with both Indian and western point of views. Rakesh Gupta³⁶ had come out with a study of Rasa in the light of western Psychological studies. He called his work as 'The psychological studies in **Rasa**'. In this he actually analysed every bhava and classified the various bhavas under different sub-heads. His study was based on various emotional theories put forth by western psychology.

More recently Judith Lynne Hanna came out with her work on the performer audience connection. She studied the communion between the artist and the audience and the role of emotions in this context. Her study also focusses on various theories of Western psychology and is based on various dance forms. Dance forms not from one single Nation, but many, which also include Kathakali, Kuchipudi and Kabooki as well.

The preset work '**Sattvikabhinaaya** and psychosomatics - with reference to Kshetranya padams' is based on the hypothesis of "Sattva is the womb of

all human behaviour, whether in reality or recreation of reality (dance). And **abhinaya** in all **its** four different manifestations (**Āṅgika**, **Āharya**, **vacika** and **sattvika**) involves **sattva**. And it is this emotional bondage which **makes a** performance communicative. Thus emphasizing abhinaya as a congruent of both psyche and **soma**".

The following methodological tools where the basis of research **was** done.

I The Primary sources

- i) The Indian texts of dance and dramaturgy
- ii) Alankara 'Sastras.
- iii) The lyrics of kshetravya.
- iv) Works made on kshetravya.
- v) The texts concerning psychology.
- vi) Books on performance studies.
- vii) Articles in various journals and magazines.

II Secondary Sources

A field methodology was evolved to suit to the demands of the research topic which included live performance as well.

- i) Interview sessions of artistes of various dance forms, singers and actors.

These interview sessions are so called because the responses of the artistes are from a series of discussions made with them. These interviews were based on

- a) The role of abhinaya in classical dance.
- b) The role of involvement of the artistes.
- c) Experience** while doing abhinaya.
- d) Role of training for enhancement of abhinaya.
- e) The importance** of lyrics in abhinaya.
- f) Advantage of knowing literature and music.

- g) Role of observation in abhinaya.
- h) Influence of involvement while singing in musicians.
- ii) Selection of the works of a lyrist (Kshetranya) as per the requirement of the topic, for a practical production.
- iii) Collection of audio cassettes of kshetranya **padams** sung by Devadasis during **1920's** and 30's.
- iv) Categorization of kshetranya padams (about three hundred and forty) on the basis of the eight emotional situations on the Nayika/Heroine (Nayika avasthas).
- v) Analysis of the ragas used by kshetranya and their musical value.
- vi) Recording of the **ragalapanas** used vividly in kshetranya padams (**seventeen** ragas).
- vii) Choreography of kshetranya padams of different nayika avasthas.
- viii) Imparting training to a subject.
- ix) Presentation of padams for two different gatherings and collecting the feed-back by the method of questionnaire.
- x) Statistical analysis of the responses of the respondents.

As the reference work was the basis of the whole work, the initial Chapters (Chapters from II to IV) concentrate on various theories of abhinaya. Chapter V speaks of the performance value of kshetranya padams and Chapter VI brings out the **emperism** behind the work done through performances in support of the hypothesis: "Sattva is the womb of all human behaviour; whether in reality or recreation of reality (dance). And abhinaya in all its four different manifestations (angika, aharya, **vacika** and **sattvika**) involves sattva. And it is this emotional bondage which makes a performance communicative. Thus emphasizing abhinaya as a congruent of both psyche and soma".

NOTES

1. Vishnu Dharmottara Purana in **Kapila Vatsyayan's Classical Indian Dance In Literature And The Arts'** New Delhi. **Sangeet Natak Academy, 1968.P2.**

2. Upadhyaya, S.C (trans).**Kamasutra** of Vatsyayana Complete Translation From The Sanskrit Original' Bombay. TaraporeVala's; 1961. PP76-78.

3.Aristotle in his Poetics uses the concept of imitation for differentiating the fine arts from useful or applied arts. He enumerates four first principles in his concept of imitation. Means of imitative art, Language, rhythm and harmony. Means is to imitative art what material is to applied art. That is the painter makes a bed out of form and colour; the carpenter makes it out of wood, object of imitation action gives the poem its form, its plot. Manner is entirely determined by the artist himself. Both artist and artisan (whose means of work results in applied art have purpose. Likewise, both imitative and applied art have purpose; the general purpose of imitative art is pleasure, of applied art, utility.

Tilak, Raghukul. Aristotle's Poetics, NewDelhi. Rama Brothers; 1990. PP 76-80.

4.Coomaraswamy, Ananda and Duggirala Gopala Krishnayya (trans). Mirror of Gestures - Being the Abhinaya Darpana of Nandikeswara' New Delhi. Munshiram Manoharlal Publishers; 1987. P14.

5.Nandikeswara. Abhinaya Darpanamu' Madras, Vavilla Ramaswami Sastrulu and Sons; 1934. P1.

6.Vatsyayan, Kapila. Classical Indian Dance In Literature And the Arts. New Delhi. Sangeet Natak Academy; 1968. P151.

7. Ramayana gives enormous examples on the arts of music and dance. Certain instances are given below:

"Gandharveca bhu'srestho babhuva bharatā grajah |

Kalyānābhijanah sadhuradinatma maha matih ||A.K. II V35||

The above verse describes Rama as the best amongst the Gandharvas or musicians.

"Gandharvaraja pratimam loke vikhyata paurusam ||*||A.K III V27|

This verse describes Rama as 'Gandharva Raja' or the king of musicians.

"Gītāvādi tranirghosah 'sruyate jayatam vara |

Nadatam vanaranam ca mrdangadambaraisaha" ||V.K.K.27.27||

While climbing the prasavanagiri they hear the sounds of singing, accompanying drums and the loud shricks made by vanaras.

"Nrttavāditraku'salā rākshasēndrabhujajagāh |

Varabharanadharinyo nisanna dadrse harih" ||S.K.1 0.32!|

The ladies who fell asleep near the shoulders, and thighs are well versed in dance and in playing various musical instruments. They were well dressed and ornamented.

"Angaharaistathaivanya kōmalainrṭta'sālīnī |

Vinyasta 'subha sarvaggi prastupa varavarni" ||S.K.10.36|;

A well versed dancer was sleeping in a graceful position, as though she was in a dancing pose.

"Vipancīm parigrhyanya niyata nṛtta'sālīnī |

Nidrava'sa manuprāptā saha kanteva bhāminī " ||S.K.10.41||

Another lady who is also a good dancer is while sleeping was holding a veena near to her as though embracing her beloved.

Sri Rama chandrudu, Pullela (trans) Sri **Madramayanam**. Hyderabad.

Arsha vignana trust;1991. Ayodyakanda 2.V35; 3.V27; kishkinda kanda 27. V 27; Sundara kanda 10.V 32, V 36, V 41.

8.Astadyayi of Panini provides with information on the music and dance. In this the dancer is referred to as 'nartaka' and to the stage acting as 'natya'.

Pande, Gopal Dutt (edt). Astadyayi of pānini. Varanasi. Chaukhamba Surbharati **Prakasham**. III. 1 .145 IV.3.129

9. The state has to look after and maintain of the dancers (ganikas), those who live on the profession of Drama. So also those who are singers, instrumentalists (Vīna, Venu, Mridanga etc), painters, dancing-girls, aurators and the like.

Venkatarangayya, Mamidipudi (trans). Kautilyuni Artha'sastramu. Hyderabad **Mamidipudi Venkata Rangayya**; 1968.P176.

10. Amrako'sa lists out the dance terminology.

"Strī vesadhari puruso natyoktau ganikarjuka |

Bhaginīpati ravutto bhavo vidva na murajadikam" ||IV215||

"Vam'sadikam tu susiram kamsyam taladikam ghanam i
 Caturvidhamidam vadyam vāditrātō dyanamakam" ||IV216||
 "Mrdanga muraja bheda stvankya ligyordhvaka strayah ;
 Syadya'sah patahodhakka bhērī stri dundubhih pumah" ||IV217||
 "Ānakah patahōstrī syatkono vinādivādanam |
 Vinadandah pravalassyatkakvbhastu prasevakah" ||IV218||
 "Vipanci sa tu tantribhi ssaptabhi parivadini |
 Tatam vinnadikam vadya manaddham
 "Kolambaka stu koyosya upana ho nibandhanam |
 Vādyaprabhēdā damaru maddu dindima jharjharah" ||IV219||

Vallika, Vipanchi, Parivadini, Vamsimuraja,, Kansyatala, Ghana are instruments of string and percussion. Three types of mrdanga are namely ankya, alingya and urdhvaka. Other instruments are Pataha, dhakka, bheri, dundunbhi, Anka, Pataha, Maddv, Dindima, Jharjara, Mardala, Pranava.

"Mardalah pranavonye ca nartu lasike same |

Vilambitam drutam madhyam tattvamo gho ghanam kramat" ||IV220||

The lady who performs lasya is called lasika. Dance is performed in three rhythms of vilambita, Dhruva and Madhya.

"Talamana kriya manam layassamya matha striyam |

Tandvam natanam natyam lasyam nrtymca nartanam" ||IV221||

The above verse mentions five kinds of dance Tandava, Natana, Natya, Lasya, Nrtya and Nartana.

Amarasimha. Namalinganusasanamu: Amarakosamu. New Delhi. Asian Educational Services; 1988.VV 215-221.

11. The jatakas speak of the art of dance. Jataka No.32 (Nacca Jataka) tells the fable of dancing peacock which, by its impudent dance, forfeits its bride, the daughter of the bird king.

Sastri, Siva Sankara Swaami (trans). Jataka Kathalu. Repalle. Repalle Sahiti Samiti;1960. PP 112-113.

12. Vatsyayan, Kapila. Classical Indian Dance In Literature And the Arts. New Delhi. Sangeet Natak Academy; 1968. PP 186-188.

13. The ladies of the palace hold different musical instruments in their laps. The Bodhisattva watches them thus and walks out of the palace. Later Gautami while waiting, compares the voice of the Buddha to the musical sound of the thundering clouds (ghana dundubhi) -VIII 53. When the prince is taken out to the grave and women come out to greet him, there is wonder in the eyes of women (Vismayotphulla lochanah) and they pay him homage with Padmakosa hands - Canto IV 2. These women then try and charm the prince not only with their natural grace but also with their accomplishments in music and dance. One of them looks at him and then sings a song with abhinaya (Sabinaya gitam) - IV 37.

A'svaghosa. Buddha Charitam, Sanskrit Bhavan Kathotiya. IV2 IV37. VIII53.

14. Raghuvamsa of Kalidasa gives certain instances of dance, of both wild and gentle.

"Kacchiddisatkhagahrtottamangah sadhyo

vimanaprabhrutamupyetya |

Vāmāngasamsaktasurāṅganah svam nrtyatkabandham

samare dadar'sa" ||VII.51|

A certain warriors whose head was severed off by the sword of his enemy, having instantly obtained the mastery of a celestial vehicle with a heavenly damsel clung to him on his left side saw his own trunk dancing in the battle field.

"Gruhino sarivah sakhi mithah priya'sisyā lalite kalavidyau" |
Karuna vimukhena mrutyuna harata tram vada kim

na me hrtam" ||VIII.67||

In this verse Aja calls his wife Indumati as his pupil in fine arts.

Thou were my only life, thou my counsellor, thou my companion in solitude, my beloved pupil in the fine arts; in short, by taking thee away, say what things of mine has not death, averse to pity, robbed me of.

Gopal, Raghunath Nandargirkar. The Raghuvamsa of Kalidasa with the commentary of Mallinatha ed.II. Delhi. Motilal Banarasi Das:1982.

VII - V51;VIII-V67.

15. There is a mention of Siva's dance in Kumarasambhava.

"Tadanga samsargamavapyakalpate dhruvam citabhasma rajovi'suddhayil
Tathahi nrtyabhinaya kriya cyutam vilipyate maulibhiramba
raukasam" ||V.79||

Parvati describes the dance of the lord to the Brahma Kavi who enters into conversation with her; 'his ashes shed as he dances', she uses **the word** nrtyabhinaya kriya.

Mallinatha, and Sitaramkavi (com). Kumara Sambhavam **Mahakavyam** of Mahakavi Kalidasa with Sanjivini and 'Si'suhitaisini Commentaries. Varanasi Chaukhamba Sanskrit sansthan; 1987. V79.

16. Meghadhuta of Kalidasa gives a lot of instances.

"Pa'scaduccai bhruja taruwanam mandalenabhilinah

Sandhyam tejovikasitajapā pusparaktamadhanah|

Nrtya rambhe hara pa'supaterādranāgājinecchām

'santodvegastimita nayanam drsta bhaktirbhavanya" ||Purvamegha 40||

Then, clinging in a circular fashion to the rised arms of shiva resembling a tree-forest, and assuming the red twilight glimmer of a japa flower freshly bloomed, you do remove. at the start of the dance, the craving of the lord of beasts for the wet skin of an elephant your devotion being observed by Parvati with eyes steady and tranquil without dejection. There are many more descriptions of the dance of peacocks, trees etc.

Maharaj, Sri Charanatīrtha (trans). **Meghadutam** of Mahakavi Kalidasa. Varanasi. Chaukhamba Sanskrit Sansthan; 1973 Purvamagha.40.

17. "Mudita iva kadambairjātapuspaihsamantā

tpavana calita'sakhaiah 'sākhibhirnrtyatīva|

Hasitamiva vidhatte sucibhih ketakiham

Navasalilanisekacchinnatapovanantah" ||II.23|

In the rainy season, the entire forest rejoices. The branches of trees dance as if gesticulating with their hands.

Shastri, Vyankatacharya upadhye(com) and M.R.Kale(trans). The **Rtusamhara** of Kalidasa.(ed2). New Delhi. Motilal Banarasi Das; 1967.II.23.

18. Malavikagnimitra of Kalidasa, is a drama in which the heroine is a dancer. The drama opens with Bakulavallika's going to guru Ganadasa to enquire how Malavika has progressed in learning the dance chaliika.

Ganadāsa in his first speech describes the art of dance as follows:

“Devanamidamamananti munayah kantah krantum ca kshusah |

Rudrenedamumakrutaryatikare svangenanarasam drsyate |

Natyam bhinnarucerjanasya bahudhapyekam samārāadhanam” ||V41||

Kale.M.R. (trans). Malavikagnimitram of kalidasa. Delhi. Motilal Banarsidas;1985. Act 1. V.4.

19. The women here have klanta eyes (Klanta Vilochana) the **ganikas** try to tempt Arjuna with their dance. But he is not tempted by this dancing, which is called abhipraya nrta and which has both gesticulation and instigator of the dance, for its movement makes the lotuses do the vilasa'sali nrtya, the beautiful amorous dance(V32).The women who bath in the Ganga are aroused by the sound of the mrdanga at a distance, their bosoms tremble as if dancing in **tala** to the mrdanga. Their dance is beautiful manorama nrtya (VIII43).

Bharavi. Kiratarjuniyam. Varanasi. Chaukambha series.IV.V32.VIII43.

20. Kale.M.R.(trans). Da'sakumaracharita of Dandin. Delhi. MotilalBanarasi Das ;1966.Uttarapithika ii.32;Uttarapithika iii 10-12.

21. Kane P.V.(ed). The Harshacarita of Banabhatta Text of Uchchvasas I-VIII. Delhi. Motilal Banarasidas; 1986.

22. While describing about the character of 'Sudraka the poet, Bana also peaks about the qualities of his friends, who themselves are princes of different countries, in his work Kadambari. Bana describes 'Sudraka as the one who himself can play mridanga and is well versed in sangeeta. His friends are well versed and experts in Kavyanataka, Akhyana, Ālekya, and Vyakhyana.

Madhava Sarma, Patibanda (trans). Sri Mahakavi Bana Batta Kruta Kadambari. Hyderabad. Sri Parameswara Publications; 1972 PP. 22-24.

23.Nanabhavasampannam nanavasthantaratmakam

Lokavrtanukaranam natyametanmmaya krtam”||V111||

"Uttamadhamamadhyanam naranam karma sam 'srayam

Hitōpadeśa Jananam dhrti krida Sukhadi Krt" (V. 112)

Ghosh, Man Mohan (trans). The Natya Sastra - A Treatise on Hindu dramaturgy and histrionics. Vol-I Calcutta. The Royal Asiatic Society of Bengal;1950 • P.5.V-1 1 1-11 2.

24. "Dukhartanam 'sramārtānām 'sokartanam tapa 'svinam |
Vi'sranti jananam Kale **natyametatbhavisyati**" || (V.1 14)

"Dharmyam Yasasya mayusyamhitam buddhi vivardhanam.
Lokopadesa jananam natya **metatbhavisyati** || (V.115)

ibid., P.15.V.1 14-1 15.

25. "Natat jñanam na tatcchilpam nasa vidya na sa kalā j
Nasau yogo na tat karma natyesmin yannadr'syate"i; (V.116)

ibid.,P.15.V.1 16.

26. "Dharmya marthyam ya'sasyam ca sopade'syam sasamgraham |
Bhavisyata'sca lokasya sarvakarmanudar'sa kam" ||(V.14)||
"Sarva 'sastrartha sampannam sarva 'silpa pravartakam |
Natyakhyam pamcamam **vedam** setihasam karomyaham" ||(V.15)||

ibid., - P.P.3-4; V.14-15.

27. "Jagraha pathyamrgvedatsamabhyogita mevaca
Yajurveda dābhinayān **rasānātharvanādapi**" ||(V.17)||

ibid., P4.V17.

28. "Yetaccaturvidhopetam natanam trividham smrtam
Natyam nrttam Nrtya miti munibhih smrtam bharatadi bhiih ||"(V.1 9)||
Natyam tannatakam caiva pūjyam purva **kāthayutam** |"(V.20)||
"Bhāvābhinayahīnam tu nrtta mityabhidhiyātē |
Rasa bhāvavyanjanādiyuktam nrtyamitīryate" ||(V.21)||
"Yetattrayam dvidhabhinnam lasya tandava sangnakam |
Sukumaram tu **tallasyamuddhatam tāndavam** viduh||"

Ananda, coomara Swamy and Duggirala Gopala Krishnayya.(trans). The Mirror of Gesture - Being the Abhinaya Darpana of **Nandikeswara**. NewDelhi. Munshiram Manoharlal; 1987, P.M.

29. "Svabhavopagatam suddham tvavikrtam tatha |
Lokavarta **kriyopetamangaliila** vivarjitam |" (V.63)

"Svabhavabhinayope tarṇ nanāstripurusaśrayam

Yadidr'sam bhavēnnātyam lokadharmi tu sām smṛta" ||(V.64)||

Ghosh, Man Mohan (trans). The Natya Sastra - A Treatise on Hindu Dramaturgy And Histrionics -Vol.1 Calcutta. The Royal Asiatic Society of Bengal; 1950. PP 245 - 26. V.63 and 64.

30. "Ativākyakriyōpētamati sattvati bhavakami

Līlāṅgaharabhinayam natya lakṣhaṇa lakṣitamj" (V.65)

"Sarvalankara samyuktamasva'sthapurvsaśrayam

Yadidr'sam bhavēnnātyam natyadharmitusa smṛta||" (V.66)

ibid., P.246.VV.65-66.

31. Vatsyayan, Kapila. Traditions of Indian Folk Dance. NewDelhi. Clarion Books; 1976. Introduction. P.10.

32. Hanna, Judith Lynne. To Dance is Human - A theory of Non-verbal Communication. Chicago. The University of Chicago Press; 1987. Introduction. P.4.

33. ibid., P.5.

34. ibid., P.21.

Indian Classical Dance - It's Vocabulary

In the medium of Dance, the human body serves as an instrument which transforms itself from the realm of movement to the realm of meaning. This process of transformation involves every limb and organ of the body. The emphasis of the movement of arm, leg, palm, feet, face are used as per the demand of the theme. It is by the rhythmically motivated and intentionally specific movement of all these parts of the human body that the dancer creates a visual image for an otherwise abstract thought. Thus a dance choreography begins as a thought or an idea and ends in a productive spectacle before the eyes of the audience.

One needs an alphabet to write, a brush to strike (stroke), a note to play, and a tool to carve. So also the tool of a dancer is the body and the carved image is her/his choreographed number. All that the dancer needs here is a language of her/his own which serves as the vocabulary to her/his expression. Every culture provides its perpetrators with a set of mannerisms and behaviour patterns. These set behaviour patterns help them in differentiating themselves from the members of the groups and sub-groups of the same society as well as from that of the other societies. These modes of expression influence not only the daily deliberations but also the creative deliberations. Thus a mark of the origin of the region is carried by the art forms.

In a large sub-continent like India, the varied diverse cultures pave way to many a set of cultures. These diverse cultures are brought under the roof of their mother-land due to the thin line of commonness shared by them at some

point or the other. As mentioned earlier, the art forms which emerge with earthly flavour of the place of their origin tend to carry these elements of both divergence and convergence. While the features which they share with the other art forms help them in falling under the same group, the factors that differentiate them from the others contribute for the individual identity of each of these forms. The classical dances of India fall under the same roof because of the commonalities of their technique and at the same time differ from one another due to the characteristics which work as the unique features of each of these techniques. For instance the use of the 'gesture language' 'hastabhinaya': Hastabhinaya works as the feature of Indian Classical Dances in having the identity of their own. Almost all the classical forms like Kuchipudi, Bharatanatyam, Odissi, Kathakali, and Mohiniattam give a major importance to the hand gestures. While in Kathakali, a dance-drama form, these gestures are used to interpret the meaning of every word and syllable. Though the role of gestures remains the same, may not be used in such minute detail in other forms. However, while it is the interpretation through the palm and the face that signifies expression in South India, in North Indian dance forms like Kathak and Manipuri the gestures play a name-sake role. And they totally disappear in a form like 'Chau' where the job of the hands is done by means of the whole body.

So also one can know about the use of various parts of the human body as one observes the kinetics involved in the technique of each form. It is unique to India that we have a defined elaborate literature on the kinetics of all the classical dance forms of this land. Bharatamuni in his Nitya'sastra speaks of every movement and its purpose on stage. Inevitably all the Indian dance forms extract their alphabets from the language of the Natya'sastra and mould these alphabets in the expression of their own. Thus we find every dance form having a strong bond with the tradition of Bharata.

Bharatamuni speaks of the various elements of the art of dance in four major issues which fall under the topic of Abhinaya. The word Abhinaya is derived from the prefix 'Abhi' and the root 'ni' meaning 'to cause to get' (to attain). In one of the 'slokas' the meaning of the word is given as follows. "As the root ni preceded by abhi means 'carrying the performances (prayoga) of a

play (to the point of direct) ascertainment of its meaning', so the (he word made out of them) becomes •hinaya (carrying **towards**)",¹ "Abhinaya is so called because in the performance (of a play) it together with the 'Sakha', the Anga and the Upanga explains the meaning of different (things)"². The term 'Sakha' is explained by Sarangadeva in his Sangeeta Ratnakara in the following way "of this (Angikabhinaya) the three (subdivisions), 'Sakha, Ankura, and Nr̥tta, are considered important. Of these, that which is known as 'Sakha consists of various poses of the hand. Ankura is (the gesture) made on the basis of the meaning of the previous passage of the text. When the gesture anticipates the meaning of the passages that follow, it is known as Sūcī. That which is accomplished through Karana's and Angaharas-s is Nr̥tta. Suci and Ankura are not useful (for the present pure), but are incidentally mentioned here"³. "The Angas are the major limbs and are six in number; head, hands, breast, sides, waist and feet, and the Upanagas are the minor limbs which are also six in number, eyes, eye-brows, nose, lower lips, cheeks and the chin"⁴. This list of Angās and Upanagas also includes that of the pratyangas given by Nandike'swara in his Abhinaya Darpana. "In pratyangabhinaya the shoulders, shoulder- blades, arms, back, stomach, thighs and calves, some say also three others, the wrists, knees and bows, are the parts of the body"⁵. The above 'slokas make it clear that the technique of the Indian Classical dances involves every limb and part of the human body. Yet in another verse Bharatha gives a note on organised presentation of all these movements. "O brahmins, this Histrionic representation is known to be fourfold: Gestures (Ingika), Words (vacika) Dresses and Makeup (aharya) and the Temperament (Sattvika)"⁶. Again the gesture or āngika division subdivides for the sake of the presentation. "The Gesture is of three kinds, viz. that of the limbs ('sarīra), that of the face (mukhaja) and that related to (different), movements of the entire body (cestākṛta) including the 'Sakha', the Anga and the Upanga"⁶.

It is to be understood that no single abhinaya can exist on it's own, rather it is the unique co-ordinated execution of all these abhinayas which gives life to the art of dance. If the 'Saṃlra, mukhaja and cestakṛta (as a part of **angika**), form the technique of a dance, the Vacika maintains it's relation with the abhinaya as stated by Sārangadeva as Ankura and Suci (both of them are related with

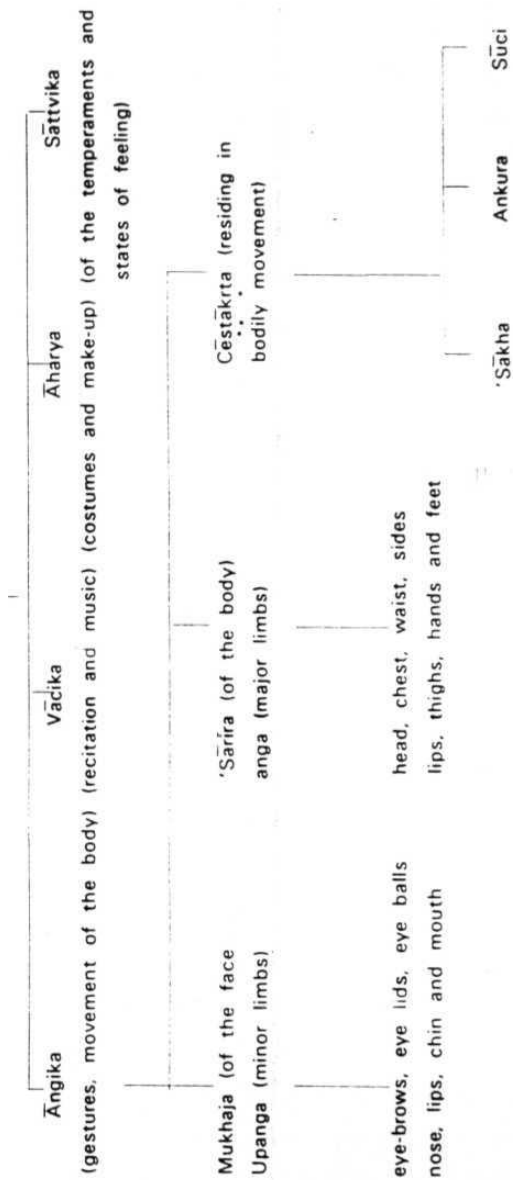
the text), the aharya not only helps the audience to recognise the characters portrayed by the artistes (in dance-dramas) but also gives an enhancement to the movements and gestures done by the dancer and as a result the performance gains an appealing outlook. The Sattvika serves as the element of identification and universalization, thus laying a common platform for the communion of the artiste and the audience. This is mentioned by Bharata as, "O Brahmins, listen first of all about the different gestures of the head, which are included in the facial gestures and which support many sentiments (rasa) and States (bhāva)"⁷. We can understand from the above verse that the gestures whether that of the face or the limbs are not just symbolic but also carry an essence of feeling and sentiment with them. Hence Bharata spoke of the *rasadrastīs* and 'siro bhedas and the like under the category of Angikabhinaya.

The division of angikabhinaya covers all the possible movements done by the human body including the minutest parts of the body such as the fingers, wrists, ankles, toes and so forth. The figure-1 gives a clear picture of the various parts involved in the technique of the Indian dances. This analysis of Bharata is regarding to the different parts of the human body and the possibility of their movement. He further comments on the movements and their scope in the technique by giving the definitions and usages of the combination of these primary movements. The *charīs*, *mandalas*, *karanas* etc., mentioned by Bharata enrich the vocabulary of the dance. This is clarified in the following verses, "producers of plays should reckon the 'Sakha, dance (nr̥tta) and the Ankura as the three aspects of the Historic Representation (abhinaya)". "The gestures (*āṅgika*) are called the 'Sakha; pantomiming through them is the Ankura and that which is based on the Karanis and consists of the Angaharas is called dance (nr̥tta)"⁹. The Statement of Sarangadeva given earlier is a repetition of the same thought. Here we find a clear demarcation of the pure dance or nr̥tta and the dance which attempts to convey a meaning, that is Nr̥tya. As mentioned in the proceeding chapter the distinction of Nr̥tta, Nr̥tya and Natya is that which is given by later authors like Nandike'swara. These writers have totally concentrated on the technical aspects of Nr̥tya and Nr̥tta alone and thus have commented on all the intricacies of the technique of dance.

FIGURE - I

SHOWING THE DIVISION OF ABHINAYA GIVEN BY BHARATA

Abhinaya



Broadly speaking the technique of the present day ekaharya (solo) Indian dances can be classified either under the category of the Nrta (pure dance), Nrtya (dancing with mime and gesticulation) and Natya or **Tāṇḍava** and Lasya. These terms are prevalent throughout India.

From the above quoted definitions and analysis from various texts it is clear that the whole technique depends on the systematic presentation of the vocabulary provided by the 'Sastras. However, one should always remember that the performance of these elements takes its base from the rhythm of the **tala**. If it is the nrta that is to be performed, it purely depends on the methodology of body movement. Here a meaningful gesture or an attempt to convey an idea or thought finds no place. Hence it is called 'Rasabhavavinam'. Intricate rhythmic body movement, punctuated by highly stylized, symbolic sculpture poses form the basis of Nrta. The momentum of balance is the vertical median or the Brahmasutra. One can find that all the movements emerge and return to the **sama** or point of perfect balance (which is akin to the **samabhanga** or the sculpture). The Nrta technique involves the use of space from within and around the artiste. For instance, in forms like Manipuri the artiste tries to bring the movement from within the reach of their body frame and the movements as well end in figures which are always pointed at their own figures. While in forms like Bharatanatyam and Kathakali the attempt is always to reach out to the maximum range of one's own body reach. In Kuchipudi there is a constant effort of reaching out with an emphasis on vertical contraction and release of the body. It is here in Nrta that we find the utility of the fragments like charis, Bhramaras, **Karanas** and the thirty two Angaharis. Bharata in chapter four describes these units of Nrta. "The combined (movement of) hands and feet in dance is called the Karana: Two Karanas will make up one Angahara. Three Karanas will make a Kalapaka, four a sandaka, and five a samghataka. Thus the Angaharas consist of six, seven, eight or nine Karanas. I shall now speak of the hand and feet movements making up these Karanas" . These Karanas are one hundred and

eight in number. In chapter eleven the definitions of other units of dance such as caris are given as follows, "As the cans prescribed by rules and connected with (different) limbs relate to (**Vyāyacchante** from **Vya-yam**, stretch out to) one another they constitute (lit. are called) a **vyayama** (system)"¹¹. Cari: The movement (mainly) with a single foot, is called the cari Karana: The two feet moving (together) is called the Karana. This Karana is to be distinguished from the Karanas mentioned earlier. "Khanda: A combination of the (three) Karanas is called a Khanda. **Mandala**: three or four Khandas combine to makeup the **Mandala**"¹¹. Bharata mentions the uses of there caris in dance, "from the caris proceed dance as well as movements (in general) and release of missilies; and (the stage) fighting (in general) should be made with the caris"¹². These **cāris** are mentioned to be of two kinds and sixteen each in number. The first kind are 'Bhaumi'. Those which are done in contact with the ground and the second kind are **Akaśi**, in which the feet are extended in air.

These movements are at times punctuated by postures. There are different sitting postures given according to the states of mind to both men and women. These postures are called as '**Sthānakās**'. All these movements, set to a **given** cycle of **tala**, are organized in visual patterns when done by more than one artiste or a group, thus giving scope for the various 'Pindi-bandhaV. While this gives a picture of the visual spectacle organised by the bodies of the dancers before the eyes of the audience. The internal organisation of each movement (done by a dancer) with another is guided by the 'recakas' given by Bharata. "The term recita (relating to a limb) means moving it round separately (i.e. not in any Karana or cari) or its drawing upon its movement of any kind seperately". These recakas are specified as four in kind depending on the limb that executes - pada, kati, **Hasta** and **Gīva**.

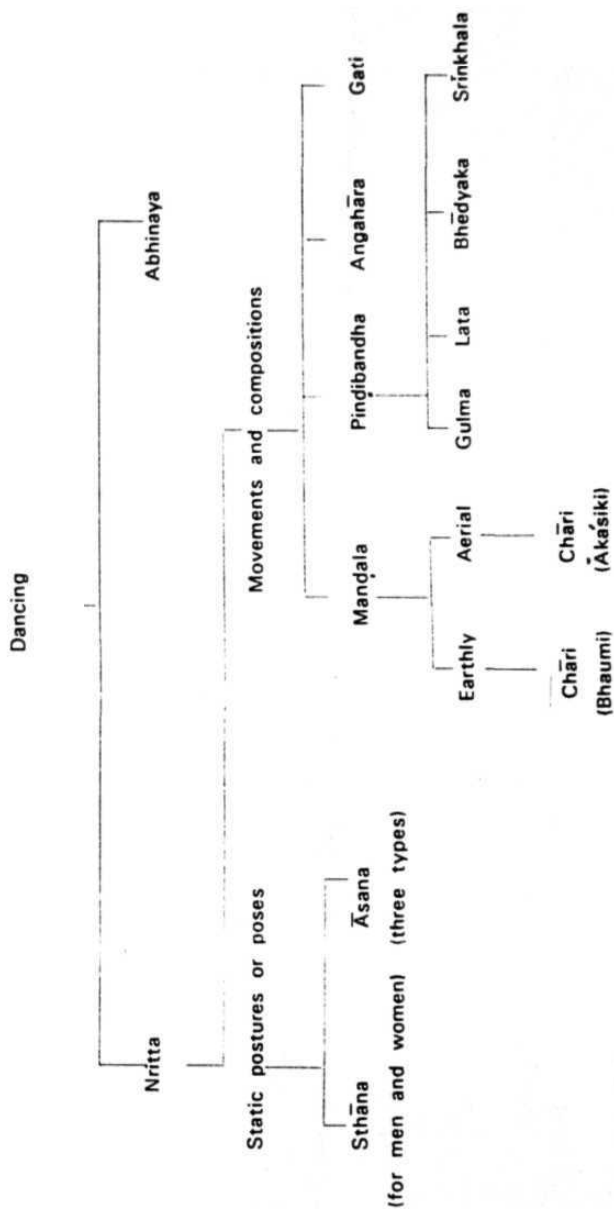
The movements of the anga, upanga and pratyanga when presented in the sequence of various dance units stated above for a partiular set rhythm and

speed become a **piece** of Nr̥tta. Here the intention is to exhibit the command over the rhythm and body movement. And the element of nr̥tta though does not exhibit as a dance form by itself, does enjoy a unique place of its own in every dance form of India. In the repertoire of every dance form we find at least a couple of items being contributed for nr̥tta alone • for example the Alaripu of Bharatanatyam, Tillana in Bharatanatyam, Kuchipudi and Mohiniattam, so also the svarajatis, Bhattu in Odissi, the Tōrās, Tukdās and Taranas of Kathak, so on and so forth.

It is quite evident from these descriptions that the technique of the Indian dances helps in gaining mastery over every inch of the human body. Though the vocabulary used in all these forms remains the same it is the execution which brings in a difference thus contributing to the identity of each of these forms. However, it is to be observed that all the Indian dance forms take the grip over the ground as the basis of their kinetics. However, we can find examples of moving against the gravity and coming back to it in forms like Manipuri and Kuchipudi, where the whole methodology of movements resemble the action of a spring. And a unique example of being away from ground and being more aerial can be found in the **Martial-art-influenced-form** of chau. The use of Angabhramaris mostly seen in Kathakali and Mohiniattam. And the use of of Parsva or torso in Odissi.

The use of Utplutas or leaps is not very vivid in Indian dances. But on the other hand the use of Bhramaris or turns is seen in Kathak to the maximum extent. The fundamental technical units take their base from the five types of the foot-positions or pada bhedas. "The feet are of five kinds, viz., Udghattita, Sama Agratala Sancara, Ancita and Kuncita" . The use of **Agratala** Sancara is mostly seen in Kuchipudi and Odissi, Ancita in the above two and Bharatanatyam and Mohiniattam, Udghattita in almost all the forms, Sama in all and to the maximum of its use in Kathak.

FIGURE - II
SHOWING THE VARIOUS TECHNICAL UNITS OF DANCE



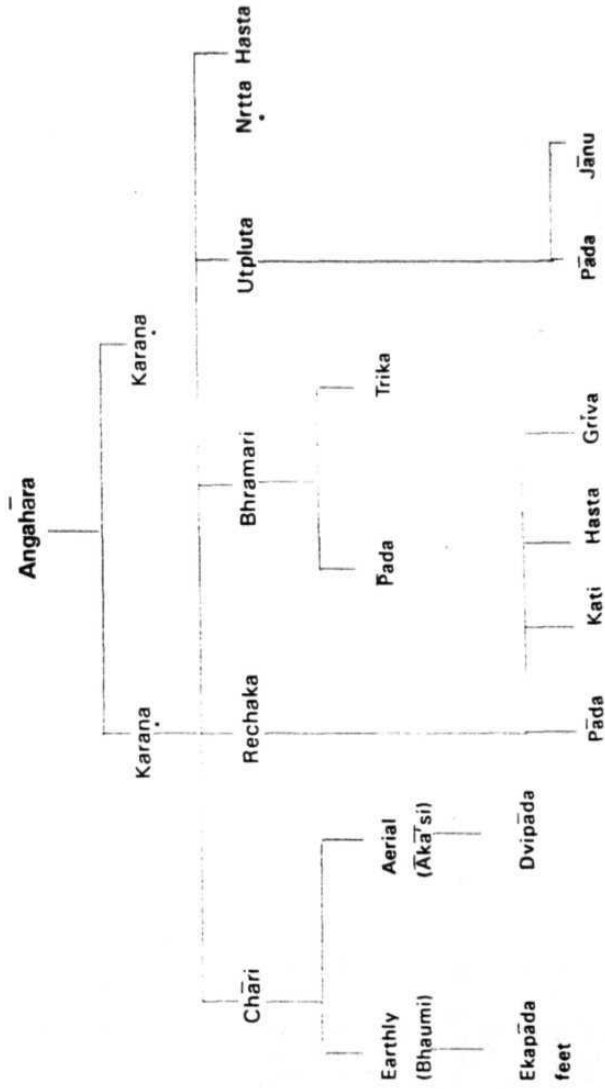


TABLE-I
SHOWING THE LIST OF ANGAS

S.No.	Head	Chest	Waist	Sides	Feet	Hands
1.	Akampita (slowly up & down)	Abhugna (slightly bent)	Chinna (turned a side)	Nata (bent)	Udghatita (standing on fore part & touching the ground with the heels). Sama (natural)	Asamyuta
2.	Kampita (Akampita done quickly)	Nirbhugna (Unbent/erect)	Nivrtta (turned round)	Unnata (raised)		Samyuta
3.	Dhuta (slow movement)	Prakampita (shaken)	Recita (moved out)	Prasrita (stretched)	Agratalasancara (moving on heels)	Nirtta
4.	Vidhuta (quick movement)	Udvahita (raised)	Prakampita (shaken)	Vivartita (turned round)	Ancita (raising on heel)	
5.	Parivahita (alternately turned to two sides)	Samat(natural)	Udvahita (raised)	Apasrta (drawn away)	Kuncita (on the toes)	
6.	Udvahita (once turned upwards)					
7.	Avadhuta (once turned downwards)					
8.	Ancita (slightly bent to a side)					
9.	Nihancita (shoulders raised with neck bent)					
10.	Paravrtta (face turned round)					
11.	Utkipta (face is slightly raised)					
12.	Adhogata (face looking downwards)					
13.	Parilolita (moving on all sides)					

TABLE II

S.No.	Eye Balls	Lids	Eye	Brows	Eye	Nose	Lips	Mouth	Chin
1.	Bhramana (moving round)	Unmēsa (opening)	Ukṣepa (raising)	Nata (clinging)	Vivartana (narrowing)	Vidhuta (obliquely open)	Kuttana (upper teeth in conflict)		
2.	Valana (turning)	Nimēsa (closing)	Paṭana (lowering)	Manda (at rest)	Kampana (trembling)	Vinivṛtta (spread out)	Khandana (lips striking each other)		
3.	Paṭa (relaxing)	Prasṛta (expanding)	Bhrukṛti (knitting)	Vikṛta (blown)	Visarga (spreading out)	Nirbhugna (lowered)	Cuksita (lips are wide apart)		
4.	Calana (trembling)	Kuncita (contracted)	Catura (clever)	Sochvāsa (drawn in)	Vinigūhana (concealing)	Bhugna (slightly spread out)	Lāhita (licking the lips with the tongue)		
5.	Sampravē'sana (drawing inside)	Sama (level)	Kuncita (contracted)	Vikūṇita (contracted)	Sandaṣṭaka (biting)	Vivtra (lips apart)	Sama (lips slightly parted)		
6.	Vivartana (turning side ways)	Vivartana (raising up)	Recita (moving)	Svabhāvika (natural)	Samudgaka (contracting)	Udvāhi (turned out)	Dasta (lower lip bitten by the teeth)		
7.	Samudvṛtta (raising up)	Sphurita (throbbing)	Sahaja (natural)						
8.	Niskrama (going out)	Pihita (resting)							
9.	Prakṛta (natural)	Vitādita (driven)							

TABLE III

S No	ASAMYUTA (Single)	SAMYUTA (DOUBLE)	
1.	Pataka (Banner)	Anjali (Obiessance)	Nrta Hastas (Dance)
2.	Tripataka (Triple flag)	Kapota (Pegion)	Caturasra (Rectangular)
3.	Kartari Mukha (Scissors-faced)	Karkata (Crab)	Udrta (lifted up & turned round)
4.	Ardha Candra (cresen moon)	Svastika (crossed)	Tala Mukha (pointed to surface)
5.	Arala (curved)	Khataka vardhamanaka (Bangle-developed)	Svastika (crossed)
6.	Sukatunda (Parrot's beak) Musti (Fist)	Utsanga (Thigh) Nisada (Catch)	Viprakirna (scattered)
8.	'Sikhara (crested)	Dola (cradle swing)	Arala Kataka Mukha (curved & wristlet)
9.	Kapiddha (Wood apple)	Puspa puta (socket of a flower)	Āviddha Vakra (piercing downward in a curve)
10.	Kataka Mukha (Bracelet-faced)	Makara (Crocodile)	Suci Mukha (Needle-face)
11.	Sūcī Mukhha (Needle-faced)	Gajadanta (Tusks of elephant)	Recita (Emptied by whirling)
12.	Padmakō'sa (Lotus bud)	Avahitha (piercing)	Ardha Recita (Half Emptied)
13.	Sarpa'sira (Serpent's hood)	Vardhamana (Profess)	Uttana (lifted up)
14.	Mrga'sira (Deer-head)		Pallava (Tender leaf)
15.	Kangula (plough)		Nitamba (Posterior, nates)
16.	Alapllava (Tender leaf)		Ke'sa Bandha (coiffeuring)
17.	Catura (Deft. Adroit)		Lata (creeper)
			Kari Hasta (Elephant's Trunk)
			Paksa Vancita (Side and Bent)

18.	Brahmara (Bee)	Paksa Pradyota (side & turned to the opposite side)
19.	Hamsasya (Swan-faced)	Garuda Paksa (kite wing)
20.	Hamsa Paksa (Swan's wing)	Danda Paksa (stick to a side)
21.	Samdamsa (Bitting / Spanner like)	Ūrdhva Mandala (chest circling)
22.	Mukula (Bud)	Par'sva Mandala (Side whirling)
23.	Umanabha (Spider)	Uro mandala (Chest whirling)
24.	Tamracuda (Cock's tuft)	Urah Parsvartha Mandala (Semi circling near the chest & sides)
25.		Mustika Svastika (Fists crossed)
26.		Nalina (Lotus variety)
27.		Alapallava (Sprouting leaves)
28.		Ulbhana (Out burst , Inflation)
29.		Lalita (Graceful)
30.		Valita (Bent or twisted)

TABLE-IV
LIST OF ANGAHARAS

S.No.	ANGAHARAS	S.No.	ANGAHARAS	S.No.	ANGAHARAS
1.	Sthirahasta	12.	Par'svasvatika	22.	Alataka
2.	Paryastaka	13.	Vr'scika	23.	Par'svaccheda
3.	Sucividdha	14.	Bhramara	24.	Vidyuthranta
4.	Apaviddha	15.	Mattaskhalitaka	25.	Uddhrtaka
5.	Akishtaka	16.	Madavilasita	26.	Alidha
6.	Udghattita	17.	Gatimandala	27.	Recita
7.	Viskambha	18.	Paricchinnā	28.	Acchurita
8.	Aparajita	19.	Parivrttarecita	29.	Akshiptarecita
9.	Viskamblapasrta	20.	Vai'sakharecita	30.	Sambhranta
10.	Mattakrida	21.	Paravrtta	31.	Apasarpita
11.	Svastikarecita			32.	Ardhanikuṭṭaka

TABLE-V
SHOWING THE VARIOUS CHARIS

Sl.	CHARI		Sl.	CHARI	
No.	BHAUMI	AKASIKI	No.	BHAUMI	AKASIKI
1.	Samapada	Atikranta	9.	Urudvrtta	Aviddha
2.	Sthitavarta	Apakranta	10.	Addita	Udvrtta
3.	'Sakatasya	Par'svakranta	11.	Utsyandita	Vidyutbhranta
4.	Adhyardhika	Urdhvajanu	12.	Janita	Alata
5.	Casggati	Suci	13.	Syandita	Bhujangatrasita
6.	Vicyava	Nuipurapadika	14.	Apasyandita	Harinapluta
7.	Edakakridita	Dolapada	15.	SamotsaritaMattalli	Dandapada
8.	Baddha	Aksipta	16.	Mattalli	Bhramari

TABLE-VI

Sl.No.	KARANA	Sl.NO.	KARANA
1.	Talapuspaputa	35.	Bhujangatrastarecita
2.	Vartita	36.	Nupura
3.	Valitoruka	37.	Vai'sakharecita
4.	Apaviddha	38.	Bhramraka
5.	Samanakha	39.	Catura
6.	Lina	40.	Bhujangancitaka
7.	Svastikarecita	41.	Dandakarecita
8.	Mandalaswastika	42.	Vr'scikaiakuttita
9.	Nikuttaka	43	Katibharanta
10	Ardhanikuttaka	44.	Latavr'scik
11.	Katicchinna	45.	Chinna
12.	Ardharecita	46	Vr'scikarecita
13.	Vakshasvatika	47.	Vr'scika
14.	Unmattaka	48.	Vyamsita
15	Svastika	49.	Par'svanikuttan
16.	Prsthasvatika	50.	Lalatatilaka
17.	Diksvastika	51.	Krantaka
18.	Alataka	52.	Kuncita
19.	Katisama	53.	Cakramandala
20.	Aksiptarecita	54.	Uromandala
21.	Viksiptaksipta	55.	Aksipta
22.	Ardhasvastika	56.	Talavilasita
23.	Ancita	57	Argala
24.	Bhujangatrasita	58.	Viksipta
25.	Urdhvajanu	59.	Avrtta
26.	Nikuncita	60	Dolapada
27.	Mattalli	61.	Vivrtta
28.	Ardhamattalli	62.	Vinivrtta
29.	Recakanikuttita	63.	Par'svakranta
30.	Padapaviddhaka	64.	Nisumbhita
31.	Valita	65.	Vidyudbhranta
32.	Ghuranita	66.	Atikranta
33.	Lalita	67.	Vivartitaka
34.	Dandpaksa	68.	Gajakridita

69.	Talasamphotita	89.	Simhakridita
70.	Garudaplutaka	90.	Simhakarsita
71.	Gandasuci	91.	Udvrtta
72.	Pariivrtta	92.	Upasrta
73.	Par'svajanu	93.	Talasamghattita
74.	Grdhrayalinaka	94.	Janita
75.	Samnata	95.	Avahitthaka
76.	Suci	96.	Nive'sa
77.	Ardhasuci	97.	Elakakridita
78.	Sucividdha	98.	Urudvrtta
79.	Apakranta	99.	Madaskhalita
80.	Mayuralalita	100.	Visnkranta
81	Sarpita	101.	Sambhranta
82	Dandapada	102.	Viskambha
83	Harinapluta	103.	Udghathita
84.	Prenkholita	104.	Vrsabhakridita
85.	Nitamba	105.	Lolitaka
86.	Skhalita	106.	Nagapasarpita
87.	Karihasta	107.	'Sakatasya
88.	Prasarpita	108.	Gangavatara.na

To summarize the technique of Dance in India, it is a wholistic expression of the human body in a well organized, symbolically presented system. The various movements that contribute for this technique are given in Figure II. The list of these components are given in the tabulated form from Table I to VI. Apart from the charis, Karanas, mandalas and angahara, the other important aspects of movements depicted in the nritya technique are the movements and compositions indicated by the technical terms called circular (rechika), pirouettes, turns (bhramaris) and jumps, leaps, elevations (Utplavanas), and the group composition termed Pindi bandha. The Natya 'Sastra only mentions the rechikas and pindibandhas, specially although the pirovettes, turns and jumps appear with **reference** to the description of the karanas. The last two the bhramaris and utplavanas have been discussed in the Abhinaya Darpana and the **Sangītaratnākara**. The five utplavanas discribed by Nandike'swara are **alaga**, Kartari, a'sva, **motita**,

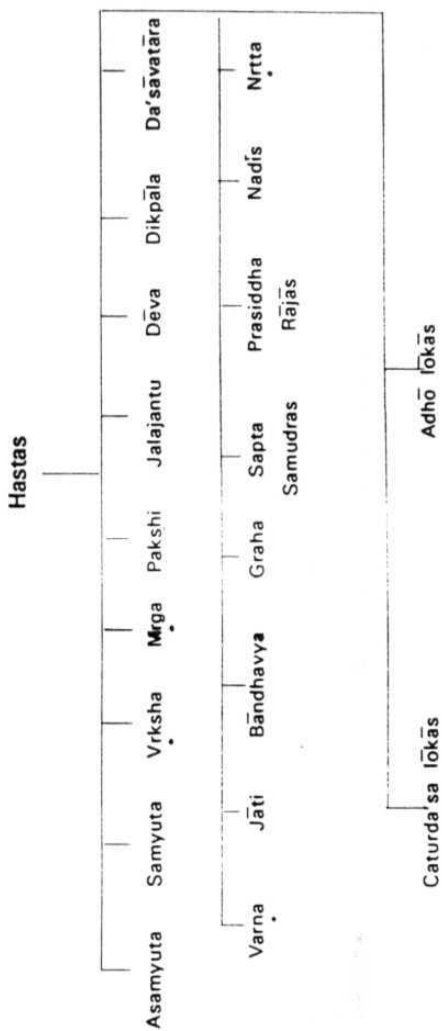
and kripalag. He also mentions seven types of bhramaris-utpluta, chakra, garuda, ekapada, Kunchita, **akaśa** and anga and eight types of charis.

Coming to the most important characteristic of the Indian Dances, that is Nritya; Nritya is the expository dancing whose basic purpose is to communicate the various signifying mental states, denoting the objects and to convey the fundamental and blended emotions in a symbolic manner. Hence it is described by Nandike'svara as 'Rasabhavyanjana di **samyukta**' that which is filled with sentiment, emotion and the like. Regarding the expression of Nritya, once all the parts of the human body are at the disposal of the artist, but there the gesture used and movement done have an essence of meaning to convey. The hastas of the Indian Dances serve the purpose to a large extent. Every hasta mentioned in the Natya 'Sastra' is followed by a series of usages or the meanings that can be conveyed. Apart from the hastas it is the other parts such as the drishti, eye, head, neck, lips, mouth and chin which contribute for the vocabulary of Abhinaya. These alphabets in various combinations work-out as a unit of the **Mukhajābhinaya** as a whole. Thus the Nrityabhinaya is always discussed under the sub-heads of **Mukhaja** and 'Sakha (hasta, bahu and other angas). A clear list of these is given in figure III.

However, the significance of the **hastābhinaya** in Nritya can not be denied. If Bharata mentioned three varieties of hastas: **asamyuta**, **samyuta** and **nritya** hastas, in **Nandike'svara's** Abhinaya Darpana the number of Asamyuta increases from twenty three to twenty eight and the Samyuta from thirteen to twenty four and the types of hastas include that of the Devata, Dikpala, Dasavatara, Vriksha, Mriga, Pakshi, Jalajantu, Varna, Jati, Bandhavya, Graha, Sapta **Samudra**, Nadis, Prasiddha Rajas, Chaturdasa **lokas**, Adolokas and Nritya. The list of all these hastas are given in a tabulated form. The performance of these hastas is guided by twelve kinds of 'hastapranas' and the four varieties of 'hastakaranas'. The hastapranas are described as follows in the Abhinaya **Darpanam**, "The lives (i.e. movements) of the hands are twelve, as follows: prasarana, kuncita, Recita, Punkhita, Apavestita, prerita, Udvestita, Vyavrtta, parivrtta, sanketa, cihna, **padārtha-tika**.

FIGURE - III

Showing the various types of Hastas given by Nandike'svara



Prasarana (outspread): extending the fingers

kuncita (bent, inclined): bending the fingers

Recita (separated): Separating the fingers

Punkhita (feathered, or fluttering): the hand (directed) forwards, (the fingers being) extended, bent, or separated. This movement is used in pataka and other hands.

Apavestita (twisted down): the hand directed downwards.

Prerita (directed): the hand turned back, (the fingers being) extended, bent or separated.

Udvestita (twisted upwards): the hand directed (Palm) upwards.

Vyāvṛtta (turned back): the hand pointing upwards sideways.

Parivṛtta (turned round): the hand directed forwards, sideways.

Sanketa (intimation): communicating an idea without words.

Cihna (mark): The various cihnās are the marks of those things which are evident, and of those unseen, their state of movement or rest, and eight others, viz., their form, face, situation, banner, weapons, virtues, range, and habits, as set forth in dance.

Padārtha-tika (Word-meaning Commentary): the meaning of words is conveyed."¹⁵

These hasta- pranas along with the arm movements given by Bharata guide the movement of the hands and placement as well. As it is evident, every hasta has a series of usages. A single hasta when placed at various levels and in various modes indicates various particular meanings. Thus it is to be **understood** that though the gesture remains the same it conveys more than one meaning because of the performance value. For instance, when the Anjali hasta is placed above the head, it conveys the meaning paying salutations to the deity; when placed in front of the face it is saluting to the Gurus and placed before the chest it is saluting to the elders.

Bharata gives a list of twelve movements of the hands, rather the arms which are in relation to the space. They are, "I shall now describe the varied movements which these gestures (lit. hands) [should] have in connexion with the [different] sentiments and states.

[These movements are): drawing upwards, dragging, drawing out, accepting, killing, beckoning, urging, bringing together, separating, protecting, releasing, throwing, shaking, giving away, threatening, cutting, piercing, squeezing and beating.

Hand gestures according to the theory of Histrionic Representation are to have three kinds of general movements, viz., upwards, sideways and downwards. These movements of hands should at the time of their use, be embellished by means of [suitable] expressions in the eyes, the eyebrows and the face. The exports are to use the hand gestures according to the popular practice and, [in this matter] they should have an eye to their movement, object, sphere, quantity, appropriateness and mode".¹⁶

Here one should relate the co-ordinative approach of the caturvidhabhinayas, and should understand, as said by Bharata, the gesture as not just a mere symbol but as a symbol which carries a cognitive impulse. That is, the meaning behind a gesture is conveyed not just with the help of gesture alone, but it is successful in reaching the minds of the audience when the other elements like facial expression, the feeling behind the meaning and the literary text are added to it. Indian Dances stand as the best examples of the non-verbal communication because of the intertwining relation amongst the vocabulary of the gesture-language and the facial expression, along with the other accessories (such as the literary and the musical accompaniment). Nandike'svara in his Abhinaya-Darpana puts this congruence of the various elements of the dance in the following way, "The course of the Dance (*natya-krama*) - what is said traditionally by our ancestors must therefore be kept in view. Having made the prayer, etc; the dancing may begin. The song should be sustained in the throat; it's meaning must be shown by the glances; rhythm (*tala*) is marked by the feet for wherever the hand moves, there the glances follow; where the glances go, the mind

follows; where the mind goes the mood follows; where the mood goes, There is the flavour (rasa)¹⁷.

A physical movement with a hidden meaning in it when followed by the essence in the heart through the glances conveys it to its spectators the unsaid hidden meaning. While this is the procedure of the dance or the Natya-krama, the internal and external factors which are a part of this process are discussed under the heads of the 'Antah pranas and 'Bahi pranas' by Nandike'svara, "Outer life (bahih prana) of the Danseuse - the following accessories are called the outer life of the Danseuse: the drum, cymbals of a good tone, the flute, the chorus, the drone, the lute (vina), the bells, and a male singer (gayaka) of renown.

Inner life (antah prana) of the Danseuse - the ten factors of the Inner life of the Danseuse are swiftness, composure, symmetry, versatility, glances, ease, intelligence, confidence, speech and song".

While the outer life of the Danseuse being the orchestration, the inner life is the qualities from within oneself. Thus a congregation of both physical and mental manifestations of not just an individual but a group of individuals as such, make a form which is a feast for the eyes of the spectators, called the 'Dance'.

NOTES

1. "Abhipurvastunindhaturabhi mukhyarthaninraye |

Yasmat Prayogam nayati tasmadabhinayah smrtah" | [V.6] |

Ghosh, Man Mohan (transl. The Natya Sastra - A Treatise on Dramaturgy And Histrionics. Calcutta. The Royal Asiatic Society of Bengal; 1950. PP148-149. V6.

2. "Vibhavayatiyasmacca nanarthan hi prayogatah |

'sakhāṅgopāṅga samyuktastasmadabhinayah smrtah" | [V.7] |

ibid., P149.V7.

3. Raja, K.Kunjunni and Radha Burnier (trans). The Samgitaratnakara of sarangadeva vol IV chapter on Dancing. Madras. The Adyar Library and Research Centre; 1976. P 5. V 35-7.

4. " 'Sirohastakat'ivakshah parshvapada samanvitah |
Angapratyangasamyuktah sadango nātyasanghahāḥ " ||V.12||
" Tasya 'sirohastorah parshvakat'pedatah sadangani |
Netrabhrūṇasādhara kapolacibukanyupāṇani " ||V. 13||

Ghosh, Man Mohan (trans). The Natya Sastra A Treatise on Hindu Dramaturgy And Histrionics. Calcutta. The Royal Asiatic Society of Bengal; 1950. P116. V12 V 13.

5. "Pratyanganyathaca skandhe prsthām tathodaram |
urujanghe sadyahura pare mani bandha kau ||
Jenuni Kurparavetatrayamapyadhi kamjaguh " || V.66||

Coomaraswamy, Anand and Duggirala Gopala Kristnayya (trans). The Mirror of Gesture • Being the Abhinaya Darpana of Nandikeswara (ed 4). New Delhi. Munshiram Manohasal; 1987. P18 V66.

6. "Angiko Vacika'scaiva aharyah sattvikastatha |
gñeyastrabhinayo viprāścaturdha parikalpitaḥ " || V9||
"Trividhastvaṅgikodrastha 'sariro mukhastatha |
tathaceshtakṛta'scaiva'sakhangopanga samyutah " ||V11||

Ghosh, Man Mohan (trans). The Nāṭyaśāstra A Treatise on Hindu Dramaturgy And Histrionics. Calcutta The Royal Asiatic Society of Bengal; 1950. P146. V 9&11.

7. "Mukhajeḥbhinaḥ Vipra nana bhā va samāshraye |
'sirasah prathamam karma gadato me nibodhata " ||V16||
ibid., P 150. V 16.

8. "Asya 'sakha ca nrttam ca tathaivankura eva ca |
Vastunyabhinayasyeha vigneḥyāni prayoktrubhiḥ" ||V14||
ibid., P 150. V 15.

9. "Angikastu bheveccakha ankurah sucana bha vet |
Angahara vinishpannam nrttam tu karanashrayam " ||V15||
ibid., P 150. V15.

10. "Tanyaham sampravakshami namatah karmastatha |

Hastapadasamayogo nrttasya karanam bhavet "||V30||

" Dve nrttakarane caiva bhavato nrttametrka |

Dvibhyim tribhi'scatat urbhirva pyangaharastu m̄trubhih " ||V31||

"Tribhih kalāpako gr̄eyah caturbhih sandakastatha |

Pancaiva karana ni syuh sangha taka iti smrtah * j |V32| |

" Sadhhirva saptabhirvāpi astabhirnavabhistatha |

Karanairiha samyukta angahārēh prakṛititāha " ||V33||

ibid., P 49. V 30-33.

11. "Vidhānōpagatācāryō vyayacchente parsparam |

Yasmadangasamayukta stasmad vyayama visyate " ||V2||

" Eka padapracaro yah sa carityabhisanghita |

Dvipadakraṇam yaktu karanam nama tad havet" ||V3||

"Karananam samayogah khanda ityabhidhiyate |

Khandaistribh's caturbhirva samyuktam mandalam bhavet" ||V4||

ibid., P 197. V 2-4.

12. "Caribhih prastutam nrttam caribh'scestitam tatha |

Caribhih 'sastramoksha'sca caryo yuddhe ca kirtitah" ||V5||

ibid., P 197. V5

13. "Recitakhyah pruthagbhavē valane cabhidhi yate |

Udvahanat pruthagbhavaccalanaccapi recakah" ||V248||

ibid., P 66. V 248.

14. "Udghatththah samamcaiva tathagratallasancarāh |

Ancitah kuncita'scaiva padah pancca vidhah smrtah" ||V41||

ibid., P 195. V 41.

15. "Prasaranam kuncitam ca recitam punkhitam tatha |

Apavestitam capi preritodves tite tatha" ||V204||

"Vyavrttah parivrtta'sca samketah tadanam taram |

cinham padarthatiket pranadvada'sa hastajah" ||V205||

Coomaraswamy, Ananda and Duggirala Gopala Kristnayya (trans). The Mirror of Gesture - Being the Abhinaya Darpana of Nandikeswara (edi.4). New Delhi, MunshiramManoharlal; 1987. p., 25-26. V 204, V 205.

16. "Chedanam bhedanam caiva sphotanam motanam tatha |

Tadanam ceti vigneyamtagnah kama karan prati" ||V160||

" Uttanah par'svaga's caiva tathadhōmukha evamca

Hasta pracarastriavidho nāṭyanṛtta sama'srayah " ||V161||

"Sarve hastapracara'sca prayogeshu yathavidh

Netra bhrumukharagai'sca kartavya vyanjita budhah " ||V162||

" Karanam karma sthanam pracarayuktim kriyam ca samprekshya

Hastabhinayah karyastajgnairtokopacarena " ||V163||

" Uttamanam karah karah karya lalata kshetraca rinah ||

Vakshahstha's caiva madhyanamadha ma na madhogatah " ||V164||

" Jyeste khalpa pracarah syurmadye madhya vicarinah

Adhyamesu prakṛnastu hastah karya prayoktubhih " ||V165||

" Lakshanavyajjita hastah karyastuttama madhya maih

Loka kriyāsvabhāvena nīcāirāpyārtha sam's rayah " ||V166||

Ghosh, Manmohan (trans). The Nāṭyaśāstra - A treatise on Hindu Dramaturgy and Histrionics. Calcutta. The Royal Asiatic Society of Bengal; 1950; PP 185-186. V 160-166.

17. " Evam kṛtva purvarangam nṛtyam karyam tatah param/

Nṛtyam gṛtābhinayanam bhavatalayutam bhavet " || V55||

"Kanthenalamba yedgṛtām hastena nāṭham pradār'sa yet|

Cakshurbhīyam darśayet bhavam pada bhīyam tāla macaret " ||V56||

"Yatohastastatodrstih yatodrśistato manah |

yatomanastatobhavo yato bhava stato rasah" ||V57||

Coomaraswamy, Ananda and Duggirala Gopala Kristnayya (trans). The Mirror of Gesture • Being the Abhinaya Darpaṇa of Nandikeswara (ed.4) New Delhi. Munshiram Manoharlal; 1987. P 17.V 55-57.

18. "Mṛdāṅga'sca sūtalau ca vānuḥ gītiḥ tatah sṛtiḥ " ||V41||

"Eka Vīṇa Kimīni ca gāyaka'sca sūvī'srūṭah |

Ityeva māṇvayāgnai'sca pātrapraṇa bahih 'smṛtāḥ" || V42||

"Javasthiratvam rekha ca bhramari dr̥stira 'sramah |

Medha 'sṛaddha vacogīti stvataḥ praṇadā'sa smṛtāḥ |

Evam vidhena pātreṇa nṛtyam karyam vidhānataḥ" ||V40||

ibid., PP 16-17 V 40-42.

SATTVIKABHINAYA - INS AND OUTS

The skeleton makes the structure, blood and flesh bring in an appealing look, and it's the mind which makes this being a 'human'. So also the **Āṅgikābhinaya** serves as an instrument to the movement, the **Vicika** ascertaining the meaningful **movement**, supported by the **aharya**, which adds an appeal to the whole venture and the **Sattvika** provides with the touching essence of the feeling, thus enabling for a creative product called the 'Dance'. An individual differs from another and also shares the cognitive plane of the other, proving that though the individuals differ the feelings unite them. This factor of universalization of the human feeling and emotion makes a community of people and also a community of the artistes and art lovers. To be an artist is to feel the feelings of the others and to be an audience is to receive the feeling of others as that of their own. This communion of the artiste and the audience leads to a **successful** performance. Much has been spoken and written about this communion by many authors of the **Alankara Sastris** as well as the treatises of the performing arts. While the Indian literature has given the analytical description of this process, the Indian performing arts have given life to it on the stage, in the field of recreation (performing arts). To understand this rebirth in the field of the recreation it is essential to study the theories which comment on the essence of **rebirth-the** emotions. To recreate is to give life to all the necessary elements which make one feel the real life- that is the emotions.

The **Rasa** theory put forth by **Bharata** in his **Natya 'Sastra'** was elaborated extensively by many later writers including **alankarikas**. The concept of the **Bhavas**, their presence, existence and the result of existence is discussed in terms of the relation of the artiste and the audience. To understand the theory of **Rasa**

and its practical implementations, one needs to study the various components of it. Bhava is defined as "the first feeling in a plane heart which is expressed through the movement of the **neck,eyes** etc". This definition given in Bharata Rasaprakaraṇa gives a picture of Bhava as that which is instigated by a strong motive in an otherwise plane mind. The word bhava which comes from the root "**Bhu**" means to pervade ('bhavayanti'), to infuse (bhavayanti) and pervade (bhavaya). Bhava is a cause or an instrument which induces the act of performance into the minds of the spectators.

This process of induction is made successful due to the healthy rapport between the two (the artiste and the audience). Bharata in his Natya 'Sāstra explains in the following verses, "When the meanings presented by Determinants and consequents are made to pervade (gamayate) [the heart of the spectators] they are called bhavas (States) (V1). As in these the inner idea of the playwright (**kavi**) made to pervade[the mind of the spectators] by means of the gestures, colour of the face and the representation of temperasment they are called bhavas (States) (V2). As they cause the sentiments relating to various kinds of histrionic representation to **pervade**[the mind of the spectators] they are called bhavas (states) by those who produce a drama"(V3). In the first verse stated above it is said that the meanings presented by the determinants and the consequents are made to pervade the heart of the spectator.

Here the two important elements of bhava come into light. One being the 'Vibhava'(determinant) and the other being **Anubhāva**(the consequent). The word vibhava is said to be synonymous to the words like **Karana**, **nimitta** and **hetu**, which mean the cause and defined thus by Bharata, "As many things are Vibhavyate (determined) by this through words, Gestures and the Representation of the Temperament it is named Vibhava (Determinant)"³. And Anubhava is defined thus in Natya 'Sāstra," As in it the spectators are anubhavyatemade to feel] things by means of words and gestures it is called anubhava and it relates to words as well as to [gestures movements of] major and minor **limbs**"⁴. Here the relation of Vibhava and Anubhava is putforth as the relation of the cause and effect. Thus justifying the term bhava as, that which pervades. If the

hetu (cause) lies in the artiste it's effect(anubhava) is said to be felt by the spectator, hence the bhava (state) is that state of mind which brings both the artiste and audience close to the experience of one another Saradatanaya in his 'Bhavaprakasa' gives a clear picture of the bhavas and their categories as follows, "**Bhavanam Bhavanam Bhāvah**, Bhutih Bhavah, **Bhavayatiti Bhavah**". Bhava takes its root from these words. Bhavanam, to be, Bhuti it's existence make the Bhava. That which makes to feel is Bhava. It is used as the physical manifestation of the mental state. Such bhava is five fold-"**Vibhava, Anubhava, Sthayi, Vyabhicari and Sattvika**". He further explains the terms Vibhava and Anubhava as follows, "Those which make the states of mind like rati(erotism) etc which are deep rooted in mind are called Vibhavas. The feelings thus felt due to the Vibhavas are called the **Anubhāvās**"⁶. The cause that makes the presence of a mental state which is in a dormant state is to be understood as **Vibhava**, while the experience of feeling being felt to be known as the **Anubhava**. If both these acts of the cause and effect are felt by the same person in the real life, it is divided into two phases when presented on the stage. The cause that creates the effect is to be felt by the artiste before passing it over to his spectator through various means of communication like the gesture, word etc. Hence a gesture used as a part of communicable expression or **abhinaya** is not a mere symbolic physical representation of a mental state like an **idea**, a thought or an emotion. Bharata states the universal phenomenon of the states or the bhavas as follows, "Determinants and consequents are known by the wise to be things which are created by human nature and are in accordance with the ways

Bharata then gives an analytical explanation of the three kinds of the bhavas with definitions and the determinants and consequents involved in each of them. Sthiyi(dominant), **Sancari/Vyabhicari(transitory)** and **sattvika** are said to be eight, thirty three and eight respectively in number. Of all the three varieties the Sthayi/ dominant are treated as the superior to the other two states. The dominant states are said to be superior to other states because of the dependency of the other states over them. It is due to this strength that they are even said to be capable of evolving the associated sentiments out of them. 'Saradatanaya in his **Bhavaprakasa**

defines the Sthayi bhavas as follows, "The sthayi bhavas are associated with the arousal of the sentiments.

They are in a dormant state in every mind and arouse into their full form when supported by the associated states. The bhavas which evolve the sentiments are the Sthayi bhavas". The transitory states are explained thus by Saradatanaya, "The Vyabharibhava take their birth on demand of the situations and are short lived. They appear and disappear naturally. They associate with and support the Sthayi bhavas during the time of the rasanistpatti such states are called Vyabharibhavas". He further explains the Sattvika bhavas take their birth in Sattva (mind). The feelings that are created in the mind are called the Sāttvikās. They are of two types - Sviyas and Parakiyas (of the self, and of others)".

TABLE - VII

Giving the list of STHAYĪ BHĀVĀS, their Determinants and consequents.

Sl. No	STHAYI BHAVA (Dominant state)	Vibhava Determinants	Anubhava Consequents
1.	Rati/Love	seasons,garlands,unguent,Ornaments,dearones,enjoyment of a superior residential house,assence of opposition(from others].	smiling face,sweet words, motion of eyebrows and glances.
2.	Hasya/ Laughter	mimicry of others actions, Incoherent talk,obstructive-ness,foolishness and the like.	smile, laughter excessive laughter
3.	'Soka/ Sorrow	death of the loved one, Loss of wealth,experience of sorrow due to any one's murder or captivity and the like.	shedding tears lamentation Bewailing on the ground, crying,Deep breathing, paralysis insanity.
4.	Krodha/ Anger	insolence,abusive language, quarrel alteration,opposing [persons or objects! and the like.	swollen nose, upturned eyes, bitten lips,Trobbing cheeks and the like.

5.	Utsaha/ Energy	absence of sadness, power, patience heroism and the like.	steadiness, munificence, boldness of an undertaking and the like.
6.	Bhaya/ Fear	acts offending one's superiors, the king, roaming in a forest, seeing an elephant and a snake, staying in a empty house, rebuks (from one's superiors) a dark rainy night, and the like.	trembling hands and feet, palpitation of the heart, paralysis dryness of the mouth licking the lips, perspiration, Tremor, apprehension seeking for safety, running away, loud crying and the like contracting all the limbs, splitting, narrowing down of the mouth, heart and the like.
7.	Jugupsa/ Disgust	hearing and seeing unpleasant things and the like.	wide opening of , the eyes looking with out winking • the eyes of move- ment of the aye- brows, Horripilation moving the head to and fro, the cry of "Well, done " the like.
8.	Vismaya/ Astonishment	Illusion, magic extraordinary feats of men, great excellence in painting, art works in parchment and the like.	

It is clear from the above definitions that the existence of both the transitory (Vyabhicari) and the temperamental (sattvika) state depends on the situation of the arousal. Their duration of existence is short when compared to that of the dominant states. But their survival creates an impact on the whole system because it is with the association and support of these **that the** dormant **grow** stronger to create the state of sentiments or rasa. **Bharata treats the** dominant states as superior to the other two states because of their natural quality **and** says, "Just as a king is superior to other men, and the preceptor (guru) is

superior to his disciples, so the dominant states (**St̥hāyī-bhāva**) are superior to the other states (deter- minants, consequents and transitory states"¹¹. The list of the consequents and the determinants of each of the eight varieties of the dominant, Rati (Love), **Hasya** (Laughter), 'Soka (sorrow), Krodha (Anger), **Utsaha** (Anger), Bhaya (fear), **Jugupsa** (Disgust) and Vismaya (Astonishment) are given in the Table VII. The states of Rati is defined as follows by **Bharata**",Love arises from the attainment of desired objects.because of its agreableness. It is to be represented on the stage by sweet words accompanied by [suitable) gestures and movements of limbs¹².

Laughter is explained thus, "Laughter arises from a mimicry of other people's actions. It is to be represented on the stage by the learned with smile, Laughter and excessive laughter". The dominant state of sorrow is to be represented by weeping which is of three kinds; weeping of joy, weeping of affliction and weeping due to jealousy. All these three kinds of weeping are to be shown by a characteristic physical movements of their own. The following verses explain these three kinds of weeping as follows, "Weeping in which the cheeks are blooming in joy, the body is horripilating, there are words of remembrance and tears not concealed is called Weeping of joy". "weeping in which there is a loud sound, copious shedding of tears, uneasiness of the body, want of steady movements and efforts, lamentation after falling on the ground and sitting on the earth is called weeping due to affliction". "Loud weeping of women in which the lips and the cheeks are throbbing and the head is shaking, the eyebrows and the glances are moving in anger, is called weeping due to affliction". "Sorrow relates to women persons of the inferior type, and it has its origin in affliction [of any kind]. With relation to it,persons of the superior and the middling types are distinguished by their patience and those of the inferior type by their weeping". Anger is represented on the stage as of five different kinds, "One should show anger against resistance by the enemy with knitting of eyebrows, feirce look, bitten lips, hands clasping each other, and touching one's own head and breast". "One should show anger against control by superiors with slightly downcast eyes. Wiping of slight perspiration and not expressing any violent move- ment". One should show one's anger to

the beloved woman by a very slight movement[of the body], by shedding **tears**, and knitting eyebrows and with sidelong **glances**, and throbbing lips". "Anger to one's servants should be represented on the stage by means of **threat, rebuke, dilating** the eyes and casting **contemptuous** looks of various **kinds**". "**Anger** which is artificially shown with a view to the realisation of an ulterior motive and which mostly betrays marks of effort is called feigned anger, and it relates to two sentiments". The state of Utsaha or energy is described thus by Bharata, "Energy which has effort as its basis and which grows of alertness and such other qualities, should be represented on stage by acts of vigilance and the like. The state of Fear or bhava which has its roots from various determinants and said to relate women "and which said to be related to women and persons of the inferior types is explained this, "Fear arises from an **embarrassment** due to offending one's superiors and the king, seeing terrible objects and hearing awful things (v22)". "This is to be represented with tremor of the limbs, panic, drying up of the mouth, hurried movement, widely opened eyes and such other gestures and actions (V23)". "Fear in men arising from terrifying objects should be presented on the stage by actors (lit.dancers) with slackened limbs and suspended movement of the eyes (V24)". "This (fear) should be represented on the stage with tremor of hands and feet, and palpitation of the heart, paralysis, shaking the lips, drying up of mouth, loosened limbs and sinking (visannal body (V25)". The state of **disgust/jugupsa** which relates to women and the persons of the inferior type is explained as follows, "Disgust is to be represented on the stage by covering the **nose**, **contracting** all the limbs, (general] uneasiness and **heartache**". And the state of astonishment/vismaya which also comes under the dominant states explained by Bharata thus, "Astonishment arising from joy due to extraordinary acts should be represented by means such as joy tears, fainting and the like".

The second category of states/bhavas mentioned by Bharata, the Vyabhicari derives from the word 'cari' which means 'to move' 'vi' and 'dbhi' being the prefixes to it. Hence the term Vyabhicari means 'those that take the sentiments towards different kinds of objects'. They are thirty three in number and are "Nirveda, **Glani**, Sanka, Asuya, Mada, **Srama**, Alasya, Dainya, Cinta, **Moha**, **Smrti**, Dhrti, Vrida, Capalata, Harsa, Avega, Jadata, Garva, Visada, Autsukya, Nidra,

Apasmara, Supta, Vibodha, **Amarsa**, Avahittha, **Ugrata**, **Mati**, **Vyadhi**, **Unmada**, **Marana**, **Traśa** and **Vitarka**". The Vyabhicaris along with their determinants and consequents listed out in Table VIII. The list of these Vyabhicari **bhavas** is elaborated by taller writers, they are "Kshudra (hunger), Trsna (thirst), **Maitri** (friendship), **Mudita** (mirth), **Sraddha** (faith), **Daya** (compassion), **Upeksha** (indifference), **Arati** (hatred), **Samtōsha** (contentment), **Kshama** (patience), **Mardavam** (tenderness), **Ājavam** (strait forwardness), **Dakshinyam** (courtesy) etc.

TABLE VIII

Giving the list of the Transitory states along with their Determinants and Consequents

Sl. No. (transitory state)	Vibhava Determinant	Anubhava Consequent
1. Nirveda/ Discouragement	Being reduced to poverty, Getting insulted, Abusive language , loss of beloved person, the knowledge of the ultimate truth and the like.	Weeping, sighing, Deep breathing , Deliberation and the like.
2. Glani/ Weakness	Vomitting , Purgation, Sickness penance, Austericities , Fasting mental worry, Much drinking Sexual indulgence, too much exercise, travelling longway Hunger, Thirst, sleeplessness and the like.	Weak voice , Lusterless eyes , pale face , slow gait, want of energy want of energy thickness of the body change of colour and the like.
3. 'Sanka/ apprehension	Theft, giving offence to the king , and the like.	Constantly looking on, Hesitating movement, Dryness of the mouth, Licking the lips, change of facial colour, tremor, dry lips loss of voice and the like.
4. Asuya/ Envy	Various offences Hatred, others people's wealth	Finding fault with others Deerying their

	good luck, intelligence sports, learning and the like.	virtues, not paying any heed to these remaining with downcast face, knitting eyebrows in disparagement and abusing others in the assembly [of men].
5. Mada/ Intoxication	Intoxication (of three kinds) a) Light Intoxication b) Medium Intoxication c) Excessive Intoxication	Smiling face, pleasant feeling, joyful body, slightly flustering works, Delicately steady gait (relates to persons of superior type). Drunken and rolling eyes, Drooping arms, (or) arms restlessly thrown about and regularly unsteady gait. (relates to persons of middling type). Loss of memory, Incapacity, to walk due to vomiting hiccough and cough, A thick producing tongue. spitting (relates to persons of inferior type). Gentle rubbing of the body, Breathing, contra- ction of the mouth, Belching, Massaging of the limbs, very
6. 'Srama/ weariness	Travelling a long way, exercising of the limbs and the like.	

		slow gait , contraction of the eyes , Making 'Sitkara and the like.
7. Ālasya/ Indolence	Nature, Lassitude sickness, satiety, pregnancy and the like.(relates to women and of the inferior type).	Aversion to any kind of work , lying down, sitting, Drowsiness, leep and the like.
8. Daya/Dipression	Poverty, Mental agony, and the like.	Want of self command, Dullness of the body , Absent mindedness giving up of cleansing [the body] and the like.
9. Cinta/Anxiety	Loss of wealth Theft of a favourite object, poverty and the like.	Breathing, sighing, agony, meditation thinking with a downcast face, thinness of the body and the like.
10. Moha	Accidental injury Adversity, sickness Fear, Agitation remembering past enmity and the like	Want of movement, (excessive) Movement of a particular limb, Falling down , Feeling, Not seeing properly and the like.
11. Smṛti/ Recollection	Impairment of health Disturbed nightly sleep , seeing and speaking with a level-head , thinking, constant practice and the like.	Nodding of the head , Looking down , raising up the eyebrows, and the like.
12. Dhṛti/contentment	Heroism, spiritual knowledge, learning wealth, purity good conduct, devotion to one's superior, getting excessive amount of money, enjoying sports and the like	Enjoyment of objects gained, and not grumbling over the objects unattained, past, partially enjoyed and the like .
13. Vṛīda/shame	Humiliation, repentance on	covered face , thinking

	account of transgressing words of superiors or disregarding them, nonfulfilment of vows and the like.	with downcast face, drawing lines on the ground, Touching clothes and rings, biting the nails and the like.
14. Capalata/ Inconsistency	Love, Hatred, Malice, Impatience jealousy, opposition and the like.	Harsh words, Rebuke, beating Killing, Taking prisoner, Goadng and the like.
15. Harsa	Attainment of the desired object, union with a desired trusted and beloved person Mental satisfaction, favour of gods, preceptor king and husband(or master), receiving (good) food, clothing and money and enjoying them and the like.	Brightness of the face and the eyes, using sweet words, embracing, Horripilation, tears, perspiration and the like.
16. Āvāga/ Agitation	Portents, wind or rains, [out break] of fire, running about of elephants, hearing very good or very bad news, stroke of adversity and the like. Violent winds Heavy rains Outbreak of fire	Looseness of all limbs, sadness, distraction of the mind. loss of facial colour surprise and the like. Veiling (the face) rubbing the eyes collecting (the ends) of clothes, hurried going. Lumping together of all the limbs, running, looking for some recovered shelter. Eyes troubled with smoke, narrowing down all the limbs or shaking them, running with wide steps, flight.

	running about of elephants	Hurried retreat, unsteady gait,fear , paralysis, tremor, looking back.
	Hearing something favourable	Gettingup,embracing, giving away clothes and ornaments,weep- ing, horripilation.
	Hearing something unpleasant	Palling down on the ground ,Lamentation, rolling, about ,running away, be wailing,weeping.
	Popularising	sudden retreat,taking up weapons and armour, Mounting elephants, horses and chariots, striking and the like.
17. Jadata/Stupor	(cessation of all activity) Hearing of much desired thing or a [very] harmful thing, sickness.	Not uttering anyword, speaking indistinctly remaining absolutely silent,looking with steadfast gaze,depen- dance on others and the like.
18. Garva/Arrogance	Kingship, Noble birth, Personal beauty, youth, learning, power, attainment of wealth.	contempt(for others). Harrasing (people). Not giving reply (to one's question). Not greeting others. Looking to shoulders. Roaming (at large), contemptuos laughter, Harsh words , Transgressing commands of the superiors and attainment of insult-

19. Visada/Despair	In ability to finish the work undertaken, Accidental calamity and the like.	ing others. Superior and Middling types: Looking for allies, Thinking about means, Loss of energy, Absent mindedness, deep breathing. Inferior types: Running away, Looking down,Drying up of the mouth Licking the corner , of the mouth, sleep, deep breathing and Meditation.
20. Autsukya/ Impatience	Seperation from beloved persons remembering them, sight of a garden and the like.	sighs,Thinking with downcast face,sleep. Drowsiness, desire for lying down and the like.
21. Nidra/ sleeping	Weakness, Fatigue,intoxication, indolence, thinking, too much eating, (soporific) nature and the like.	Heaviness of the face rolling of the body, rolling of eyes,yawning,Massaging of the body, deep breathing, relaxed body, closing the eyes and the like
22. Apasmara/ epilepsy	Being possessed by a god, a Naga, a Yaksa, Raksasa, a Pi'saca,memory of such beings,eating food left after somebody's partaking of it, staying in a deserted house, non-observation of proper time (in taking food, in sleeping etc.,) derangement of humours.	Throbbing, Trembling Running,Falling down Perspiration, foaming in the mouth, hiccough licking (the lips) with the tongue.
23. Supta/	Interruption of sleep, enjoying	deep breathing closing

Dreaming	objects of senses, infatuation [of any kind], spreading the on the ground,dragging the bed over the ground.	the eyes stupefaction of all the senses Dreams.
24. vibodha/ Awakening	Digestion of food,bad dreams loud sound,sensitive touch and the like.	Yawning rubbing the face and the eyes and the like.
25. Amarsa / indignation	Abused or insulted by those having superior learning, wealth or power.	Shaking the head , Perspiration thinking and reflecting with a downcast face, determination looking for ways and means and allies and the like Speaking like another , person looking down- wards, break in the speech, Feigned patience and the like.
26. Avahittha/ Dissimulation	Shame, fear, defeat, respect, decoit, and the like.	Killing,imprisoning beating,reboking, and the like.
27. Ugrata/cruelty	Arrest of robbers offence to kings, offending the words and the like.	Instructing the pupils, Ascertainment of[any] meaning, removal of doubt and the like.
28. Mati/Assurance	Thinking about many sastras, considering the pros and cons of things.	Shivering, tremor of the entire body, bending [the body], shaking of the jaws, Narrowing down the nasal passage, Dryness of the mouth Horipilation, lamentation and the like.
29. Vyadhi/sickness	Fever caused - due to cold (sita)	Throwing out clothes, the hands and the
	Feeling of heat	

	Other types of sickness	feet, desire to roll on the ground, desire for coolness lamentation, crying and the like. Narrowing down the mouth, dullness of the body, [deep] breathing, making [peculiar] sounds, crying, tremor.
30. Unmada/ Insanity.	Death of beloved persons, loss of wealth, accidental hurt, derangement of [the three humours] wind (vata) Bites (pitta), and Phelgm ('slesman).	Laughing, Weeping, crying, Talking lying down, sitting, running, dancing singing and reciting (something) without any reason, smearing (the body) with ashes and dust, taking grass, Nirmalya, soiled cloth, rags, poted earthen tray as decoration many other senseless acts, imitation of others . looseness of the body , motionless of the limbs, closed eyes, hiccough, deep breathing , looking for family members, speaking indistinct words and the like.
31. Marana/ Death	Malady of the intestine, and the liver, colic pain disturbace of humours, tumours, boils, fever, cholearte, accidental injury is caused by weapons, snakebite taking poison, [attack of] ferocious animals, injury due to falling down from elephant, horse, chariot and other vehicles.	
32. Traśa/ Fright	Lightning a tremor, thunder, earthquake clouds, crying or	Shaking of narrow limbs, tremor (of the

	seing of big animals and the like.	body), Paralysis, Horripilation speaking with a choked voice, talking irrevalently and the like.
33. Vitarka/ Deliberation.	Doubt, cogination, perplexity and the like.	various discussions, settling the definitions, concealment of the counsel and the like.

Simhabhupala in his '**Rasarnavasudhakara**' explains the Vyabhicaris in detail. P.S.R. Appa Rao in his '**Sattivikabhinayam**' gives a note on **Simhabhupalas** explanation. It is as follows, "The Vyabhicaris along with Vak (speech), Anga (Movement of limbs) and Sattva (temperament) guide the pace and the movement of bhava (state) hence they are called sancaris. They often become the **Vibhāvās** (determinants) and the Anubhavas (con- sequents) which are to be determined according to the acts in the society.

For instance Santapa serves as a Vibhava for Daniya and becomes **Anubhava** to **Giani**. So also Visada serves as Anubhava to the **Uttpatavega** and **Vibhāva** to **stambha** (R.S.II-95 + GADYA). These vyabhicaris are of two types - Svatantra (independant) and Paratantra (dependant). The Vyabhicaris which become a part of other states are called paratantras, if not they are Svatantra. They are to be understood according to the situation. (R.S.II-96-97). If the bhava looses its appropriateness it leads to the 'Bhavabhasa' which is of the following two types - Asatatvam, Ayogyata. Giving feelings to the lifeless is **Asatyakrtabhāvābhāsa** and if the bhava is attributed to the humans of low cadre and objects it is Ayogyakrt- bhavabhase. (R.S.II 97-98). The Vyabhicaris have the following phases - Utpatti, Sandhi, Sabalata and **Sānti**. (R.S.II 99-101). Utpatti • is the generation of a bhava; Sandhi - is the union of either two similar or two dissimilar states. Sabalata - The mutual support between different states. S'anti - The distruction of a well developed state. The various states which are stated as independent transitory states such as udvega, Sneha, **Dambha** and Irshya are to be considered as mental states which are a part of the thirty three transitory states given by

Bharata. (R.S.II-94). Dhananjaya in his Da'sarūpaka defines the Vyabhicaris as follows,"The Vyabhicaris move with a motive before them and as the waves take their birth and also get mingled in an ocean so also the Vyabhicaris emerge and also immerge in the Sthayis".

TABLE IX

Giving the list of the temperamental states along with their Determinants and consequents.

Sl. No.	Sattvikabhava/ (temperamentalstate)	Vibhava/ Determinant	Anubhava/ Consequent
1.	Sveda/ perspiration.	Anger, fear, joy, shame, sorrow, toil, sickness, heat, exercise, fatigue summer and massage.	Taking up a fan, wiping off sweat, looking for breeze.
2.	Stambha/ paralysis	joy, fear, sickness, surprise, sadness, intoxication and anger.	Being inactive, motion- less, smileless, like an inert object, senseless and stiff bodied.
3.	Vepathu/ trembling	cold, fear, joy, anger touch (of the beloved) old age.	Quivering, Throbbing and shivering.
4.	A'sru/ Weeping	joy, indignation, smoke, collyrium, yawning, fear, sorrow, looking with a steadfast gaze, cold and sickness.	Rubbing the eyes, shedding tears, loss of consciousness by falling on the ground.
5.	Vaivarnya/ change	cold, anger, fear, toil, sickness, of colour fatigue and heat.	Alteration of the colour of the face by putting pressure on the artery and this is dependant on the limbs
6.	Romanca/ Horripilation.	Due to touch, fear, cold, joy, anger, sickness.	Thrills, Hairs standing on the end, touching the body.
7.	Svarabheda/ change of voice	fear, joy, anger, fever, sickness, intoxication.	Broken and choking
8.	Pralaya/ Fainting	Too much toil, swoon, intoxication, sleep, injury, astonishment and the like.	

While it is the sthayis which give birth to the *sancārīs*, it remains the role of the *sattvika bhāvās* to give a touch of true essence to them. They are so called because they originate in the mind and are of eight kinds. "The eight temperamental states are as follows: Paralysis, Perspiration, Horripilation, change of voice Trembling, change of colour, Weeping and Fainting"²³. They are achieved through a concentrated mind and are employed to imitate the human nature in a realistic way. The temperamental states, their determinants and consequents are given in detail in table IX. 'Saradatanaya in his *Bhāvaprakāśa* focuses on the *sattvika bhavas* in the following way, "The mind which follows the fact takes resort in the thought (buddhi) and expresses itself through various limbs which enjoy the feelings of sound, touch, sight, taste and smell. This *sattva* is of the following three types: *Buddhi*, *Jnana* and *Ananda*. The ability to feel the joy and sorrow of that of others (other than one's own self) as that of one's own is the nature of *sattva*. Those which express the *sattva* are the *sattvikas*. They are often felt as they are experiences, but they should also be understood as the causes behind an act the states such as *stambha*, *sveda*, *romanca*, *svarebha*, *vepathu*, *vaivarnya*, *asru* and *pralaya* make the eight temperamental states"

Sarangadeva the author of *Sangeeta Ratnakara* gives a clear picture of the existence of the temperamental states and their relation with the dominant states. He also gives a philosophical interpretation for those, "when, by these (permanent) moods like love explained before, consciousness is modified, that (modified consciousness) identifies itself with the soul (*prima*) and that soul makes the body its own; then the modifications in the body like stupefaction are produced (1645-5). In this way, produced by the Determinants connected with love, etc., which are being relished, and indicated by consequents such as stupefaction occurring in the body, these internal states shine forth in the soul on which consciousness has been superimposed. They are called *Sattvikabhavas*, since they shine forth in *Sattva*, or the vital breath (1647-8) or *Sattva* can be the [*Sattva*] *Guna* explained in *Sāmkhya* philosophy; or it means 'goodness'. Here goodness is accepted to be purity of body and soul. Here *Sattvikabhavas* are accepted by good people to be Moods (*Bhavas*) existing in *Sattva* 1649-50.

The Vital breath (Prana) depends on [each of] the other four elements, beginning with earth, as the prominent factor. Sometimes the vital breath itself becomes the prominent element and moves in the body. When it depends on the earth [element], then the state of stupefaction (stambha) is indicated. From the vital breath based on the water [element] come Tears [a'sru]; and from that based on the fire[element] come change of colour (vaivarnya) and perspiration (sveda) From that based on Ether (Ākāśa) is produced unconsciousness(pralaya). When independent, it (the vital breath) indicates Horripilation (Romanca), Trembling (vepathu), and change of voice (svara bheda) respectively, depending on whether it [the vital breath] is weak, medium or strong.(1650-3).

TABLE X

Showing the relation of the Five Elements and the SATTVIKA BHAVAS.

S.No.	The Element	Originating Sattvika bhava
1.	Bhumi/Earth	stambha/Stupefaction
2.	Apas/water	A'sru/Tears
3.	Agni/Fire	Vaivarnya/change of color Sveda/Perspiration
4.	Aka'sa/Ether	Pralaya/unconsciousness
5.	Prana/Vital breath	Romanca/Horripilation
	(Vayu/Wind)	Vepathu/Trembling
		Svarabheda/change of voice.

The external stupefaction, etc., in the body are easily produced in the case of [ordinary] people who consider the body to be the same as the soul; but they are not easily produced in the case of the great who have no such misconception"(1654)*²⁵. Table X gives the list of the five natural elements and the sāttvikās generated from them.

Jayaprasenaṇḍī in his Nṛtaratnavali also gives a similar view of the sāttvikabhāvas, "When the joy and sorrow of the others is observed and experienced, then there emerges a feeling of utmost interest which is called sattva. The states which can be expressed with the help of the sattva are called as the sattvika bhavas which are eight in number .

The above definitions and explanations make it quite clear that the *sattvika* bhavas are those which make the artiste to feel the feelings of others as that of his/her own and as a result these feelings are expressed through his/her body to the spectator. Their relation with the other states such as the *sthayi*/dominant is unique. It is infact the *sthayi*/dominant which serve as the womb of a mother, to both the *sattvika* and the *sancari* bhavas. Hence they are even said to be the sources of generation of the *rasas*/sentiments which are a product of communion of the artiste and the audience. The process of evocation of *rasa*/sentiment (a result of aesthetic pleasure) involves all the five different types of bhavas quoted by 'saradatanaya: *vibhava*, *Anubhava*, *Sthayi*, *Sancari* and *Sattvika*. It is here that one has to take into account the importance of both the *vibhavas*/ determinants and *Anubhavas*/ consequents along with the other three major categories of bhavas.

The *vibhavas*/determinanats which serve as the instigators of a **parti- cular** state of mind have a greater share of responsibility on them, because it is the understanding of these causations inabsentia which leaves an immense impact on the minds of both the performer and the spectator. In other words the *vibhavas* which are the natural causations of particularly said state of mind are to be imagined and experienced by the performer in their non existence on the stage. This experience (inabsentia of the *vibhavas*) leads to the effects or *Anubhāvās* which are physically seen by the spectators.

These *vibhavas* are said to be of two kinds: *Alambana* and *Uddipana*. Saradatanaya in his **Bhāvaprakāśa** gives a list of the *vibhavas* concerning the various *rasas*. These are said to be of the following kinds: *Lalita*, ***Lalitabhasa***, *Sthira*, *citra*, *khara*, *ruksha*, *vikṛta* and *nindita* concerning the sentiments of *Srngara*, *Hasya*, *Veera*, *Adbhuta*, *Raudra*, *Karuna*, ***Bhayanaka*** and *Bibhatsa* respectively. He explains the above factors as follows, "The *lalita* *vibhavas* are the causes for the sentiment of '*srngara*. They are perceived by the various sense organs such as the eyes etc., and felt by the mind this instigating the required *rasa* (V 41). The *vibhavas* which are felt, heard, seen and recollected

are said to be the causes of hasya rasa. They are gentle in nature and hence are called Lalitabhavas (V 42). The vibhavas which are permanently residing in the mind and are instigated by that which are seen, felt, recollected and cause the required changes in the mind to produce the veera rasa are called Sthiras due to their undisturbed nature (V 43). Though perceived usually they instigate the unique feeling of amusing nature only at the required moment and time thus they are called citras and bring in the adbhuta rasa (V44).

Perceived through the respective sense organs and generated the reaction in these sense organs at that moment. These vibhavas are termed as Rukshas and instigate the Karuna rasa (V45). The vibhavas which bring in an immediate change in the mind as soon as perceived and felt thus giving raise to the sentiment called Rudra are termed as Kharas (V46). The vibhāvās which when seen make one to close their eyes with no more attempt to see it once again are called as Ninditis and lead for the emergence of Bibhatsa rasa (V47). If the vibhāvās which make the impact of intolerance on the sense organs they are called vikrtas and create the Bhayanakarasa (V48)"²⁷.

The two categories of vibhavas Alambana and Uddipana are explained thus in the 'Bharatarasa prakaranamu'. "The vibhavas of the smrgara rasa are Nayika and Nayaka(to each other). Such objects which serve as the instigations for a rasa are called the Alambana by the scholarly ones or the learned . . .

While these Ālambana vibhavas are to be understood as that which are lying internally in every individual, the uddipanas are those which are externally placed like a pleasant sight, cool breeze etc. "The vibhavas such as Lalita etc along with the Uddipana vibhavas evoke the sthayivibhavas to produce the respective rasas. Hence it is to be understood that the lalita and other vibhavas support the sthayi to achieve ultimate aesthetic pleasure". This statement of Sāradātanaya not only gives the mutual relation of the alambana and uddipana vibhavas but inturn their relation with the sthayi bhavas in creating rasa.

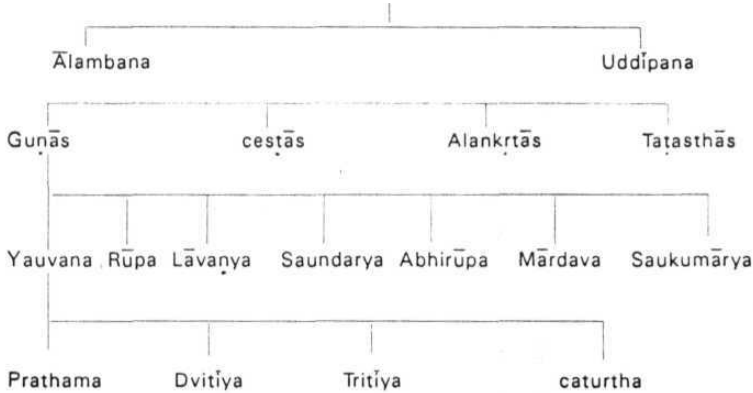
If 'śaradātanaya enumerated the importance of the vibhavas, the **Rasarnava** **sudhakara** of simhabhupala talks of the various Uddipana vibhavis in detail. "The Uddipana vibhavas are said to be of four types: Guna, **cestakṛta**, **Alankṛta** and Tatastha. In turn they are of the following varieties: Guna is of seven types - Yauvana, Rupa, lavanya, **Saundarya**, Abhirupata, **Mardava** and **Saukumārya**"³¹.

Bharata in his Natya-Sastra gives a detailed description of the **Yauvana/Youth** which is the stimulus of the sentiment called 'Srṅgara. "The youth of women when they have tasted love's pleasures is manifested in four stages through dresses, limbs and their movements as well as [inner] qualities. The primary (**prathama**) youth which has an enthusiasm for sexual acts, is characterised by plump thighs, cheeks, hips, lips and firm breasts which are conducive to (lit charming in) love's pleasures. A woman in her first youth is to be known as one who cannot take much pains, is neither pleased or displeased with her rivals (females), and is attached to persons of mild qualities. The secondary (**dvitīya**) youth which affords the best pleasure of love is characterised by full and round limbs, **plump breasts** and slender waist. A woman in her secondary youth takes offence lightly, and her anger and malice is also not great, and in her anger she remains silent. The tertiary (**trītiya**) youth which creates the utmost brilliance (in women) is full of all kinds of beauty, exciting sexual desire and is madden- ing and rich in various qualities. A woman in her tertiary youth is an expert in love's pleasures, full of malice for her rivals, has many qualities and is not sensitive about her proud acts. The quaternary (**caturtha**) youth which is the enemy of love's pleasure, comes when the primary, the secondary and the tertiary youths have gone by [one after another]. It is characterised by reduced physical charm due to sunken (lit pale) cheeks, hips, lips, breasts as well as lack of enthusiasm for sexual acts. A woman in her quaternary youth is capable of captivating a man, has no malice to her rivals even if she is an expert in love's enjoyment, and she always desires to remain unseparated [from her beloved]" .

The other six varieties of the gunas are explained in detail by Simhabhupala in his **Rasārnavasudhākara** thus, "Rupa: If the body though not adorned with

ornaments shines as though decorated then it is said to be **Rupa**. **Lavanya**: The brilliance of the body when resembles the glittering of the pearls the quality is said to be **Lavanya**. **Saundarya**: When the body has a proportionate form of anga, upanga and pratyangas then the quality is called **Saundarya**. **Abhirūpyam**: When the quality of oneself influences and highlights the qualities of the things around it, then it said to be the quality of **Abhirūpyam**. **Mardavam**: When the touch by one is so gentle that the touched will not even feel its movement then the quality is said to be **Mardavam**. **Saukumāryam**: When one is sensitive to even the touch of the most gentle objects the quality is said to be **Saukumārya**"³³.

FIGURE IV
A detailed classification of vibhavis



'Saradatanaya gave a further detailed note on these qualities. He gives the types of Ornaments to be used to enhance the Rupa,"That which glitters naturally even when not decorated by the following types of ornaments: **Āvēdya**, **Ārōpya**, **Nikshepya** and **Bandhaniya** is called Rupa". 'Saradatanaya also gives an eighth variety of guna called 'Prasada' which is defined as follows by the author, "The Prasada is of three kinds - Vadana Prasada, Nayana Prasada and citta prasada. If

the face is glittering with an everlasting smile and with the blown cheeks shown of with the rasa of lavanya it is vadanaprasada. If the pleasantness is conveyed through the movement of eye-brows, glances and eye-balls with • natural beauty it is Prasannanayana or Drikprasada and if the heart is filled with gratitude and does not count the mistakes it is Prasanna citta or citta Prasada".

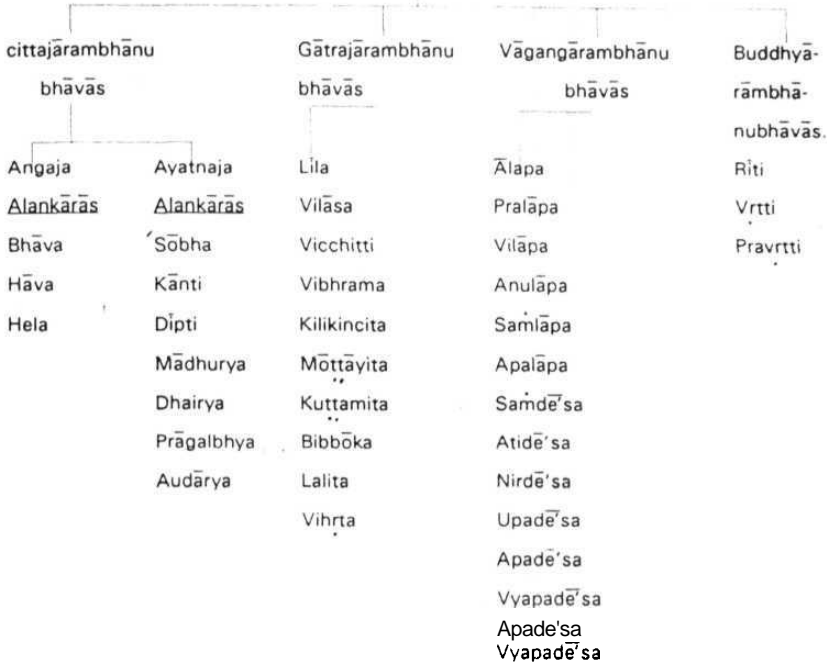
The three other types of vibhavas or the determinents are described thus in Bharatarasa prakarana, "those acts which are shown off in Yauvana like that of the gunas etc are called as Ālambanagata cestas. The Alankrtas, ornamentation is of four kinds: Vastras, Bhusanas, Puspas and Maiputas (clothes, ornaments, flowers and perfumes). And the houses lightened with moonlight, the trees which are resided by kokilas (cuckoos), Pleasant breeze, bhramaras, bushy trees, the sound of the clouds, big bungalows (prasadas), music, games, flowing rivers and the like are said to be the Tattasthoddipanas according to the context".

A detailed classification of the vibhavas determinants is given in figure IV. All the above explained determinents serve as causation to a specific nature of emotion which inturn is shown off physically by the recipient of the above. That is if a young woman is affected by a Tattastha such as a moon light or a river bank her spontaneous reaction to this shown on her face and other limbs of the body. Both living or a non-living objects are listed into the periphery of the causations whose effects are felt by the humans and these effects have to be shown by a dancer/an actor on the stage in the absentia of the actual stimuli. It is here that both the imagitive spirit and the skill of the technical training of an artiste come into light.

Bharata and many other authors of the Performing arts have not only given a detailed account of the determinents but've also discussed in due length about their consequents and the role of the sattva to acheive it. The anubahvas or the consequents are dealt under various contexts by Bharata. It is the latter writers like Singabhupala who brought them under one roof with different names.

Figure V

ANUBHAVAS (Consequents)



Bharata speaks about the four varieties of anubhāvās (i.e.) a) cittajārambhānu bhavas under the topic of Alankaras as Angaja or Gātra and Ayatnaja in the chapter Twenty two of Samanyabhinaya; b) Gātrajārambhānu bhavas mentioned under 'Samanyabhinaya' as 'Sahaja' or 'Svabhayaja Alankaras'; c) Vagārambhānu bhavas were discussed in the same chapter of 'Samanyabhinaya' under the section of 'Vacikabhinaya'; d) And the last variety of Buddhyārāmbhānubhāvās are discussed as Rītis, Vṛttis and Pravṛttis in chapters Twenty and Thirteen.

As mentioned earlier the names of these four varieties of Anubhavas were mostly given by Simhabhupala in his 'Rasarnava Sudhakara'. The classification of these Anubhavas is given in Figure V. Bharata deals with most of these consequents / Anubhavas under the Samanyabhinaya and he says thus about this, "The Basic representation (Samanyabhinaya) is known to depend on **the** words, gestures and **temperament**(Sattva). [Among these] one should take special care about

temperament, for the dramatic production has this as its basis. The Histrionic representation with an exuberant Temperament (**Sattvarikta**) is superior, the one with the level Temperament (**Samasattva**) is middling, and that with no [exercise of] Temperament is inferior" . He once again defines the **sattva/Temperament** in this context, "Temperament(**sattva**) is something invisible, but it gives support (lit.shelter) to the states and the sentiments by means of horripilation, tears and similar other signs displayed in proper places and in harmony with the sentiments [to be produced]"³⁸. Hence it is to be understood that all the **Anubhāvās/consequents** which are discussed in this regard (though with a different name) carry **sattva/temperament** as their basis. And this **sattva** is manifested in a physical movement, posture, gesture or a word in response to the motivating factor, ie., the **vibhava/determinents**.

The consequents which are spoken under the category of 'cittajaramnhanubhāvās' by Simha bhupala are dealt by Bharata and are said to be of two types of Alankaras called Angaja/physical and Ayatnaja/Involuntary graces of women. The former being **Bhāvattāva**, **Hela** and the later being 'Sobha, **Kānti**, **Dīpti**, **Madhurya**, **Dhairya**, **Pragalbhya** and **Audarya**. The definitions and nature of these Alankaras is listed in Table XI. Bharata explains the origin of the **Anganaja** AlankāVas in relation to one another, "Temperament partakes of the nature of the body, and feeling (**bhāva**) arises from **temperament**, while emotion(**hiva**) from feeling, and passion(**hela**) from emotion"³⁹.

This statement of Bharata once again emphasizes the quality of temperament and it's role in a performing art.

TABLE XI

Giving the list and definitions of Cittajarambhanubhavas [Angaja and Ayatnaja]

S.No.	Name	Nature
	Angaja/Physical graces.	
	Gatiraja Alankārās	
1)	Bhava/feeling	Feeling/bhava is the first touch of emotion in a nature that was previously unaffected.

- 2) **Hava/Emotion** Temperament with excessive feeling (**bhava**) (manifests itself] in relation to persons of the opposite sex. And emotion (**hava**) should be marked as relating to its various conditions. In the same connexion (lit.here)emotion(**hava**)should be known as arising from the mind(citta) and manifesting itself in changes of eyes and eye-brows and the recaka of the neck,indicative of the erotic sentiment.
- 3) **Hela/Passion** Everyone's emotion which depends on the erotic sentiment and expresses itself as graceful movements (lalitabbhinaya) is called passion (hela) by the wise.

Ayatnaja Alankaras/ Involuntary graces of women

- 1) 'Sobha/Beauty Decoration of limbs on account of good physical form, youth and loveliness **being** rendered manifest **after** the enjoyment [of love], is called beauty.
- 2) **Kanti/charm** Beauty which is full of a lover's passion is called charm (kānti).
- 3) **Dīpti/Radiance** A high degree of charm is called Radiance (**dīpti**) Moderation in the movement [of limbs] in all conditions, especially in radiance (dīpti) and in lolling
- 4) **Madhurya/Delicacy** (**lālita**), is called delicacy (**mādhurya**)
A natural bent of the mind which in all matters is free from rashness and boasting is called self-
- 5) **Dhairya/self-control** control (dhairya).
The quality of not becoming agitated in speaking acting anything (lit.in practice) is called courage (pragalbha).
- 6) **Prāgalbha/courage** Couteous bearing in all situations, is called dignity
- 7) **Audārya/Dignity** (audarya) by the wise.

III Involuntary graces of Men

- | | |
|--------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1) 'Sobha/Brilliant
character | Skill [in various things), heriosm and energy
aversion to mean acts and emulation of the best
virtues constitute brilliant character. |
| 2) Vilasa/Graceful
bearing | Eyes moving straight,gait graceful like that of a
bull and smiling words constitute graceful bearing
(vilasa). |
| 3) Mādhurya /Self
possession | If due to a [long] practice [in this direction] one's
sense-organs retain their firmness even when great
changes of the natural state have occurred, it is
called self-possession (madhurya) |
| 4) Sthairya /Tenacity
steadiness | Not relinquishing any undertaking relating to duty
wealth and enjoyment, irrespective of its good or
bad results is called a tenacity (Sthairya). |
| 5) Gambhīrya/Gravity | Gravity (gambhīrya) is something due to an influ-
ence which [outward] changes in cases of anger,
joy and tear do not occur. |
| 6) Lalita/
Sportiveness | Erotic movements and changes [of features] which
are not deliberate and which grows out of a tender
nature, constitute sportiveness (lalita). |
| 7) Audārya /
Nobility | Making gifts.bestowing favours and speaking sweet
words to others as well as to one's own men, is
called Nobility(audarya). |
| 8) Tejas/
Spirit | That one does not tolerate even at the risk of one's
life any reproach or insult made by others, Is called
spirit (tejas). |

TABLE XII

Giving the list and definitions of all **Ġatrajarambhanubhavas/Svabhavāja**

Alankāras-Natural Graces

S.No.	Name	Nature
1)	Līla/sportive mimicry.	Imitating the behaviour of a lover by means of relevant words, gestures and make up (alankāra , lit. ornament) which are delightful and inspired by affection , is called sportive mimicry (līla).
2)	Vilasa/Amorous gestures	Relevant changes of the special kind relating to the standing and sitting postures as well as to gait and the movements of hands, eye-brows and eyes, (which occur at the sight of the beloved) are called Amorous gestures (vilasa).
3)	Vicchitti/Dishabile	The great beauty that results from the slightly careless placing of garlands, clothes, ornaments and unguents is called dishabile (vicchitti).
4)	Vibrama/confusion	Inversion of various items such as words, gestures, dresses and make-up and temperament due to intoxication, Passion and joy is called confusion . (vibrama).
5)	Kilakincita/ Hysterical mood	combination of isolated states of smiling, weeping laughter, fear, sickness, fainting, sorrow and fatigue on account of [excessive] joy is called hysterical mood [Kilakincita].
6)	Mottayita/Manifestation of Affection.	Manifestation of affection (mōttāyita) occurs through sportive mimicry (līla) amorous gesture (vilasa) and the like when at the mention of the beloved one is being absorbed in thought of them.
7)	Kuttamita/ Pretended anger	Pretended anger (kuttamita) arises on account of the joy and perplexity in [lover's] touching the hair

- the breast, the lip and the like, and it is feigning distress when actually there is delight.
- 8) **Bibboka/affected coldness.** The indifference which women show (to their lovers] on account of vanity and pride, after they have realised their cherished desire (ie., conquering the lovers heart) is called affected coldness (bibboka).
- 9) **Lalita/Lolling** Graceful movement of hands, feet, brows, eyes sole made by women is known as Lolling (lalita).
- 10) **Vihrti/Want of Response** That due to **bashfulness**, pretence and nature women do not make any reply [to her lover) even when they have heard his words, is called want of response (vihrti).

TABLE XIII

Giving the list of **vagarambhanubhavas**

S.No.	Name	Nature
1.	Alapa/Accosting	Accosting (alapa) is a sentence used in addressing [anyone].
2.	Pralapa/Prattling	rrelevant (lit. meaningless) words are called prattling (pralāpa).
3.	Vilapa/Lament lament (vilāpa).	Words originating in a pathetic condition are called
4.	Anulāpa/repeated speaking.	Speaking again and again on anything is called repeated speaking (anulapa).
5.	Samlapa/Dialogue	Dialogue (samlapa) is made up of utterance and counter utterance.
6.	Apalapa/change of words	Change of words (apalapa) is the alteration of words spoken before.
7.	Sande'sa/Message	"Speak this to him", is [an example of] message (sande'sa).
8.	Atide'sa/agreement	Saying "You have said what was uttered by me"

- is an example of agreement (*atidesa*)
9. **Nirde'sa/command** "I alone am **speaking**", is [an example] of command (*nirde'sa*).
 10. **Vyapade'sa/Pretext** To speak with the purpose of deception, is called pretext (*vyapade'sa*).
 11. **Upade'sa/Instruction** To say "Do this" or "Take this" is [an example] of instruction (*upade'sa*).
 12. **Apade'sa/statement** • • • is [an example] of statement (*apade'sa*).

The ten Alankaras which are explained in detail by Bharata as the *svabhava* alankaras viz; *Līla*, *Vilasa*, *Vicchitti*, *Vibrama*, *Kilakincita*, *Mottayita*, *Kuttamita*, *Bibboka* and *Lalita* are named as the 'Gātrajānurambhānubhāvās' by the latter authors. These natural graces of women speak of the behavioural patterns of women when stimulated by the right/ appropriate stimuli. However all the ten natural graces are in regards to *sringara*. The nature of these 'Svabhavaja alankaras' are listed out in Table XII.

The physical outlet of a temperament is also at times expressed through words and this forms the basis of the *vaganganurambhanu bhāvās*⁴¹ which are: *Alapa*, *Pralapa*, *vilipa*, *Anulapa*, *samlapa*, *Apalapa*, *Sande'sa*, *Atide'sa*, *Nirde'sa*, *Vyapade'sa*, *Upade'sa* and *Apade'sa*. These consequents are listed out in detail in Table XIII.

Riti, *Vrtti* and *pravrtti* are said to consist the last category of *Anubhavas*, that is the '*Buddhyarambhanu bhāvās*'. Bharata speaks about the latter two types as *Styles* (*Vrtti*) and the *local usage* (*Pravrtti*) but there is no mention of *Rītis* in his work. *Riti* is defined thus in '*Rasarnavasudhakara*', "The quality that which enhances the words with their appropriate usage is called *Rīti*. Though the words and their meaning remain the same it is the skill of arrangement which adds a newness to it. And this quality is *Riti*"⁴². *Riti* is said to be of three kinds: *Komala*, *Kathina* and *Mitra*. The *komala* is also called *Vaidarbhirīti*.

However, it is to be noted that while the *Riti* concerns more about the literature or writing of a drama, the other two *Vrtti* and *pravrtti* can be regarded

in the context of presentation. For instance, the present day solo dance (**ekaharya**) forms of India are explained in terms of Vrttis, that the technique is described in terms of the style employed. In this concern **Mohiniattam** is considered to be belonging to the Kaisikivrtti. And while speaking of the Geographical origin of the dance forms the Pravrttis are taken into account. A list of these is given in Table XIV.

The Anubhavas or consequents as pointed out earlier are focussed under the context of the 'Histrionic representation'/'Samanyabhinaya'. The element of histrionics or aesthetics is said to be the prime purpose that one has to study the role of the emotions of the artiste and the audience in order to analyse the purpose of creative arts. And it is interesting to note that the writings on **Bhāvās** and Rasas is high-lightened here. Hence Anubhavas are to be followed as not just the physical representations on the stage but to be known as the spontaneous cognitive outlets of the role played and represented by the artiste in absence of the actual stimuli where the imaginary senses take the role of that of the real vibhavas.

Table XIV

S.No	Buddhyarambhanubhavas
	Name
I	Riti
II	Vrtti/Styles
	a) Bharati/verbal
	b) Sāttvati/Grand
	c) Kaisiki/Graceful
	d) Arabhati/Violent
III	Pravrtti/Local usage
	a) Daksinatya
	b) Āvanti
	c) Ōdhra-Magadhi
	d) Pāncāla Madhyama.

It is here that the experience of reality and re-collection of an artiste which makes one successful. If a performer has to execute 'abhinaya' for a given piece she/he has to go behind the verbal meaning and extract the situation that is hidden in the narrative of the lyric, then to identify the temperament of the nayika/nayaka to be characterised and bring them live on to the stage. To know the emotions of others is to know the emotions of one's own self in different situations. The various components of Rasa philosophy help one to seek the information from behind the image.

Bharata explains the origin of Rasa with an example of that of the relishing of food. He says, "In that connexion I shall first of all explain the sentiments (*rasa*). No meaning proceeds [from speech] without [any kind of] sentiment. The sentiment is produced (*rasa-nispattih*) from a combination (*samyoga*) of Determinants (*vibhava*), Consequents (*anubhava*) and Transitory states (*vyabhicaribhava*). Is there any instance (*drstana*) (parallel to it). [Yes], it is said that, as taste (*rasa*) results from a combination of various spices, vegetables and other articles and as six tastes (*rasa*) are produced by articles such as, raw sugar or spices or vegetables, so the dominant states (*Sthayibhava*), when they come together with various other states (*bhava*), attain the quality of the sentiment (ie., become sentiment). Now one enquires, 'What is the meaning of the word *rasa*'? It is said in reply to this [that *rasa* is so called] because it is capable of being tasted (*asvadyate*). How is *rasa* tasted? [In reply] it is said that just as well-disposed persons while eating food cooked with many kinds of spices enjoy (*asvadayanti*) it tastes (*rasa*) and attain pleasure and satisfaction, the cultured people taste the Dominant states (*sthaiyibhava*) while they see them represented by an expression of the various states with words, gestures and the temperament and derive pleasure and satisfaction. Thus it explained [the memorial verse ending with] *tasman natyarasaiti*. For in this connexion there are two traditional couplets: Just as connoisseur of cooked food (*bhakta*) while eating food which has been prepared from various spices and other articles, taste it, so the learned people taste in their mind the Dominant states (such as love, sorrow etc.) when they are presented by an expression of the states with gestures. Hence these dominant states in a drama are called the sentiments"

From the above explanation of the phenomenon of Rasa it is clear that the origin or derival of Rasa is affiliated with more than one factor, such as the Sthayi, Sancari, Vibhava and Anubhava. It is the congregation of these states that instigates the birth of rasa/sentiment in the minds of the onlooker. Therefore it is to be clearly mentioned that the evoCation of the sentiment is always out of the communion of both the artiste and the audience and the involvement of just one of these will not lead to Rasanispatti. According to the prior statement of Bharata on the arousal of the sentiment, he compares the onlooker with a person who relishes the food and the various components of Rasa with the ingrediants of the food. This determines the role of both the performer and the spectator.

'Saradatanaya in his Bhavapraka'sa gives an explicit relation of the bhavas and rasas, "The purpose of the bhavas lies in the result of their experience. The essence of the bhava always lies in it's experience. The fulfilment of the bhavas is seen in the form of their enjoyment. This is possible in case of the Vyabhicari/transitory states. The bhavas reach the state of rasa only when they are universalized and made to feel by all. The bhavas first attain the state of a Rasa. Thus the bhavas give birth to the Rasās."⁴⁴

It is here that one needs to study the view of Bharata regards the relation of the Sthayi/Dominant states and the Rasas,"The states are so called by experts in drama, for they cause to originate (bhavayanti) the sentiments in connexion with various modes of dramatic representation. Just as by many articles of various kinds auxiliary cooked food (vyanjana) is brought forth, so the states along with different kinds of Histrionic representation will cause the sentiments to originate.

There can be no statements prior to (lit. without) the states and no states without the sentiments [following it), and during the Histrionic representation they are produced from their mutual relation. Just as a combination of spices and vegetables imparts good taste to the food cooked, so the states and the sentiments cause one another to originate (bhavayanti).

Just as a tree grows from a seed, and flower and fruits [including the seed] from a tree, so the sentiments are the source (lit. root) of all the states, and likewise the states exist [as the source of all the sentiments]

The comic [sentiment] arises from the erotic, the pathetic from the furious,

Thus it is to be analysed that the existence of already existant bhavas when stimulated by a vibhava/determinant, the sthayi/dominant and other bhavas get precipitated and express themselves in various Anubhavas/consequents which when identified and sympathized by the spectator the role result would be a Rasa/sentiment. As the sthayis play vital here they are magnified to the level of the Rasas. However, the rasas inturn lead to the birth of one another. The basic rasas said by Bharata are Erotic fsmrgara), Furious (Raudra), Heroic (veera) and the odious (Bibhatsa) and they give rise to comic (Hasya), pathetic (karuna), marvellous (adbhuta) and Terrible (Bhayanaka) respectively.

This mutual relation of the sentiments is also seen amongst the various states. The vibhavas which act as the instigators at times take the role of the Anubhavas which are supposed to be the end-products and vice-versa. Se also the sancaris become vibhavanubhavas and vice-versa. 'Saradatanaya' comments thus on this mutual bondage of the various temperamental states, "Depending on the expertise of the poet the vibhavas turn into Anubhāvās and the Anubhavas into Vibhavas. At times both these states take the shape of the Vyabhicaris. However,a vibhava cannot be both the vibhava and Anubhava. This interchange of the determinents and the consequents is possible only at different times and indifferent contexts. And the Rasa which manifests in several forms contributes for such an interchange. Once again this is not possible regards a particular rasa alone. The vibhavas are of two categories: cara (mobile) and sthira (immobile). The bhavas are the minor limbs of the rasas. These rasas have various glances as their physical outlets. It is due to the integrity of the rasas and the bhavas that particular bhava magnifies into a rasa. However this depends on the context and the situation."

Hence it is to be known that the situation of the emergence of the sentiment and the involvement of the audience and the artiste help for the **successful** attainment of the sentiment. As discussed earlier the sentiment is the result or the communion between the performer and the sympathetic spectator. When the histrionic representations of the various states presented by the artiste are rightly identified by the onlooker then develops a feeling of empathy and this makes the spectator to identify the temporal states of the character performed by the artist, as his own and this common plane turns out to be the platform of the emergence of Rasa. The emergence of Rasa takes its shape as a general phenomenon because of the nature of *universalization/Sadharanikarana* of the emotions of the humans. It is this common factor which draws more and more audience towards the platform of performing arts like dance.

These Rasas/sentiments are to be eight in number: *Srngara* (erotic), *Hasya* (comic), *Karuna* (pathetic), *Roudra* (Furious), *Veera* (Heroic), *Adbhuta* (Marvellous), ***Bibhatra*** (odious) and *Bhayanaka* (Terrible). There is yet another sentiment which is added into this list of rasas, 'Santa. Amongst the above mentioned the *Srngara* rasa is said to be of two types: ***Sambhoga*** (Union) and *Vipralamba* (separation), the *Hasya* is of six types: *Smita*, *Hasita*, *Vihāsita*, *Upahāsita*, *Apahāsita* and *Atihasta*, the Heroic sentiment is of three kinds depending on the *vibhavas*: that arising from making gifts, from doing one's duty (dharma) and from fighting [one's enemy]. So also the pathetic manifests itself in three kinds because of its *vibhavas*: that arising from obstruction to lawful deeds, from loss of wealth and from bereavement. The *Srngara*, *Hasya* and *Bhayanaka* are three types due to their *limbs, dress* and words. The Terrible sentiment takes three shapes due to the following *vibhavas*: feigned fear, fear from a wrong action, and fear from an apprehension of danger. The three kinds of the odious sentiment are determined by the following: nauseating, simple and exciting. The Marvellous sentiment is said to be of two kinds because of these determinants: due to seeing heavenly sights (celestial) and the joyous due to joyful happenings (joyous). A detailed list of these eight sentiments along with their *vibhavanubhavas*⁴⁷ given in table XV.

Table XV

Giving the details of Rasas

S.No.	Rasa	Sthāyi	Vibhava (determinents)	Anubhāva (consequentts)	Devata	Colour
1.	Smgara	Rati				light green
	a) Sambhoga		The pleasure of the season. The enjoyment of garlands unguents. Ornaments (the company of beloved) persons. Going to a garden and enjoy- ing there seeing the beloved. Hearing his/her words. Playing and dallying with him/her.	clever movement of eyes, eyebrows glances. Soft and delicate movement of limbs, sweet words and similar other things.	Vishnu	
	b) Vipralambha			Indifference, langour fear, jealousy, fatigue, anxiety, yearning, drowsiness dream- ing awakening, illness, insa- nity, epilepsy, inactivity (faint- ing), death other conditions.		
2.	Hasya	Hasam	showing unseemly dress or ornament impudence , greed- iness quarrel, defective limb use of irrelevant words	Throbbing of the lips. The nose and the cheek opening the eyes wide or contracting them . perspiration, colour	Pramaths	white White

mentioning of different **faults**.
similar other things.

a) Smitam

superior type

b) Hasita

c) Vihasita

Gentle laughter

d) Upahasita

laughter of ridicule

of persons of the

inferior type

e) Apahāsita

(vulgar laughter)

f) Atihasita

(excessive

laughter)

of the face taking hold of
the sida

Slightly blown cheeks elegant
glances (in it the teeth should
not be visible).

Blooming eyes, blooming face
blooming cheeks (in it the
teeth should be slightly visible
Should have slight sound and
sweetness.

The nose should be expanded
the eyes should be squinting
the shoulder and the head
should be bent.

The shoulder and the head
are violently shaking.

The eyes are expanded and
tearful. Sound in loud and
excessive and the sides are
covered by hands.

3. **Karuna**

'Soka

Affliction under a curse sepe-

Shedding of tears **lāmen-**

YAMA

Ash colour

			<p>ration from dearone's loss of wealth, death, captivity flight (from ones own place) dangerous accidents any other misfortune</p>	<p>tation, dryness of mouth change of colour dropping limbs being out of breath loss of memory</p>		
4.	Roudra	Krodha	<p>Anger, Rape, Abuse, insult, untrue allegation, exorciging, threatening revengefulness and jealousy.</p>	<p>Red eyes. Knitting of eye brows. defiance. biting of the lips. movement of the cheeks. pressing one hand with the other.</p>	RUDRA	red
5.	Vira	Utsaha	<p>Presence of mind perseverance diplomacy, discipline military strength aggressiveness reputation of might influence</p>	<p>Firmness, patience heriosm, chority diplomacy.</p>	INDRA	light orange
6.	Bhayanaka	Bhaya	<p>Hideoue noise, sight of ghosts panic and anxiety due to (untimely cry of !) jackals and owls staying in an empty house or forest. Sight of death or captivity of dear ones news of it discussion about it.</p>	<p>Trembling of the hands and feet horripilation change of color loss of voice</p>	YAMA/Kala	black

7.	Bibhatsa	Jugupsa	Hearing of unpleasant offensive impure harmful things seeing discussing them.	Stopping the movement of all the limbs narrowing down of the mouth vomiting spitting shaking the limbs (in disgust)	'SIVA/ MAHAKALA.	blue
8.	Ad bhuta	vismaya	sight of heavenly beings or events attainment of desired subjects.	wide opening of eyes looking with fixed gaze horripilation (of joy), perspiration, joy, uttering words of approbat- ing making gifts crying ince- ssantly ha, ha, ha waving the end of dhotiorsari movement of fingers.	BRAHMA	yellow

Srngara enjoys the prime status in the fields of the creative arts. Not only literature but also both Dance and Drama take their basic theme of work as 'Srngara/Erotism. However, every rasa has it's *uparasās* or supporting sentiments. If one of the *rasās* becomes the main rasa of a given work, then the other sentiments work as it's minor limbs. Bharata says thus in this connection, "No play in its production can have one sentiment only. If in an assemblage of the many states, sentiments, styles (*vrtti*) and Local usages (*pravrttil* [in the production of a play]), any one item has varied representation it should be considered the dominant sentiment and the rest the Transitory ones. That which stands on the principal theme [of the play] and is combined with the determinants, consequents and transitory states is the dominant sentiment. This dominant sentiment should be represented with an exuberance of the Temperament, but the transitory states by mere gestures and postures (*lit*form), for they are to support the dominant sentiment (and as such should not excel it). (An equally full representation of) a variety (of sentiments does not please (the spectators), and such a variety is rare in practical life (*lit* amongst people). But a mixture of different sentiments will however, bring pleasure (to the spectators) When such is carefully represented."⁴⁸

Thus it is to be summarized that the *sthaiyi*/ Dominant, *sancari*/ Transitory and the *Sattivka*/Tempermental states in the form of their *vibhavas*/consequents and *Anubhavas*/determinants give a concrete cognitive picture to an otherwise abstract thought of the artiste thus enabling the active participation of the audience and in turn the successful fulfilment of the whole creative venture, that is the *rasanisipatti*.

However, one needs a context for the emergence of a text and the performance, If we recollect the definition to the *nrtya* given by *Nandikeswara*, "*nrtya* is that form of dance which possesses flavour, mood and suggestion *rasa*, *bhava*, *vyanjana* etc" ., it makes clear that the present existing classical Indian solo dance forms are said to which fall under the category of *nrtya* are said to be filled with the various components of the creative aesthetics. This is made possible with the various limbs of the *abhinaya* .The *nrtya* reveals or unfolds an incident and characters with in them and the dancer portrays them narrative or story as given in the text(the lyric danced to). These lyrics contain an incident

and characters within them with in a given time and space. In other words nrtya is an enactment or gesticulation for a given text , in all it's spirit and rhythm (the rhythm of the tune and as well as that of the poetry). This is made clear in Jayappa's definition of nrtya where he says,"that which gives word to word meaning by nature is called nrtya." The mention of word to word **meanig** indicates that the nrtya has an inevitable element of Sahitya to be performed.

It is here that one needs to observe the difference between the natya and nrtya. If an actor adorns the various characters of a given play in Natya the dancer alone has to represent the various characters that are mentioned in a given text/lyric in a single costume/ekaharya and perform as per the demands of the Lyric sung. Though the performance takes a concrete mould with the help of the technical vocabulary such as the hastas mukhajabhinaya and the like; it is only the understanding of the sihitya which helps one to give the real essence of the Sahitya said by the vaggeyakara/the composer

Hence, to dance to a given lyric is not just to give a word to word interpretation but to give the soul of the Sahitya through the various characters depicted in it. To do so one needs to have the knowledge of the *nāyaka nayika* bhedas given by the various texts of the performing arts. The states, consequents, determinants and their physical anifestations remain in abstractness if they are not brought into a single mould. The

The states, consequents, determinants and their physical manifestations remain in abstractness if they are not brought into single mould. The mould mostly being the Patra the character and this mould is made mobile by the Sahitya by giving it a situation and temperament according to the said situation. As the theme of the classical Indian dances is mostly from puranas and Itihasas, a dancer is provided by the Vaggeyakara with a situation and certain patras, whether it is a devotional song or a srngara/erotic lyric. The dancer moves with in the context of the lyric for a set frame-work of rhythm, enactng the whole narrative hidden in the lyric with all the aminities of nrtya (hasta, pada, Mukhaja etc).And all these movements involve a spirit to communicate /involvement, that is sattva.

In a very general comprehensive mode of classification the characters, both male and female are said to be of three kinds in nature Uttama, Madhyama, and Adhama. Depending on the three basic traits of behaviour Sattva, Tamas and Rajas. The three types of women are defined thus by Bharata."

The woman who remains unperturbed when she has been offended, does not use harsh words to her beloved, has a short lived anger, possesses skill in arts and crafts, is described by men for her high birth wealth, capacity of giving enjoyment and the like, is an expert in the acts of love (*kamatamtra*), is honest, possesses physical charm, becomes angry only when there is a (Proper) cause, speaks without malice and knows the proper occasion (for all acts) is of the superior class (Uttama).

The woman who desires man and is desired by men, is skilled on the acts of love, jealous of her rivals, is overcome with malice and has a short lived anger, is proud, and can be pacified in a moment, is of the middling class (madhyama). The woman who is angry without a suitable cause ill natured, very proud, fickle, harsh and remains angry for a long time, is of the inferior class (adhama)⁵¹. There are five types of men catura, Uttama, madhyama Adhama and Sampravardha explained by Bharata, A man is to be known "excellent" When he is sympathetic, able to endure hardship, skilled in pacifying anger in communion with love, expert in sexual acts and is honest. A man is to be known as "Superior" When he does not do anything displeasing, is exalted (dhirdatta) Sweet tongued, one who is sweet [in manners], dignified, and knows thoroughly the mysteries of (human), feelings (lit heart) munificent and feels love, but is not overcome by passion and when insulted by a woman gets disgusted with her, (to be known as) a "Superior" man.

A man who takes in every way the (emotional) states of a woman with calmness and is disgusted with her on discovering any fault of her, is to be known as "middling": A man who makes a gift in proper time, does not have much anger even when he is insulted, but on discovering her act of deceit gets disgusted with a woman, is to be known as "middling".

A man who shamelessly approaches a woman with a steadfast love even when she has insulted him and loves her more strongly in spite of a friend's advice to the contrary even when he has come to know directly of her deceit, is to be known as "inferior".

A man who does not care for fear or anger, is foolish, naturally inclined to women (?), obdurate, shameless in acts of love, rough in love quarrels (and) in striking connected there with, a laughing stock (lit play thing) of women, is to be known as "too old".⁵²

As mentioned earlier it is the Sṛṅgāra rasa/Erotism which is placed in the prime status of the creative arts. The vibhavas and Anubhavas enumerated earlier carry a great deal of information in this connection, so also the personality types explained above speak a lot about the erotic mood of both men and women. Depending on this the types of women are said to be of the following three main categories : Sviya Parakiya and Sāmānya.

In turn these Nayikas manifest themselves in many varieties: for instance the Sviya is seen in three varieties as Mugdha, Madhya and Praudha. So also Parakiya in two types and Samanya/vesya in 16 categories. These categories of the Nayikas give every subtlety and nuance of 'Sṛṅgāra rasa'. These three Nāyikās are explained thus in 'Bharatarasa Prakarana'.

"One who follows her husband in both calamities and prosperities, who is bestowed with noble character and qualities is Sviya, who is of three types: Mugdha, Madhya and Pragalbha. The one who is interested in another man (other than the husband) is called Parakiya, who is of two types: Kanya and Parodha. The one who is profound in all arts and abhinayas, who is interested in men for the sake of monetary benefit is Sāmānya. She is a Ganika. A classification of the above said nayikas is given Figure VI.

As there are varieties of Nayika bhedas so also there are different types of Nāyikās discussed such as the Sṛṅgāra Nayikas and Nayakas. The 'Sṛṅgāra' Nayikas are following : Anukula, Dakshina, Dhṛṣṭa, and Sātha. A general Classification also Dhīralalita, Dhīrodatta and Dhīraprasanta includes four types of Nayakas

depending on the heroism they are: Dhīrōddhātā, Dhīralalita, Dhīrodatta and Dhīraprasanta.

Figure VI

(As given in Dākshinyātyula Nāṭya kalācarita)

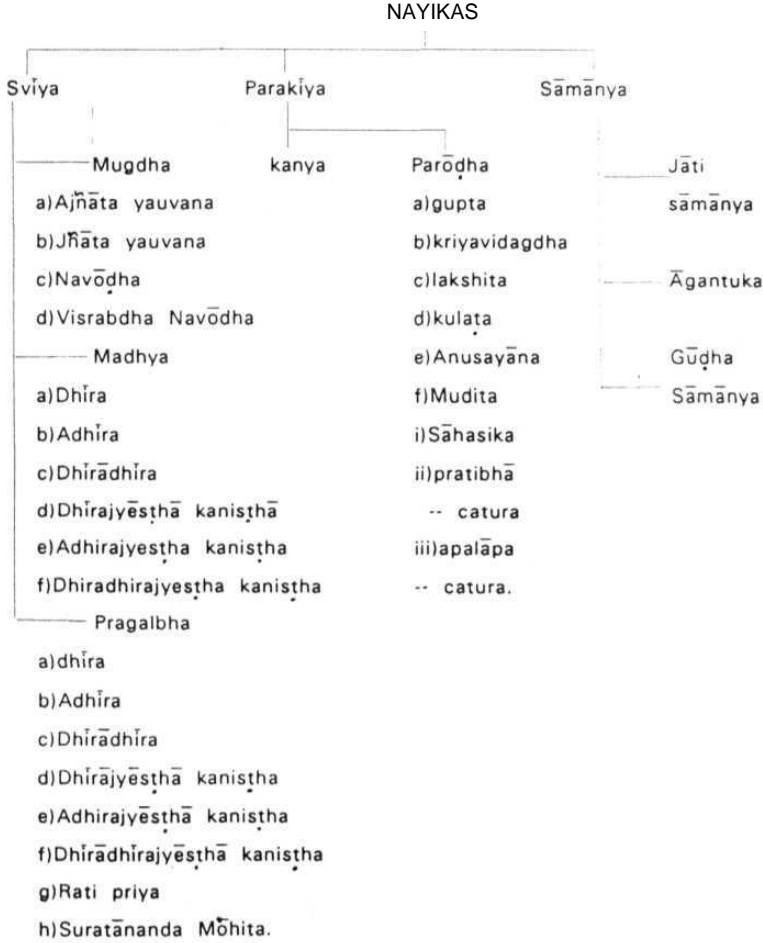


TABLE XVI
NAYIKAVASTHAS

S. NO	NAME	NATURE	ACTS
1.	Svādhīna patika (one having her husband in subjection)	One who is always pleased by her husband/beloved.	Manmada Pujamahot savam, Vanavihara, Jalakrida. Puspapacyam etc
2.	Vasaka sajja (one dressed up for union)	One who adorns her self and decorates the bed room at the time of the arrival of the beloved	Thinking about the desired union spending with friends) Looking at the duti quite (mess-ebger) often, looking for the arrival of the beloved .
3.	virahotkamthita (one distressed by separation)	One who is dipressed by the delay in the arrival of the beloved who is fault less	lamenting, slightly shaking body, upset shows indifference towards work, weeping to share her plight with friends.
4.	Vipralabdha (one deceived by her lover.)	One who is promised by the beloved to meet at a particular place but does not turn up and is inflicted by the pangs of separation	Discouragement, thoughtfulness lamenting, distressed , Sighting , Becoming unconscious etc.
5.	Khandita (one enraged with her lover)	One whose lover does not come in time but arrives the next morning with signs of union on his face and body	Sighing, to remain silent, Weeping, to be in thought, restlessness
6.	Kalahantarita (one seperated from her lover by a quarrel)	The one who rejects the beloved (who is at her feet) friends and repents later.	sighing keep moving repentence to remain static etc
7.	Prosita bhatrka (one with a so	The one who is laminating when her beloved has gone	Sleeplessness, looking omens for the arrival of

	journing husband)	on a journey	the beloved doesnot clean her self restlessness, prefer to laydown always.
8.	Abhisarika (one who moves to her lover)	One who is afflicted by separation tries to call the beloved to her place or approaches him at his place	Lamenting, Thoughtful- ness to act according to the time.
	a) Jyotsna bhisirika		
	b) Tamobhisarika		
	c) Divabhisarika		

An analysis of all these personality types would become a study in itself, a glimpse of these studies is made here. As the essence of this thesis is to look in to the emotions in Indian dances a clear and detailed picture of the Nayika Avasthas is essential. The Nayika Avasthas are said to be the emotional states of women which are eight in number These states give the behaviour of women in different situations. These situations can be attributed to any kind of women and depicted according to the nature of the women choosen for depiction. Among the eight states of women three fall into the **Sambhoga** srngara and the rest(five) in vipralambha srngara. Hence these are to be understood as the temporal states of women in different situations and not the typologies of women.

Figure VII

Nayika classification

(Raghavan's foreword to Akbarshah's 'SrngaraManjari)

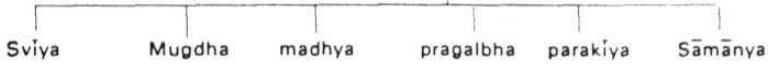
It is classified into Nine(9) types. They are

Nayika

Svādhīna Vasaka Virahot Vipra Khan Kalahan Vakrokti Prosita Abhi
patika sajjaka kanthita labdha dita tarita garvita bhatrka sarika

Further each one is classified into several kinds.

1. Svadhīnapatika



There are two (2) special kinds in Svādhīnapatika. They are

a) Dūtīvancikā and b) Bhāvisankita.

2. Vāsakasajjika

Six general Kinds, Sviya etc. One special kind i.e., Avasitapravāsapatikā.

3. Virahōtkanthita

Kāryavilambita surata Anutpanna sambhōgā.

4. Vipralabaha

Nāyakavancita Sakhīvancita

Also five(5) general kinds, Sviya to Sāmānya.

5. khandita

Mānavati Dhīrya Adhīra Dhīrādhira Anyasambhōga
dukhita

Gurumana Madhyamana Laghumana Duti Dutisamā Itararati Irsya
Sambhōga dukkhita sakti 'Sruti garvita
dukhita dukkhita

Besides these five(5) general kinds, Sviya etc. K'hinna

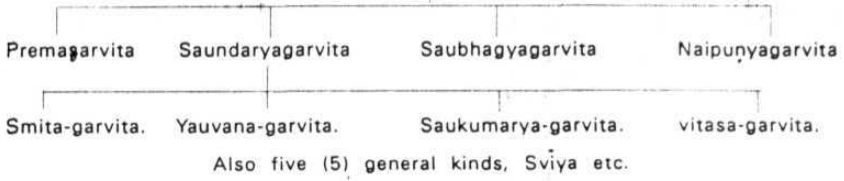
6. Kalahantarita

five general kinds, Sviya etc

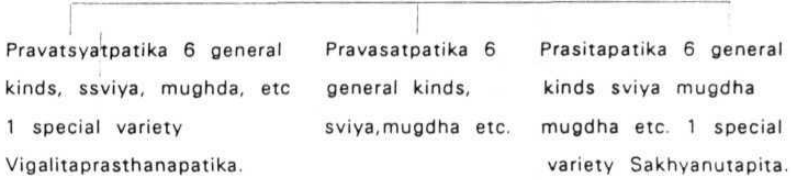
Two special ones

Irsyakalahantayita Pranayakalahantarita

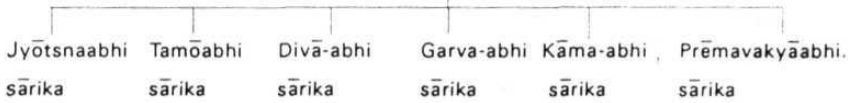
7. Vakroktigarvita



8. Prositabhartṛka



9. Abhisarika



The eight Avasthas of Nayikas are: **Vasakasajja** (One dressed up for union). Virahotkanthita (one distressed by separation). Svadhinapatika (one having her husband in subjection) Khandita (one engaged with her lover in quarrel), kalahantarita [one separated from her lover] by a quarrel), vipralabdha (one deceived by her lover), Prositabhartṛka (one with a sojourning husband) and Abhisarika (one who moves to her lover).

The definitions and Lakshanas/Characters of these **nayikavasthas**⁵⁴ are given in table XVI .

All these Avasthas speak of the moods and variations of women in these states, each of which lead into another. A combination of these states, that is the state ending will lead into yet another give a shade of an interesting state. These states and shades are explored by vaggeyakaras. Their **sāhitya** stands as a boon to the dancers. It is interesting to know that their contribution on this

subject is seen right from 1st century A.D to the contemporary times. So also there are many Alankarikas and Lakshana Kartas who made an elaborate study of these Nāyika Avathas, to mention a few are :Bhanudatta's **Rasamanjari** and Akbar Shah's 'SrngaraManjari. A list of the Nayika Bheda enumerated by Akbar shah is given in Figure VIII.

Bharata in his Natya'sastra gives a minute detail on the behaviour of the women in affection and anger and the acts done by them. These acts help one in depicting the above Nāyikāvasthās. "When a woman speaks of her lover's (good) qualities to her friend, gives him her own money, honours his friends hates, his enemies, seeks to unite with him, becomes much pleased to see him, looks pleased after a talk about him, sleeps after he has slept, kisses after he kissed her, rises (in the morning) before he gets up, puts up, with suffering (for his sake) remains the same in happiness and misery and never becomes angry. She is said to be "attached" (anurakta) these indicate her characteristics.

The Characteristics of hostile women are as follows: When kissed she wipes off her mouth, speaks unpleasant words, becomes angry when sweet words have been spoken to her, hates his friends, praises his enemies, lies down, on the bed with her back turned against him, goes to bed first, is never pleased even after a great deal of honour (has been shown her); never puts up with suffering, becomes angry with out any provocation, does not look at him or greet him. The woman who betrays these signs should be marked as "hostile". (virakta)"

The abstract that is hidden within one self, when presented for a spectator needs a vehicle to express it and the human body is the best of these. Bharata while commenting on the histrionic representation through the body emphasizes on the temperament (Sattva) and gives six fold representation as follows. "O the best of brahmins I have spoken before about the histrionic representation through temperament (Sattva). I now explain in detail the histrionic representation through the body. This is six fold. words (vakya) Sūci, Ankura, Sākha, Nātyāyita and Nivrttyankura.

Recitatives in Sanskrit and prakrit composed in verse or prose when they possess meanings giving various sentiments, constitute the histrionic representation by words.

When the meaning of a sentence or the sentence (itself) is indicated first by temperament and gestures, and then the verbal representation is made, it is called **Sūcā**.

When one skillfully represents by gestures in the manner of the *sūcā* the words which one has in one's heart, it is called the representation of *Ankura*.

The representation that is made in due order by the head, the face, shanks, thighs, hands and feet in the manner of the *Sakha* (?) is known as the *Sakha* representation.

The intimation of Histrionic representation which is made at the beginning of a drama by (different) practices, for enlivening the time and which lasts till the coming together of the (*dramatis personae* on the stage) is called *Natyayita*.

The histrionic representation of *Dhruvas* relating to the states and the sentiments which are made by means of delineating joy, anger, grief and the like, is also to be known as *Natyayita*. When one represents words of another person by *sūcā* it is called *Nivṛtyankura*.⁵⁶

Amongst the above said six varieties of the representation from the body the thought preceeds the action in almost all of them and every one of them suits with the classical dance numbers. Representations such as the verbal are seen in Dance-Drama forms and all other varieties are seen on the *Nrtya* forms. Bharata once again emphasizes on the co-ordination of the temperament and its representation, he enumerates on the physicalization of the *sattva* and when he speaks on the histrionic representation through the body he mentions that the thought instigates the action. Thus it is to be taken into account that every action has a cognitive side behind it, and every thought has a physical action following it. The statement of Nandikeswara regards the emergence of the

rasanispatti gives a totality to this concept of the psychosomatic nature of the Sattvi kabhinaya. "The glances have to follow the hands, the mind to concentrate on the glances, the mind has to follow the bhava and there generates the rasa."⁵⁷ When this practice of rasanispatti is put in a traditional frame work of the rhythm and the tune there emerges a beautiful art form of Dance, The traditional frame work being, "The song to be represented by the voice , the hand gestures should give the meaning the eyes should represent the bhava and the feet should retain the rhythm"⁵⁸ This wholistic approach of both the psyche and **soma** of the artiste not only creates an **artform** but also helps in building a communion between the artiste and the audience, the essence of which is to share an emotional plane. Judith Lynne Hanna in her "To Dance is Human"**says...** "The power of dance lies in its cognitive sensori-motor and aesthetic capability to create moods and a sense of situation for performer and spectator alike."

Thus to summarize the vocabulary of the Indian classical Dance forms encompasses both the physical and temporal manifestations as it's metaphorical tools.

Notes

1. "Nirvikarasaya cittasya bhavasyadyatu vikriya |
Grivarecaka samyukto bhrunetradi vilasakrt" ||
Nilamangalam, Tiruvenkatacharyulu. Bharatarasa prakaranamu Sandhratatpary-
anu. Madras; Vavilla 1932. P25.V104.
2. "Vibhavairahruto yorthastvanubhavana gamyate |
Vagangasattvabhinayaih sa bhava iti samgñatah" ||V1||
"Vagangamukharagaiśca sattvēnābhinayēna ca |
Kaverantargatam bhavam bhavayan bhava Uccyate" ; iV2 ;
"Nanabhinaya sambamghan bhavayanti rasaniman
Yasmattasmadami bhava vigneya natyayoktrubhih ||V3||
Ghosh, Man Mohan(trans) The Natyasastra-A Treatise on Hindu Dramaturgy
and Histrionics vol I.Calcutta. The Royal Asiatic Society of Bengal; 1950. P118.
V 1-3.
3. "Bahavōrthā vibhavyante vagangabhinaya shritah |
Anena yasmattenayam vibhava iti sangnitah || V4 ||
ibid., P119.
4. "Vagangabhinayeneha Yatastvarthanubhavyate |
Vagangopanga samyuktastvanu bhavastatah smrtah" || V5 ||
ibid, P119.
5. "Bhavah syadbhavanam bhuti ratha bhavayatiti va |
Padartho va kriya satta vikaro mānasō thava " ; V30 |
"vibhava'scanubhava'sca sthayino vyabhicarinah |
sattvikaśceti kathyamte bhāvabhēdā'sca pancadha || V31 ||
Madhavarama sarma, Jammulamadaka (trans), Saradatanaya Viracita Bhava-
prakasanamu Hyderabad Andhra pradesh Sangeet natak Akademi 1973,P9.
6. "Arthānvibhāvayamīti vibhāvāh parikirtita |
vibhavitartanubhutanubhava iti smrtah" || V32||
ibid., P 10.
7. "Lokasyabhavasamsiddha Lokayatranu gaminah |
Anubhavavibhavas'ca gneyastvabhinayairbudhaih" ||

Ghosh, Man Mohan(trans). The Natya Sastra - A Treatise on Hindu Dramatogy And Hidtrionics vol . Calcutta; The Royal Asiatic Society of Bengal. 1950. P119.

8. "Avasthitaściraṃ citti sambamdhaccanubamdhibhiḥ |

Vardita ye rasātmānastē smṛtaḥ sthāyino budhaiḥ" || V33 ||

Jammulamadaka Madhavaramasarma(trans). Saradatanaya Viracita Bhava-prakaśanam, Hyderabad; Andhra pradesh Sangeet Natak Akademi, 1973, p10.

9. "Anavasthita janmano bhuyo bhuyah svabhavataḥ |

Sthāyīnā rasanispattaḥ caramto Vyabhicarinah" || V34 ||

ibid., P10.

10. "Sattvaja ye vikarah syuh svīyāsīya vibhagataḥ :

Ta eva sattvika bhava iti vidvadbhirucyate" || V35 ||

ibid., P10.

11. "Yatha naranam nrupatiḥ 'Sishyanamcayatha guruḥ |

Evam hi sarvabhavanam sthāyī mahānīyaḥ" || V8 ||

Ghosh, Man Mohan(trans). The Natyasastra A Treatise On Hindu Dramaturgy and HHistrionics, Vol I. Calcutta; The Royal Asiatic Society of Bengal. 1950. P121.

12. "Isthartha vishayaprāptyaḥ ratih samupaja yate |

Saumyatvadabhineya sa vangmadhiryangaceshtitaiḥ" V9 ||

ibid., P121.

13. "Paraceshtanukaranadhdasah samupajayate |

smitahasatihatirabhineyah sa panditaiḥ" || V10

ibid., P121.

14. "Harshotphullakapolam sanusmaranam ca vaganibhruṭastram

Romancatagatram rodanamanandajam bhavati" || V11 ||

"Pryaptavimuktastram sasvanamasvasthagatragaticeshtam |

Bhuminipatitaceshtita vilapitamityartijam bhavati" || V12 ||

"Prasphuritaushtakapolam sa'sirah kampam tathasani'svasam |

Bhrukutikatakshakutilam strīnāmīrshyākṛutam bhavati " || V13 ||

"Strīnīcaprakṛutih rōsha 'soko Vyasanāsam bhavah

Dhairyenottamamadhanam nicanam ruditenaca" || V14 !

ibid., P122.

15."Bhrukuti lotkata mukha sanadashataushthah spru'san karena karam

Dhrushta bhuja sikara vakshah 'satrorviniyantranam kupyet" || V1611

"Kincidvang mukhadrashtih kincidsvĕdāpārmā rjanajaranca .

Avyaktolvanaceshto gurorviniyantranam rushyet" || V17||

"Alpataravicaro vikirannashrunyapanga vikshe paih||

Sabhrukutir phuradaishthah pranaya bhigatam priyam rushyet" || V18|

"Yah parijane to roshastarja nanirbharsana kshivistaraiḥ

vīprekshanaishca vividhaistasya bhinayah Prayoktavayah" ||V19||

"Karanamapekshamanah Prayenayasalinga samyuktah |

Ubhayarasantaracārḥ kāryah krutako bhavēdrō shah" ||V20|

ibid., P123

16."Asammohadibhirvyakto vyavasayanayatmakah

utsahastvabhineyosava pramada kriyādibhiḥ" || V21

ibid., P124

17. "Gururajaparadhena raudrānāncāpi dar'sanāt |

'Sraṇadapi ghoranam bhayam mōhēna jayate" IIV22II

"Gaṭradikampavitrāsaiḥ vaktra'soshana sambhramaiḥ |

Viṣṭaritekshanaiḥ Kārya mabhineyam kriyaguḥaiḥ " ||V23|

"Satvavitrāsānōd bhutam bhayamutppadhyate nruṇam|

Strastangakshimimeshai'scapyabhineyattu nartakaiḥ"] V24 ||

"Karacaranahrudaya kampaiḥ stambhana jihvopalehemukha'soshaiḥ

Strastasvviṣhannaga tracrasyabhinayah prayoktavayah"| V25|

ibid., P124

18. "Nasapracchadaneneha gātresankocanēna|

Udvejanaiḥ sahrullekhaṛjugupsamabhnirdi'set" ||V26||

ibid., P125

19. "Karmatisayanirvrutto vismayo harshasambhavah|

Siddhisthāne tvasau sādhyō praharsha Pulkadibhiḥ ||V27||

ibid., P125.

20."Nirvedah prathamam glanih samkasuyamadah sramah|

Alasya dainya cinta'sca vrida mohah smrtih dhrtih ||V164||

"Harsa capalatavega Jadyautsukya visaditah |

Garvomarsovahittha'sca matirnidrapyapasmrtih' ||V165||

"Suptih prabodha'scogratvam vyadhirmaranamevaca|

Trāṣṇamāda vitarka'sca vigneṇya vyabhicarinah "||V166 j

Madhava Ramasaram, **Jammdlamadaka**, (trans) SaVadatanayaviracita **Bhāva-prakaśanamū**. Hyderabad. Andhra Pradesh Sangeet Natak Akademi, 1973 P, 36. V 164- 166.

21. P.S.R Appa Rao, Sattvikabhinyam. Hyderabad Telugu Visvavidyalayam, 1993. PP 323-324.

22. "Visesadabhimukhena caram to vyabhi carinah |

sthayinyunmagna nimagnah kallolaiva varidhau" ||D.R II-17

Dhananjaya . Daśarupaka cf in Apparao, P.S.R **Sattvikabhinyam** ,Hyderabad. Telugu Visva Vidyalayam 1993, P 322

23. "Stambhah svedotha romancah svarasadotha Vepathuḥ|

Vaivarnyama'srupralaya ithyashtau sātṭvikāh smrtah" ||V94||

Ghos, Man Mohan (transl. The Natya Sastra A Treatise or Hindu Dramaturgy And Histrionics Voi I Calcutta. The royal Asiatic Society of Bengal; 1950. P143. V94.

24. "Manassatva madhisthaya tattvadindriyagocaran j

Buddhima ślisya visayanubhunkte svabhavatah". ||V147||

"Tridha **sattvam** bhavet **buddhijñānānda** vibhedatah|

Tadbhāvanātmā syatparadukhadisevaya" ||V148||

"Parasya **sukadukkhade** ranubhavana cetasaḥ|

Tadbhavabhabhavanam yena bhavettadanukulatah" ||V149||

"Tatsattvam tena nirttah sattvika ityudiritah|

Anubhavatvasamanye satyapyesam pradhakatyā ||V150||

"Lakṣhanam sattvajatvaddhi tepi stambha dayah smrtah|

Stambhah svedotha romancah svarabheda'sca vepath" ||

Vaivarnyama'sru pralaya itysthau sattvika matah" || V151 ; ;

Madhava Rama Sarma, Jammula madaka (Trans). '**Saradatanayaviracita Bhava-prakāśanam**. Hyderabad. Andhra Pradesh Sangeet Natak Akademi; 1973. P 33. V 147- 151.

25. Raja, K.Kunjunni and Radha Burnier (trans.) The **saṃgitaratnakara** of Saranga deva Vol.IV Chapter on Dancing. Madras. The Adyar Library and Research Centre ; 1976 P241-242, V 1645-61654.

26."Parasya sukhaduhkhadi bhavaih yadbhavanan bhavet

Tatrāntah Karanasakti ratyāntā sattva misyati" ||V47

"Sattvikah sattvanispadyair bha vairjatah sacastada |

Starnbhaprasveda romamcah svarabhedassa vepathuh" ||V48;

"**Vaivarnatā'srupralayā** ityete sattvikah smrtahj

Esamabhinayanam na Prapancotra Pradar'sitah" | V49 ; ;

Anantakrishna Sarma, Rallapalli (Tarns). Jayasenapati **viracita Nrtta Ratnavali**. Hyderabad . Andhra Pradesh Sangeeta Natak Akami Publication; 1969. P 16-17-V 47-49.

27."Ye Manohlidajananastattadindriya **gōcarāh**" ||V40||

Lalitaste vibhavah syuh 'srngarotkarsa **hētavah** |

samsucitah 'srutadrstah smrtā ye hasa karinah " ||V41||

"Tebhava lalitabhasah **hasyasampatra ka'sakah**

'Sruta drstah smrtadhyata bhavanti sthairya hetava" ||V42||

"Te sthira iti vijneya virakhya rasa Posakah

saḍanubhuyamana ye hrdi Vaicityakarinah "||V43||

"**Bhava'scitra** iti jneyastedbhutaisvarya **bhāvaikāh** |

Svagocarai'sca visayaih klim'syamtēkshāni tatksananat ||V44||

"Te ruksha iti Kathyamte karunotpatti karakahj

Grhītamātrā manasah katarotpa dana kshamāh ||V45||

"Ye bhavaste kharah khyatah raudrotkarsa **vivardanahj**

Akshini **dragnimilanti ye bhyona sprhayantica**" ||V46||

"Te **bhāvā** ninditakahyah **syurbibhatsōllāsakārakāh** |

Visayastvimdriyaih sprstah vikrtim janayamti ye"

Te bhava vikrtah khyatah bhayanaka vibha va kah " ||V47||

Madhavarama sarma, Jammulamadaka, (trans). 'Saradatanaya viracita Bhava-prākaśamu. Hyderabad. Andhra Pradesh sangeeta Nataka Akademi; 1973. PP 11-13. V40-47.

28. "Yenalambya Prajāyamtē ratyadisthayinopica |

Ālambanākhyastē Prōktā nayikadya Vicakashanaih" ||V12||

Tiruvengkatacarya, Nīdāmangalam, (comp). Bharatarasaprakaraṇa Sandharatat-paryamu Madras. Vavill; 1932, P4, V12.

29."Lalitadya vibhavaste bhavesvalambanesvamij

Pusnamti sthayino bhavanyatha yo gamrasatmana ||V57||

ibid., p15 , V57.

30."Uddīpanam caturthā syādālbana sama 'srayam|

Guṇā 'Scestalam kryaya statastha 'sceti bhedatah".(R S I • 162)

(Uddīpana vibhava Alambana gata guṇah)

"Yauvanam rupatavanye saundarya mabhairupata|

Mardavam saukumaryam cetyalambana gata guṇah| (R S I - 162-63)

Simbhupala. Rasārṇavasudha kara cf in P S R Appa Rao's Sattvikabhinayam Hyderabad, Telugu visvavidyalayam 1993. PP 99-20

31). "Sarvasam narinam yauvanalitaścataśrasyuḥ|

Nepathyarupacestagunaistu 'Srungarasadhya" ||V43||

"Pinorugandaganadharastanam Karkasam patimanogṇam |

Suratam Prati sotsahham Prathamam tadyavaham gneyam" ||V44||

"Natyartha Kle'sasha na kupyati na harshayati pradtiṣṭishu |

Saumyaguneshrasakta (ca) nāī navyauvanagñeya" ||V49||

"Gatram purnavayavam pīnauca payodharau ku'sam madhyam |

Kamasya Sarabhutam Yauvanametad dvitīyamtu ||V45||

"Kimccitkaroti manam kimccit krodham ca matsaram caiva ;

Krodhe ca bhavati tushanim yauvanametad dvitīyamtu" ||V50||

Sarvasrisam(bhru) tam ratikaramunmādam" |

kamapyaytasobham yauvanametad trutīyamtu ||V46||

"Ratisam bhoge daksha pratipaksha suyini gunadhya ca |

Anibhrutagarvita ceshtā nārī gneya trutiyaatu ||V51||

"Navayauvane vyatīte tatha dvitiye trutiyaecāpi |

"Srungarasatrubhutam yauvanametaccaturthamtu " ||V47||

"A(t)mlanagandaja ghana dharastana'sesha gatralavaṇyam

Kamam Prati notstham yauvanametaccaturthamtu" ||V48||

"Purushagrahanasamartha Kamabhigneyamatsa ropeta |

A virahamicchati nityam nārē gneya caturthātu ||V52||

Ghosh, Manmohan (trans). The Natya Sastra A Treatise on Hindu Dramaturgy and Histrionics vol I Calcutta The royal ascatic society of Bengal : 1950. PP 488-489. V 43-52

32) "Anganyabhusitanyeva praksheparhairvibhusaṇaḥ | |

Yena bhusitavadbhatim tadrupamiti kathyate || R S I -180

"Muktaphalesu cchāyāyāstaralatvamivāmtarā |

Pratibhati Yadamgesu lāvaṇyam tadihodyate || Rs I-181 ||

"Anga pratyangakanam yo sanniveso yadhocitam

susnigdha samdhinandha syattastaundary mitiryate "|| R S I • 182 |

"Yadātmīyagunōtkarsairvastvanyannikatasthitam |

1

Sarupyam nayati pragnairabhirupyam taducyate" || R S I - 183

"Sprstam yaccanga masprsta miva syanmardavam hitat" || R S I • 184 |

"Yasparsasahatangesu kamala syapi vastunah |

Tatsaukumaryam tredhasyanamukhya madhyadhama kramat | |

"Angam Puspadi samspar'sa saham yena taduttaman* | |

"Na saheta karaspar'sa yenamga madhyamam hitat | |

Yenanga matapadina masaham tadiha dhamam || R'S I - 184-86

Sumhabhupala. Rasārṇava sudhakara. cf in P S R Appa Rao's Sattvikabhini
nayam. Hyderabad Telugu Visvavidyalamu; 1993. P P 29-35

33) "Āvēdhyārōpya niksheppa bandhanīyairabhūsitam |

yadbhusitamivabhati tadrupamitikathyate" ||V209 ||

Madhava Rama sarma, Jammula Madaka, Saradatanya Viracita Bhava-
prāka'samu. Hyderabad. Andra Pradesh Sangeeta Nataka Akademi; 1973. P 160.
. V 209.

34)"Tridha Prasado Vadane drśōścittē caktyate

Lavanyarasanisyamti smayamana mivasakrt" ||V222||

"Pulakollasigandam yatprasannam vadanam bhavet |

Sabhruvilasa lalitam Sakatakshanirikshanam ||V223||

"Smerataram svatah snigdhm prasannam nayanam bhaviti

Krtagnotopakartm bhuyo dosanabhignata j

Etatprasanna citta nam Lakshanam samudahrtam || V224||

ibid., P 162. V 223-224.

35). "cēstāstu yauvanodbhuta kaṭākshādāyaīritah |

caturthalam krtirva 'sobhusamalyanulepanaih" || V98||

"Tatasthaścamdrikadharagrha candrodayadaya

kokilakulama kamda mamdamāruta stpadah" || V99| |

"Latāmamtapa bhugeha dīrghakājaladāravāh|

Prasadagarbha samgītakrīdādri panda dayah

evamuhyayatha kalamupabhogopayogino" || V100||

Nidamangalam, Tiruvenkatakarya (camp). Bharatarasaprakarana Sandhratat-
paryamu Madras. Vavillg 1932. PP 23-25 V 98-100

36)"Samanyabhinayo nama gneya vaganga sathvajah|

Sattvekaryah Prayatnastu natyam sattve Pratishtitam || V1J|

"Sattvatiriktobhinayo jyeshta ityabhidhiyate |

Samasattvo bhavenmadhyah sattvahinodhamahsmrtah "||V2||

Ghosh, Manmohan (trans). The Nityasatra A Treatise on Hindu Dramaturgy
and Histrionics vol I . Calcutta. The Royal Asiatic Society of Bengal ; 1950 P
44. VV 1-2

37) "Avyaktarupam sattvam hi vigneayam bhavasamsharayam |

Yatha sthanarasopetam romancastra dibhirgunaih || V3||

ibid., P 440. V3.

38) "Vaganaga mukharagai'sca sattvenabhinayenaca |
 Kaverantargatam bhavam bhavayan bhava uccyate" || V 8||
 "Bhavasyatikrutam sattvam vyaktiriktam svayonisu |
 Naikavasthanataragatam bhavam tamahi nirdi'set" || V9||
 "Tatrākshibhrūvīkarādhyah srngarakara sucakah |
 Sagrīvarecakō gneyo havah sthitasamutthitah || V10||
 "Yo vai havah sa eshaisha 'srigararasa sam'sraya |
Sāmakhyata budhairhela lalitabhinayatmika || V11 ||
 "'Sobha kanti'sca Dipti'sca tatha madhuryamevacal |
 Dhairya Pragalbhamaudaryamityete syurayartnājāḥ" ||V24j(
 "Rupayauvanalavanya rupabhogopabrumhitaiḥ|
 Alamkaranamanganam yat sa 'sōbhetibhanyate"||V25||
 "Vigneya ca latha kantih sobhevapurnamanmatha | |
 Kantiravati vistīrnā dīptirityabhidhīyate" ||V26||
 "Sarvavasthavisesheshu dipteshu laliteshuca |
 Anulbanatva ceshtaya madhuryamitikirtitam" ||V27||
 "Capalenanupahata sarvarthashavaikathana |
 Svābhāvīkī cittavruttirdhairyamityabhidhīyate" || V28||
 "Prayaoganīh sadhvasata Pragalbhyam samudahrutam |
 Audaryam Pra'srayah Proktah Sarvavasthanugo budhaiḥ" || V29|
 "'Sobha vilaso madhuryam sthairyam gambhiryameva ca |
 Salitaudaryatejamsi sattvadhedaṣṭu Paurusaḥ " || V31||
 "Dakshyam 'sauryamathotsaho nicarthaṣu jugupsanam j
 uttamaī'sca gunaiḥ spardha yatra 'sobeti sasmṛta" || V32 |
 "Sthirasancārīnī drstigratirgo vrusabhancita |
 Smitapūrvam tatha vaco vilasa iti kirtitah || V33||
 "Abhyasat karananam tu 'slistatvam yatra jayate |
 mahatsvapi vikāresu tanmadhuryamiti smṛtam ||V34||
 "Dharmartha kamasamyuktacchubha 'subhasamutthitat j
 vyavasāyādacalanam sthairyamityabhidhīyate"||V35||

"Yasya prabhavadakara rosaharsabhayadisu |
 Bhavesu nopalambhante **gambhiryamiti 'samsitam** " | |V36| |
 "Abuddhipurvakam yattu sukumarasvabhavajam |
'Sringarakaracetatvam lalitam tat **prakirtitam** " | | V37 | |
 "Danamabhyupapatti'sca tatha ca priyabhasanam |
 Svajane va pare vapi tadaudarya **mitismrtam** " | | V 38 | |
 "Adhikshe **pavamanadeh** prayaktasya parena yat |
Pranatyayepyasahanam tattejah **samudahrtam** | | V39 | |

Ghosh, ManMohan (ed . The Natya Sastra Ascribed To BharataMuni **Vol I**. Calcutta. Manisha Granthalaya; **1967**. PP 170-173, W 8-11 and W 24-39.

39."Bhavoha'scahelaca **parasparasamutthitah**"
 Sattvabhedabhavantyete'sarire **prakrutisthatah**" | |V7| |

Ghosh, ManMohan (Trans). The Natya'sastra A Treatise on Hindu Dramaturgy. And Histrionics
 Vol I. Calcutta. The Royal Asiatic Society of Bengal; 1950. P 441. V7.

40."Lila Vilasa vicchittirvibhramah kilikincitam
Mottayitamkuttamitam bibboko lalitam tatha" | |V12| |
'Vihrutam ceti vigneya da'sa **strinam svabhavajah** |
Alamgarastathaitesham lakshanam 'srnutadvijah" | |V13| |
 "Vagangalankaraih 'slishtaih pritiprayojitair madhuraih |
 Ishtajanasyanukrutirtila gneya prayogagnaih" | |V14| |
'Sthanasanagamananam hastabhrunetrakarmarvam caiva |
 "Utpadhyate vi'sesho **yah** 'slishtah satu vilasahsyat" | |V15| |
'Malyacchadanabhushanavilepananamanadaranya sah |
 Svalpopyadhikam **'sobham** janayati ya satu Vicchittih" | |V16| |
'Vividhanamarthanam vagangaharya sattvayuktanam |
 Madaraga harshajanito vyapyaso vibhramonama" | |V17| |
 "Smitaruditahasita **bhayaroshamohaduhka'sramabhishaganganam** |
Sakanrakaranam harsha darakrut kilikincitam **gneyam**" | |V18| |
 "Ishtajanasya **kathayam** Lilaheladida'sranenapi |
Tadbhavanakrutam mottayita mityabhikhyatam" | |V19| |
 "Ke'sastanadharadigrahaneshvatiharsha sambhramotpannam |
 Kuttamltam **vigneyam** sukhamapi duhkhopacarena" | |V20| |
 "Ishtanambhavanam **praptavabhimannagarvasambhuta**h |
Strinamanadarakruto bibboko **nama** vigneyah" | |V21| |

43. "Tatra Rasaneva Tavadadavabhidhasyamah | Nahi Rasaddhate Ka'sci-dapyarthah pravartate | Tatra Vibhavaanubhavanya bhicari samyoga drasa Nis pattih | Ko va drsctanta iti cet uccyate yatha nana vyanjanausha dhidravya samyoga drasa nispattih, tatha nanaabhavopagamadrasa nispattih | yathā hi guḍāḍibhirdra vyai vyarthajanairo sadhhi bhi'sca sadrasa nirvarthante, evam nana bhavo pahita api sthayino bhava rasatvamapnu vanti | Atraha - rasa iti kah paddarthah? Ucyate āsvādyatvāt | Kathamasvadyate rasah? Atro • cyathāhi nānāvyanjanasamskruṣa mannam bhujjana rasanasvadayanti sumanasah purusa harsadi'sca pyadhigacchanti, tathanina bhava bhinaya vyanja tah vaganga sattvōpetān sthayi bhāvānā svadayanti sumanasah Prekshaka harsadi'sca dhigacchanti | 'Tasman nātya rasah' iti vyakhyatah | Atranu vam'syau 'slokau bhavatah:-

"Yatha bahuddravayutairvyanjanairbahubhiryutam |

Asvadayanti bhujjana bhaktam bhaktavido janah" ||V32||

"Bhāvābhinaya samyuktāh sthayibhavam stathā budhāh |

Asvadayanti manasa tasmannatyarasah smrutah" ||V33||

Ghosh, Man mohan (trans). The Natya 'Sastra • A Treatise On Hindu Dramaturgy and Histrionis Vol I. Calcutta. The Royal Asiatic Society of Bengal; 1950. pp 105- 106. VV 32-33.

44. "Bhāvānām karya nispatti ranu bhuti phalatmika" ||V292||

"Tatkaryam kau'salam tatra prakarsaro panam Viduh |

Tatsādhyōrthōrasastesām tadātma pattirevasah" ||V293||

Madhava Rama Sarma, JammulaMadaka (trans). Saradatanaya Viracita Bhavaprakasamu. Hyderabad. Andhra Pradesh Sangeeta Nataka Akademi; 1973. P 62. VV 292-293.

45."Nanabhinayasambandhan bhavayanti rasaniman |

Yasmattasma dami bhava vigneya natyayoktubhih" ||V34||

"Nanadravyairbahu vidhairyanjanam bhavyate yatha |

Evam bhava bhavayanti rasanabhinayaiah saha" ||V35||

"Na bhāvahinōsti raso na bhāvō rasavarjitah |

Parasparakruta siddhistayorabhinaye bhavet" ||V36||

"Vyanjanausadhi samyogo yathannam svadutam nayet |

evam bhava rasa'scaiva bhavayanti parasparam" ||V37||

"Yatha bījād bhaved vruksho vrkshat puspam phalam yatha |

Tatha mulam rasāḥ sarve tato bhāvā vyavasthitāḥ" ||V38||

"Srngaraddhi bhaveddhasyo raudrattu karunorasah |

Vīraccaivādbhutōtpattirbībhāśācca bhayānakah" ||V39||

Ghosh, Man Mohan (trans). **The Natya 'Sastra** - A Treatise on Hindu Dramaturgy and Histrionics Vol I. Calcutta. The Royal Asiatic Society of Bengal; 1950. PP 106- 107. V V 34-39

46."Vibhavopyanubhavah syadanubhavo vibbhavavat

Te Puna'scarinah syatam te ca tau syuh parasparam" j ;V294|

"Rasābheda'vāsā deva mupakaryopakarita |

Carasthira vibhagatva manu sangika mīritam" j ;V295|

"Rasopadanata tesam parastadeva vakshyate |

Taddar'sanani taddr̥ṣṭiḥ dr̥ṣṭidharmāḥ pṛthagvidhah" ||V296||

"Parasparasya samarthyam sāhacaryātkvacitkvacit |

Rasodayanukulyena tatra tatraiva vakshyate" ||V297||

Madhava Rama Sarma, Jammala Maduka (trans). 'Śārādātanaya Viracita Bhavapraka'samu. Hyderabad. Sangeeta Nataka Akademi; 1973. pp 62-63. VV 294-297.

47."Sukhapriyesta sampanna rtumālyādisevakah |

Purusa pramada yuktah 'srngara iti sangnitah" ||V46||

"Rtumālyā lankaraih priyajana gāndharvakārya sevābhiḥ |

Upavanagamana viharaih 'srngārarasah samudbhavati" ||V47||

"Nayana vadana prasadaih smitamadhura vaco dhrutipramodai'sca |

Madhurai'scanga vikaraista syabhinayah prayoktavayah" j ;V48|J

"Viparitalankarairvikruta cara bhidhanavesai'sca |

Vikrtairanga vikaraihasititi rasah smrto hasyah" ||V49||

"Vikrtakarairvakyai ranga vikarai rvitrtave sai'sca |

Hasyayati janam yasmat tasmad gneyo raso hasyah" ||V50||

"Strinica prakrtavesa bhuyistam dr'syate rasah |

Sad bheda'scasya vigne'yastam'sca vakshyamyaham punah" ||V51||

"Smitamaya hasitam vihasitamupahasitancapahasitamatihasitam
 Dvau bhedau syatamuttama madhya mathama prakrtau" ||V52||
"Smitahasite Jyestānām madhyānām vihasitopahasite ca
Adhamanamapahasitam hyati hasitam capi vigneyam" ||V53||
"Isadvikasitairgandaih katakshaih saustavanvitaih |
Alakshitadvijam dhīramuttamānām smitam bhavet" ||V54||
"Utpullana na netraistu gandairvikasitairatha |
 Kincillatdi tadantam ca hasitam tadvidhiyate" ||V55||
"Akuncitakshigandam yat sasvaram madhuram yatha j
Kalagatam sasyaragam tadvai vihasitam bhavet" ||V56||
"Utpullanasikam yacca jihma drsti nirikshatarn j
Nihancitamsaka'siraccopahasitam bhavet" ||V57||
"Asthanahasitam yatra sastra netram tathaiva ca |
Utkampitamsaka'sirastaccopahasitam bhavet" ||V58||
"Samrabdhasasra netramca vikrustasvara muddhatam
Karopaguda par'sva ca taccatihasitam bhavet" ||V59||
"Hasasthani yani syuh karyetpannani natake |
Uttamadhamamadhanamevam tani prayojayet" ||V60||
"Evamatma samuttham ca tatha parasamutthitam |
Dvididhastripraktikah sadbhedotha rasah smrtah" ||V61||
"Istavadhada'sranadva vipriya vacanasya sam'sra vādvāpi |
Ebhīrbhavavi'sasaih karunarasonamasambhaati" ||V62||
"Sasvanaruditaimro hagamai'sca paridevitairvilapitai'sa
Abhineyah karunaraso dehayasa bhigha tai'sca" ||V63||
"Yuddhapraharaghatana vikrtacchedanavidaranai'scaiva |
Samgrama sambhramadhyairebhih samjayate raudrah" ||V64||
"Nanapraharana mokshaih'sirah kabandhabhujakartanai'scaiva j
Ebhi'scarthavi'sesaistasyabhinayah prayoktavyah" ||V65||
"Iti raudrarasodrsto raudra vaganga cestitah |
'Sastra praharabhuyista ugrakarma kriyatmakah" ||V66||

"Utsahadhyavasayadavisaditvada vismayamohat |
 Vividhādartha vi'sesadvirarasonama sambhavati" ||V67||
 "Sthitidhairiyavīryavargarutsāhaparākrama prabhavai'sca |
 Vākyaī'scākshepa krtairvira rasah sanyagabhineyah" ||V68||
 "Vikrataravasatvada 'srana samgramaranya 'sūnyagruhagamanāt |
 Gurunrupayōraparadhāt krutaka'scabhayanakogneyah" ||V69||
 "Gatramukhadrstibhedairustambha bhivikshanodvegaih |
 Sannamukha'sosahrudayaspandanaromodgamai'scabhayam" ||V70||
 "Etat Svabhāvajamsyātsatvasamuttham tathaiva kartavyam |
 Puarebbhīrevabhāvaihkrtakam mruducestitaih karyam" ||V71||
 "Karacaranavepathustambhagatrasamkocahrudaya prakampena
 'Suskaisthatalukathairbhayanakonetyamabhineyah" ||V72||
 "Anabhimatada'sranenacarasagandhaspar'sa'sabdadosai'sca |
 Udvejani'sca bahubhirbī bhatsarasah samudbhavati" ||V73||
 "Mukhanetravikunanaya nasapracchadanavana mitasyaih |
 Avyaktapada patanai - rbibhatsah samyagabhineyah" ||V74||
 "Yatvati 'sayarthayuktam vakyam 'sīlam ca karma rupam ca |
 Yebhhistvartha vi'sesai rasosdbhuto nama vigneayah" ||V75||
 "Spar'sagrahōllukasanairhāhākārai'sca sadhuvadai'sca |
 Vepathugadg advacanaihh svedadhya rabhi nayastasya" ||V76||

Ghosh, Man Mohan (edt). The Natya Sastra Ascribed to Bharata Muni Vol
 Calcutta. Manisha Granthalaya; 1976. pp 85-90. vv 46-76.

48. "Yetvete satvika bhava nana bhinayasam'sritah |
 Rasesvetesu sarvesu vigneaya natya yo ktrubhih" ||V118||
 "Nahyokarasajam kavyam kincidasti prayogatah |
 Bhavo vapi raso vapi pravrutti rrvrtti reva va" ||V119||
 "Sarvesām samavetanam rupam yasya bhaved bahuḥ |
 Sa mantavyo rasah sthahai 'sesa sancārīnō matah" ||V120||
 "Vibhavanu bhavayukto hyanga vastu sama 'srayah |
 Samcaribhhistu samyuktah sthha yyeva turaso bhavet" ||V121||

"Sthayi satvatirekena prayoktavyah prayoktru bhiih |

Sancarya kara mātrena sthayi yasmad vyava sthhitah" ||V122||

Ghosh, Man Mohan (trans). The Natya 'Sastra - A Treatise on Hindu Dramaturgy and Histrionics Vol I. Calcutta. The Royal Asiatic Society of Bengal; 1950. pp **146-147**. v v 118-122.

49. "Rasabhava vyanjana diyuktam nrtya mityai ryate" ||V21||

P.S.R.AppaRao (transl. Abhinaya **Darpanam**. Hyderabad. Natyamala; 1987. p 18. v21.

50. "Idānīm prakrtam nrtyam yathalakshanamucyate|

Bhava't Bhava'srayam nrtyam padārthābhīnayātmakam"||V50i|

Ralapalli, Anantakrishna Sarma Nrta Ratnavali, Hyderabad, Andhra Pradesh Sangeeta Nataka Akademi; 1969. PP 16-17.v 50.

51. "Ya vipriyespi nistambham na vadatyapriyam priyam|

Adirgharosa ca tatha kalāsu ca vicakshana||V37||

"Kamyate purusairya tu kulubhogadhanadikaih|

Ku'salā kamatan tresu Dakshina rupa'salini"||V38||

"Gruhyati kamatan tresu Dakshinna rupa'salini" |

Karyakalavi'sesagna subhaga sa smrtottama"||V39||

"Pumsah kamayate yaa tu purusairya tu kamyate|

Kamopacaraku'sala pratipakshābhyasūcikā"||V40||

"isyatura canibhruta kshanakrodhabhigarvita |

Kshanaprasaa ya nārī sa nari madhyama smrta||V41||

"Astthane kopana ya tu Duh'silā cātimānini|

capalapurusa caiva dirgharōsāsdhamā smrta"||V42||

Ghosh, Manmohan (trans). The Natyasastra A Treatise on Hindu Dramaturgy **And Histrionics** Vol. Calcutta. The Royal Asiatic Society of Bengal; 1950.P.487.

52. "Yauvanalambha hyete vigne ya nataketu catrarah|

Punareva tu purusagunān kamatan tre pravakshyāmi"||V53||

"Caturottamau madhyamasta thasdhamah sampravrttaka'scaiva|

Strīnām Prayogavisaye Vignēyāh purusastvime Panca"||V54||

"Samādukhkhaḥ kleśasāḥaḥ pranayakrodhāprasādane kuśalaḥ
Yōsrthī natmacchando dakṣha'scaturah sa boddhavyah", V55
"Vipriyam na kurute narya kunccidviragasamgnatam |
A gnatahrudayetpsito gñēyah smrtimam sa tu jyesthaḥ" ||V56||
"Madhura styāgī ragam nayati ca madanasya napi vaśameti
A vamanita'sca narya virajyate sa ca bhavējyesthaḥ" ||V57||
"Sarvarthamradhyastho bhavagrahanam karoti yo naryah ,
Kanciddhosam drstva virajyate madhyamah purusam" ||V58||
"Kale dala hyavamanitoṣpi na krodhamatitarameti |
drstva vyalikamatram virajyate madhyamosyamapi" ||V59||
"Avamanitoṣpi narya nilajjayatopa prati ya enam |
Anyantaram sam kranta manyasneha para vrttabhava's ca" ||V60||
"Abhinavakṛte vyalike pratyakṣam rajyate drdhataram yahh
Mitraivivaryama noṣpi sosdhamo nama vigneḥ" ||V61||
"Aviganitabhaya marso murkhaḥ prakrtiara krustabhāva'sca |
Ekanta drdhagrāhī nī (vyra) jah kamatanṭresu" ||V62||
"Rati kalahasam prahare'sva karka'sah kridaniyakah strīnām
evam viddho vidhignrevigneḥ sampravrttāḥ syāt" ||V63||
ibid., pp 489-490. v v 53-63.
54 "Sampatkale vipatkaleya na mumcati vallabham,
'Silarjava gunopeta sa sviya parikirtita" ||V14||
"Muḡdha madhya pragalbheti tredha sa tu nigadyate" ||V15||
"Parānurāga vyaparagopane datta manasa" ||V30||
"Parakīyēti sa prōktā bhāratagama vedibhiḥ |
sa ca kanya parodhḥeti dvividha parikirtita" ||V31||
"Samanya saiva ganika kalā pragalbhyadarstya yuk |
vittamatra'scāya loke purusesvanu ragini" ||V34||
Nidamangalam, Tiruvenkatacharyulu. Bharata Rasa Prakaranamu Sandhratat-
paryamu. Madras. Vavilla; pp 4-9. vv 14-34.
54. "Priyopalalita nityam svadhina patika mata |

Asyastu cestah kathitah **smara** pujotsava dayahh ||V40||
 Vanakelijala **kriḍa kusuma** pacaya dayah |
 Priya gamanavelayam **mandayamṭi murhurmuhuh** ||V41||
 "Kēlī **grham tathātmanām** sa syadvasaka sajjika |
 Asyastu cestassam parka **manoratha vicimtam**" ||V42||
 "Sakhivinodo nitarām muhurdūṭi nirikshanam | •
 Priyagamana margabhiviksha prapṛta yo **matah**" ||V43||
 "Anagasi priyatame cirayutyutsukā tu yā |
virahotkamthita bhāva vedibhih parikṛitā" ||V44||
 "Asyastu cestassam tapo vepathu'sscamgasadanam !
 Aratirbāspamōksha'sca **sāvasthā** kathaa nadayah" ||V45||
 "Kvacitsam keta mavedya tatra nathena vancita |
 Smarartā vipralabddheti kathita **bhavakovidhaih**" ||V46||
 "Asyastu cesta nirveda'scimta khēdōztha dinata |
 Asruni'svasamurchadyah kathhita bhava vedibhih" ||V47||
 "Ullamghya samayam yasyah preyananyopabhogavan
 Bhogalaksshhamkitah prataraga ccchetsā hi kham ddita" ||V48||
 "Asyastu cesta ni'svasaastushhim bhavo **zsrumocanam** |
 Kheddabhram tyasphutālāpā ityādyāa vikriyamatah" ||V49||
 "Ya **sakhinam** purah padapatitam vallabham rusa |
 Nirasya pa'scattapati kaalahāmtaritā tu sa" ||V50||
 "Asyastu cesta ni'svasabhramtirhrttapasa dhvase i
 • • •
 Muhuh **pralāpa** ityadya'scestah prokta manisibhih" ||V51||
 "De'samtaragate kamte khinna prositabhatrka |
 Assyaslu jagarah **kar'syam** nimittā dvya valokanam" ||V52||
 "Malinyamnasthanam praya'ssayanise **vanam** |
 Jadyacimtaprabhtayovikriyahkathiti budhaih" ||V53||
 "Madananalasamtapta yabhisarayati **priyam** i
 Svayam vābhisareddyā tu **sā** bhavedabhih sarika" ||V54||
 "Asyāssamtā pacimtaddya vikriyāssyurya thocimtam" ||V55||

ibid., pp 11-13. vv 40-55

55. "Gunān sakhinakhhyati svadhanam pradadati ca |
Sampujayati mitrani dvesti 'satrujanam tatha" ||V20||
"Samagamam prarthayate ddrstva hrusyati caddhhikam
Tusyatyasma katha bhistu sasnehha'sa nirikshate" ||V21||
"Sute ca pa'scat sva piti cumbita prati cumbati |
Ultistatyai purvam ca tatha kle'sasa happi ca" ||V22||
"Sama duhkhe sukhe ca syānnakrōdhamuay ati ca |
Evam vidhairg uryukta yasnurakta tu sa bhavet" j||V23||
"Viraktāyāstu lingani cumbitāsthām pramarjati |
Anistam ca katham bru te priyamuktapi kupyati" ||V24||
"Pradvesti casya mitrani tasya 'satrum pra'sam sati |
'Sete parānmukhī caiva 'sayyayam purva 'sāyini" ||V25||
"Sumahaty upacarespi na tusyati kathanam |
Na kle'sam sahate cāpi tatha kupyatya karane" ||V26||
"Na ca caakshurdadatyasya na cainamabhhi nandati |
Yaasyamevam vikarah syurviraaktam tarn vinirde'set" ||V27||

Ghosh, Man Mohan (trans). The Natya Sastra - A Treatise On Hindu **Dramatury**
And **Histrionics** Vol I. Calcutta. The Royal Asiatic Society of Bengal; 1950. pp.
485- 486. vv 20-27.

56."Sattvajos bhinayah purvam mayā prokto dvijottamah |
'Sasīram cappya bhinayam vyakhya myanu purva'sah" ||V40||
"Sadatmakastu 'sarirō vakyam sūcānkurastathā |
'Sakha natya yitam caiva nivrt thyan kura eva ca" ||V41||
"Nanarasa rthayuktairvultanibadhaiah padaih ca curna krtaih |
Prakrtsamskrtaa patho vakyabhinaaayo budhaairgneyah" ||V42||
"Vākṛyārthā vakyam va saatvaangaih sucyaateyaada purvam |
Pa'scadvakya bhinayah sa suca suribhigneya" ||V43||
"Hrdayastho nirvacanairanga bhinayah krto nipunasadhyah |
Suce votpattikrto vigneyastvan kura bhinaya" ||V44||

"Yastu '**siromukhaj** anghorupani padaaairyatha **kramam** kriyate |
'Sakhada 'srita **margah** '**saakabhinayo budhairgnēyah**" ||V45||

"Natya yita **mupacca** rairya tkriya tesbhinayasucana natye |
Kalaprakarsa hetoh prave'sane **samgamam** yavaat" ||V46||

"Sthane ghru vaasvabhinayoh yah kriyate haarsarosaa '**sokadhyaih** |
Bhavarasasampraayukto natyayitam tacca" ||V47||

"**Yastvanyoktam vakyam** sucabhinayena yojayedanyah |
Tatsam bandhārtha krtam nivrtta mevan kuram viddhyat" ||V48||

ibid., pp 446-448. vv 40-48.

57."Yato hasta stato drstih yato drsti stato **manah** j
Yato **manastato** bhavo yato bhava stato rasah" ||V57||

Appa Rao P.S.R.(trans). Abhinaya **Darpanam**. Hyderabad. **Natyamala**; 1987.
p.42. V 57.

58."Kantenaslambayedgitam **hastenartham** pradar'sayet]
_____/____ - . ____
Cakshurbhyamdar'sayedbhavam padabhyamtalamacaret" ||V56||

ibid., P. 42. V. 56.

59. **Hanna**, Judith **lynne**. To Dance is Human - A Theory of **Non-Verbal**
Communication. Chicago. The University of Chicago Press; 1987. P 65.

Western Concepts of Emotions

Emotions play a vital role in the human life, Whether in the day-to-day life situations or in an artificial setting like a dramatic sequence, emotions have a unique role to play. Emotion is a mental reaction whose outlet or expression is immediately sought. Dance which includes the expressions of various emotions, demands of the artistes to have an insight into this aspect of the human behaviour.

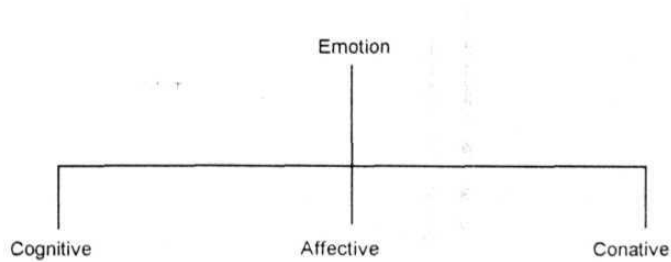
Ever growing fields like psychology, performing arts, **performance** studies and the most of the theories of aesthetics have made a detailed study of the emotions both in life and on the stage. These studies speak of the nature of emotions, their origin, outlet, and imitation and it's propriety. Emotions studied in different contexts and from various angles provide us with a picture of their appropriateness in life. Such an analysis provides the artistes with the capacity to master them and inturn to be effective and accurate communicators. Hence it is quite essential to know about emotions as discussed in various fields of study.

An area which is constantly contributing for the understanding of human behaviour is Psychology. Psychology which is a science by itself helps one in understanding not only the emotional patterns of his/her own but of others too. Some of the classical theories of emotions in Psychology view them (emotions) as 'Innate' or 'Instincts'. However, 'Instinct', has been a controversial concept in the field of Psychology. "The Stoic" school invented the concept of instincts. 'Wilm' (1925) summarizes their views as follows, "The natural promptings called instincts are purposive activities implanted in the animal by nature or by the world reason or creator for the guidance of the creature in the attainment of ends useful to it, in its own preservation or the preservation of species and avoidance of the **contrary**." He also stated the stoics have seen

Table-XVII

Giving McDougall's List of Emotions-Instincts

S.No.	Instincts	Emotions
1,	Flight	Fear
2.	Repulsion	Disgust
3	Curiosity	Wonder
4	Pugnacity	Anger
5.	Self-Assertion	Positive of self-feeling
6	Self-Abasement	Subjection
7	Parental love	Tender Emotion
8	Gregariousness	Loneliness
9	Acquisitiveness	Feeling of Ownership
10	Constructiveness	Feeling of Creativeness
11.	Food Seeking	Appetite
12.	Reproduction	Lust
13	Appeal	Distress
14	Laughter	Amusement



the characteristics of instincts as independent of experience, their adaptive utility and their uniformity. A major step of establishing this concept was made by James' ² Among the tendencies listed by him as human instincts were: Locomotion, Vocalization, Imitation, Rivalry, Play, Curiosity, Sociability, Secretiveness, Cleanliness, Modesty, love, Jealousy, and Parental love.

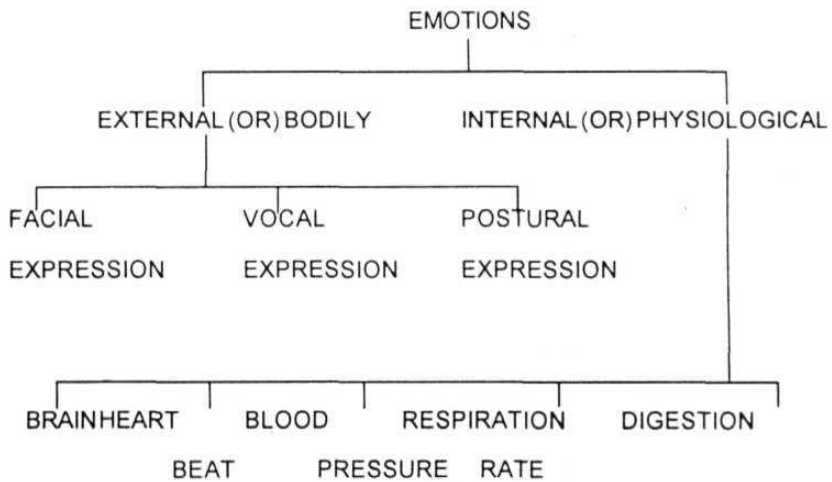
An outstanding system of instincts was developed by 'William Mc Dougall' (1871-1908). His system was based on the 'Theological View'. He insisted that the most important determinants of conduct are instincts' and they are associated with certain emotions. He conceived of each, "Instinct as an inherited or innate, psychophysical disposition which determines its possessor to perceive and pay attention to object of a certain class, to experience an emotional excitement of a particular quality upon perceiving such an object, and to act in regard to it in a particular manner, or atleast to experience an impulse to such action." ³ It becomes clear from the above definition that Instinct is an experience which is accompanied and associated by emotion, which to a great extent is 'innate'. The list of major instincts which McDougall postulated in 1908 included those of Flight (escape), Repulsion, Curiosity, Pugnacity, Self-abasement, Self-assertion, Reproduction (sex), Food-seeking, Appeal, Laughter, Parental Love, Gregariousness, Acquisition, and Construction. Each of these instincts are said to be associated with specific and distinctive emotion'. The emotion is said to be associated with its respective instinct, but this does not imply that the relationship is a learned one; the 'association' is 'an innate one'. A list of instincts and emotions is given in Table XVII. With the exceptions of laughter, all the other emotions are found equally in human beings and animals.

Although, learning could modify the expression of instincts in bodily movements and the kinds of situations in which the instincts could be aroused, it does not apparently affect the underlying instinct itself or the emotional experience to which it gave rise. The instincts were only the building blocks out of which McDougall constructed the human personality, and learning was an essential feature in the combinations and organisations of instincts achieved in the course of human development. Among these organisations is the 'Sentiment' which consists of a cluster of instincts and associated emotions around the idea of an object or class of objects

'Trotter (1916) who was basically a Sociologist, believes all human behaviour to be based

Figure-VIII

SHOWING THE PHYSICAL CHANGES IN EMOTIONS



on the instinct of 'need'. Sigmund Freud, the founder of the school of psycho-analysis claims the sex urge to be the source of most of the human endeavors. 'Thorndike' (1913) claimed that there are more than hundred instincts to start with, but then tried to limit them to forty

However, with in Psychology, there were a number of negative reactions to the concept of 'instinct and innate emotional patterns'. 'Watson' (1914) observed infants under various kinds of stimulations and concluded that there were but three emotions (fear, rage and love) and that these reactions could be elicited by only a small variety of stimuli. All other emotional reactions, they thought, were learned. Watson, who founded the School of Behaviourism, took the position that there are no human instincts, and that so-called instinctive behaviour can be explained by the individuals body structure and his early learning. 'Watson' (1914), 'Dunlap' (1919). 'F.H.Allport' (1924) joined in the attack on instincts. Thus Instinct' is a highly controversial concept.

FEELINGS AND EMOTIONS

Earlier in the views off Mc Dougall, it hasbeen stated that almost every instinct is associated with an emotion and this coexistence was believed to be innate Since feelings and emotions are very closely related, feelings are also discussed here. The important difference between emotions and feelings is in terms of intensity of expression. Though Feeling is psychological experience it is not felt by one particular part. It is vague and diffused. Though feelings are universal, individual differences do exist. They depend upon one's experience, training and habits. 'Wundt' (1874) postulated a tri-dimensional figure of the feelings. According to him, feelings may be considered as Tri-dimensional, namely-'pleasantness-unpleasantness', Tone of excitement or numbness' and 'the tone of expectancy or relaxation'

A specific, intense feeling can be termed as Emotion' Emotion is a very complex phenomenon having various aspects. The experiencing person with the characteristics of consciousness, physiological changes, Behaviour patterns, stimulating situation, contribute for the arousal of an emotion.

An account of the physical changes are given in Figure-1 VIII anger and fear havebeen recognised as the major emotions.

FIGURE IX

Summarizing the development of emotions in children-From General to specific patterns.

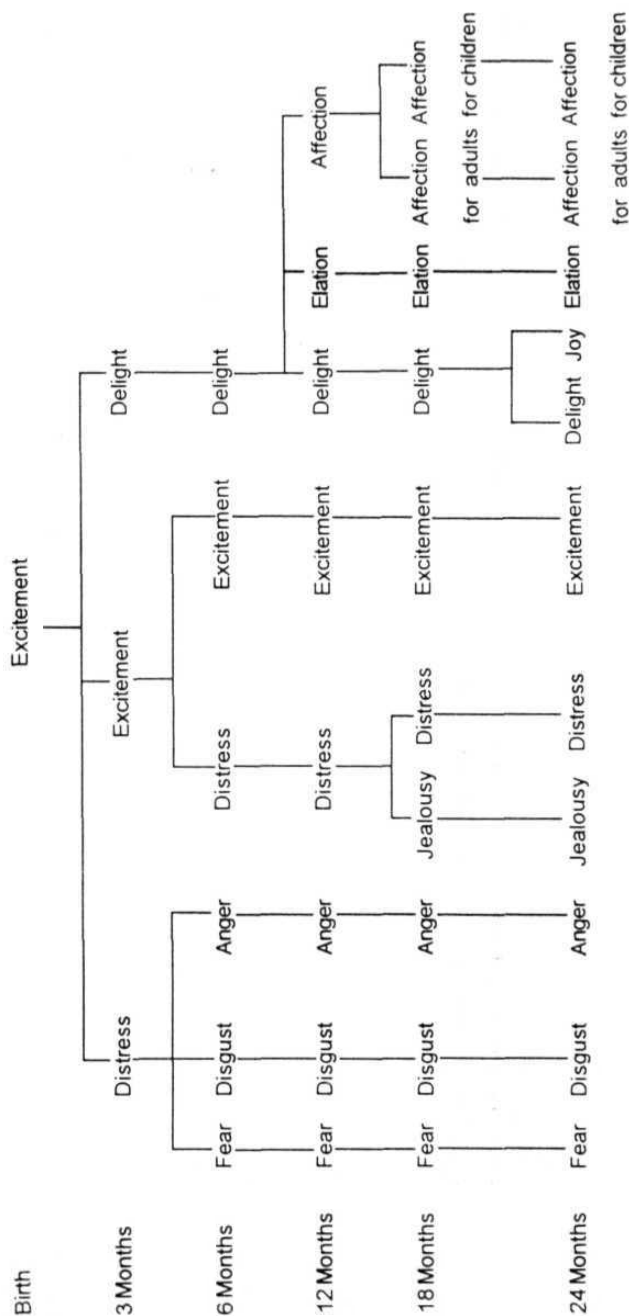
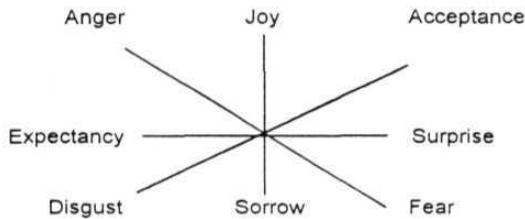


Figure X

Giving a figurative representation of the basic emotions' propounded by plutchik'



According to McDougall, at the time of birth certain instincts manifest themselves and others emerge later as the physical structure matures. Each instinct, he held, comprises of three parts: cognitive, affective, and connative. The emotions develop as the individual grows. The most widely accepted scheme of the development of emotions was proposed by Bridges¹⁴. According to her, new-born infants have no differential emotional responses, (to all emotional stimuli) but only have un-co-ordinated skeletal visceral responses, to all emotional stimuli. As the child develops and matures, various emotions begin to differentiate with general distress and delight by about the sixth month, distress developing into definite anger, and fear. Similarly, various emotions appear as the child advances in years. By about the age of five, responses such as envy, anxiety, and shame appear. Different emotional responses are shown at different ages. Sometimes, a particular stimulus which produces a distinct emotion is seen at a later age. These differences in emotional responses at different age levels occur as a result of both maturation and learning. Figure-IX gives a summarized picture of the development of emotions in children.

William James' and Carl Lange' put forth similar explanations. According to them, the physical changes give corresponding emotional feeling i.e., the emotional experience is nothing but the awareness of the bodily changes. According to Lloyd' and Mayer' (1984) Cannon-Bard' experimentally proved that the hypothalamus' arouses the emotional behaviour patterns with its bodily

changes and (he feeling tones. They gave importance to the conscious awareness of a feeling, along with the physiological changes. 'J.B.Watson' ⁵ defined emotion as a hereditary reaction pattern involving profound changes in the bodily mechanism as a whole, but particularly in the visceral and glandular systems'. He denies consciousness and conscious feelings and **experiences**. He equates emotions with bodily changes. Certain other psychologists emphasize that emotions are felt at critical circumstances or under a state of emergency. The whole experience is calculated towards biological welfare by making a greater amount of energy available to the organism on it's fight or flight.

'Skinner' (1938) says that emotion consists of a state of strength (physiological arousal) that emphasizes behaviour in a direction determined by stimulus properties. Activation theorists like Duffy' (1962) reject the notion of emotions, seeing emotional states' merely as extremes on a dimension of activation or arousal.

The attempt to describe the emotions as a combination was done by Wundt' He was followed by 'Schlosberg' (1941) who analysed the subjects ratings of a series of photographs of posed facial expressions and gave a set of three dimensional emotions pleasantness-unpleasantness, acceptance-rejection and sleep-tension. Osgood' (1966) used live emotional expressions and derived three dimensions (pleasantness, activation and control) which correspond to the dimensions of his semantic differential' scale (evaluation, activity and potency), which has been widely used in many areas of research in psychology.

A different approach to classification that has been adopted by a number of theorists is to propose that certain emotions are fundamental (or primary, or basic), and that others are mixtures or blends derived either from evolutionary considerations or from the study of facial **expressions** 'Plutchik' (1980) proposed eight primary emotions, each of which is a patterned bodily reaction corresponding to one of eight underlying, adaptive biological processes common to all living organisms. Thus, acceptance' corresponds to incorporation' (of food and water), anger to destruction' (of a barrier to satisfaction), and sorrow' to deprivation'. The emotions are considered to fall along a single, circular dimension, with adjacent emotions being most similar, and opposite ones having contrasting qualities. Figure-X gives a figure of the basic emotions propounded by Plutchik.

According to him the primary emotions combine, in a way similar to additive colour mixture, to produce secondary emotions. He presented a list of equations representing the make-up of the secondary emotions. For example, Pride= anger+joy; Love= joy+acceptance; Hate= **anger+surprise**; Guilt= joy+fear; and Shame= fear+disgust.

•Ekman' (1972) recognizes six primary emotions: Surprise, fear, disgust, anger, happiness and sadness. 'Ekman' and 'Friesen' (1975) have used photographs of models following instructions to produce particular facial muscle movements, to analyse the components of emotional expressions (that is, for example, an expression involving only the mouth or only the brows), and of combinations of partial expressions (using composite photographs). The face is divided into three areas that are capable of independent movement (bro/fore-head eyes/lids/root of nose, and lower **face**) Given that each area is capable of a number of different movements, a large number of possible combinations can be produced. In contrast to Plutchik, Ekman and Friesen argue that more than one emotion can occur simultaneously, and will be reflected in the facial expression. Some expressions such as neutral surprise, probably occur only fleetingly in isolation, but are usually blended with, and become replaced by, an emotion such as fear or happiness. Sometimes the blends of emotions referred to by Ekman and Friesen may lead to a new, non-primary emotion. They have described four management techniques for the control of facial behaviour: intensifying, disintensifying, neutralizing, masking a felt emotion with the facial behaviour usually associated with a different emotion. To Ekman, an emotion is a special class of stimuli that usually elicit emotional behaviour. He offers that no one source is completely proved to have more influence over the face (for comparable clarity) in adding to the understanding and interpretation of the intended emotions. He believes that cognition is not irrelevant to emotion nor is it second to facial behaviour, but facial behaviour must be viewed along with visceral physiological arousal and cognition. Accurate information can be obtained from the face alone without any knowledge of the context in which the facial behaviour occurs. If the information from the face and context are of equal clarity but discrepant, it is possible for either the face or context to dominate the impression that is formed

But according to 'Schachter' (1964) who propounded a theory of emotions a few years earlier to Ekman, the context has a prominent role in the arousal of emotions. According to him, the

same state of arousal could underlie all emotions. The occurrence of some form of arousal gives rise to a cognitive search for an explanation of arousal. If a non-emotional explanation is available (for example, exercise), no emotion is experienced. If no such explanation is available the individual searches the context in which the arousal has been produced (most importantly the social context) until he or she is able to label the arousal as a particular emotion. Thus, the same state of arousal could be labelled (and experienced) as emotions as diverse as joy and fury. Emotion is seen to result only when the two factors of physiological arousal and emotional context that is used as a label for the arousal are both present. Emotion is not experienced when either arousal or an emotionally labelled cognition is absent.

To Lazarus' (1976) emotion is most importantly, a cognitive function, the result of appraisal of environmental events. The pattern of behavioural, physiological, subjective components that occur under certain circumstances is definitive of emotion. Every stimulus is appraised and classed as either threatening or non-threatening, and is then subject to a continuing process of **reappraisal**. In this way, our emotional reactions constantly change with reappraisal of changing stimulus conditions. Stimuli appraised as non-threatening, and reappraised benignly, give rise to positive emotional states, the particular emotion experienced depending on the other circumstances, such as the removal of threat (elation), the existence of a sense of security (euphoria), or a sense of belonging, warmth and identity (love). Stimuli appraised as threatening may lead to direct action (such as attack, avoidance or inaction) together with the subjective and physiological components characteristic of anger, fear and depression respectively. If direct action is impossible, threatening stimuli may be reappraised as benign, by way of coping strategies that may be either realistic (a recognition that a stimulus is not despite first appearances, dangerous) or distorting (such as denial e.g., refusing to recognize a real danger). Lazarus, sees cognition as important not simply for providing an emotional label for arousal, as does Schachter, but as appraisal, as the central mechanism of emotional arousal. Physiological arousal only occurs as a consequence of certain types of appraisal. Emotions are, in principle, differentiable by the identification of specific patterns of cognitive, physiological and behavioural patterns. One important feature of **Lazarus's** approach is that cultural factors are seen as important by affecting our perception of social relationships and

emotional stimuli, and by influencing our expression of emotion, sometimes through ritualized behaviour, such as is shown in cultural differences in mourning and grieving

'Izard' (1977) has set out to provide a much general and formal theory. He considers the emotions to be the primary motivational system for human beings, and is therefore concerned to understand not simply their nature, but their importance in every aspect of life, in pathological as well as normal states and in development. He proposes a set of three components of emotions, the neurophysiological which is activity in the sensory context and the limbic system, neuro-muscular (chiefly facial expressive behaviour), and phenomenological. Autonomic arousal is viewed by Izard as a consequence, not a determinant of emotions. Many emotions involve autonomic-visceral glandular processes as auxiliary systems, often important in amplifying and sustaining the emotions. The sequence of events that occur during the activation of an emotion is as follows: An internal or external event is perceived and causes changes in neural activity in the sensory cortex and the limbic system. Impulses from these regions pass to the hypothalamus which determines what facial expression will be produced, and from there to the facial muscles by way of the motor cortex. Afferent impulses from receptors associated with the facial muscles pass (probably via the posterior hypothalamus) to the sensory cortex. The subjective experience of emotion arises from this sensory feed back. Izard proposed ten (later, eleven) fundamental emotions that constitute one of the three types of affect, the others being drives/bodily feelings (for example, hunger, fatigue, sex) and affective - cognitive structure, which are relatively stable associations between an emotion or drive and certain cognitive processes, such as ideas and beliefs. More persistent and pervasive affective-cognitive structures may be viewed as personality traits

From the above described theories one can derive that the emotions have both physiological and cognitive functioning by nature. When the anatomical structure of the humans is universal in its content and, appearance and functioning one can question the same (universality) of the emotions and their functioning. It was Darwin' (1872) who first made an attempt to analyse and comment on the universalization of emotions. In his book 'The Expression of the Emotions in Man and Animals', he was concerned to establish the continuity of behaviour, as well as of structure, from lower animals to humans. He saw emotional behaviour as good evidence for this

continuity, basing his conclusions on evidence from a number of sources: animals in zoos, observations by himself and explorers and missionaries, including those on **preliterate human groups**. A considerable amount of similarity could be observed in emotional behaviour at different phylogenetic levels, and these behaviours could be interpreted as fulfilling roles with survival values. For example, one of the most general patterns serves to make the animal appear larger, and thereby more frightening. This can be seen in the erection of body hair in mammals (and of feathers in birds). Toads and frogs can take in air and expand enormously. Some reptiles similarly expand throat pouches or frills, or erect dorsal crests. A parallel pattern in humans involves the 'throwing-out' of the chest, standing more erect, thrusting the head forward, and, often, pilo erection. Displays of this type have vocal as well as bodily components, and, as we move up the phylogenetic scale, may include facial expressions. Ethological studies of the circumstances surrounding primate facial expressions, the reactions of other animals to them, and subsequent behaviour, confirm that facial expressions are, or form part of displays, that is, they are a form of social communication. Darwin even concluded that some facial expressions are innate, and based this on four types of evidence: (i) some expressions appear to be identical in different human racial and cultural groups; (ii) some appear in the same form in infants and adults; (iii) some are shown in the same way by those born blind and sighted; and (iv) similar expressions appear in lower animals, particularly primates. Darwin cited numerous instances of the same facial expressions being used in different cultures to convey the same emotion. Thus, frowning was reported as a sign of puzzlement among Australian Aborigines, Malays, 'Hindoos', African 'Kafirs', and South American Guaranis, as well as in Western cultures. A similarly apparent universal expression is that of grief, and Darwin called the muscles involved in it the 'grief muscles'. Anger and rage were said to be expressed in more variable ways, although numerous groups show similar patterns. Little further empirical work was undertaken on this matter in the second half of this century.

'Triandis' and 'Lambert' (1958), Osgood (1966), 'Dickey' (1941), 'Ekman', Sorenson', Friesen' (1969), 'Scherer' (1986) have studied the universality of emotions in different cultures. All together, fourteen cultures and nations were studied including the countries of Greece, Japan, Borneo, Africa, Mexico, China, New Guinea, USA and Europe. Five emotions; joy, sadness, fear, anger, and disgust

were studied. Innate neural programs or learning experience common to human development due to evolution (Darwin) was shown to exist. Generally, participants controlled their expression of joy the least, and recalled recent incidents of anger and joy, implying that anger or joy are **experienced** more often than sadness and fear. Participants ranked the order of duration of experience as sadness lasting the longest, then joy, anger and finally fear. However, the actual intensity and the duration of the emotional experience differed somewhat between some of the groups. Comparable studies of blind versus sighted subjects have shown similar results. This has led to an experiment on primary emotions. Ekman and colleagues (1969) showed thirty photographs judged to represent pure emotions' of what they and other authors considered to be basic' or primary emotions' (happiness, surprise, fear, anger, disgust, sadness) to adults in the USA, Brazil, Japan and preliterate societies in New Guinea and Borneo. All photographs were of caucasians Each observer was asked to choose the emotion label (translated) that named each expression. Subjects from the literate societies showed agreements of up to ninety percent, levels of agreement that have been replicated. Preliterate cultures showed greater variability, ranging from ninety two percent agreement on happiness to thirty eight percent for surprise and thirty one percent for disgust, all better than would be expected by chance. The authors concluded that the results support Darwin's suggestion.

Another element of emotion which gained a lot of concentration from psychologists is '**Mood**'. 'Mood' is the state which generally comes after the emotional experience. Emotional responses give rise to 'sentiments'. A permanent composite mental attitude which is based on the past experiences of various emotional responses is termed as a 'Sentiment'. It is a cluster of emotions. A large number of sentiments towards people, objects, abstract ideas, moral ideas, religious values, institutions etc. can be built from various emotional experiences. According to Mandler, the difference between mood and emotion were studied using athletes. It is believed that people are always in a state of (some level of) arousal. The change of activation of the sympathetic nervous system will change that background level of arousal or mood. Athletic exercises increase the activity of the **autonomic** nervous system which increases the level of arousal. In this excited state, the emotional reaction produced may be enhanced, excessive or more intense. Thus it can be seen that emotions, sentiments and moods are interrelated and influence each other.

From the above discussed theories it may be summarized that the 'emotion' is innate, as well as acquired. The primary emotions which are present in a new born are Love, fear and anger. Other emotions which adults exhibit, like jealousy, wonder, awe etc, are complex and secondary. Secondary emotions are learnt by the child as he grows, from the adults and as opportunities occur. It is here that the society serves the individual with all the possible arousal situations or stimuli. Hence emotion can be understood as a combination of the physiological, social and psychological aspects of a multifaceted system. The body mechanisms associated with emotions

are - the receptors, muscles, glands, nervous system, and the blood chemistry, which are shown on the body of the emotionally felt organism by means like change in voice, postures, movements and the like. However, these emotional feelings vary in intensity; how we feel and how we respond depend on our individual reaction to the circumstances of a given environment. Emotions dissipate with time; the feelings may be forgotten or they may leave residuals. When these residuals are relieved by the individual when needed, in absence of the appropriate stimulus, the skill turns out to be the basis of a performing art like Dance

Reliving of memories, recalling the senses relating to the various emotions and intuitively achieving to portray a role lively before the audience, this systematized procedure was formulated, experienced and taught by a legend of the theatre world of Russia in the early decades of this century. This personality was none other than a close friend of the great psychologist Ivan Petrovich Pavlov' (1849-1936) - 'Konstantin Sergeyevich Stanislavski'. Stanislavski, the founder of the 'Method Acting' believed that the theatre besides being entertainment, should develop people's taste and raise the level of their culture. To him, theatre was an institution of culture and moral education. "There is no Stanislavski system. There is only the authentic, incontestable one- the system of nature itself. Artists who do not go forward go backward". * 'Naturalism' was the point of concentration of the whole approach of the system put forth by this actor - director. However, it was not Stanislavski alone, who emphasized on naturalism or realism. It had been the pursuit of actors for many centuries, but to each century it had meant something different. "Mikhail Shchepkin' (1788-1863) was one amongst those who fought against the artificial, dramatic style. This great actor of the Imperial Mary Theatre was called the 'Father of the realism' because

he was the first to introduce truthful and realistic acting into the Russian Theatre. Stanislavski impressed by Shchepkin's teachings and by his brilliant disciple, the actress Glikeria Fedotova, began to work technique which would enable an actor to build a live human being on the stage. His concepts were also greatly influenced by the plays of Anton Chekov¹ who wrote truthfully about ordinary man and women.

Stanislavski's system requires an actor to bring his understanding and imagination to every moment of the play. It enables the actor to discover within himself what his part requires of him. There are three basic tools for creating inner truth and believability in a performance: knowledge of the objective, understanding of the given circumstances, and affective or emotional memory. Together they form a complete approach to a role: the actor must know what his character is trying to do or achieve on the stage; he must know where his character is, relative to time, place, personal circumstances, preceding events and attitudes of the other characters; and he must be able to use his past experience of life to help him recreate the present action, filtered through the circumstances and determined by the objective.

In other words Stanislavski's goal was to give an actor control over the phenomenon of inspiration. When an actor is inspired he is in the same natural and spontaneous state which is ours in life, and he lives the experiences and emotions of the character he portrays. In such a state, Stanislavski thought, an actor has the greatest power to affect the minds and feelings of his audience. Stanislavski's aesthetic and ethical beliefs formed the point of departure in his work and the driving force in the creation of his system. The system has been found vitally important not only for beginners but also for experienced actors. Stanislavski proved that an actor with great talent and subtle nuances needs more technique than others, and thus emphasized his rejection of the widespread layman's opinion that a gifted actor does not need any technique at all. "Artists of colors, sounds, chisels, and words choose their art in order to communicate through their works with other people", ² wrote Stanislavski. Therefore the goal of art is spiritual communication with people. The inner creative process must be conveyed to the audience. The most important thing is to build the life of the human spirit, believed. Stanislavski and he developed a technique with the help of which actors can build the soul of a role, the inner world of the

person created on the stage. His teachings are not the result of the personal guess work. They form a science based on human functioning according to laws of nature. These laws are obligatory for all people. The title that Stanislavski gave to his system- "The Elementary Grammar of Dramatic Art" - emphasizes the universality of the laws for any actor building any character in any play. What he refers to in his system does not just refer to one epoch and its people; but to the organic nature of all artists of all nationalities. The three forces responsible for the psychological life of the human beings viz; mind, will and emotions are to be brought into action to create a live character on the stage and in order to achieve this one has to have the ability to recall and re-live his temporal activities. And this is possible only through certain inner mechanisms. These inner mechanisms were named as 'Subconscious' by Stanislavski. His study concentrated on the possibility of deliberately arousing emotions, or indirectly influencing the psychological mechanism responsible for the emotional state of a human being. His search for various conscious means to the subconscious gave birth to the method of physical actions. The method of physical actions which he called as the result of his whole life's work which is the key to the emotional reactions of an actor, the basis of an actor's creativity, the essence of the whole system, and his creative heritage of the theatre.

The terms used by Stanislavski 'conscious' and 'Sub-conscious' are really controlled and uncontrolled. The work of an actor as per the method is more conscious and not a sub-conscious process. Thus it does not allow an actor to be a subject to accidental intuition. In fact, an actor makes a preparation of the pattern of his role which is very much conscious. And this approach takes its basis from the belief that the events of the play are happenings of the present time and place. This fresh approach towards the play makes it different in its each performance. His contact with the audience gives birth to true, spontaneous actions, that are unexpected even by the actor himself. These are to be understood as the moments of the subconscious creativity during 'improvisation'. Stanislavski determined the favourable conditions for subconscious activity, or improvisation due to inspiration, which is the goal of an actor's art. An analysis of his system was made by a prominent psychologist P.V. Simonov who happened to be the member of the Academy of Science of the USSR in his book titled 'The method of K.S Stanislavski and the

physiology of emotions'

"Simonov" says, "Modern rational, psycho therapy does not have at its disposal the concrete means of conscious influence on neuroses which cannot be influenced by direct effort of will... The more is our loss, because a system of such means, exists; it has been thoroughly developed and checked a thousand times in practice. The system we have in mind is Stanislavski's method of physical actions'. In his analysis, Simonov concludes that, it is indispute that the rules formulated by Stanislavski are the laws for an actor's creativity. And Simonov confirms the Stanislavski rule, 'Emotions cannot be stirred' directly". ⁶

Stanislavski discovered that there is an unbreakable tie between the psychological and the physical human being. In every physical action there is always something psychological. There is no inner experience without external physical expression; it is with our bodies that we transmit to others our inner experiences. "The first fact", said Stanislavski, "is that the elements of the human **soul and** particles of a human body are indivisible". ⁷ And the means which he had prescribed to achieve the best of the abilities to communicate from within one self are: Truth, Belief, Improvisations, (Magic IT), Adaptation, Tempo and Rhythm, Emotional Memory, which serve as the tools of communication of the actor's apparatus.

The system of Stanislavski takes its roots from a mere idea, the idea of making every action a meaningful and purposeful gesture. And it is here that one has to realize that the purposefulness connects the simplest (physical) action with the most complex (psychological) action

The Anti Naturalism techniques of Theatre speak of the concept of Alienation'. They believe that the actor has to be more objective in his approach towards the character giving no scope for either empathy or identification with the character. And they strongly state that theatre is just not emotional outburst, **but** can be a tool to preach and propagate

The Antinaturalists, of whom the first was Vsevolod Meyerhold', were aware that certain works of art were so **all-encompassing** that a narrowly naturalistic approach could only diminish them; of the anti naturalists come were Gordon Craig', Jacques Copeau', Antonin Artaud' and Bertolt Brecht'. Of these Gordon Craig speaks of his concept as uber-Marionette' which means a Super-puppet. To him an actor should be no more than a wooden puppet, an inanimate object completely

subject to the string-pulling of his director.

Vsevolod **Meyerhold's** work concentrated on the physical actor and the space. He emphasised on the dynamic, communication that could be made by the movement of the actor's body in space. Meyerhold evolved his theory of biomechanics, based on what he took to be natural laws of movement, which taught the actor to use the stage space three dimensionally.

The next to contribute for the movement of the antinaturalism was Jaques Copeau' His movement was away from naturalistic detail toward, Poetic plasticity. His work composed of three fundamental elements; the script, the actor, and the space. 'The spiritual ensemble', the approach of copeau, emphasized on the creation of a spiritual ensemble, that growing together of a group of actors that enables them to intuit each other's life rhythms, emotions, and philosophies, and consequently to act on the same wave-length, nor as a collection of individuals each locked into a separate, impregnable compartment. To achieve the fluidity rhythmic performances that were copeau's ideal, the director must work to obtain from his actors the physical and verbal gesture that expresses the essential nature of the text. This is a process which requires careful analysis and assimilation of the structure, rhythms, and images of the text, and the physical capacity on the part of the actor to communicate these in fluid and poetic gestural equivalents.

'A theatre of cruelty' was the concept of Antonin Artaud' with this concept of Artaud the physicalization by the actor of the most primal, organic essence of man has reached its peak. He wished to use the great absolutes of man's existence, the archetypal elements underlying his rituals and myths as the stuff of theatre. He emphasized super-heated human passions, those elemental feelings of violence and ecstasy which Artaud believed to be contained within man's primitive soul, although repressed beneath his social mask. To create the effect he desired, Artaud sought a stage language based primarily on gesture and sound.

The most successful amongsts the anti naturalists was 'Bertolt Brecht'. His work stood as one of the modern theatrical repertory by name 'epic form of theatre' Brecht's putative aim was to create an alienation effect with his theatre, and to this end he worked for a calculatedly presentational style of acting, The purpose of the alienation was to avoid the emotional empathy between actor and audience that leads the audience to identify with the character. He wished

to replace such visceral communication with an atmosphere in which the audience was fully aware of the theatrical (that is, non-naturalistic) nature of the event; thus the spectators could sit back and make intellectual judgements about what was being presented to them. His theatre was an appeal to the mind rather than the emotions. Hence Brecht called his theatre anti-Aristotelian, in that it was not aimed at the production of any kind of catharsis in the audience but in one sense it was more Aristotelian than the naturalistic theatre which preceded it, for it returned the primary emphasis to plot-in the sense of the total action of the play and away from character.

Whether, the naturalistic school or an anti-naturalistic approach, both seem to have been deep rooted from a single seed, that is to win the hearts of the audience, the former emotionally and the latter intellectually. To gain an intellectual involvement of the spectator one has to bring in his/her emotional involvement as well. Hence the thought of suspecting Brecht's theatre as more Aristotelian than the naturalistic school still sustains in the field of performing Arts. Though the fields of study of Psychology, Dance and Theatre seem to be different, they share a common factor. This common factor is the focus of their study, that is the human body. If Psychology studies as 'Man' as and is, Theatre and Dance extend the periphery of their study as 'Man' as, is, and is to be. The Phrase 'is to' be is the purpose of the performing arts, that is recreation. Attempts of bringing these different fields under a single roof was done by some scholars in order to understand the human behaviour in different contexts-real and unreal. Rakesh Gupta in his psychological studies in Rasa' analyzed emotions/bhavas from the psychological point of view. Dr. Gupta says thus about the Bhavas, "Bharat has defined Bhavas as the elements that make us realize the main import of a poem. Evidently this definition of a Bhava cannot help us in studying Rasa as emotion. But elsewhere in making Vibhavas the causes and Anubhavas the external manifestations of the Bhavas he has clearly suggested that a Bhava is a particular mental condition, a definite state of consciousness, a feeling. This sense of the term bhava is further confirmed by the use and application of the term in Sanskrit poetics and by the attempts of Bharata and Hema Chandra to show how Sattvikabhavas are indicative of mental conditions. So Bhavas **are** the actual states of consciousness brought into existence by the vibhavas and manifested by the Anubhavas. They are not merely the dispositions or the tendencies to experience certain

feelings in the presence of some definite objective phenomena Bhava when depicted in poetry means that it is being experienced at the moment by a person, and not that it is liable to be experienced under proper circumstances by a person".⁵ He further says, "Bhavas are the psychic sides of emotions only if we are able to show that the mental conditions to which they refer are the affected states of consciousness." * He scrutinized each Bhava under the light of the western psychological concepts and classified them into the following sub-divisions: (1) All the eight Sthayi-bhavas are emotions. (2) Out of the thirty three Samcharis fourteen are emotions (despondency, apprehension, joy, depression, cruelty, chinta, fright, envy, indignation, arrogance, agitation, despair and yearning) (3) Four are feelings (contentment, assurance, deliberation, dissimulation). (4) Five are organic sensations (weakness, weariness, awakening, indolence and sickness). (5) And the rest are other experiences"⁹ His scrutinization of the Sattvika bhavas is as follows, " A critical glance at the list of the so called sattvikabhavas seems to be necessary. It suffers from the lack of scientific revisions as much as does the list of the Bhavas, which we have already examined, because of the tendency to stick to convention Pralaya or fainting, which has been included in this list, obviously cannot be an Anubhava of a bhava or a feeling, for while Bhava necessarily implies consciousness, pralaya indicates its negation. It can, however be the affect-effect of an emotional excitement. Blushing in shyness and reddening of the eyes and brightening of the face in anger also result from the internal functioning of the organism and must be included in this list." ¹⁰

He further states that, "the Bhavas which have been shown to be mental affections are obviously emotions if viewed in conjunction with the respective bodily and visceral changes that accompany them. But there are others which are not mental affections. How can we make Rasa mean Emotions when they are there? Here is an answer. Among the sthayi bhavas only **Sama** is an unemotional feeling. But the corresponding Rasa, viz., Santa, has not been recognized by all the writers on poetics. The unemotional feelings among the Sancari bhavas can, however, be experienced with the emotional ones, for the emotional and the unemotional of the mind are inter dependent. Moreover, if unemotional feelings were to be intentionally included among the Bhavas as independent units of experience, their number ought to have been infinitely greater than four

or five, for every thought or reflection is an un emotional feeling.

Besides this the vibhavas and the anubhavas, which are among the constituents of rasa, are distinctly available only in connection with the emotional feelings. The fact that the unemotional feelings have not been eliminated from the list of the bhavas since they were once included in it is to be accounted for by the tendency to stick to the convention. The feelings of the organic sensations are, as we have already said, merely the automatic mental registrations of the internal sensations arising out of the changes in the organism. Hence inspite of being mental experiences they cannot be called feelings proper in this context, for primarily they denote the states of the organism rather than the states of the mind. The ten so called bhavas, which are not at all feelings, may sometimes either precede as vibhavas or succeed as after effects of an emotional experience. Smṛti or recollection, for instance, is the ideal presentation of a vibhava, and maraṇa or death may be the effect of a very strong emotional excitement. Thus we may safely conclude that Rasa, apart from its relish and with reference to its constituents is essentially emotion, the non emotional bhavas being there only as subsidiaries to the emotional **experiences.**"

«

From this analysis one understands that though there are certain organic outlets enlisted as emotions by Bharata, every bhava explained by Bharata has a cognitive involvement at one stage or the other. From the above discussed theories on emotions we can draw the conclusion that the emotions are universal whose physical outlet makes them communicable. And this communication is the 'The purpose' of not only performing arts but also the human life itself.

Hence whether it is the catharasis of Aristotle, or the sublimation technique as said by the psychologists, the human emotions occupy the main chair. And these emotions remain the focus of scientific discussions ever since the origin of man. And all these discussions merge towards the conclusion of identifying the emotions as the roots of the human behaviour whether in reality or in the field of performing arts. They serve as the out bursts of the day-to-day frustrations for both the artiste's and the audience. The 'Sadharanikarana' of the Rasa philosophy and the 'Catharasis' of Aristotle emphasize the purpose of the 'Art forms' as to evoke the emotional experiences. Though certain concepts differ from this school of thought, yet the very concept to

communicate involves the cognitive side of man. Hence 'Role play' and psycho-drama have become major techniques of psycho-therapy today.

To understand the Indian traditional arts like Dance, in the context of the present times one has to have the knowledge of the scientific fields like psychology which say that the performing arts like Dance are the major resources or the preservers of emotions. The emotions which make us human'.

NOTES

- (1) Wilm cf in coffer and appley. Motivation Theories and Research New york. John Willey; 1964. p 24.
- (2) James cf ibid., p 37
- (3) MCDougall.W. cf ibid., p 38.
- (4) Bridges cf in C.D.Boaz General Psychology. Calcutta. Boaz Institute of Psychological Services; 1957. p 164.
- (5) Watson J.b.cf ibid, p 174.
- (6) Moore, Sonia. The Stanislavski System The Professional Training of An Actor. New York. Penguin Books Ltd.; 1960. pp 15-16.
- (7) ibid., pp 21-22
- (8) Gupta, Rakesh. The Psychological Studies In Rasa. Banaras Hindu University; 1950. pp 128.
- (9) ibid., p 130.
- (10) ibid., p 145.
- (11) ibid., pp 145-146.

Kshetravya - His exploration of emotions

As the word and the meaning remain inseparable, so also the parents of this world. I bow to them who are as such- "Parvati Parame'svara", says **Kālidāsa** in his '**Raghuvam'sa**'.

Kalidasa in this verse denotes the very purpose of the literary word, that is to carry the meaning. This inseparable nature of a word builds a language on the pillars of vocabulary. One who masters the art of playful arrangement of these meaningful words **seeks** a stature of his/her own in the field of **Poetry**(creative writing), This art of creative writing is as old as the human civilization. However, it is interesting to know that as the time passed this art has taken many shades and tones of expression. For example trends such(poetry), padya, prose, gadya; Dr'syakavya (drama), 'Sravyakavya (lyrics and songs) have seen the light of the literary world. Many of these works have served as sources for performing arts like **Dance, Drama** and music, and still continue to be so.

'Sringara/Erotism was the 'The' element of innumerable works. There are instances in the literary world right from the first century AD. (**Gāthāsaptasati**) to present times. 'Gathasapta'sati' a collection of 700 couplets is a representative anthology in prakrit, is ascribed to ruler **Hala** Satavahana. Many of these couplets speak of the **NayikaNayaka** bhavas. So also the 'Puspabanavilasam', a 'srngara kavya provides the dancers with verses which give scope for elaborate abhinaya. The dancers of the south took the abhinaya pieces from this Sanskrit work and explored them to a great deal. This work also involves the **Nāyika-Nāyaka** bhavas and gives adequate importance to the duti/sakhi or the messenger. A popular verse depicting the prositabhatrka from this work reads, "My dear husband has left to a far off place and ever since then my heart has immersed in his **thought**. The moon who gives delight to the world has **developed enmity** with me. The

sounds of the cuckoos precipitate my pangs. The cool breeze of the gardens are carrying away my life, oh dear friend! How do I bear this torture'. Such verses give a clear picture of the nayika-avasthas in a visually presentable way. A verse from Kalidasa's *Malavikagnimitram* also depicts the state of the *nāyika* in a similar way, "Oh! dear heart, kindly loose hope on him who is impossible to you. How is it that my right limbs are indicating this bad omen to me. How would I approach him who is visible after a longtime. Oh dear ! Do not consider me as someone else's. Kindly recognise as the one interested in you". While this verse from a Drama makes the heroine speak for herself, the above verse which is a stray description of the heroine (in no connection) makes her speak to her friend. The friend speaking on the behalf of the heroine or the hero are the most common imaginations of the poets of erotic poetry. An example of such kind can also be had from '*Puspabana vilasam*', "The melodious sounds of the cuckoos, pleasantness of the moon, cool breeze, all these have now turned against her due to your delay in difference and are precipitating her pangs and making her suffer to death. She is at the threshold looking for you and is expecting you at every sound and move around her. She is some how managing to survive to see you. If you do not turn up even now, she is certain of giving up her, whose life is your's"³.

Whether in a context (in a drama) or as a piece of stray verse the Nayika-Nayaka bhavas have gained immense interests of both the poets and the performers. This concept has even given rise to a trend in poetry writting in Sanskrit, which later influenced many regional writers to produce works on same lines in their respective languages.

It is Jayadeva of twelfth century A.D. who first came out with the richest and finest of the '*Srngara-rasa-kavyas*'. The *Astapadis* of hit '*GītaGovinda* kavya' stand as the best of the abhinaya pieces. The emotions depicted by him in the characters of Radha and Krishna are very down to earth and make one feel identified with them. However, the interpretation of **Madhurabhakti**, the relation of *Jīvātma* and *Paramatma* through the characters of Radha and krishna give a touch of philosophical approach to them.

Coming to the Telugu literature the credit of writting *Padas* goes to the great Tallapaka poet *Annamacharya*, who laid foundation for a very fluid expression of otherwise abstract thoughts of human minds. This fifteenth century poet is

credited with as many as thirty thousand **Śrngāra** and **Ādhyātmā** kirtanas. He not only stands as the **founder** of pada composers but also serves as an inspiration to the later Padakartas, thus he is called the **Padakavitāpitāmaha**. A name which has made the skies as its limit in the padacompositions and which stands synonymous to the **śrngarapadas** is that of the **Kshetrayya**. He illustrates the term 'Vaggeyakara' in its true sense and represents the term as defined by 'Sarangadeva in his **Sangeeta Ratnakara**, "When the 'Vak' which is a literary unit and 'Geya' which is a **rhythmic,musical** notation are put in unison with a dual intention to create a literary fundamental units of both Pada(Matu) and musical unit of Dhatu he is said to be a Vaggeyakara."⁴ "As he does two jobs he is called Ubhayakara which later took the shape of Bayakara". Here the Dhatu is said to have the quality of rhythm and the Matu has the quality of carrying a hidden emotion or Bhava which are inseparable from both of them. Hence a 'Geya'(lyric) , a creation of Vaggeyakara is said to have an essence of emotion or feeling to convey. This term Geya is a contemporary version of the earlier term of Pada. Veturi Anandamurthi explains this term as follows,"During the time of the **Tāllapāka** poets the **Samkīrtanās** were known as 'Padās' 'Geya' is the present connotation of the pada. The **sabda kṛta** leads to the word Kirtana which means to praise. **Samyak Kirtana** Sankīrtana that which praises or includes praising is a Kirtana. So also **Gīyata** iti gītam that which can be sung is a **Gītam** or **Geyam**(lyric). The song that which comes out from heart in praise of the 'Supreme power' and that which leads the devotee on the path of the worship, to the feet of the lord - 'Padagatau' is the Kirtana. Thus the Kirtanas and Padas of those days are a result of the perfect unisction of both Sangeeta as Geya. Later on these were replaced by Matu and Dhatu signs, **respectively**"⁵.

The ability to take one to the feet of the lord whether through the path of Bhakti/devotion or Rakti/erotism might have given birth to the two sections of padaracanas/lyric compositions of **Śrngāra** and **Adhyatmika** which were illustrated by **Annamacharya**. The poet who chooses to approach the lord on the Raktimarga like Jayadeva was undoubtedly **Kshetrayya**.

Kshetrayya is the most outstanding composer of the Telugu literature. Nothing much authentic is known about his life. However, the research done by some scholars throws light on his life. He belonged to the seventeenth century A.D. Is said to have hailed from the 'Muvva' village of Krishna District. He is, said

to have obtained patronage from chenji krishnappa Nayaka, Rajah of **Tanjavur**, **Raghunatha** Nayaka, **Tirumala** Nayaka of **Madhura** and Nawab of Golconda.

It is believed that his original name was Varadayya and due to his extensive travel to various kshetras he was called 'kshetrayya'. He is said to have travelled the following places: **Kapigiri**, **Yolagirimalai**, **Chakkirapuram**, **Tiruvalluru**, **Vedanaray-anapuram**, **Kanchi**, **Satyavedu**, **Tirupati**, **Kadappah**, **Palagiri**, **Inagaluru**, **Srisailam**, **Hampi**, **Mathura**, **Srirangam**, **Mahadevapatnam**. **Arudra** in his '**Samagrandhra Sahityam**', gives a detailed tabulated form about the visits of kshetrayya which is given as Table XVIII.

TABLE XVIII
Giving the details of places visited by Kshetrayya
(From SAMAGRANDBRA SAHITYAM - ARUDRA)

Kshetram	Taluka	Jilla	Daivam/Deity	PadasNo	Total Padas
1.Kapigiri	Gudiyattam	Arcot(n)	KanigiriVaradudu	1-105,2-10 3-24	3
2.Yolagirimalai	Tirupatturu	Arcot(n)	Yadugiricheluva Rayudu	1-18, 2-33	2
3.Chakkira puram	Chenji	Arcot(s)	chaluvachakkara- pun Nilayudu	1-39	1
4.Kovituru	Vrddhacalam	Arcot(s)	Kovalturu Muvvagopaludu	1-69	1
5.Chidambaram	Chidambaram	Arcot(s)	Tilla Govindudu	1-41,1-147 1-163,3-17	4
6.Tiruvalluru	Tiruvalluru	chengal- patu	Tiruvalluru Veera Raghavudu	2-56,3-11, 3-81,3-97	4
7.Vedanara -yanapuram.	chengalpattu	chengal- pattu	vedapurinilayudu 2	2-86,3-30	
8.Kanchi varadudu	Kanchipuram	chengalpattu	(1)Kanchi	1-104,106 1-128,1-136, 1-169,2-18,	

				2-27,2-35, 2-41,2-54, 2-84,3-18, 3-22,3-48, 3-56,3-68, 3-95.	17
			(2)chevvandi lingadu	1-32, 3-44, 3-48.	3
9.Satyavedu	Panneri	changal- pattu	Satyapuri vasudevudu	1-180, 2-81	2
1 O.Tirupati	Chandragiri	chittooru	Sri Venkata Ramanudu	1-105,2-30 2-49,2-51	
			Sri Venkatesudu	3-72	5
11.cadapah	cadapah	cadapah	cadapah venkatesudu	1-49	1
12 Palagiri	Kamala puram	cadapah	Palagjri chennudu	3 5	1
13.Inagaluru	Pulivendula	cadapah	Inagiri swami	1-41,1-102	2
14.Srisailam	Kandikotkuru	Kurnool	Sri Nagasaila Mallikarjunudu	1-139, 2-75.	2
15.Hampi	Hoonpeta	Ballari	Hemadriswami	1-93	1
16.Madhura	Madhura	Madhura	Madhura Purusudu	1-130	1
17.SriRangarn	Tirucinapalli	Tirucina- palli	Sri Rangesudu	1-86,1-129	2
18Mahadeva Patnam	Mannarugudi	Tanjavur	(1)Adivarahudu (2)Svetavarahudu	1-91,3-1 1-113	2 1

Note:The no.of Padas are from 'Giduguvari Kshetrappa Padamulu'.

Regards the number of **Padams** written by him. Kshetriyya himself gives a list of them in one of his padams which is called '**Meruva padam**', "**Veduka to Nadacukonna vitarayadu**"⁷, in which he says he had written two thousand padams on the request of Madhura Tirumalesa who has bestowed him with gifts; a thousand padams were written on Vijayaraghavanayaka when he was in his **palace(chaluva chapparamu)** and on the invitation of the Golconda ruler Padusha in contest with **Tulasimurthi** a thousand padams were said in his presence. The total number mentioned in this **padam** goes to about four thousand and five hundred, but as per the published ones we find around three hundred and thirty in Vissa Appa Rao's Kshetrappa padamulu which came into lime light in 1950. Another edition of Gidugu Sitapati which came into print after a couple of years gives as many as three hundred and eighty one padams. All these padams seem to contain the mudras of this poet: Muvva Gopala, Vijayaraghava and Ibharaja **varada**,besides the above mentioned ones.

Kshētrayya's style of writting is very coloquial with a number of local idioms being used most appropriately. He speaks of every possible erotic move found in the human life. His understanding of the temperament of both the male and female counterparts is remarkable. He sees the invisible side of the psyche of the humans and gives it a colourful, subtle metaphorical expressions which is again in the softest of textures. It is believed that this quality of his writting is as a result of his moves with the courtesans. The internal evidences of his padams speak of his affairs with the beautiful dancers. It is said that his affair with a dancer and also the affairs of his patron Vijayaraghava have reflected in his works.

TABLE XIX

Giving the list of Pada's of 'Swaadhinapatika' (From V.Appa Rao's edition)

SNo.	Padam	Raga	Page No.
1.	Akkaro!nanu basinanduku.....	Mukhari	2
2.	Akkaṛō!Yōrvanivāru sarasudugādani.....	Athāna	3
3.	Anukūlu dainatti magavadu.....	Kambhoji	8
4.	Amma!Ituvantivani Kemiseyudune?.....	Kalyani	12
5.	Iddari Valenegudi -• Yevarunnāru?.....	Saurashtra	40
6.	Entasogasu Vade na sami.....	Yadukulakambhoji	53
7.	Etuvanti strila Pondaina.....	Bilahari	65
8.	Ēmandunammā!.....	Kedaragoula	78
9.	Teliṣi teliyaleka palikeru chelulu.....	Madhyamavati	128
10.	Telavarinadi teliyaledakata!.....	Kalyani	130
11.	Tellavaruteruga naiti namma!.....	Bhairavi	130
12.	Pakkalo Kopana pavalinchi.....	Kedaragoula	151
13.	Pacchiodala danara.....	Ahiri	151
14.	Manci vennela ippudu Maguva Manaku.....	Bhairavi	160
15.	Maguva tana Kelika mandiramu.....	Mohana	161
16.	Rammanave samukhāna rayabharamela.....	Kedaragoula	175

TABLE XX

Giving the list of padams of 'Vāsakasajjika' (From V.Appa Rao's edition)

Sno.	Padam	Raga	Page No.
1.	Avunamma mikēmi...andarubhōdhincēru....	Bhairavi	18
2.	Intaprodde ninka vadela vaccene...	Pantuvarāṭi	25
3.	Mātalacēta dīrunā?.....	Nīlāmbari	166
4.	Rara! Mā intiki-ratiri ninnu marama rammannadirā!..	Pantuvarāṭi	176
5.	vacenani raka poyene O'yamma!___	Anandabhairavi	183

Table XXI

Giving the list of Pada's of 'Virahotkanthita' (From V.Appa Rao's edition)

Sno.	Padam	Rāga	Page No.
1.	Ayyayyo! Vegatāyenē....	Nadanamakriya	13
2.	Intatelisiyundi yīgunamēlara....	Bilahari	24
3.	Inkanelanevanigodava?....	Yedukulakambhoji	35
4.	Ituvanti moha sagaramuna....	Kambhoji	38
5.	Entata tella varadentata___	Ahiri	54
6.	Enduku Pagaceseno!....	Asaveri	59
7.	Ekkada taludune?....	Saveri	61
8.	Eccota nunnado celiya...	Todi	62
9.	Ētiruna ramanini gelicene....	Sourashtra	76
10.	Ēmisētunē? Ō'yamma!....	Āhiri	83
11.	Ēmisēturā? Pranesa.....	Kedaragoula	84
12.	Ēmōrādamma! yindundipoyi....	Mohana	89
13.	Mosamayane na buddhiki....	Kambhoji	173
14.	Vadarakapo po ve vadela vaccene....	Kambhoji	184

TABLE XXII

Giving the list of padams of 'Vipralabdha' (From V.Appa Rao's edition)

Sno.	Padam	Raga	Page No.
1.	Īlāgatavē! Buddhiyindu Bimbanana	Saveri	48
2.	Ekkadinestamu....ekkadī evaru.	Sāranga	62
3.	Etuvantivāde?vādū....Ō'yammā....	Nīlāmbari	64
4.	Evvarinanaga pani emunna dammalara	Mukhari	74
5.	Airade nesta mammalara!	Mukhari	98
6.	Koncagattela miro celiyalara.	Saveri	105
7.	Maracinādata!yēmēl	Goulipantu	164

Table XXIII

Giving the list of padams of Khandita (From V. Appa Rao's edition)

S.No.	Padam	Raga	Page No.
1.	Adugamma! yatanipai nuraka....	Mukhari	6
2.	Etuvantivādani ne deliya naitini ___	Yadukula kāmboji	39
3.	Etuvantivadanucu ippudu telisērā....	Navaroju	40
4.	Endukōyimātalēla muvva Gopala	Kambhoji	59
5.	callanayana manasu....	Madhyamavati	1 1 1
6.	callanayalera! na manasento....	Dhanyasi	1 1 2
7.	calu calu yī cinnelatonadu___	Mukhari	1 1 4
8.	Bagaye nivagalella ma	Saveri	159
9.	Mundativale na pai nenarunnada?nasami..	Bhairavi	167
10.	Mosapoduna vaniki nedu....	Bilahari	173
11.	Indendu vaccitivirā....	Surati	202

TABLE XXIV

Giving the list of padams of 'Kalahantarita'.

(From V. Appa Rao's edition)

Sno.	Padam	Raga	Page No
1.	Akkaro! Magavani.Kekkadi valapule....	Kambhoji	2
2.	Akkaraleni kapuramaye-natani manasuveraye...	Mukhari	4
3.	Anukopane munnadi?Akkara lenanduku...	Madhyamavati	9
4.	Ādabuttuka buttuna-nnala intula....	Madhyamavati	19
5.	Imatavalana phala-mikanemikaddu?___	Ghantarava	46
6.	Īlāgayyēdi yerugaleka vani....	Bilahari	49
7.	Teliviyo-karisomma? Yenduke vibhuni...	Punnagavarali	128
8.	Nakopame nanninta jese....	Saindhavi	137
9.	Merakadurammana ve! na samini....	Kambhoji	170

Table XXV

Giving the list of padams of 'Prositabhatrka'(From V.Appa Rao's edition)

Sno.	Padam	Raga	Page No
1.	Etula maraci yundune Ō'celiyā	punnagavarali	63
2.	Etuvantimohamo gane Ō'yelanāgo _____	kambhoji	64
3.	Enne talacu kondunamma?	Ghantaravamu	67
4.	Ēmisētūrā? Pranesa.	Kedaragoula	84
5.	Ēmō teliyadetuvale nunnādo?....	Saveri	86
6.	Ērītinunnādō? yetula tālinādō....	U'seni	89
7.	Ēmanitelupudu nēlāgūtāludu, ne misētunē celiya	Ananda Bhairavi	118

TABLE XXVI

Giving the list of the padams of 'Abhisarika' (From V. Appa Rao's edition)

S.No.	Padam	Raga	Page No.
1.	Entacelimicesitive celiyaronivu__	suratī	53
2.	Ennatikini ne mettu? Entani vinutintu...	Mukhari	66
3.	Piluvanampe nannī vela-prema miraga__	Kedaragoula	155
4.	Poyirammane-muddugumma....	Kedaragoula	158
5.	Maguva tana kelika mandiramu.....	Mohana	161

As it is said truly, "Utkantha viracita padam **Geyam**" viz; that which is written with emotions is a geyam or lyric. It is not only the emotion of Kshetravya but also the emotions of the male and female around him, of various ages and with different experiences can be found in his padams.

His padams demonstrate every Nayika in all the possible behaviour patterns that can be found in reality. Vissa Apparao's 'Kshetravya **padamulu**' gives an appendix of the 'Srngara **Rasamanjari**' with almost one hundred and fifty personalities of a women or Nayika bhedas. He even makes an attempt of correlating the heroine types of the above work with the padams of kshetravya. The analysis given by Vissa Apparao not only gives a classification based on the usual Svīya, Parakīya and Samanya but also includes the various temperamental **states** of the Nayikas. A classification of the Kshetravya's composition on the criteria of the Nayika **Avasthas**(temperamental states) based on Apparao's edition is given in Tables XIX to XXVII. :

A dialogue or confrontation with the partner is a rarely visualized situation by the padakartas. They always depend on a **duti/sakhi(messenger/friend)** to **express** the feelings of their heroes or heroines. Either a heroine ponders her plight with her friend or the friend does the same to the hero and asks him to take care of the heroine. So also the sakhi at times takes the responsibility of becoming the voice of the nayaka as well. For instance in the following padam in Navaroj Raga and Triputatala the sakhi questions the nayika of leaving her swami, describes his state in her absence and advises her to join him, "Why have you come here leaving him behind - how did your feet co-operate O dear! O dear! Muvva Gopala is immersed in your thought and takes your name every now and then. He gets up suddenly from the bed! and looks around for you invain with tears in his ~~red~~dened eyes! Waits for you at the threshold - in thought of your sweet lips! Steps into the street and desires you and you alone! He loves you a lot • He praises your beauty. He pleads you and says that there is no equal to you amongst all others!" . This padam closely reflects an astapadi of Jayadeva where the sakhi speaks on behalf of the nayaka and explains his anxiety to see the nayika, "O'Dear! on the banks of the river Yamuna is lord Krishna. You approach him there and rejoice your union. Do not delay in your approach and follow your beloved, Who is at the banks of Yamuna, along with the other Gopis whose union he is involved in ! He takes your name on the flute indicating his presence at **that** place and receives the breeze that fled from upon your body with affection and love! Even a slightest move around ~~makess~~ him attentive. He prepares bed for you and looks for you in despair! O'Radha! leave away your ankles which create sound during the amorous play, go to the darkened thick bush and cover your self with a black blanket! O'beautiful one ! When you are involved in the act of love Your Pearl jewellery falls on his chest thus making him glitter the most like the sky and you like the lightening of the sky! O'lotus eyed one ! As you see the beauty of him your clothes leave your body and letting the charm of your back being exposed , Why don't you preserve this for him! O'Radha! He is eager to see you and the night is fast approaching. Do not delay

further and make a move towards him who is your destiny! As jayadeva sings in praise on the lord you devotees get immersed in his devotion!"⁹

It's not only in context of a *dūtīrāyabāra* but many descriptions of both the pangs of separation and relish of union, that we find a lot of similarities of expression can be seen between Jayadeva and Kshetravyya. So also one can find many parallels between the Padakavitapitamaha and the wizards of *padas* Kshetravyya. An example of such parallel can be drawn from the following padamas, "Palukutenela talli pavalimcenu____" , of Annamayya and "Maguva tana Kelika mandiramu...."¹¹ of Kshetravyya. Both the *padams* summarize the after affects of the union of the heroine with her nayaka. In the former *padam* the heroine is the beloved wife of lord Venkateswara.,viz Alamelumanga while in the second the *nāyika* happens to be just a lover of lord Krishna. The similies and metaphors used by both these composers in describing a similiar situation run very much in coherence with one another. In another *padam* which goes with the colour of Annamayya is "Inta telisiyundi I gunmelara...." (of kshetravyya), the counter part of which is "Kata Kata Ayyo Kantaninta yēpudura...."¹³, (of Annamayya), which speaks of the situational attitude of the nayaka in words of the nayika herself. These *padams* speak of the utmost dependance of all the thicks and thins of life. She absolutely relies in him in every turn and move of her life and expresses that he is hers to either love or to curse.

All the compositions of Kshetravyya happen to be individual pieces with no relation or connection with one another. They usually contain a *Pallavi*, *Anupallavi* and three *Charana*'s. Though these compositions are short in their structure they contain a narrative or an incident with in the given frame- work. No single *padam* of Kshetravyya will be incomplete or left- out in it's narration. Every *padam* has a strong theme of narration. Every *padam* has a strong line of narration unfolded in each of it's phrases. The pattern followed in unveiling the incident (or the narattive technique) is very systematic. He usually begins with the present context in the *Pallavi*, then switches over to the time and space of the situation in the *Anupallavi*, later on the *charanas* gradually explain the happenings that led to the present context. The analysis of the following *padam* will give an indepth into his skill of the narration. "Evvaḍe Evvaḍe Ō' Bhāmā Vi-devvaḍe?.....". In the *pallavi* of this composition the nayika questions the identity of the hero, later gives the details of their encounter "Who is he O'dear one? Who i he the

one who disturbed when I am asleep and made me restless with his arrow of flowers! || Who ||. In the daylight he entered my house and holded with his powerful embrace and gave me the tasted with of his my lips || Who ||. I am his own O'dear. Is it fair on him to order me in the absence of my husband on that eve when he (husband) left outstation he delighted with his acts and have gone leaving a mark of his kiss || Who ||. Is it an act of a child or that of a grown up that he approaches as if he is my lord and holds my breasts and asks the reason for my indifference || Who ||. Is it the abode of poor and no elders reside here, Are all the people of this street don't watch this, won't there be any talk of such deeds || Who ||. He the one who is as blue as the sky adorned with the silk garment had gone saying that he is the one who enjoyed the union of the sixteen thousand gopis || Who ||"/ It is not that the nayika of this **padam** is ignorant of the identity of the nayaka but would like to here it from her sakhi,, who probably would question the heroine of her affair with the hero. The nayika of the padam is a married lady and happens to be a **parakiya** who had already had some encounters with the hero of her heart, Krishna. And these incidents are said - sequentially in each of the **charanās**. From the analysis of the above padam one can learn that the order of narration followed by Kshetrayya is from present to past and again to the present. Hence one has to go through all the charanas before taking up the choreography of these compositions and there is hardly any scope for omission of even a single charana.

The uniqueness of the imaginative skill of Kshetrayya lies in his handling of the nayaka viraha. He gives a very subtlitude to the plight of the **nayaka/the** hero in the absence of his beloved. "Ennatiko na **Kommanu** jucedi Ennatiko **nā manasu callanayyedi.....** "Rama Rama pranasakhi nedabasi **Ramudetuvala daleno?.....**"¹⁶. In both of these compositions which are in the words of the nayaka himself stand as remarkable examples of his exploration of the human emotions. While in the first padam the nayaka speaks of his desire to meet his beloved in the latter composition the nayaka sympathizes with Rama who had to live in seperation and wonders how he could overcome his loneliness.

The padam mentioned above "Ennatiko na kommanu jucedi..." in one of it's verses expresses the wish of the nayaka to sing the todi raga along with his partner. This shows the musical knowledge of the composer. Todi which is

a Raktiraga can be explored thoroughly in the works of this writer. This is not an example alone where we find the mentioning of singing but there are also a number of other lyrics where such reference is made viz; "Balito Muvvagopaluni pai vedka padamaina padukomtima"; "**padamu** padaga vinevo **cadaramgame** cucevo"; "citipoti konagoru **cimmukomcu palumaru** citipoti **padamulu** ceri **paducu**".

Kshetranya used more than forty ragas in his compositions, most of these ragas come under the category of Rakti ragas which give a lot of **scope** for the **raga** vistara/elaboration of the raga. However, it would be interesting to see that no two padas written in the same raga bear the same notation. Every **padam** carries an independent symbol of the raga though written in the same **rāga**. Hence his compositions serve as the ideal pieces for bringing the significance of the ragas applied. The ragas chosen by him give the maximum musical support in bringing out the required mood of the situation and expressing every nuance of the temporal status of the nayaka and nayika referred in that composition. A list of the ragas used more than five times by this great **vāggēyakāra** and an analysis of their musical nature is given in Table XXVII and Table XXVIII.

TABLE -XXVII

Giving the relation of Ragas and **Rasās**

S.No.	Category of Ragas	Nature of rasa indicated
1.	Sampurna ragas	Veera,'Srngara, Karuna, Hasya .
2.	Sadava ragas	Veera(Yuddha)
3.	Audava ragas	Bhaya,'Soka. (Vyadhi,' Satruvinasa , Graha'santi).

TABLE -XXVIII

Giving the analysis of some of the ragas used by Kshetranya.

Sno.	Name	Lakshana	Time	Rasa
1.	Kapi	Sampurnaraga	all times	
2.	Mohana (Bhupin Hindustani)	Audavaraga	all times, preferably nights	Rakti raga.
3.	Todi	Sampurna raga	all times	Raktiraga.
4.	Sankarabharana (Bilaval in Hindustani)	Sampurna raga	all times	.

5.	Mukhari	Sampurna raga	all times	Karunarasa.
6.	Athana	AudavavakraSampurna	all times	Veera rasa
7.	Sourashtra	Sampurna raga	all times	Rakti raga
8.	Kalyani	Sampurna raga	all times preferably evening	Rakti raga
9.	Bhairavi	Sampurna raga	all times	Rakti raga.
10.	Bilahari raga	Audava Sampurna	Mornings utsaha,	Rakti raga veera rasas
11.	Ananda Bhairavi	Sadava Sampurnaraga	all times	
12.	Kambhoji	Sadava Sampurnaraga	all times	Rakti raga used to describe
13.	Begada	Vakra Sadava Sampurnaraga	all times preferably afternoon	
14.	Nilambari	Vakrasadava Sampurnaraga	Night times	Karunarasa.
15.	Pantuvarali	Sampurnaraga	all times	used for description (varnanal
16.	Sahana	Ubhaya vakra sampurna	night	Rakti rāga karunarasa
17.	Saveri	Audava Sampurnaraga	7.00A.M 12 noon&night.	Raktiraga karunarasa

Nataraja Ramakrishna in his preface to Veturi Anandamurthi's Kshetragnula Padasahiti described the qualitative usage of ragas by Kshetraraya in his padams. He comments thus on the padam in Nilambari " Etuvamti vāde Vadu Ō'yammā Vādu", "This raga is used by Kshetraraya because it carries the flavour of both Adbhuta(wonder) and 'Srngara(Armour) and also the language used by him sounds the taste of both thesp ragas. As the size of the blue sky cannot be measured so also the scope of the raga Nīlāmbari which means the blue sky

itself. When one has to sing the line of "Etuvamti Vade Vadu O' Yamma Ennadu i Veedhini **radu**____"(How is the one who never steps into this street). The dancer has to imagine the real beauty of Lord Krishna and guess his form in various images and give the same feeling of seeing his endless beauty to the spectator through her abhinaya. The repetition of this single phrase has to give a sense of aesthetic gratification of the spectator. And this is possible because of the nature of the raga used in this **padam**, that is Nilambari. Not only raga but also the contribution of Tala viz; Tripuda helps in creating a visual image of the Lord and this process involves the feelings of Joy(Ananda); Surprise(A'scarya) and involvement(Tanmaya). Both the **raga**, **Tala** bhavas along with the subtle language used by Kshetrappa make his composition an appropriate piece of abhinaya"¹⁷.

As stated by Nataraja Ramakrishna it is the elucide usage of the ragas and very slow paced **talas** of Kshetrappa that gives his **padams** the true works of a Vaggeyakara. Most of his compositions are placed either in Tripuda or capu/Misra and **Khanda** which contribute for creating an atmosphere relevant for abhinaya. The pace of these talas help the artiste to establish not just the movement, but the mood behind every move and thus help the spectator understand the character and the incident of the composition. This need for registering a narration of the lyric is the purpose of the whole act of Nrtya. Since the dancer has to do it all alone by herself on the stage, the contribution of the composers as significant as that of the singer and the dancer. It is the poetic quality of the words used by the padakarta which becomes the basis for the suggestive expression of the dancer. This criteria of suggestion is the back-bone of the Sahitya of Kshetrappa.

An analysis of the ragas used by Kshetrappa as given in Table XXIX suggests us that most of them were Raktiragas and thus help out the singer and dancer to bring a full fledged picture of 'Srngara in all it's possible hues and shades. The other ragas give a lot of scope for bringing out the very earthly flavour of human emotions like 'Soka, Utsaha, Veera etc. Hence one can undoubtedly see a knowledgable musical usage of ragas in kshetrappa **padams**.

TABLE -XXIX

Giving the Analysis of Kshetranya **padams** as in Abhinayaswayambodhini

Sl. No.	Padam	Nāyikavastha nayika	Sancari	Rasa
1.	Emudukura kōpamu madana janaka yemi manasu doce....	Swādhīnapatika -Swīya.	'Sanka, vitarka, amarsa, ugrata, autsukya, dainya, visada.	Sambhoga Srngara
2.	Emududacukomdu ninnu nemisetura....	Swādhīnabhatrka parakiya.	Dainya, vitarka Harsa, amarsa, asīya, visāda, moha, autsukya, supti, 'sanka, ugrata.	Sambhoga 'Srngara Karuna rasa.
3.	Mosamucciramma Magavani Yadadamta...	Swādhīna bhatrka parakiya.	Dainya, Avahittha, Mudamu, 'Sanka, vitarka, Dhrti, ugrata, nidra, Trasa, vibodha.	Sambhoga 'Srngara, Karunarasa, adbhuta rasa.
4.	Sadayudainama madana gopaluni canuvamdariki dorukuno dorakado...	Swādhīna bhatrkaswiya.	Harsa, Autsukya, 'Sanka, Vitarka Glani, Dainya, Dhrti, Nirveda, Rati.	'Srngāra rasa.
5.	Teliviyokarisomma yemduke vibhuni tiruga bommamtime	Kalahamtarita parakiya	Dainya, Sanka vitarka, Glani visada, Agnyavega pascattapa ugrata, 'Srama, Harṣa, Autsukya	Vipralambha 'Srngara Karuna Rasa.
6.	Mānini vene mamda buddhi tonu matadaka lyumtene....	Kalahamtarita swiya	Dainya, Jādyā, cinta, nirveda vitarka, Dhrti Adhyāna, Asuya, Autsukya, Glani, 'Sanka, Harsa, Ālasya, Amarsa, Nīśvāsa, Samtapa, Sammoha.	Vipralambha 'Srngāra Karuna Rasa.

			Baspodaya, Paścattapa.	
7.	Mosamayene na buddhiki Mosamayene.....	Kalahamtarita -parakiya	'Sanka, Vitarka, vibodha, jadata, Matī, Mudamu, Avega Autsukya, Asuya, Amarṣa, Dainya, Glāni, cinta, Dhuhkha, Soka Paścattapa, Moha	Karunarasa adbhutarasa Bibhatsa rasa.
8.	Cudareadi nadace hoyalu sudati ceyu jadalu	Abhisarika -parakiya	'Sanka, vitarka, Dhrti, Dainya, cinta, visada, Mudamu, Matī, vrida, trasa, ugrata, Asuya.	Sambhoga 'Srngara adbhuta rasa
9.	Okasari ke yclagaite O'hoho yidi yeti ratira	Virahotkamtita -parakiya	'Srama, Autsukya capalya, Glāni, Supti Jadata, Dainya, visada, vitarka, harsa, Moha.	Hasyarasa
10.	Cakkadaname juci bhranayakura indrajala kattegadara	Kalahamtarita Samanya	Dainya, Moha Asuya, vitarka, Harṣa, Avahittha, 'Sanka, Matī, Amarsa	Adbhuta rasa
11.	Maninirocera rammani biluvani malimeti mālimē.	Virahotkamthita swīya.	Dainya, vitarka, 'Sanka, Nirvēda, Motha, Asuya, Harsa Autsukya, Dhrti.	vipralamba Srngara, Karuna rasa
12.	Vadarakapopove vadela vaccena vadu kamthita rā vaddanave. swīya	Virahot kamthita	Dainya, Amarsa, vitarka, 'Sanka, ugrata Ālasya, Adhyāna, Jadata, Nirveda, Autsukya, Harsa, Glāni, Srama, visada, cinta, samtapa, nisvasa Bhrama.	vipralamba 'Srngāra Karuna rasa.
13.	Nelata Atadu Aligedetta nenarugadatave...	virahotkamthita -swiya	Dainya, Amarsa, vitarka, 'Sanka, ugrata, Ālasya, Autsukya, Dhrti, Cinta, Glāni,	vipralamba 'srngara karuna

14.	Swamini Dayayumca manavenana cakkani samini....	Virahotkamthita -swīya.	Harsa, Moha, visāda, vaivarnya, Aśru, pra- laya, nirveda, smṛti Dainya, cinta, Harsa, ugrata, Dhṛti, jadāta, Autsukya, Smṛti, Asuya, Nirveda, Glāni, Amarsa, Vitarka, visāda, Moha, Krodha Daniya, visāda, Śanka, cinta, glāni, Matī, harṣa, Autsukya, Moha Ālasya.	Viyoga- vipralambha 'Srngara Karuna rasa.
15.	Ennatikonakommanu jucedi	Prositabhatrka swiya.	Dainya, visāda, Śanka, cinta, glāni, Matī, harṣa, Autsukya, Moha Ālasya.	Pravasa vipralambha 'Srngāra karunarasa
16.	Ennatikinedani Kaugita nenasi sukha manubhavim cedanu....	Prositabhatrka swiya	Dainya, visāda, cinta, glāni, ālasya, jādyā, adhyana, nidra, moha, vitarka, dhṛti, śanka, autsukya, ugrata	pravasa vipralambha 'Srngara karuna rasa.
17.	Imtaproddāye- nimkavādelā vaccine....	Vasakasajjka -parakīya.	cinta, śanka, visāda, vitarka, nirveda, smṛti, śrama, amarsa, autsukya, Harsa Dainya, Asuya	vipralambha, 'Srngara, karuna rasa.
18.	Akkata!marupaye- naura marremaye akkaraddasi ravaitidemaye...	vasakasajjka swiya.	Dainya, Nirveda, dhṛti, cinta, autsukya, harsa, 'smṛti, ugrata, śanka, vitarka, Srama.	sambhoga, 'Srngara, karuna rasa.
19.	Adugaramma- yatanipainuraka adiginānatarē...	khanditaswiya.	Autsukya, Dainya, amarsa, vitarka, moha, asuya, vṛfda, 'śanka, dhṛti, harsa, ugrata, śrama, rōsa.	Raudra.
20.	Ituvamtivadanucu ne teliyanaitini...	Khamdita samanya.	Dainya, adhyana, asuya, amarsa, moha, visāda, autsukya, rōsa	Irsamana, vipralambh 'Srngāra, karuna rasa

21.	Imdemduvaccitivira ala dani illu l veedhikadu po po ra...	khamdita samanya.	Rosa,asūya,garva, vitarka,mada,'sanka, amarsa.mudamu, capalata,dainya, unmada,ugrata,moha	Adbhuta rasa.
22.	Ikkadalede manasu imtiro vāniki.....	khamdita samanya.	Dainya,moha,asuya, garva,nirveda,harsa, srama,visada.	Irsyamana, vipralamba 'śrngāra, adbhutarasa
23.	Illerugaka maripakka imtikostivi nīvevaravō...	khamdita samanya.	Asuya,vitarka, autsukya,garva, amarsa.mudamu, rosa,nirveda, dhrti,Sanka.	adbhuta rasa.
24.	Evvarivalladu- dukamma iddarilo sakhiya vivarim- pavamma.....	Khamdita samanya.	vitarka,'sanka,asuya, harsa,autsukya,roṣa nidra,dainya,moha, visada,ugrata,cīnta.	pranayamana vipralambha 'srngara, adbhutarasa
25.	Callanayelerana- manasento callanāy- elera.....	Khamdita swiya.	ugrata,asuya,avega, Gllni,Dainya,Harsa, Nirveda.	Irsyamana vipralamba 'srngara, hasya,roudra

An attempt of finding the various transitory states/sancarīs of the Kshetrāyā padams was done by Devulapalli Veera Raghava Murthy Sastri in his Abhinaya Swaayam bodhini. In this work he gives the Sancarī to be shown for each word of the composition, besides discussing the nature of the **nayika** and the like. He scrutinizes each **padam** on the basis of the thirty three sancarīs given by Bharata , thus giving a path to the dancer to learn these padams on their own. He gives a detailed account of more than seventy padams totally worked out the lines of sancarī bhavas. An example of his work can be read out from the following composition which describes a **kalahantarita**(the one who is in repentance) set to **Punnagaraga** and **Triputa tala**. The nayika here repents for rejecting the hero who approached her and expresses the same with her sakhi and

also gives reason for doing so. Devulapalli also mentions the rasa of the **padam** as Karuna.

Pallavi

Teliviyokarisomma yemduku vibhuni **Tirugabommamtiṇē**
Dainyam/'Sanka vitarkam, Pa'scattapam visadam dainyam

Anupallavi

Calamunanunana vilatudesina Alarumulukula Kuliki Alasite ||Telivi||
Dainyam Ugrata 'srama glani

1. cederō **emamdunē** Ninnatireyi camdruduyemokani
visadam vitarkam Dainyam 'sanka vitarkam
veedu callanivadatamcunu cudacudaga vedimayene Telivi
Harsam **Agṇyavegam** visādam

2. Maicallagajeseti Kammanimuddu Malayamarutamippudu
Harsam Dainyam Autsukeyam
Veecinamtatajucite sega gacunatuvaedocu cunnadi); Telivi ;
Visadamu Agnyavegamu glani
3. Bayaranipremace gudina Muvvagopaludemokani
Dainyam, Harsam Autsukeyam 'sanka vitarkam
Kayajunidepamaye paravasamaye uparatiseyanaitini ||Telivi||"
Autsukeyam glani pa'scattapam Dainyam

Just as in the above padam Devulapalli gave an elaborate sketch of these compositions in terms of the nayika avasthas, sancaris and the rasas that are to be portrayed in each of them. A list of some of these is given in Table XXIX. The tabulation of the sancaris seen in the padas of Kshetrappa gives the greater vision of the composer in giving a metaphorical representation of the abstract human feelings and emotions.

Every temperamental state dwelled by this lyrist speak of not only the major colours seen in these states but also gave every importance to the transition from one emotion to another. That's how one finds a rasa hasya in Vipralambha 'Srngāra and Avega in Sambhoga 'Srngara. An elicit example of such transformation of emotions

from expectancy to the fear of rejection and then to the total depression can be seen in a pada portraying the vasakasajjika by Kshetrappa. "Inta prodhayeni in ka vademivaccene cimtimpā paniledū celiya muvva gōpālūdū...."¹⁹. This pada which speaks about the waves of thoughts that are pondered in the mind of a nayika who awaits the arrival of her beloved(Vasakasajjika) suggests the fear hidden in her due to the delay of the lord's arrival. This tone of fear sounds in the words of the determination of giving up the moments of awaitance in a very subtle and soft way.

This is where Kshetrappa placed himself in the most prestigious position of the 'Srngara pada kartas. It is this microvision of this great poet that gives the reader a mirror like reflection of the human minds. These wavy, wave like rise and fall of the emotions put in a package of the appropriate raga and tala serve as a boon to the dancers who would like to touch and feel every emotion as a means of performance. These padas thus not only stand as the best pieces of abhinaya in a culturally rich land like India but also trespass the boundaries of all cultures and countries and move the hearts of not only the artistes but also the audience, as well

Notes

1)"Kantoyasyati durade'sa miti me cintta Param jayate j
Lokananandakaro hi candra vadane vairayate candramaha |
Kimcayam Vitanoti kokila kalalapo vilapodayam |
Prananeva haranti hanta nitaramaramamandanilaha" ||
Pusabavanilasamu sanskrutandhra tikatatparya sashitamu.. Madras. Vavilalla;
1954 P20

2)"Durlabhah Priyome tasmin bhavahrdaya nirasam
Aho apangako me Parisphrati Kimapivamakah |
Esa sa citaddstah katha mupanetavyo" ||
Madhava Sarma,Patibanda (trans.) Mahakavi Kalidasa Krtam Malavikag nimitram
andra Karadipika vyakhya Sahitam. Hyderabad. Sri Paramesvara Publications; 1973.
Act II. P32. V4

3)"Naisthuryam kalakantha kopalgiram Purnasya 'sitadyute '
Stimgatvpata dkshinasya maruto dakshinyahani'scatam
Tadvighnah kriyate trnadicalanodbhutai stvadaptibhramah"
Puspabanavilasamu Samskrutandhratikatatparya Sahitamu. Madra.Vavilla; 1954.
P38.

4) "Vangmaturucyate geyam dhatu rityabhidhiyate |
Vacam geyamca Kurute yah sa vaggeyakarah " ||
"Madum'sca dhatunubhyan karoti
Yastam vidu'sco bhayakara samgnam
Tamevaloka Bayakaranamna
Padamtyasabhram'scapadena sarve" ||
Sarangadeva's Sangeeta Ratnakara of in Veturi Anandamurthi's Tallapaka
Kavula Padakavitalu Bhasha Prayoga Vi'sesalu Vol III. Hyderabad. Prabhakara
Pracurana; 1976. PP 2-3.

5) Anandamurthi, Veturi. Tallapaka Kavula Padakavitalu Bhashaprayoga viseshalu Vol II. Hyderabad. Prabhakara Pracurana; 1976. P 2

6) Arudra. Samagraandhra Sahityam Vol VII Nayaka Rajulayugam. Vijayawada. Prajasakti Book House; 1990. PP 243-244.

7)"Vedukato Nadacukonna vitarayade

Idumudu tarala nundi yendunaganiyevate

Kudukoni Muvva Gopaludu Krupagalgina vibhudu ||Vedu

Madhura Tirumalendru manchi bahumanamosagi

Yeduta Kurchundumani yennina emmanene

Edugo renduvela padamulipudenchu kommanina

Chadarumidane nunna samiki samtosa mimitmta gade || Vedu]|

Alimira tanjapuri nealkonna Vijaya Raghavuni

Velaya manjula vembadi vegame padaganchi

Chaluva chapparamuna nundaga chakkagaveyi padamulu

Palukarimchukogane bahumana micchenavela ||Vedu||

Balavantudai golakonda padusha bahumana micchi

Tulasimurtito nadudalache na vela

Velaya muvvagopaludu veyyinne nuru padamulu

Nalapadi dinamulalona nannu galisi vinipinchene" Vedu

Ibid., PP 236-237

8)"El a vaccitive? Sami neda basi-yelagu Kalladene o' lalanaro i

Balaro! Muvva gopaludu ninudalaci

Paluvarimcu nanudune O' lalanaro ||Ela||

Usurani tala yucune 'sayyapainundi-yuliki digguna lecune }

Kasari dikkulu jucune kanniru ninci

Talavakitane cerune nidu kemmovi - talacuka norurune

Veladi vidhini durune tanalo danu

Verri Korika gorune! 0' lalanaro | ||Eia||

Ninu cala lalimcune muvva gopaludu denasina vaga lemuncu

Canuvicci karunimcune imdarilo ni

sati ledani yemcune o'lananaro ||Eia||

Appa Rao,Vissa (edt). Kshetryya Padamulu. Rajamahendravaram. Pracina-
grandhvali, 1950. P. 95. Padam 142.

9)"Ratisukhasare gata mabhisare madanamanohara ve'sam

Nakurunitambini! gamana vilambana manusaratam hrdaye'sam

Dhira samire yamunatre vasati vane vanamali

Gopi pinapayodhara maidana camcalakarayuga'sali. dhruvam

Namasametam krtasanketam vadayate mrduvenum

Bahumanute nanu te tanu sangata pavana calita mapirenum

Dhirasamire.....yuga'sali. 2.

Patita patatre vicalati patre 'samkitabhavadupayanam

Racayati 'sayanam sacakita nayanam Pa'syati tava pamthanam.

Dhirasamire yuga'salei .3.

Mukhara madhiram tyaja mamjiram ripu miva kelisulolam

Cala sakhi! Kumjam satimirapumjam 'silayanitanicolam.

Dhira samire. yuga'sali; 4

Urasi murare rupahitahare ghana iva taralabalake.

Tatideva Pite! Rativiparite rajasi sukravipake

Dhira samire. Yuga'sali. 5.

Vigalitavasanam Parihrtarasanam ghatya jaghana mapidhanam

Kisalaya'sayane pamkajanayane nidhi miva harsanidanam.

Dhirasamire. yuga'sali. 6.

Hari rabhimani rajani ridani miya mapiyati viramam.

Kurumama vacanamsatvararacanam Purayamadhuripu kamam

Dhirasamire. yuga'sali. 7.

SriJayadeve krtahariseve bhanati paramaramaniyam

Pramuditahrdayam harimati sadayam samatasukrta Kamaniyam

Dhirasamire • • •Yuga'sali. 8.

Jayadeva.Gitagovinda Kavyam Andhratikattaparya Padyasahitamu. Madras
Vavilla; 1967. PP124-125.

10."Paluku denela talli Pavalimcenu

kaliki tanamuna vibhunigalasinadi gana | Paluku

Niganigani momupai nerula gelakula jedara

Pagalainadaka cell Pavalimcenu.

Tegani parinatulato dellavarinadaka

Jagadeka pati manasu jattigone gana ; Paluku

Kongujarina merugu gubbalolayaga taruni

Bangaru medapai bavalimcenu

Cemgaluva kanugonala simgaramulu dolaka.

Nangaja gurunitoda nalasinadigana. | Paluku ||

Muripempu natanato mutyala malagupai

Parava'sambuna taruni pavalimcenu

Tiruvengkatacaladhipuni kaugitagalasi

Yaravirainanu jemata nantinadigana" j| Paluku||

Appa Rao,Vissa (edt) Kshetravya Padamulu. Rajamahendravaramu. Pracina-
grandhaval; 1950. Preface P. 44.

1 1)"Maguva tanakelika mamdiramu vedalen

Vagakada makamcivarada tellavare nanucu || Maguva |

Vidajarugojjamgi - viridamda jadatonu

Kaducikkubadi penagu - Kamta saritonu

Niduda kannuladeru - nidura mabbutonu

Todari **Padayugamu** - **dadabadedu nadatonu** ! | **Maguva** ||

Sogasi **sogayanivalapu** - solapu **jupulatonu**

Vagavagala **ghanasara** - **Vasanalatonu**

Jigimimcu **kemmovi** - **ciguru kempulatonu**

Sagamu Kucamula Vidiya - **camdurulatonu** || **Maguva** | j

Taritipuseya **sama** - surati **badalikatonu**

Jaruta Pavada **ceragu** - **jarpaita tonu**

Irugadalakai **damda** - **liccu tarunula tonu**

Paramatma muvvago - **pa!a tellavarenanucu** " | **Maguva** ||

ibid., P 161.

12)"Inta telisiyumdi - iguna melara?

Pamtama muvvago - **pala! nasami** || Inta||

Aluka cesi imtiki ra - **vaitivi nenaraina**

Celikatte lunnara! **piluva vaccera?**

Celikattelaina nive - **celuvudavaina nive**

Talaci cuda napali - **daivamu nive** ||Inta||

Vimta danivale nannu - **veru cesi ravaitivi**

Amtaramgulunnara? **nannadarimcera?**

Amtaramgamaina nive - **yadarimcina nive**

Cimtimcina cudana - **jivanamu nive** ||Inta||

'Srinidhi! Muvva gopala! **cepatti nannelitive**

Na nerpulevaraina na - **namdimcera?**

Na nerpulaina nive - **nammaka liccina nive**

Yanaga - **balikeda na** - **yamamda maina nive** " ||Inta ||

ibid., P 24.

13)"Kata kata ayyo **kamtanimta yepudura**

Ata mata gadu ni **yanasummi nijamayya** ||Katakata ||

Korina ninne gani kopimcina ninnegani
 Kasarina ninne gani kadanna ninnegani Kata kata
 Koniyadina ninne gani gumpimcina ninnegani
 Panivinna ninne kani padina ninnegani Kata kata ||
 Manasicci yalamelu mamgapati Venkate'sa
 Yehasitivi ma celinimka necanemitikayya || Kata **kata** |]
 ibid., Preface P 42.

14)"Evvade Evvade o' Bhama vi-devva-de?

Evvade nenu Pavvalimcina vela
 Puvvu bana mesi ravva cesi poye? |! Evvade | |
 Patta pagalu vadu vacci balu dittadayina illu jocci va
 Datte nannu cetta batti kougalmci
 gattiga namovi gamtucesi poye | | Evvade | |
 Garita vaniki nenu satama? nannu
 Gaddimci paluku tucitama? na
 Purusudura leni proddumapati vela
 Suddula delimci muddu bettuka poye ! j Evvade | |
 Venna tinna Pinnatanama? Alla - Vretalagudina gunama ? nannu
 Konna magani vale kongu batti tisi
 Cannu lodisi patti calameti kanipoye | | Evvade |
 Peda sadala kidi yura ? Yimdu pinna pedda levaru **tera?** i
 Vidhi varella - vintacudane kaka
 dadu phiryadedi dharanilo ledaye | | Evvade | |
 Nila megha 'syamalamgudu mamci melu pitambaradharudu vadu
 Lilato padi yaru vela gopa
 Strila nelina muvva gopaludanipoye ||Evvade||
 ibid., PP 70-71

15)"Ennatiko na kommanu jucedi

Ennatiko na manasu callanayyedi

Vanneladi banna sarula na yuramupai

Nugadaga ne nupa rati galasedi || Ennati ||

Meti camduru Kalipavadapai pasidi

Pattu celamu calapani mira gatti

Koti velaku konna • tatamkulanoppu

Komali cekkillu Kosari muddadedi ||Ennatiko|

Momu momuna jerci - moviteniya bilci

Vemaru na manasu nokatiga jerci

Kama'satramu cadivi - kathalu ceppucu nenu

Kamini nemmadi kalasi Kaugita cercedi !' Ennatiko | i

Jodugudi todiragamu baducu

Medapai numdi melme lanucu

Vedukato dani niduvaka neppudu

Toda bamgarutugutuyyala luggedu || Ennatiko|

Celiyaro ma muvva gopalarayadu

Nelami ye radani paluvarimcina

Celiyalimdaru gudi naninakshi juci

Nedu repaṇi rakakeduru cucedu || j Ennatiko i

Anandamurthi,Veturi Kshētragnūlu Padasahiti. Hyderabad Prabhakara Pra-
churanalu; 1991. PP 22-23.

16)"Rama Rama pranasakhi nedabasi-Ramu detuvaledaleno? mumdu

— — — —

tāmarasakshi dalamcite nagumde

talladam bamde nemamdu nayyayo || Rama||

Kaliki ciluka paluku lilaguna nataniki - Kama 'sulamulai yamdaledo

nelayayatani palitiki nilagunanippula kuppayai yumdaledo?

Teliyakanu ratiri pagalu nitirunanu
 Digulu madilo docadaya nemo?
 Celiya nedabasi nappati numdi na manasu
 Cimdara vamdara! yunna dayyayyao! ||Rama ||
 Marudu pagavadanucu nilagu na dalla
 Manujesu nalayimcadaye nemo?
 Kerali ya gamdu koyila nada milagu
 Khedamai yatani badhimca ledō?
 Viriviga natani Kahara nidradulunu
 Virasambu gaka nimpaya nemo?
 Viriboni nedabasi nadi modalu nenitlu
 Vedaviltu bari palaiti nayyayyo! j | Rama |
 Vamaru na valenu dana satiki natadunu
 Vedaganu nammikalu niyuya ledō
 Kaminimani vadda lenappudataniki
 Kanugavala nirittu grammaledō?
 Ta masapu prema ceta natadu na vategaka
 Dhairyambu deccukoni yumdenemo?
 Kamimci nanu muvva gopala rammanucu
 Kalasina celi kanula gappe nayyayyo? || Rama ||

Appa Rao, Vissa(edt). Kshetravya Padamulu. Rajamahendravaram. Prachinagrandhavalī; 1950. PP 176 • 177.

17) Anandamurthi, veturi . Kshētragnūlu Padas"ahiti. Hyderabad. Prabhakara Prachuranalu; 1991 Preface PP 7-9.

18) Vera Raghava Murthi Sastri, Devulappali. Abhinaya swayambodhini. Kakinada. Sri Saraswati Mudraksharasala; 1915. PP 116 - 117.

19)"Imta Proddaye - nimka vademi vacceni?

Cimtimpā baniledu • celiya! Muvva Gopalu ||Dimta ||
Ceri na to nestamu - cesina papama
 Kiravaniro! Yela ve - gimceve nivu?
 Nurina Gamdha kasturi - Para vesi Pavvalimcu
 Ye ramani imta nunnado? Yurella matu madage [| Nimta ;
 Bhasuramgiro! Vinave - Pakshulu modaluganu
 Vasamulu jeritama - Vanitala gude
 Nasimcina Phalimce • daradu ga datave, ne
 Jesina Papamevvaru - cesinare o'celiya || Imta ||
 Pammina Vedula tonu • Padakillu 'srngarimci
 Yemmekadu Vaccunani - Yeduru juciti
 Sommulele? Virulele - sogasevvaru jucedare⁷
 Komma! nannelina muvva • gopalauni nammarade !; Imta
 Appa Rao,Vissa (edt). Kshētrayya Padamulu. Rajamahendravaramu. Pracina-
 grandhavalī; 1950. P 25.

Emotion-The alphabet of Communication

The technique of Hindu sculpture follows faithfully the elaborate and beautiful system of proportions, which it uses constantly to model different types of images: the sculptor combines the basic units of these proportions according to well-defined laws in the same way as the musician combines the basic notes according to an elaborate system which has both an arithmetical validity and an emotional and spiritual significance. The division of the human form into *tala* and *angula* and the relationship of each of these to the different axis (*sutra*) is based on precise anatomical rules on the one hand, and laws of measurement on the other with a set of such rules, the sculptor has at his command a series of devices by which he can depict the character of the image he is modelling Gods, human beings, dwarfs, etc., can be modelled by employing different types of proportions (what in modern sculpture would be termed 'enlarging' or 'dwarfing' the size and volume of figures); and different aspects and moods of gods can be depicted by employing different *bhāṅga* (deflections from the vertical axis or *sutra*). These laws of proportions thus become symbolic and charged with emotional expressiveness; the smallest detail of anatomy down to the form of the nostrils and nails, the breadth of the navel and relative position of the toes, feet, knees, thighs, waist, hands, arms, etc., has been carefully worked out to indicate clearly their significance in the whole figure (an attitude or pose). Comparative measurements have been laid down for the respective images in their various aspects. The full human figure and the gods in their moods of serenity ('*śānta*') or pleasantness (*Śringara*), etc., measure nine or ten units (*tala*). But when

other moods such as the heroic (*vira*) or the terrible (*raudra*) have to be depicted, these figures assume a height of twelve units; in the fierce and the demonic (*bhayanaka*), or in aspects of the revulsive (*Vibhatsa*), the height extends of fourteen tala units. The goddesses and female figures in their different moods also assume the height of anything from seven to nine tala units. Thus all types of characters can be depicted in terms of one of the five different sets of proportions, viz., the *da'satāla*, the *navatāla*, the *asthātāla*, the *saptatāla* or the *pancatāla*. The *angula* (like the 'sruti in music) is the basis of the tala and can further be divided and subdivided into *Yava*, *Yuka*, *Likhya*, *romagara*, *renu* and the *anu* (ray of the sun) as the minutest unit. Different texts work out the exact proportions of the human form in terms of *angula* and *tala*, taking one of the five sets of proportions for the total height of the image. 'Sukracarya works out the exact details of a *da'satāla* *pramana* image, specifying precise measurements for each part of the body from head to foot in terms of *angula*. Thus, if the face is 13 *angulas*, the neck is 5 *angulas*, and the measurements from neck to chest, chest to navel and navel to the base of genitals are 13 *angulas* each; the thigh and the calf are 27 *angulas* each, the knee and the ankle are 4 *angulas* each, the total height being 119 *angulas*'.

The above quotation gives a clear picture of every minute observation that goes into the making of an image. An image based on such a detailed study gives a lively impact on its viewers. The basic motivation behind such approach is to convey an emotion through an image. A Sculpture, which happens to be a non-living object, serves as the tool of expression to it's maker, the *sulptor*. And the *sulptor* tries to give a humanly conveyable expression of emotions to both human and super-human images made by him. This effort of conveying lively emotions through a life-less canvas brings a strong bondage between the image and it's viewer, and it's creator is seen through his creation.

Where as, in the case of the Dance, the Dancer herself/himself will become the creator and the creation. And the response of the viewer towards the creation shall be sought immediately. The impulsive reaction of the spectator will be equally emotional as the presentaion of the Dancer. In any art form

the main bridge between the audience and the artiste, is a build-up emotional expression. And this emotional bridge surpasses the boundaries of language race, and culture as well.

Artistes of different Dance forms expressed their views on the role of emotions and their significance in Indian Classical Dance forms as follows:-

Guru Kelucharan Mahapatro:- (Odissi): Abhinaya is the soul of Indian dance. Doing Abhinaya is like undergoing transition from one's ownself to another. And this involves not only the body but also the soul of the artiste. I think this is how the great poets like Jayadeva have approached lord Krishna by believing themselves to be the lord's beloved (**Radha**)

Personally I believe that no Nayika can be portrayed by an unmarried. A nayika, to me means that who is married, because, one needs experience, or a matured state of mind, to understand the various stages of life. For that matter, not only Sringara but every bhava has to be learnt from life and recollected and relived on the stage while performing it.

Guru Birju Maharaj:-(Kathak) To do Abhinaya is firstly to forget your ownself and secondly to believe that you are the role you are doing. That's how a dancer succeeds in bringing the believability in the audience that she is the little Krishna and also Ya'soda while performing Makhanchori. So also the irritated Gopi and the irritating Nandalal in panghat and the like.

I think that it is firstly to the artiste to believe and secondly to the audience. For this, one needs involvement from both the sides

To make this come live on the stage, one needs experience and expertise, which are the result of nothing but practice. Practice not only of the dance, but also of music and understanding of literature. One should be in a position to write for himself.

Sri Nambudri:- (Kathakali) Abhinaya of Kathakali is very unique of its kind. The Mukhaja abhinaya is quite emphatic abhinaya of Kathakali is very elaborative and needs lots of understanding of the bhavas.

On surface Kathakali abhinaya looks very physical, because it involves every muscle of the human body.

And exercises which touch and move every small part of the body are given to the artiste, during training. But it also needs the involvement which helps them to live in the character they are playing.

It is not just the involvement but also observation which helps the artiste to be more successful. One needs to observe different people around him to improve his abhinaya. ⁴

Kiran Segal (Odissi): Abhinaya is the soul of Indian Dances. And to be at best at it is to be at best with one's own self.

A dancer needs to own the behaviour of the character that is to be portrayed by her. And this makes her to be as good as possible and very much near to actual character.

Doing abhinaya for different characters is a different exercise in itself. Showing the anger of Radha is quite different from showing the anger of Ya'soda (a mother) or any wife towards her husband.

To do abhinaya is to distinguish the characters, to know the characteristics of the characters and live in it that is to get involve in it.

Sharon Lowen (Chav; Manipuri; Odissi)

Chav: Chav is masked dance form. We use a single mask which bears a Sthayi bhava through out the item. Hence it is the body which plays a major role in communicating. The changes or the expressions to be shown by the face are transformed through the body movements like the movement of the torso and shoulders.

Manipuri:-I would like to call the mode of abhinaya Mukhaja, in particular, as more of introverted in nature, in Manipuri. It involves the total understanding and involvement of the artiste. It is so subtle that certain expressions even evoke tears in the eyes of the performer. The performer never looks at the audience. It looks as though the whole performance is meant for their own experience. It is the 'bhakta' or the devotee, who is dancing and not the performer. Hence, it demands the involvement of the audience as well. The face and hands are just along with the other parts of the body.

Odissi:- Odissi is very close to the South Indian mode of expression, where it is more emphatic and exaggerating. The role of both hands and the face are very projective, every bhava felt should be emphasised and projected out. This nature of the abhinaya grabs the audience. If half of the job is done by the hastās the other half is that of the face.

And regards, the involvement of the artiste, it depends on the training they undergo. If the teacher shows every bit and makes it repeated, it remains at the superficial level and if the training includes even the understanding and analysing the line they depict, it brings the dances near to the path of involvement, which is more effective and successful in communicating.

From the above mentioned opinions given by the artistes of different dance forms one can understand the high esteem enjoyed by the emotions in an art form like dance. In fact, it is these emotions that make the art form lively and lovable. It is also believed by psychologists that dance can fulfill certain therapeutic needs and can also be a therapy in itself. Artistes who happen to be students of psychology support this view.

Babu: (Theatre Practitioner-Post graduate in Psychology) An artiste should be like a beggar's bag. His bag of memory should carry every emotion that is expressed on earth. And he must be in a position to recall his experience in the appropriate situation so that he can live in it. For this one needs to be sensitive and observative. When an actor recalls an insult faced by him to play an insulted character he can live in it.

If the role is new to him he needs to put himself in that position and imagine the mannerisms needed. He needs to develop empathy with the character.

As a student of Psychology I feel that performing art is nothing but the stimulus-organism-response concept, where one needs to give a response in absence of a stimulus.

I take it as a Drive theory.

Observation, memory, recollection, imagination make a performance lively. When a moving note of music and word are added to this the whole concept of communication is seen in its wholistic sense.

Mangalampalli **Balamuralikrishna** (Musician):

Music is an art which evolved out of the fundamental elements of sound, rhythm and vibration. When these three elements are put forth in appropriate proportions we get a fascinating and attractive image of music.

Music is not only heard but also seen. And if a verbal expression is added to this picture, then it becomes more **wholistic**.

But it is very much essential to understand the lyric and derive the exact meaning of the words of the poets. Only when the Sahitya bhava is pure and true one can start enjoying the music. To enjoy music it is very much necessary for the singer to get involved in the process with the help of literature only he can share the enjoyment with his listeners.

If the understanding of literature helps for the betterment of vocal, it is the musical ear which makes the dancer's performance more emphatic. Dances with and without lyrics ought to be musically heard, as music can be seen. And this underlying factor brings dance of various countries on to a single dias.

Jonathan Hollander (Ballet and Modern Dancer)

Dance is something abstract. Unlike the themes of Indian classical dances, modern dances are quite varied. And also unlike ballet, the modern dance has an elaborate flexibility in technique. To approach towards a choreography, both **thematically** and presentationally, one needs to be very subtle and direct at the same time.

And music is the basis for any choreography. A dancer has to feel the essence of the music, have an ear for music and get involved in music so that the performance can bring out her best. To do this one should be musically informed.

Nana Gleason (Modern American Dance Performer)

Dancing is very much like poetry. It's live poetic lyricism. Sometimes, it's like the rawness of **dramatic** poetry, it can be like the terrible revelation of meaning.

Dance is a hidden language of the soul, of the body. And **it's** partly by the language that we don't want to show. The body says what words cannot.

Dance is the concrete form of otherwise abstract thoughts. The Dancer brings her innerself out in form of a dance number. **And** it is the responsibility of the audience to receive this package of thoughts. Hence, for the success of a performance both the artiste and the audience are equally **responsible**.¹⁰

It is clear from these views of artistes and also the theories discussed in the earlier chapters that whether it is, Indian or Western, the word emotion in itself is a most powerful medium to communicate. Emotion, which is a universal phenomenon helps the art forms to cross the limitations. space and time. Hence, it is seen that citizens of one nation opt to learn the performing arts of other countries and also succeed in earning an image of a good dance.

Indian dances, in particular, serve as preserving reservoirs of earthly human emotions. As discussed earlier these effects are also seen in Indian literature, lyric compositions, in particular. A well known figure who is noted for such writings in Telugu lyrics is 'Kshetravyya'. Chapter V on Kshetravyya gives a detailed picture of the criteria of his lyrics for being used for Dance choreographies.

V.A.K.Ranga Rao:

The work of Kshetravyya is not only a great contribution to **the** Telugu Pada-Saahitya, but serves as the primary source of Abhinaya for the South Indian Dancers.

A Performer has to know the meaning of the **padam** and to obtain an exact meaning one need's to go through all the stanzas of a padam.

After doing so, the **nayika** of the Padam is to be analysed, which forms the basis of doing abhinaya. While analyzing the **nāyika** it is also essential to bear in mind the personality of the counter-part (the nayaka) and do accordingly.

Kshetranya padams are the only padams which provide a dancer with

χ)Kalanidhi Narayanan:

Kshetranya padams are the best sources of Abhinaya. An Athama Nayika can also be portrayed as a uttama. The dignity of the character portrayed depends on the performer. The performer through her presentation brings out the emotions suggested in the lyrics.

/\Nataraja Ramakrishna:

Abhinaya is not complete without performing the padams of Kshetranya. One has to be very earthly in depicting the nayika and nayaka bedhas. It is the emotional situations which are depicted by kshetranya. His padams do not give just a single emotion, but describe both preceeding and following incidents. Every padam of Kshetranya is a narration of an emotional incident of the reality.¹³

These realistic manifestations in form of lyric literature form the foundation of the choreography of • Abhinaya oriented Item. And Kshetranya padams with their all virtues are most appropriate for the purpose.

If the views expressed by the artistes on the role of emotions give the picture from one end, the ultimate receptor of these emotions being the spectator, his identification of the emotions presented by the artistes make a performance complete, that is it makes the two ends to meet together. In order to empirically analyse the understanding of the emotions in a performance, by the spectator, a practical production was worked out.

The practical production was aimed at knowing the receptivity of the audience and their feed back. A methodological approach was laid towards this. Firstly, there aroused a need to identify an item which was to be presented. As observed in earlier chapter-V, Kshetranya padams were chosen for this purpose, for all their qualities of being an abhinaya number. The basic or the dominant emotions, temperament states mentioned by Bharata Muni and others are eight in number; Rati, Hasa, 'Soka, krodha, Utsaha, Bhaya,

Jugupsa and Vismaya. And these eight emotions are said to have their respective sentiments/rasa which emerge in the communication of the artiste and the audience. They are 'Sringara, Hasya, Karuna, Raudra, Veera, Bhanyanaka, Bibhatsa and Adbhuta.

Amongst, the eight Rasas and Bhavas mentioned above, 'Sringāra Rasa (Rati Bhava) is the most vividly discussed by the oriental texts and rhetoricians. Not only the oriental theories but also the western theories have discussed in great detail about the emotion of love. Love in it's various manifestations right from motherly affection to the love of the beloved, was studied by many psychologists, right from Mc Dougall, Freud to Izard. And once again the Indian treatises stand a step ahead by making a microscopic study of every nuance that contributes for the arousal, and experience of this temperamental state. It is here that we come across the different states of mind of a Nayika/Heroine. Love, in it's shades of pangs of separation and union forms the basis of this study. The psyche of the Nayika and her behaviour patterns in state of love are very minutely analysed by these writers. A detailed description of this aspect of dance is already given in chapter III. The various states of mind of the **nayika** are dealt with under the topic **nayika avasthas**, which are eight in number. Each Avastha constitutes Sringara as the main temperament, supported by the different floating emotions. However, another rasa along with Sringara can be identified as a major constituent

An analysis of the eight Kshetranya **padams** which were choreographed for the production is as follows!

a) "Enta cakkani vade

This falls under the category of swadhina patika Avastha. Here the nayika expresses her joy of being the beloved of the most beautiful.

b) "Inta proddayenimka Vaademi Vaccene

This comes under the category of vasaka sajijika Avastha, where the heroine awaits the arrival of her lover. Since, the time of arrival **has** passed she suspects of him being in another's company. A tone of fear of **rejection**.

c) "koncagattela meeru 0' celiyaro."

This falls under the category of Vipralabdha Avastha. The Nayika, who is disappointed by Nayaka, by not coming to the said spot. She asks her friends if they have hidden him just for fun, as done earlier. She expresses her amazement at the playfulness of her mates and suspects them of doing the same, this time as well.

d) "Vadaraka pove vadela vaceni

This composition is from the virahotkanthita avastha. Here the nayika is in a very depressed state. She expresses her discontentment with her beloved, who does not visit her, as did earlier. Her depression is expressed to her sakhi.

e) "Mundativale na pai nenarunna da na sami

This is an example of the khandita Avastha. The nayika, who is annoyed with her nayaka, of spending with other woman. And sircastically enquires of his love towards her,

f) "Telivi yo kari smma

This composition comes under the category of kalahanhtarita avastha. The nayika repents of showing her anger on the nayaka and rejecting his love. She recollects her behaviour towards him and curses herself for doing so.

g) "Ēmāni telupudu ēlaagutāludu."

This is an example of an avastha called **prositabhatrka**. Here the nayika expresses her grief for leaving her husband; Who set out on a journey, and staying alone She recollects the way he consoled her while leaving and his effort to control his own grief.

h) "Pilluvanampe nannivela

This composition falls under the category of "Abhisaarika Avastha". The Nāyika who is being called by her beloved expresses her delight. She sets

out to meet him with great joy and recollects her friendship with him, right from her childhood.

PRESENTATION OF KSHETRAYYA PADAMS

Name:Qualifications

Age:Occupation

Sex:Initiation into any Art

Mother Tongue:~~Form~~ (if so specify) _____, •

Note: The Padams presented before you are written by Kshetrayya. All these padams are noted for their elaborate scope of expression (Abhinaya) and are based on the emotion of Sringara or Eroticism.

Kindly identify emotions that are suggested (other than 'Sringāra') in the following padams. Tick the emotion suggested in the padams in the questionnaire, if you can think of a word which can describe the emotion better please write it down under the appropriate question

(1) "Enta Chakkani Vade, Nāsāmi...."

(a) Anger (b) Contentment (c) Rejection

(2) "Inta Proddha ye ninka Vade mi Vaceni..."

(a) Joy (b) Disgust (c) Fear of Rejection

(3) "Koncagatela mīrō Celiyaro..."

(a) Amazement (b) brief (c) Anger

(4) "Vadarakapo Pove Vade la Vaceni..."

(a) Depression (b) Joy (c) Contentment

(5) "Mundativale na pai nenarunnada na sami..."

(a) Anger (b) Laughter (c) Fear

(6) "Teliviyokari Somma..."

(a) Joy (b) Amazement (c) Disgust

(7) "Ēmāni Telupudu Ēlāgutā ludu..."

(a) Gaeity (b) Grief (c) Anger

(8) "Pilluvanampe nannivela..."

(a) Sorrow (b) Depression (c) Delight.

TABLE XXX

Correlation between the respondents with Initiation towards Arts and Non-Arts(Bi-Serial method).

Scores	X(Arts)	Y(Non-A	(T)Total
0 - 2	0	0	0
3 - 5	4	1	5
6 - 8	32	13	5
	36	14	50
Total Mean MT			- 7.20
Standard Deviation			= 6.36
Mean of Arts group MP			- 7.05
Mean of Non-Arts group Mq			= 7.57
P			= $X/T = .72$
q			= $Y/T = .28$
u			= 337
r_{bis}			= $[(Mp - Mq)/Sd] \times (p \times q)/u$
(correlation from bi-serial)			
			= $7.05 \cdot 7.57/6.36 \times .72 \times .28/.337$
			= $-.52/6.36 \times .202/.337$
			= $-.08 \times .60 = -.05$

$r_{bis} = -.05$ (very slight negative correlation)

-0.5 indicates a very low/slight association between initiation towards arts in finding correct motions in the questions.

TABLE XXXI

Correlation between Telugu and Non-Telugu speaking groups

Scores	X(telugu)	Y(Non-Telugu)	Total
0 - 2	0	0	0
3 - 5	4	2	6
6 - 8	22	22	44
	26	24	50

Standard Deviation () = 6.22

Mean of Telugu speaking group $M_p = 6.96$

Mean of Non - Telugu speaking group $M_n = 7$

Total Mean $M_t = 6.98$

$P = X/T = 26/50 = .52$

$q = Y/T = 24/50 = .48$

$u = .398$

$r_{bis} = M_p \cdot M_q / s_d \times (p \times q / u)$

- $6.96 - 7/6.22 \times (.52 \times .480/.38$

= - $.04/6.22 \times .25/.38$

- $-.006 \times .63$

- $-.004$

$r_{bis} = -.004$ very slight negative correlation.

-.004 indicates a very low/slight association between Telugu language in finding correct emotions in the questions.

Out of these eight compositions six of them are in the state of separation, one in union and the other just before union. Though the state of separation is first, the emotions that float in this differ because of the situational factors.

All these eight compositions are chosen after a detailed study of nearly, three hundred and fourty padams of kshetrappa, from the edition of Srivissa Appa Rao Kshetrappa Padamulu). A classification of these padams into the eight nayika avasthas was made [A tabulation of these padams is given in

chapter V). And the above mentioned compositions are one each from all the eight categories.

The choreography of these **padams** was based on the movement of the whole body and not just face. The basis of the choreography was **Soma** as the outlet of psyche. The vocabulary of the various body movements right from posture to eye movements of the Indian classical Dances were discussed in chapter II in detail. This vocabulary supported by the appropriate music (the ragas and tails used for, kshetravya padams are given in a Tabulated form in chapter V) when put forth in a motivated movement were seen in the choreographies, Understanding the nayika and her counter part gives a better picture of the narration of the song and this understanding was clubbed with the romantic alphabet, in these compositions.

These choreographies were impacted to a subject The subject was a classical dancer. The trained dancer and the researcher performed these compositions in two different situations, to study the responses of the audience.

The emotions presented in these padams are near to the eight dominant temperamental states: Contentment, Fear of Rejection, Amazement, Depression, Anger Disgust, Grief and Delight. The first group of subjects were had some back ground of art (Dance, Theatre, painting etc) and their mother tongue was neednot necessarily be Telugu. The second group 15 of subjects were both uninformed of art as well as the language of the lyrics used (Telugu).

These audience were provided with a questionnaire with multiple choice answers and asked to tick the correct emotion depicted by the artiste in that particular **padam**. Totally, eight questionss were given in the questionnaire. The answer will be the spontaneous response feed-back of the spectator. That was, the spectators identification of the emotion presented by the artiste and depicted by the poet, as well. The questionnaire is enclosed in appendix.

A statistical evaluation of these responses was made to know the percentage of the right responses.

Initiation into arts and language are the two variables whose influence is studied in the statistical analysis. The correlation between the respondents

with initiation towards arts and non-arts and correlation between Telugu and non-Telugu speakers are given on the adjacent pages

The approximate percentage of the right responses in the arts group was 91% (number of subjects 36). The approximate percentage of the right responses in the non-arts group was 92.8% (number of subjects 14). The percentage of the right responses in the non-Telugu group was 87.5%.(number of subjects 24) .

The mother tongues of the subjects of the group are Oriya, Malayalam, Tamil, Marathi, Kannada, Hindi. !

Under this group subjects with Oriya back-ground came out with cent percent answers. This may be because of the Oriyans also have a classical dance form Odissi, in which Abhinaya plays a vital role. The percentage of the right responses in the telugu group was 87.0%.(number of subjects 26)

The correlation between the respondents with initiation towards arts and non-arts was - .05%, which is a very negligible correlation.

The correlation between the respondents of telugu speaking and non-speaking was -.004, which is a very slight negative correlation.

In these first case, we can find out that initiation to art had no advantage in identifying an emotion performed by the artiste and the subjects who had no background in arts also came out with the same ability in identifying the emotions. In the second case, it was evident from the calculated correlation that language was no barrier on identifying the emotion presented in a performance. The subjects whose mother tongue was other than telugu were also equally good in giving the right responses.

It is quite evident from these results that language and culture are no barriers to grasp and understand the emotions when presented in a very much codified and systematized vocabulary of classical dance.

As mentioned earlier dance as a creative art takes its roots from the purpose to communicate the various tools of communication being the codified, systematized alphabets that are provided by the various treatises. Whatever

may be the tradition, whichever may be the culture and who ever may be the dancer the purpose remains the same- an urge to communicate. The instrument used in the process is invariably a human body, the human body in all it's possible twists and moves and with absolute coordination between the physical and psychological processes. Thus making dance a perfect example of phenomenon of the 'Psyche' and 'soma'. This psycho somatic phenomenon reaches the minds of the spectators crossing the boundaries of every culture and country, because it takes in it's package a universal emotional appeal in the form of various characters, incidents and anecdotes.

It is here that the role of the dancer is quite emphatic. The dancer, has to play the role of a narrator/presenter, characters being narrated in the lyric and the dancer as the master of the rhythm and movement. This mode of presentation is exclusively preserved in the ekaharya (solo) dance forms.

As said in 'Abhinaya Darpana" of Nandikeśwara.

"Kanthēnā lambayedgitam hastenartham pradarsa yet

Cakshurbhīyam darsayet bhāvam pada bhyarri tālamācarēt. ¹⁶

"The song should be sustained in the throat; its meaning must be shown by the hands; the mood (bhava) must be shown by the glances; rhythm (tala) is marked by the feet".¹⁷

A dancer has to have her attention distributed in executing a multi-faceted job in a single moment. She has to be rhythmic in her communication. The job of hastas(hands) is to convey the symbols, the symbols whose meaning is shown in the eyes. Thus a hand gesture is not totally communicative until and unless it is supported by an expressive face or glance. This is the reason behind the usages of every hand gesture. Every hand gesture or hasta is prescribed with a number of usages. Few illustrations, where the hand facial expression and the posture are put together to convey different meanings are given in the appendix. These illustrations show how a single hasta, when supported by the other parts of the body convey different meanings.

Nandikeswara also comments on the role of psyche or cognitive involvement.

" Yato hasta tatodrsthī yatodrsthī to manah |

Yato manastato bhavo yato bhavastato rasah"||¹⁸

"For wherever the hand moves, there the glances follow; where the glances go, the mind follows; where the mind goes, the mood follows; where the mood goes, there is the flavour (*rasa*)".¹⁹

It is to be understood from this verse that the symbolic codified vocabulary of Indian dances is always followed by inherent emotion. And the following of the hands by the eyes/glances is the point of concentration from both the artiste and the audience. This is also the platform which serves as the origin of the communion between the two (artiste and audience).

Thus, one can conclude that every move and freeze which constitutes dance is originated from 'sattva' the mind. And every abhinaya is a manifestation of 'sāttvika' the cognitive. Whether it is angika or sāttvika, in specific terms, abhinaya as a whole is a compound component of both the 'psyche' and the 'soma'.

From the above detailed and elaborate discussion of various theories, evaluation of the data of practical productions, and the expressions of the experts, it may be concluded that,

"Sattva is the womb of all human behaviour, whether in reality or recreation of reality (Dance). And abhinaya in all its four different manifestations (angika, aharya, vacika and sāttvika) involves sattva. And it is the emotional bondage which makes a performance communicative. Thus emphasizing abhinaya as a congruent of both psyche and soma".

NOTES

1) Vatsyayan Kapila. Classical Indian Dance In Literature And the Arts. New Delhi Sangeet Natak Akademi, 1968 P P13-14.

2) Guru Kelucharan Mahapatro, is a pioneer amongst the performers and teachers of Odissi. Interview was held in Febraury 1993, at Hyderabad.

3) Guru Birju Maharaj is a legendary figure in the field of Kathak. Interview was held during Febraury 1993, at Hyderabad.

4) Nambudri, is a teacher of Kathakali at school of drama, Calicut University. He comes from a family of traditional kathakali artistes. Interview was held during October, 1992 at Trichur, Kerala.

5) Kiran Segal, is an eminent Odissi performer. Interview was held in October 1991.

6) Sharon lowen, a post-graduate in western dance and performer of Odissi, chau and Manipuri. Interview held in the month of June, 1992.

7) Babu, a theatre artiste and a post-graduate in Psychology, from Bangalore University. Interview was held in the month of December 1992.

8) Mangalampalli Bala Murali Krishna is a well known Carnatic musician. The interview sessions were made during the months of January to April 1992, at Hyderabad.

9) Jonathan Hollander, a modern American Dance, Performer and Choreographer and also a student of Classical Ballet, from New York. Interview sessions were made during the month of March 1992, at the American Studies Research Centre, Hyderabad.

10) Nana Gleason, a modern American dancer, from France Interview sessions were held during her visits in December 1991 and 1992, at the American Studies Research Centre, Hyderabad.

11) V.A.K. Ranga an art critic dancer and music collector. The interview sessions were made in January 1992, at Madras.

12) **Kalanidhi** Narayanan, an eminent Abhinaya exponent. Interview held in the month of January 1992 at Madras.

13) Nataraja Ramakrishna, an eminent guru and researcher of dance. Interview sessions were held in June 1992, at Hyderabad.

14) The performance was done on 25th, March 1993, at the Academic Staff collage, University of Hyderabad. The respondents were linguists from all over India.

15) The performance was done on 26th, March 1993, at the SAROJINI **NAIDU** school of performing arts, Fine arts and communication, University of Hyderabad. The respondents were from various fields of art.

16) Appa Rao P.S.R. (trans) Abhinaya Darpanamu Hyderabad **Natyamala**, 1987: Page 42 -V56.

17) Coomaraswamy Ananda and Duggirala Gopala Krishnayya (trans). Mirror of Gesture being the Abhinaya Darpana of Nandikeswara. New Delhi. Munshiram Manoharlal; 1987. P17

18) Appa Rao P.S.R. (trans). Abhinaya Darpanamu. Hyderabad. **Natyamala**, 1987. P42. V57.

19) Coomaraswamy, Ananda and Duggirala Gopala Krishnayya (trans). Mirror of Gesture - being the Abhinaya Darpana of Nandikeswara. New Delhi, Munshiram Manoharlal; 1987, P17.



1 Shyness

2. Fear





3. Heroism (Holding Sword)

4. Objecting Angerly





6. Inviting (Welcoming)

5. Hearing Unbearable words





8. Pleasantness of fullmoon

7. Amazement





10. Breasts

9. Jugupsa





11. Heat of mid-day Sun

12. Anger





13. Hasa

14. Karuna





15. Decorating the Hair with flowers

APPENDIX - II

Name: _____ Qualifications: _____
Age: _____ Occupation: _____
Sex: _____ Initiation into any art form (If so specify): _____

Note: The Padams presented before you are written by Kshetravyya. All these padams are noted for their elaborate scope of expression (Abhinaya) and are based on the emotion of Sringara or Eroticism.

Kindly identify emotions that are suggested (other than Sringara) in the following Padams. Tick the emotion suggested in the Padams in the Questionnaire, if you can think of a word which can describe the emotion better, please write it down under the appropriate question.

- 1) "Enta Chakkani Vade, Nasami..."
a) Anger b) Contentment c) Rejection
- 2) "Inta Prodhaye inka Vademi Vaceni..."
a) Joy b) Disgust c) Fear of Rejection
- 3) "Koncegatela miro celiyaro."
a) Amazement b) Grief c) Anger
- 4) "Vadaraka Pove Vade la Vaceni..."
a) Depression b) Joy c) Contentment
- 5) "Mundativala na pai nenarunnada na sami..."
a) Anger b) Laughter c) Fear
- 6) "Teliviyokari Somma..."
a) Joy b) Amazement c) Disgust
- 7) "Emani telupudu Elagutalugu..."
a) Gaeity b) Grief c) Anger
- 8) "Piluvanampe nannivela..."
a) sorrow b) Depression c) Delight

APPENDIX - iii

Interviews

1. Kiran Segal, Eminent Odissi Performer, October 1991, Hyderabad.
2. V A K Ranga Rao, Dancer and Music Collector, January 1992, Madras.
3. Kalanidhi Narayanan, Eminent Abhinaya Exponent, January 1992, **Madras**
4. Jonathhan Hollander, Modern American Dance Performer and Choreograopher from New York, March 1992, ASRC, Hyderabad.
5. Mangalampalli Balamuraliknshna, Renowned Musician, January-April, 1992, Hyderabad.
6. Nataraja Ramakrishna, Eminent Guru and Researcher of Dance, June 1992, Hyderabad.
7. Nambudri, Traditional Kathakali Artiste, October, 1992, Trichur, Kerala.
8. Sharon Lowen, Post Graduate in Western Dance, Performer of Odissi, Chau and Manipuri, June 1992, Hyderabad.
9. Babu, Thetre Artiste and Post Graduate in Psychology from Bangalore, December 1992, Hyderabad.
10. Nana Gleason, Modern American Dancer from France, December, 1991 and December, 1992 ASRC, Hyderabad.
11. Brij Maharaj, Poineer Performer and Guru of Kathak, Febraury, 1993, Hyderabad.
12. Kelucharan Mahapatra, Pioneer Performer and Guru of Odissi, Febraury, 1993 Hyderabad.

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