

385

Senior Secondary Level
NATYAKALA
PRACTICAL MANUAL



विद्याधनं सर्वधनं प्रधानम्

NATIONAL INSTITUTE OF OPEN SCHOOLING

385

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PRACTICAL MANUAL



NATIONAL INSTITUTE OF OPEN SCHOOLING

(An Autonomous Organisation under Ministry of Education, Govt. of India)

A-24-25, Institutional Area, Sector -62, Noida -201309

Website: www.nios.ac.in Toll free no. 18001809393

© National Institute of Open Schooling

Frist edition : 2022 (500 Copies)

ISBN (Book-1)

ISBN (Book-2)

Published by:

Secretary, National Institute of Open Schooling

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GRAPHIC DESIGNING and DTP

M/S Multi Graphiocs,
New Delhi

A Word with You

Dear learner,

ॐ सह नावतु। सह नौ भुनक्तु। सह वीर्यं करवावहै। तेजस्विनावधीतमस्तु। मा विद्विषावहै॥

ॐ शान्तिः शान्तिः शान्तिः॥

(Aum! May He protect us both together; may He nourish us both together; May we work conjointly with great energy, May our study be vigorous and effective;

May we not mutually dispute (or may we not hate any) Aum! Let there be peace in me!

Let there be peace in my environment! Let there be peace in the forces that act on me!)

Taking tradition as the basis, it is a prayer that our study should be free from problems. May you be a bright destroyer of ignorance. The one who utters the word of malice. The education should be the one who gets rid of all the troubles.

This course of Natyakala under 'Indian Knowledge Tradition' stream has been prescribed for senior secondary class. I feel extremely happy to present the study material of this course before you. Based on the scholar's opinion and experiences, the fruit of the drama is a Rasa. Happiness is in the form of Rasa only. There is a strong desire that all the work of all living beings should be completed happily. The objective of this new course is to develop in your mind a sense of pride towards the country and culture, to inspire devout learners to make appropriate efforts to protect the culture and to inculcate the ancient Indian knowledge, wealth, scientific spirit and gratitude towards all human beings, to able to proudly propagate the feeling in the world, to make the theater tradition of our country accessible to the common people, to develop a sense of respect for Indian playwrights and their works, to develop various elements of drama. The main objective is to acquaint the learners with the Story, Plot, Characters, Rasa, Enactment, Theatre, Rangamanchsajja, stage setup for theater execution, light-sound effects etc. This course will also be able to be converted the learner as Sahridaya.

Learners should read the lessons thoroughly, think about the answers to the questions asked in the lesson, look at the answers to the questions given at the end, and compare those answers with their own. Comments should be made in the blank space provided in each letter. Get ready for the exam by preparing answers to the questions given at the end of the lesson. If the learners experience any difficulty during the study period, they can go to the study center at any time and solve the problem. For any solution go to the teacher or contact National Institute of Open Schooling through letters. There is contact information on the website also. The website is www.nios.ac.in as follows.

I wish that this subject increases your knowledge, helps you achieve success in exams, increases your interest in the subject and fulfills your dreams.

ॐ असतो मा सद्गमय। तमसो मा ज्योतिर्गमय। मृत्योर्मा मृतं गमय॥

ॐ शान्तिः शान्तिः शान्तिः॥

(Lead us from the unreal to the real, Lead us from darkness to light, Lead us from death to immortality, Aum peace, peace, peace!)

Your well-wisher,
Course Coordinator
National Institute of Open Schooling

How to use the Study Material

Congratulation! You have accepted the challenge to be a self-learner. NIOS is with you at every step and has developed the self-learning material in Natyakala (285)' with the help of a team of experts, keeping you in mind. If you follow the instructions given, then you will be able to get the best out of this material. The relevant icons used in the material will guide you. These icons have been explained below for your convenience.



Title: It gives a clear indication of the contents within. Do read it.



Learning Outcomes: These are statements that explain what you are expected to learn from the lesson. The objectives will also help you to check what you have learnt after you have gone through the lesson. Do read them.



Objectives: These are statements that explain what you are expected to learn from the lesson. The objectives will also help you to check what you have learnt after you have gone through the lesson. Do read them.



Notes: Each page carries empty space in the side margins, for you to write important points or make notes.



Intext Questions: Very short answer self check questions are asked after every section, the answers to which are given at the end of the lesson. These will help you to check your progress. Do solve them. Successful completion will allow you to decide whether to proceed further or go back and learn again. Suggested



What You Have Learnt: This is the summary of the main points of the lesson. It will help in recapitulation and revision. You are welcome to add your own points to it also.



Terminal Exercises: These are long and short questions that provide an opportunity to practice for a clear understanding of the whole topic.

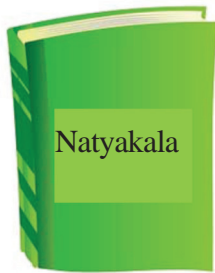
Do You Know: This box provides additional information. The text in boxes is important and must be given attention. It is not meant for evaluation, but only to improve your general knowledge.

Answers : These will help you to know how correctly you have answered the questions. Glossary: An alphabetical list of difficult words related to subject used in lessons has been provided and explained for better understanding.

Activities: Certain activities have been suggested for better understanding of the concept.

Web site: These websites provide extended learning. Necessary information has been included in the content and you may refer to these for more information.

COURSE OVERVIEW



Module-1. Introduction to Natyakala

1. Theatrical tradition of India: Introduction and History
2. Brief introduction to Natyashastra
3. Theatrical Art and Other Arts
4. Aesthetics of Theatrical Arts

Module-2. Main Parts of Natya

5. An Introduction to Plot
6. Character Planning
7. An Introduction to Enactment

Module-3. Discussion on Rasa

8. An Introduction to Plot
9. Introduction to Rasasutra and concept of Sahridaya

Module-4. Introduction to Indian Dramas

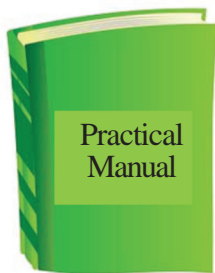
10. Abhijnanashakunta
11. Mrichchhakatika
12. Dhruvasvamin
13. Prabodhachandrodaya

Module-5. Theatre: Technique and design

14. Theatre: Introduction and Types
15. Rangasangeeta
16. Navras Sadhana
17. Body Postures and Facial Enactment

Module-6. Form and types of folk theatre

18. Major Folk Theaters and Folk Dances of India
19. Role of Music in Folk Theatre



Module-7. The Types of Enactment: Practical Aspects

1. Angika Enactment
2. Vachika Enactment
3. Aharya Enactment
4. Satvika Enactment and Chitrabhinaya

Module-8. Practical Aspect of Natya

5. Theater Techniques: An Introduction
6. Mudrarakshas

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Bifurcation of Syllabus Natyakala- (385) Senior Secondary Level Total no. of Lessons=19

MODULE (No. & name)	TMA (40%)	Public Examination (60%)
	(No. of lessons -7)	(No. of lessons -12)
1. Introduction to Natyakala	L-1: Theatrical tradition of India: Introduction and history L-2: Brief introduction to Natyashastra	L-3: Theatrical Art and Other Arts L-4: Aesthetics of Theatrical Arts
2. Main Parts of Natya	L-5 : An Introduction to Plot	L -6: Character Planning L-7: An Introduction to Enactment
3. Discussion on Rasa		L-8: An Introduction to Plot L-9: Introduction to Rasasutra and concept of Sahridaya
4. Introduction to Indian Dramas	L-12 : Dhruvasvamini L-13 : Prabodhachandrodaya	L-10: Abhijnanashakunta L-11: Mrichchhakatika
5. Theatre: Technique and design	L -14 : Theatre: Introduction and Types L -16 : Navras Sadhana	L-15 : Rangasangeeta L-17 : Body Postures and Facial Enactment
6. Form and types of folk theatre		L-18 : Major Folk Theaters and Folk Dances of India L-19 : Role of Music in Folk Theatre

Note: The syllabus has been bifurcated into two sections -

(i) Lessons for the Tutor Marked Assignment (TMA)

(ii) Lessons for public examination question paper

The details of the different sections are on the next page.

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MODULE -7

The Types of Enactment: Practical Aspects

In this module, fourfold acting - Angika, Vachika, Aharya and Satvika enactment have been discussed in detail. Under this, we will pay special attention to the experimental aspect of enactment.

1. Angika Enactment
2. Vachika Enactment
3. Aharya Enactment
4. Satvika Enactment and Chitrabhinaya

*Notes*

1

ANGIKA ENACTMENT

In this lesson, various types of Angika abhinaya among the four types of enactment are being described. We will discuss in detail the three types of angika enactment -Sharirika, Mukhaj and Chestakrit enactment. The enactment performed by different parts of the body is called angika enactment.



LEARNING OUTCOMES

After studying this lesson, you-

- know the introduction of Angika enactment;
- know about Mukhaja Abhinaya and can enact on your own;
- know about the Sharirabhinaya and can enact on your own;
- know Cheshtakriyabhinaya and can enact on your own;
- know about Samanyabhinaya and can enact on your own;
- know about Abhayantrabhinaya and can enact on your own; and
- know about bhahyabhinaya and can enact on your own.

1.1 ANGIKA ENACTMENT: AN INTRODUCTION

Generally, the symbolic meaning created by the various gestures and postures of the various organs, appendages and limbs of the body is Angika enactment. There are three types of angika enactment- physical, oral, and gestural. The acting performed by the various organs and limbs of the body is called Sharirika. The acting performed only

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by the appendages is called mukhaja and the acting performed by the gestures is gestural acting. There are six organs - eyes, eyebrows, nose, lips, chin and forehead. The number of limbs is also stated to be six, they are - both shoulders, both arms, back, abdomen, both thighs and both thighs. Some teachers consider the neck and others the shoulder as the seventh limb. Some Natyacharyas consider both wristbands, both knees and both knees as additional limbs while some teachers consider the neck as limbs.

1. **Shirobhinaya** - The acting done by the head is Shirobhinaya. It is of 13 types- Akampita, Kampita, Dhuta, Vidhuat, Parivahita, Adhuta, Avadhuta, Anchita, Nihanchita, Pravrita, Utkshipya, Adhogata and Lolita.
2. **Hastabhinaya** - Making different postures of the hand and its fingers in accordance with the text is Hastabhinaya. Hand gestures are classified into three categories- uncombined hand gestures (Asanyukta)), combined hand gestures (Sanyukta) and Nritahasta (dancing hands). These are referred to respectively as follows:
 - (i) **Unconnected Hand Gesture** - Hand postures displayed by one hand. These are 24 in number - Pataka, Tripataka, Karttarimukha, Ardhachandra, Arala, Shukatunda, Mushti, Shikhara, Kapittha, Katakamukha, Suchyasya, Padyaskosha, Sarpashirsa, Mrigashirsa, Kangula, Alapadya, Chatura, Bhramara, Hansasya, Hansapaksha, Sandansh, Mukula, Urjanama and Tamrachuda.
 - (ii) **Sanyuta Hastabhinaya** - Hand postures displayed by the combination of both hands. These are thirteen in number - Anjali, Kapota, Karkata, Swastika, Katakavardhamana, Utsanga, Nishadha, Dola, Pushpaputa, Makara, Gajadantha, Avahittha and Vardhamana.
 - (iii) **Nrittahasta** - The hand action prescribed on the basis of various forms of combined and uncombined hand gestures for aesthetic prescription in acting is called Nrittahasta. Nrittahasta is the manner of moving the hands and using hand postures during dance. The Nrittahasta (dancing hands) are thirty - Chatusra, Udvrtta, Talamukha, Swasti, Viprakirna, Arala, Katakamukha, Aviddhavakra, Suchyasya, Rechita, Ardharechita, Uttanavanchita, Pallava, Nitamba, Keshabandha, Lata, Karihasta, Pakshavanchita, Pakshapadyotaka, Garudapaksha, Dandapaksha, Urdhvamandalina, Parsvamandalina, Uromandali, Urahparvamandali, Mushtiswastika, Naliniprakosha, Alpallava, Ulvana, Lalita and Valita.

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3. **Katikarma** - The acting of the waist (Kati) is called Katikarma. It is of five types - Chhinna, Nivrutta, Rechita, Kampita, and Udvahita.
4. **Urah Karma or Vakshakarma** - Acting by various postures of the chest is Vakshakarma. There are five vakshakarma - abhugna, nirbhugna, prakampit, udvahita and sama.
5. **Parshavkarma** - There are also five lateral actions - Nata (inclined), samunnata (elevated), Prasrita (spread), Vivartita (deflected) and Apasrita (deflected).
6. **Padabhinaya** - Acting done with the feet is Padabhinaya. They are five in number - Udghatita (exposed), Sama, Agratalasanchara, Anchita and Kunchita. Other Acharyas also count the Suchipada in the Padabhinaya.
7. **Udarakarma** - Here, three types of Udarkarma are mentioned, they are - Kshama, Khalba and Purna.
8. **Uru Karma** - Here are five types of Uru Karma - Kampana (Vibration), Valaya, Stambhana, Udvartana and Nivartana.
9. **Janghakarma** - There are five janghakarma - avartit, nata, kshitta, udvahita and parivrtta.
10. **Mukhaja Karma/Abhinaya** - Six types of Mukhaja Karma are discussed, they are, Vidhuta, Vinivrutta, Nirbhugna, Bhugna, Vivritta and Udvahi. The face extended obliquely is called Vidhuta. An open mouth is called Vinivritta. The face bent downwards is called nirbhugna. A slightly dilated face is called a bhugna. The mouth open with the lips is called vivritta and the mouth raised or open upwards is called udvahita. Along with the mukhaja karma, the description of mukharaga is also obtained. Mukharaga refers to the color of the face by the actor to suit the mood of the object being acted. Here the Raga (colour) of the face is changed without the coating of colour. Swabhavika (natural), Prasanna (cheerful), Rakta (red) and Shyama (Black) - these are the four types of mukharaga.
11. **Netra/Drishti Abhinaya (Eye/Vision Acting)** - Natya has a reputation in the language and gestures of human eyes. The language and gesture of the eye is the main purpose of acting and performance. Here the eight rasa-drishtis, the eight sthayi-bhava-drishtis and the twenty-sanchari-bhava-drishtis are discussed. There are eight rasa-drishtiss - Kanta, Bhayanka, Hasya, Karuna, Adbhuta, Raudri, Veera and the proper application of these rasa-drishtiss creates various rasa-drishtiss. There are eight sthayiabhavadrishitis - Singdha, Drishta, Deena,

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Kruddha, Dripta, Bhayanvita, Jugupsita and Vismita. The Sancharibhavadrishtis are twenty - Shunya, Malina, Shranta, Lajjanvita, Glana, Shankita, Vishaditi, Mukula, Abhitapta, Jihva, Lalita, Vitakita, Ardhamukula, Vibhranta, Vipluta, Akekara, Vikosha, Trasta and Madeera.

12. **Bhrukarma** - There are seven Bhrukarma - Utkshepa, Patan, Bhrukuti, Chatur, Kunchit, Rechita and Sahaja. Alternate lifting of eyebrows utkshepa (uplifted), gradually lowered downwards is patina (falling), simultaneous alignment of eyebrow roots bhrikuti, sweetness and expansion of eyebrows is chatura, gradually bending eyebrows slowly or together is kunchit, graceful uplift is rechita, staying in natural position is Sahaja.
13. **Nasika Karma** - Acting done by the nose is Nasika Karma. The six types are as follows - Nata, Manda, Vikrishta, Sochchhasa, Vikunita and Svabhavika.
14. **Adharakarma** - The acting done by the lips is called Adharakarma or Adharashta. There are six lip karmas - Vivartana, Kampita, Visarga, Viniguhana, Sandashka, samudga.
15. **Chibukkarma** - Acting done by the chin is Chibukkarma. Although there is chibukarma in the movement of teeth, tongue and lips, but the characteristics of chibukarma are characteristics of dantakarma. There are seven Chibuk Karmas or Danta Karmas - Kuttana, Khandana, Chhinna, Chukkita, Lohita, Sama and Dashta.
16. **Kapola Karma** - Kapola Karma is also called GandaKarma, which are six in number - Kshama, fulla, poorna, kampita, kunchita, and sama. In the discussion of physical acting, there is also a discussion of the charividhana, gatividhan (movements), shyana (lying down) and aashana (sitting).
17. **Chari Vidhan** - The normalization of the actions done by the legs, thighs, thighs and waist etc. i.e. the effort taken to move together is called Chari. When the body parts are interconnected with the help of Chari Vidhan, then it is called Chari-Vyayama. Here, while discussing the successive coordination of enactment, it has been said that the acting done with one foot is called Prachar Chari, the acting done with the movement of both feet is called Karana, the Samayoga section of Karan and the yoga of three-four sections is called Mandal. The dance is spread only through Chari. All efforts are pervaded by chari only. firing weapons is done by charis and charis are also used in war. Bharat believes that whatever is prevalent in Natya, is present in all the Charis only. Without Charis, no part of the body moves smoothly. Bharata has mentioned two types of Charis, they are -

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- (i) **Bhoomi Chari** - Those who act mainly on land. It has sixteen types - Samapada, Sthitavartta, Shakatasya, Adhyardhika, Chasgati, Vichyava, Edakakridita, Baddha, Urudhrita, Addita, Utsyandita, Janita, Syandita, Apasyandita, Samotsaritamandali and Mattalli.
- (ii) **Akashiki Chari** - This act of acting towards the sky also has sixteen types - Atikranta, Apakranta, Parsvakrantha, Urdhvajanu, Susthi, Nupurpadika, Dolapada, Aakshipta, Aavidha, Udvatta, Vidyudbhranta, Alata, Bhujghahotrasita, Harinpluta, Dandapada and Bhramari.

In the same sequence, Acharya Bharat says that the users of Natya should move their hands forward or backward or following the feet according to the movement of the feet. Here sometimes the speed is dominant, sometimes hand movement is dominant and sometimes both are dominant. Here firing weapons has been discussed through Sthanak, they are - Vaishnava Sthana, Sampada, Vaishakha, Mandala, Aalidha and Pratyalidha. Also, here there is mention of four methods of Shastramokshan- Bharata, Satvata, Varshganyaa and Kaushika.

Under Gatividhan, Bharat has discussed the movements of the characters. Similarly, details of Asanavidhan and Shayanavidhan are also available here. These are also important from the point of view of success and prosperity of Natya.

Under the aangika enactment, Puttalika Karma, Avalokan, Putakarma and Griva Karma are also mentioned, which are described as follows respectively-

1. **Puttalika Karma** - Puttika Karma is important during acting. The expression of various emotions through the puttalikas of the eyes is puttalika karma. There are nine types of puttalika karma - bhramana (rotation), valana, patina, chalana, praveshana, vivarttana, samudvrita, nishkama and perakrita. Some Acharyas have called this atmanishta tarakarama.
2. **Avalokana or darshana bheda** - these are eight. Some acharyasa called this vishyabhumukhatarakarama. These are eight types - Sama, Sachi, Anuvrita, Alokita, Vilokita, Pralokita, Ullokita and Avlokita.
3. **Putakarma** - Putakarma is following the movement of the puttalikas. They are nine in number - Unmesha, Nimesha, Prasarita, Kunchita, Sama, Vivarttita, Sphurita, Pihita and Vitadita.
4. **Grivakarma** - Griva means neck. Acting done through the neck is griva karma. The neck is where all the acting of the heads is based. Therefore, the neck is of

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utmost importance in acting. There are nine griva karmas - Sama, Nata, Unnata, Tryastra, Rechita, Kunchita, Anchita, Valita and Vivrutta.



INTEXT QUESTIONS 1.1

1. How many types of Katikarm?
2. Which are udarakarm?
3. What is hastabhinaya?
4. What is Nashikakarma?
5. How many types of momi chari?

1.2 SAMANYABHINAYA

In addition to the types of angika, vachika, aharya and sattvika enactment, there is also discussion of samanyabhinaya in Natyashastra. These four types are also described under samanyabhinaya. In line with the topic, here is the discussion in terms of angika abhinaya:

The form which remains in the whole acts, that is, for the education of the poet and the nata (actor) which has not been said before, is the samanyabhinaya. Samanyabhinaya, being the subject of acting, is common in acts. Sattvikabhinaya such as gestures, hava, bhava, hela, six types of physical acts such as speech and verbal acts such as alapa-pralapa, which remained unsaid in the past, are stated by samanyabhinaya. Under samanyabhinaya, six types of physical acting are discussed, namely - vakya, sucha, ankura, shakha, natyayita and nivrityankura. Acharya Bharata says that where the division of action is presented equally in the head, hands, waist, chest, thighs, uru and karanas, that is samanya abhinaya. Here, the acting is done by theater artists with a sense of rasae through gentle gestures and graceful hand movements. In this order, two types of acting are discussed - (1) internal and (2) external.

1. **Abhyantarabhinaya** - That act which is devoid of unexalted freedom, devoid of confusion, where the movements of the limbs are not involved, the evidence of rhythm, tala, sounds of art and music is fixed in its own form, the verses are able to sing and the chanting of the appropriate verses (alapa) is divided, devoid of cruelty, where there is no noise, is called abhyantarabhinaya.

2. **Bahyabhinaya** - Theater with the above adjectives is opposite, i.e., void of the above adjectives, the actions of the characters with independent conduct are free, songs, instruments, rhythm, tala are not bound by their rules.

In the above context, Acharya Bharata says that acting with the characteristics specified by the Natyacharyas and endowed with internal characteristics is considered as anatarikabhinaya and that which is external to the rule of the Acharyas is called bahyabhinaya. Here the acting and the actions of the characters are marked by the characteristics. That is why acting with these characteristics is used properly in the play. Bharata says that those who have not resided in the service of the Acharya, Those who are excluded from the regime use the action of the teachers without knowing it. So that is an external experiment (Bahyabhinaya).



INTEXT QUESTIONS 1.2

1. How many types of Samanyabhinaya?
2. Write about Abhyantarabhinaya?
3. Write about Bahyabhinaya?



WHAT HAVE YOU LEARNT

- Angika abhinaya is of three types- Shariraj, Mujhaj, Cheshtakrit,
- Angika abhinaya is described in detail in Natyashastra,
- There is more deliberation in Natyashastra about Samanyabhinaya except Angika, Vachika, Aharya and Satvika.
- Samanyabhinaya is of two types- Abhyantar and Bahya.



TERMINAL EXERCISE

Sample Questions for Practical Examinations

1. The learner is expected to enact one types out of the different types of angika enactment.

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2. The learner is expected to enact one rasadrishti out of the different types of Netradrishtis.
3. The learner is expected to enact one puttalikakarma out of the different types of Netradrishtis.
4. The learner is expected to enact one shiro-abhinaya out of the 13 types of shiro-abhinaya.



ANSWERS TO INTEXT QUESTIONS

1.1

1. Five types
2. Kshama, Khalba and Poorna
3. Making hand and finger postures in accordance with the text is Samanhyabhinaya.
4. Enactment done by Nasika is called Nasika Karma.
5. 16

1.2

1. Two types
2. That act which is devoid of unexalted freedom, devoid of confusion, where the movements of the limbs are not involved, the evidence of rhythm, tala, sounds of art and music is fixed in its own form, the verses are able to sing and the chanting of the appropriate verses (alapa) is divided, devoid of cruelty, where there is no noise, is called abhyantarabhinaya.
3. Void of the adjectives of abhayantara, the actions of the characters with independent conduct are free, songs, instruments, rhythm, tala are not bound by their rules.

*Notes*

2

VACHIKA ENACTMENT

Dear student, in the previous lesson you learned about Angika enactment. In this lesson we will discuss Vachika Enactment in detail.

Acharya Bharat has described four types of enactment, among them vachika enactment is the predominant enactment. Through this vachika enactment, the vision of rasa and poetry has been predominant in Indian theatre. All vachika enactment work focuses on the actor's dialogue. The systematic and appropriate use of sounds coming out of the actor's mouth in dialogues is the core of verbal acting.

At first glance, reciting dialogues on stage seems very easy. But as an actor goes deeper into acting, he becomes sensitive towards the use of body as well as speech. A skilled actor can create a character only by perfectly mastering his body and his voice. The body is visible but the voice is not visible but is heard. It has no physical shape, hence vachika enactment is an important means of bringing imaginations to life like an invisible power. To be an actor, it is very important that he knows his voice correctly. Only if he knows his voice can he gain control over it and express his thoughts clearly. An actor is expected to wow people with his delivery style. Therefore, if one wants to be successful in acting then the actor should give special emphasis to the skills of vachika enactment. In this lesson, we will discuss only those techniques of vachika enactment, the main basis of which will be Acharya Bharat's Natyashastra.



LEARNING OUTCOMES

After studying this lesson, you-

- know the general introduction of Vachika Enactment;

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- know about the Swara, Varna, Kaku, Alankara and Angasa and can enact on your own accordingly; and
- know the importance of Vachikabhinaya in Chitrabhinaya and Samanyabhinaya and can enact on your own accordingly.

2.1 GENERAL INTRODUCTION TO VACHIKA ENACTMENT

In the 15th chapter and 16th chapter of Natyashastra, Bharat has started the discussion of vachika enactment. In fact, vachika enactment is related to the dialogues and sounds spoken by the actor (Nata). As you know, Sanskrit plays were written in poetic style. All dialogues were also in this style. It is also relatively easy to memorize the verse. To give depth to intense emotions and meaning, it is also necessary that there should be a change in tone with the words and there should be rhythm in them. In such a situation, an actor should also have knowledge of swara (vowels), sawara changes with words and the use of rhythm.

Sanskrit scholars have termed Natya as visual poetry, that is, a poetry that can be seen. A poet provides words to the images of imagination and actors take those words to the level of imagination. Acharya Bharat has given a detailed discussion of vachika enactment after performing Angika Abhinaya. Vachika enactment has started with the analysis of the sound form of visual poetry. In the 15th chapter of Natyashastra, Bharat has started the discussion of vachika enactment Acharya Bharat instructs to make special efforts on words-

**Vachi Yatrastu Kartavyo Natyasyaisha Tanuh Smuta.
Agnepathyasatvani vakyartha vyanjayanti.**

-(Natyashastra-15/2)

That is, words play an important role in the creation of poetry by the poet and in the use of it by the actor. Because these same words express the meaning of the essence of the entire theatrical performance and the satvabhinaya. What it means to say is that Angika, Aharya and Satvika forms of enactment are only helpful in vachika enactment.

If the vachika enactment is weak then the play performance cannot be effective with other enactments. In vachika enactment, words are important. It is extremely important that the actor has a good knowledge of the grammar and correct pronunciation of the language used in the play so that he can properly convey the meaning of the sentence to the audience. The actor should have complete knowledge of the grammar of the language in which the play is performed. If he does not know this then one will not be able to do vachika enactment.

2.3 VACHIKA ENACTMENT AND LANGUAGE

Pronunciation has great importance in any language. We can gain mastery over language only through pronunciation. Generally, it is seen that the actors who cannot speak clearly are also not able to write the correct language. Even after being educated, they are not able to pronounce many sounds correctly because they are used to the domestic dialect, like calling 'sha (ष)' and 'sha (श)' as 'sa (स)', 'ya (य)' as 'jha (झ)', 'va (व)' as 'ba (ब)' and 'ksha (क्ष)' as 'chha (छ)'.

In Chapter 18, Acharya Bharata has discussed the language provision for the actor by keeping the Prakrit text at the centre. What is Prakrit text? When the Sanskrit text becomes inferior to the qualities of the rituals and gets transformed, then it is called Prakrit text. Four types of language used in Natya (drama) -

- Atibhasha- used by Devgan
- Aryabhasha- used by Bhupalas,
- Jatiyabhasha- used by Non-Aryans and Mlechchas
- Jatyantari- used by animals and birds living in villages and forests

Bharata also explains in detail on which occasions Sanskrit and Prakrit should be used for various characters in the drama.

Is it possible for an elite character to speak the language of the lower class? It is possible that there may be such a character in modern theatre, but the stylistic structure of Natyashastra supports the use of language (method of linguistic expression) according to the character. For example, Bharata, Sanskrit text is said to have been used for the heroes Dhairoddhata, Dhairlalita, Dhairrodatta and Dhairprashanta. Similarly, he also instructed to use Prakrit text for the heroes when necessary. Acharya Bharat also prescribes the language for other characters in the play. For example, the characters who are Jain monks, sages or jugglers should use Prakrit text, if the situation arises, female characters like a queen, a village bride or a craftsman can also use Sanskrit language, the dialogues for Apsaras should be in Sanskrit, but when if they roam on earth then naturally Prakrit text should be kept.

Bharat discusses two types of text in the play - Sanskrit and Prakrit. It is possible that when Natyashastra was written, Sanskrit and Prakrit would have been prevalent.

Swara (Vowels)

Tones are sounds that are produced without modulation. Bharat Muni has mentioned

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fourteen notes in the beginning of vachika enactment. These are usually hrishva (short) and deerga (long). In fact, Hrisva are those notes in whose production a small part of the breath is spent and more in Dheerga. For example, अ, इ, उ and ए are hrishva and आ, ई, ऊ and ऐ are deerga. Why such classification of vowels at the beginning of vachika enactment? Probably Bharat considers swaras as the smallest unit of communication and for clear pronunciation it is necessary to understand the structure of swaras and its pronunciation.

Vyanjana (Consonants)

Consonants are those letters which cannot be pronounced without vowels. How to pronounce the consonant? Acharya Bharat also explains its diagnosis. He has divided each varna into Ghosha and Aghosha and has explained about their places of pronunciation -

The letters ka, kha, ga, gha, na, a, ha (क, ख, ग, घ, ङ, अ, ह) are pronounced from the throat (kantha).

The letters Cha, Chha, Ja, Jha, Ya, Sha (च, छ, ज, झ, य, श) are pronounced from the talu.

The letters ta, tha, da, dha, na, ri, ra and sha (ट, ठ, ड, ढ, ण, ऋ, र, ष) are pronounced from the Murdha.

The letters Ta, Tha, Da, Dh, Na, Lri, La and Sa (त, थ, द, ध, न, ल, स) are pronounced from the teeths.

The letters Pa, pha, Ba, Bha, Ma (प, फ, ब, भ, म) are pronounced from the aushttha.

Obviously, meaningful groups of letters together form words and meaningful groups of words form sentences. In this way, he discusses in detail the second unit of reading dialogues- the methods of pronunciation of consonants. Even today, actors keep trying to pronounce vowels and consonants correctly in their 'pronunciation practice'.

Word

Bharat has told about the combination of vowels and consonants and about vowels, sandhi, Vibhakti, noun, verb, prefix, nipat, taddhit, samasa, nama and dhatu. This mention of them is for the purpose of knowing the meaning inherent in the word. If the actor does not know the meaning of the words then how will one be able to pronounce that word Dhayani.

Padya (Verse)

It is certain that Natyashastra points towards dialogues. That is why, Bharat tells about the composition of poetry. After discussing the nature of the word, Bharat tells about the structure of verse formed from a group of words and discusses their differences. In Chapter 16- Vrittvidhana, Bharat explains the method of using chhandas in drama and in Chapter 17, while mentioning the poetic-alankara vidhan consisting of the Vritta characteristics formed from the verses, he explains the thirty-six characteristics inherent in poetry. These thirty-six characteristics are very important to understand the behavior of communication. Such as - Bhushana (when the poetic composition is decorated with gunas and alamkaras in such a way as if a person's body is decorated), Aksharsanghat (when a strange meaning is expressed with some slishta letters), Shobha (when a new and desired meaning is expressed or to be proved or to explain an unknown subject in a proven form), Udaharana (when one meaning is revealed through two similar sentences), Hetu (when the desired thing is achieved by cleverly using small sentences), Sanshya (when due to predominance of thoughts, the sentence ends without knowing the entire meaning), Drishtanta (when a topic is supported in an entertaining way by giving reasons or examples). It is necessary for an actor to know the characteristics of poetic dialogues, only then will one be able to reveal the meaning inherent in the dialogues.

In today's environment, if we look at Bharat's instructions in the context of vachika enactment, we see both prose and poetry nature in the plays. In such a situation, if there is prose, then the actor should have knowledge about prose legislation. The actor should try to reveal the sentence structure and the meaning contained in it.

Alamkara

Figures of speech are especially used in poetry. Alankar means a pompous way of saying things. The dramatic acting of Natyashastra is stylistic which we can call 'stylized form'. How can communication be simple in such a situation? Poetic figures of speech have a special role for stylistic behavior in the delivery of dialogues. Acharya Bharat has given their number as 4 -

1. Upama

The properties or nature of two substances are compared with the visible object. For example: Your face is like the moon.

2. Rupak

Rupak is one in which words of different subjects are combined in one sentence.

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For example, there the lake remains beautiful with swans, the trees with flowers, the lotus with bees and the gardens with meetings always remain beautiful.

3. Yamaka

Where words are repeated again and again but their meaning is different every time.

4. Shlesha

In which multiple meanings are associated with a single word.

These figures of speech are not only used in composing poetry but also determine the reading style.



INTEXT QUESTIONS 2.1

1. What do you understand by Vachika enactment?
2. How can one gain mastery over language?
3. In which chapter is language discussed in Natyashastra?
4. According to Bharata, what are the four languages used in drama?
5. According to Bharat, how many types of texts are there?
6. What is swara?
7. What is meant by consonant?
8. What is the word?
9. In which chapter does Acharya Bharat discuss the chhandas?
10. What is the meaning of alamkara?

2.2 INTRODUCTION TO SHADANGA: GUNAS OF THE TEXT

When an actor goes through the process of recitation, his dialogues have some special qualities. What are gunas? Bharata starts discussing the gunas (qualities) and nature of the text. Their number is six- (1) Swara, (2) Sthana, (3) Varna, (4) Kaku, (5) Alankara and (6) Anga. To become proficient in vachika enactment, an actor can master these six elements by undergoing continuous training.

Swara (Notes)

The recitation of textual voice i.e. Nat is subject to these six technics. Using these technic, dramatic dialogue becomes more effective and communicative. The number of notes is seven-

1. Shadaj (sa)
2. Rishabha (re)
3. Gandhara (ga)
4. Madhyama (ma)
5. Panchama (pa)
6. Dhauvata (dha)
7. Nishada (ni)

These notes should be used as per rasa and in favorable circumstances. Madhyam and Pancham should be used in shringara and hasya respectively, Gandhar and Nishad in Karuna, Dhauvata in bhayanaka and bibhatsa.

Sthana

Acharya Bharata has discussed in detail the place of origin of the vowels. The actor must have inexhaustible knowledge of the proper vocal sites for the pronunciation of these notes. He has mentioned three positions of vowels:

1. Chest
2. Throat
3. Top right head

We can also understand the use of these sites something like this. When the actor is calling or conversing with someone at a distance, the pronounced place of the voice is the head. When he communicates with a person standing at a little distance, the place of origin of the vowels is the throat, and when he communicates with a person standing quite near, the vowels should or are pronounced from the place pronunciation.

Varna

The text to be pronounced consists of four letter - (1) Udatta, (2) Anudatta, (3) Swarita and (4) Kampita. Varna refers to the tonal qualities of the language or the

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lyrical intonation. In hasya and srīgar, there should be a high and sublime tone, in veera, raudra and adbhuta rasa, there should be sublime and trembling, in kampita, karuana, vatsalya and bhayanaka, there should be low, toned and trembling tone. Its meaning is for feelings. The main exercises done for this include asking the actor to speak with different expressions.

Kaku

Kaku is the vital element of the text because through this variation in vowels brings diversity in reading and the sentence acquires new meaning. There are two types of it - (1) sakanksha and (2) nirakanksha. If the meaning of a sentence is not fully revealed at the time of pronunciation and the sound is produced from the throat and chest area, which starts with a chord vowel and ends with a manda vowel, then it is called Saakanksha Kaku. In these the varnas and alamkaras are incomplete. Nirankaksha are called those in which the complete meaning of a sentence is revealed in its pronunciation and there is a scheme of swaras from mandra to tar. In these, varnas and alamkaras are completely present. It is mainly related to the fluctuations of the notes i.e. vocal tone.

Alankara

Acharya Bharat has considered six ornaments of text. They are as follows: (1) Uchha, (2) Deept, (3) Mandra, (4) Neech, (5) Drut and (6) Vilambit. While giving instructions on their application, he says that Kaku swara should be kept high, bright and fast according to different rasas and emotions. Let us now know about them-

- (1) **High-** This vowel originates from the middle part and is in a higher pitch than the 'taar vowel'. While conversing with a person standing at a distance, mutual reply-reply, calling a distant person, in distress and obstruction, there should be 'high' ornamentation in verbal acting.
- (2) **Deept-** Deept swara is the one which originates from Murdha and is pronounced with a slightly louder voice. This ornament should often be used in the act of attack, war, quarrel, dispute, pulling hard, anger, bravery, arrogance, giving sharp or rude answers, scolding and crying.
- (3) **Mandra-** This note originates from the chest area. It is often planned to express guilt, doubt, worry, humility, illness, deep wounds from weapons, unconsciousness or words with deep meaning.
- (4) **Neech -** This also originates from the chest and is a very soft voice. It is often used in natural conversation, illness, fatigue, suffering, falling and unconsciousness.

- (5) Drut- This sound is produced from the throat. This should be planned by women in consoling or silencing the children and in rejecting the proposal of the beloved, in telling about fear, fever, impulse, secret and necessary work.
- (6) Vilambit- Vilambit vowel is pronounced from the throat and is of slightly mandra form. This figure of speech should often be used for embellishment, debate, thought, saying strange things, shame, worry, surprise, blaming or criticizing etc.

Anga

In the end, there is a discussion of six parts of angas- (1) Vichchheda, (2) Arpana, (3) Visarga, (4) Anubandha, (5) Deepan and (6) Prashamana. Break due to vichchheda, recitation of vocabulary full of Leela or Saukumarya is 'Arpana', completing the sentence is 'Visarga', not breaking between two or more verses and saying it without breaking the breath is 'Anubandh', the vowel which increases high pitched after pronunciation in all three places is called 'Deepan' and bringing the high pitched vowels gradually downwards without any change is called 'Prashmana'. The use of these alamkaras of text gives rise to a special effect and beauty in the reading. For this, actors can be introduced to these six parts by going through the process of improvisation.

Acharya Bharat has also discussed about virama. They say that it depends on the end of the meaning or the situation. These pauses clarify the meanings. Drama directors should always pay attention to 'pause' in vachika enactment because acting depends on the meaning of the spoken words. For this, they also prescribe hand movements along with alamakaras. For example, in Raudra and veera rasa, hands are busy in wielding weapons. Hands shrink when they see something disgusting in bibhatsa rasa. In such a situation the meaning can be made clear only through alamakaras and punctuation.

The pauses kept in a verse i.e. text, are kept at the end of the meaning or to take a breath. Therefore, the actor should take a pause at the appropriate place and take a breath. As per requirement, more than one pause can be kept in the verse for rasa and feelings. To convey meaning on stage, clever actors can take breaks by changing the sequence.

The text that the actor is reciting should not be contained by incorrect words. Pausing for a long time at any place other than the fixed pause and speaking loudly in a humble state is contrary to the meaning. Acharya Bharat says that the theater artist or the directors should keep the textual dialogues in a proper manner with tone, art, tala and rhythm.

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INTEXT QUESTIONS 2.2

1. What are the Gunas (qualities) of text?
2. What is the number of vowels?
3. What are the places of origin of vowels?
4. According to Bharata, which varnas are there in the text?
5. What is meant by Kaku?
6. What is Kaku Bheda?
7. What are the parts of pronunciation?

2.3 VACHIMA ENACTMENT IN THE PERFORMANCE OF CHITRABHINAYA

Acharya Bharata has also mentioned vachika enactment in the context of Chitrabhinaya, under which he discussed Akashbhashita, Swagata, Apavarita and Janantika. A conversation made with a character which is from a distance or without any character's entry or is said indirectly while addressing someone who is not nearby is called 'Akashabhashita'. The words which are spoken to oneself are called 'Swagata' and the words which are said keeping it secret in the heart are called 'Atmagata' and the conversation of words related to some confidential feeling is called 'Apavarita'. Similarly, when one does not have to narrate something unexpectedly to a person nearby, then the conversation made with another person is called 'janantika'. Next, he explained the method of their use. Bharata says that the words which are spoken in panic, uproar, anger and shaking are called 'Punarukta'. The words said in these conditions should be repeated two or three times. If any words in the drama are distorted or incomplete then they should not be acted as per the character through body postures and gestures. In the dream state, it should not be demonstrated by using body movements or hands but only by the sentences spoken in sleep. In this condition, the sentences should be made in soft voice and in expressed and latent repeated words remembering the previous incident. In the speech of an elderly person, planning should be done to avoid gurgling sounds and slurred syllables. Slurred sounds and incomplete words should be avoided in children's dialogues. At the time of death, latent dialogues should be planned which should be loose, heavy and with inferior characters, rattle in the throat, intermittent hiccups, hiccups, breathing movements should be used.

2.4 VACHIKA ENACTMENT IN THE PERFORMANCE OF SAMANYABHINAYA

Even in the context of samanyabhinaya, twelve ways of vachikabhinaya have been explained containing the bhava and rasa, which are used for dialogue in the dramatic story. These are-

1. Aalapa (speaking to someone)
2. Pralapa (use of unrelated and meaningless phrases)
3. Vilapa (speech produced in a sad state)
4. Anulapa (repeating the same thing again and again)
5. Sanllapa (conversation consisting of statements and counterpoints)
6. Apalapa (plan in other meaning of the previously mentioned vocabulary)
7. Sandesha (tell him this- such sentences)
8. Atidesha (I said what you said- agreeable sentence in this sense)
9. Nirdesha (I say this- such sentences)
10. Vyapadesha (something said under some pretext)
11. Upadesha (do this and take this- such sentences)
12. Apadesh (to express one's point by quoting someone else's words).

Thus, the instructions given by Acharya Bharata under vachika enactment acting in Natyashastra are very important for an actor. Even though those instructions have been given keeping the composition of poetry at the center, many elements are visible equally in all the styles. The words of modern training system like word prestige, intonation, rhythm of recitation, pause, method of delivery, tone, loudness, projection, vocal tone etc. are included in the description of Bharat's vachika enactment. Today, Natyashastra can be seen with a modern perspective in the training of 'Speech and Voice'.

**INTEXT QUESTIONS 2.3**

1. What is Akashbhashita?
2. What is meant by sawagat?

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3. What is meant by Apavarita?
4. What is janantika?
5. How many ways of vachika enactment involving bhava and rasa are there?



WHAT HAVE YOU LEARNT

- Acharya Bharata has discussed vachika enactment under four types of enactment in his text Natyashastra.
- In the 15th chapter of Natyashastra, Bharat has started the discussion of vachika enactment.
- Vachika enactment is related to the dialogues spoken by the actor.
- In vachika enactment, Bharata considers words as important. It is very important that the actor has a good knowledge of the grammar and proper pronunciation of the language used in the play so that one can properly convey the meaning of the sentence to the audience.
- Explained the four types of language used in drama - Atibhasha (used by the gods), Aryabhasha (used by the Bhupals), Jatibhasha (used by the non-Aryans and Mlechchhas) and Jatyantari (used by the animals and birds living in villages and forests). Bharata also explains in detail on which occasions Sanskrit and Prakrit should be used for the various characters of the drama.
- The number of gunas (qualities) and forms of the text are six - Swara, Sthana, Varna, Kaku, Alankara and Anga.
- Kaku is the vital element of the text because through this variation in vowels brings diversity in reading and the sentence acquires new meaning.
- Acharya Bharata has also mentioned vachika enactment in the context of Chitrabhinaya, under which he discusses Akashbhashita, Swagata, Apavarita and Janantika.

**TERMINAL EXERCISE**

Sample Questions for Practical Examinations

1. What is the importance of language in vachika enactment? According to Bharata, Which language you will use when you are performing a character of elite character?
2. What is the importance of swaras in acting?
3. Why is Kaku the vital essence of the text? Try to enact sakanksha kaku in performance of vachika enactment?
4. What is the role of vachika enactment in the context of chitrabhinaya? Perform the akashabhashita as described by Bharata.
5. As described, it is expected to learner to enact anulapa as described in chapter?

**ANSWERS TO INTEXT QUESTIONS**

2.1

1. Vachika enactment is related to the dialogues and sounds spoken by the actor.
2. By knowing the correct way of pronunciation one can gain control over the language.
3. In Chapter 18, Acharya Bharat has discussed the language legislation.
4. Atibhasha, Aryabhasha, Jaatibhasha, Jatyantari
5. Two types- Sanskrit and Prakrit
6. Swara are those sounds which are produced without modulation.
7. Consonants are those letters which cannot be pronounced without vowels.
8. Bharat has explained the formation of words by the combination of vowels and consonants and by the use of vowels, conjunctions, inflections, nouns, verbs, prefixes, taddhit, samasa, nama and dhatu.
9. In Chapter-16 Vrittavidhaan, Bharat has discussed the use of chhandas.

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10. Alankar means pompous way of saying things.

2.2

1. Swara, sthana, varna, kaku, alankar and anga.
2. The number of notes is seven - Shadaja, Rishabha, Gandhara, Madhyam, Panchama, Dhauvata and Nishada.
3. There are three places for vowels - urusthala, kantha and shiersh.
4. There are four varnas in the text - Udatta, Anudatta, Swarit and Kampit. Varna refers to the tonal qualities of the language or the lyrical intonation.
5. Kaku is the vital element of the text because through this variation in vowels brings diversity in reading and the sentence acquires new meaning.
6. There are two types of Kaku - sakanksha and nirakanksha.
7. There is discussion of six parts of pronunciation - vichchheda, arapana, visarga, anubandha, deepan and prashamana.

2.3

1. A conversation made with a character which is from a distance or without any character's entry or is said indirectly while addressing someone who is not nearby is called 'akashabhashita'.
2. That word which is said to oneself.
3. The conversation of words related to some confidential feeling is called 'Apavarita'.
4. When unexpectedly something has to be said to a person nearby, then the conversation made with another person is called 'janantika'.
5. Aalapa, pralapa, vilapa, anulapa, sanllapa, apalap, sandesha, atidesha, nirdesha, vypadesha, upadesha and apadesha.

*Notes*

3

AHARYA ENACTMENT

In the Indian acting tradition, acting has been said to leave 'nature' and adopt 'effect' and in fact this process is completed only through acting because when we play the role of a character in a drama, we only use our physical activities and speech. Not only this, but even today we use the costumes and decorations according to that character while acting. With this we impose the character as a whole on ourselves. In this chapter, we will discuss about Aharya Abhinay and will know in detail what are the main methods of Aharya Abhinay among the four types of acting in our Natyashastra, which have been explained by Acharya Bharat.

Even today we give major emphasis on 'backstage work' for the presentation of plays. Words like costume, set, props, make-up are now common in theatre. But in our Indian theater tradition, backstage work is also considered a form of acting. If we carefully look at the 'Aharya Abhinay' described in Natyashastra, then this becomes clear on its own. Keeping these things in mind, we will discuss Aharya Abhinaya.



LEARNING OUTCOMES

After studying this lesson, you-

- know the introduction of Aharya enactment;
- know the main methods of Aharya enactment;
- know about the Pustarachana and able to create Pushtarachana;
- know the different method of alankarana and able to create alamkarana;

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- know about the Angarachana and able to use Sanyukta varnas';
- know about the Sajeeva and able to create sajeeva; and
- understand the importance of Aharya enactment in the performance of drama.

3.1 GENERAL INTRODUCTION TO AHARYA ENACTMENT

As we have discussed earlier, Aharya enactment means the method of acting in which the actor prepares behind the scenes for the dramatic performance. Acharya Bharat has discussed aharya enactment in detail in his text- *Natyashastra*, after the *angika* and *vachika* enactment. He accepts its necessity for the success of the play. He has also called Aharya Abhinaya as *Nepathya Karma*.

'Aharya Abhinaya' has been discussed in the twenty-third chapter of *Natyashastra*. In this enactment, costumes and decoration work is done. Aharya Abhinaya is also often used to embellish theatrical performances. Acharya Bharat has explained four methods of *Nepathya Karma* under Aharya Abhinaya-

1. *Pustharachana*- which means making model items to be used in drama. Under this, he explains the methods of making theatre materials.
2. *Alankarana* (Embellishment)- Which means adorning the actor. Under this, he discusses the jewelry, garlands and clothes worn by the actor as per his character.
3. *Angarachana*- In which the body of the actor is depicted.
4. *Sanjeeva*- *Sanjeeva* means methods about the entry of living beings on the stage. If we discuss *Aharya Abhinaya* in today's context, then the entire functioning of backstage in the present theater comes under it. Even today, we can see that whenever a play is to be presented on the stage, the process of rehearsal involves stage preparation. Only then a play can be ready to be staged, it has to go through the process of costumes, make-up, masks. The process of aharya abhinaya is not done only to decorate and beautify the drama, but it also has its own importance. Through aharya abhinaya, we get information about the character just by looking at it. If the entry stage of King Dushyant in *Abhijnanashakuntalam*, then, the things used in the play will be constructed as per the *pustharachana*. The attire worn by the character Raja Dushyant will be different from other characters and will be in line with a king.



INTEXT QUESTIONS 3.1

1. What do you understand by aharya enactment?
2. In which chapter of Natyashastra, aharya abhinaya is discussed?
3. What are the methods of backstage (Nepathavidhana)?
4. What is pustarachana?
5. What is Sanjeeva?

3.2 PUSTARACHANA

In aharya enactment, the first and most important thing is the pusta. This is a method by which a scene is presented on the stage. By making symbol- like models, the objects of the play are displayed realistically. In a way, this method is a trick of using an object in its actual form on the stage. It is clear that the meaning of pusta is symbolic creation of something. Under the composition of this pusta, Acharya Bharata has explained the methods of making the objects used during drama on stage such as mountains, vehicles, planes, shields, armor etc. Acharya Bharat has divided these methods of construction into three types-

1. Sandhima

Sandhima means to tie or join. Through this, an object is created by tying or joining objects together. If any object is made from mat or leather or cloth, then it should be considered as Sandhim. There is mention of many instruments made by this method in Natyashastra, such as objects can be made from birch bark, cloth, leather, iron and bamboo leaves. With these, things like palace, fort, vehicle, chariot, elephant, horse can be presented on the stage, says Acharya Bharat.

2. Vyajima

Items made through machines are called Vyajima. Through this, artificial movement can be given to chariots, planes and vehicles on stage. According to Abhinavaguptapad, these substances were made to move back and forth with the help of a thread. In a way, the things were used through this pusta method by experimenting with the substances.

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3. Veshtima

This is a pusta method in which it is used by covering it with cloth or wrapping it. From these processes of manufacturing of objects, it can be estimated how the theatrical props used for performing Sanskrit plays would have been manufactured. In Sanskrit theatre, this method was used to bring shells, vehicles, aircraft and elephants on the stage. Similarly, things like umbrella, crown, rainbow and various characters of drama like king, ministers used for Kashthasana, Mundasana and Mayurasana were made. This natural pustarachana of Aharya Abhinaya was more helpful in giving a realistic form to the theatrical experiment.



INTEXT QUESTIONS 3.2

1. How many methods of pustarachana?
2. What is meant by Sandhima pustarachana?
3. What is meant by vyajima pustarachana?
4. What is meant by veshtima pustarachana?

3.3 ALANKARANA (EMBELLISHMENT)

Adornment has special importance in Aadhya Abhinaya. After pustarachana, Acharya Bharata discusses the body ornaments worn by the actors. Under this ornament, he discusses garlands, jewelry and costumes.

1. Garland

Acharya Bharat says that flower garlands are also of five types- Veshtima, Vitata, Sanghatya, Granthima and Pralambita. Green leaves and flowers are woven into the Veshtima garland. Garlands of flowers remain spread in the Vitata garland. In Sanghatya, flower stalks are woven into thread. In Granthima, only flowers are strung and the pralambhita garland is long and hanging.

2. Ornaments

Acharya Bharat has also classified the jewelry worn by actors during theatrical performances on the basis of methods of wearing-

1. **Abedhya-** Those ornaments which can be worn by piercing any part of the body. Like ear rings and nose ornaments will come under this.

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2. **Bandhaniya-** Jewelry worn by tying it on any part of the body. Like- Keyur, Kardhani etc.
3. **Prakshepya-** Jewelry which can be taken off and worn. Like nupur, ring etc.
4. **Aropya-** Those ornaments which can be imposed. Like- Hemasutra, Manimala etc.

After classifying these ornaments, Acharya Bharat also tells about the wearing of them by men and women according to their interest, status and caste, about which ornaments should be worn on which parts of the body by the gods, kings and women. He discusses in detail and also tells that the actor should not use heavy jewelry or ornaments during the drama performance because it can cause fatigue to the actor or actress while performing, their body starts sweating. And one may even faint. Such characters who are human beings should wear jewelry as per their feelings and efforts which is according to their place and time.

Ornaments for Males Characters

Acharya Bharat has discussed in detail the jewelry worn by male characters. This includes chudamani on the head, earrings in the ears, muktawali, harak and sutraka in the neck, ring on the finger, keyur and angad in the upper part of the arm, a string of pearls, necklace and sutraka on the chest. These ornaments are worn by deities or to be worn by leading male characters. Just by the wearing of these ornaments the audience gets a lot of information about the character.

Ornaments for Female Characters

A detailed list of ornaments used for female characters is also available in Natyashastra like - Shikhapash on the head, Shikhavyal, Pindipatra, Makarika, Chudamani, Veniguchha on the forehead, Tilak, Karnika, Kundal and Karnphool in the ears, Kajal in the eyes, color on the lips, garland of pearls on the neck, garland of gems and thread. In this way Acharya Bharat has discussed many ornaments for women. All these ornaments have been decided keeping in mind the trend. They also say that these jewelry should be used only keeping the feelings and interest in mind.

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3. Veshvinyasa

Regarding how the costume should be in accordance with the character, Acharya Bharat says that the costume of the character should be kept in accordance with the costume of the character. He also explains this with many examples like Yakshas, Nagas, Apsaras, Rishis, Devkanyas, Gandharvas, Rakshasas, Asuras, Monkeys and the costumes of human women, their clothes, jewellery, hairstyle, Acharya Bharat also discusses this. While discussing the costumes, Acharya Bharat discusses the costumes of the women of Avanti, Gaud, Abhira, North-East and South Pradesh according to different countries and times and also tells how their costumes should be in a state like grief and separation.

Vinyasha

All the characters in the play are different from each other because of the difference in their configuration. Acharya Bharat says that pearls should be strung on the heads of Si), Gandharva and divine women with their hair tied. The ornaments of Yakshini and Apsaras should be studded with gems.



INTEXT QUESTIONS 3.3

1. What things are discussed under Alankara?
2. How many types of flower garlands have been discussed?
3. What are the methods of wearing ornaments?
4. What is meant by prakshepya ornaments?

3.4 ANGARACHANA

Angarachana is very important in Aharya Enactment. We can also call Angarachana as roop sajja (makeup) in today's language. Acharya Bharat says that first of all the director should paint the actors' body parts with appropriate colors and then they should color them according to the nature of the character and their work. Here, Acharya Bharata also tells about colors. He gives instructions to paint the actor's body with four natural colors, white, black, yellow and red. In this regard, he also talks about the use of composite colors. Compound colors means such colors which are made by mixing two colors. In this way they say that the actor should be colored with natural and combined colors according to the nature of his role, age, country and caste. According to him, it is through the angarachana that the actor enters the Parakaya.

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When an actor follows the character's expressions, conduct, thoughts and actions by painting his body with costumes and colours, then in reality, he becomes the same character.

Varna (Colour)

Acharya Bharat has presented a very scientific description of colours. According to him, there are four main colours-

1- white (bright), 2- yellow, 3- blue and 4- red.

Other colors were created by the combination of these four colors -

- Pandu with a mixture of white and yellow.
- Kapota from a mixture of white and blue.
- kamala with a mixture of white and red.
- green with a mixture of yellow and blue.
- Kashaya with the mixture of blue and red.
- Gaur with the mixture of yellow and red.

As per Natyashastra, other colors can also be made by mixing several colors. Keeping this method in mind, the actor's body should be painted according to the role.

In this way, after explaining the varna scheme, Acharya Bharat also plans the varnas for coloring various characters. Like - kamala, black and gaura varna for a king, 'Gaura Varna' for a happy person, 'Black' for a wicked person, 'Asita' for ascetics. He also says that the character's body structure and character should be determined keeping in mind the mood of the character.

Shmmashru Karma

After painting the bodies of the characters, shmashrukarma should also be kept as per their country, age and condition. He also describes their four forms-

1. Shuddha

There is no hair on the beard and it remains clean. This type of shmashrua should be used for characters like Brahmachari, Vanaprasthi, Manasvi, Priest.

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2. Vichitra

Well maintained shmashrua is vichitra. This type of shmashru is made attractive by bringing it into proper shape with a knife or razor. Similar shmashrua arrangements should be made for kings, princes, royal men, people with cosmetic inclinations.

3. Shyama

Some grown shmashru. 'Shyam Shamshru' should be kept for characters who are firm on their vows, prone to take revenge, ascetics and those who observe fast.

4. Romasha

Densely grown shmashru. Romash Shamshru should be used for the characters like sage, ascetic and long fasting person.

Vesha

Different characters have vesha according to their circumstances. Acharya Bharat has divided it into three main types-

1) Shuddha, 2) Vichitra, and 3) Malina. The attire of men and women should be 'Shuddha' when going to a temple, at the time of auspicious functions, on any special date, at the time of marriage. High noble characters should also have costumes of this class. Those who are deities, demons, yakshas, Gandharvas, serpents, demons, kings and those who have sensual tendencies should wear 'vichitra vesha. Similarly, the attire of a tired character, a traveler and a character surrounded by troubles is 'malina'.

Mukuta (Crown)

In the same sequence, he also discusses three types of crowns worn by gods and kings - (1) Parsvagat, (2) Mastaki and (3) Kirit. They tell about the use of crown according to different characters. Generally, the crowns of Devas, Gandharvas, Yakshas, Nagas, Rakshasas and general deities should be of 'Parsvagat' form. 'Kirit' should be used for those who are superior among the gods and 'Mastaki' crown should be used for the gods of medium nature. The crown of kings should be 'Mastaki'. Also, 'Grathit Mukut' should be planned from the cages of Vidyadhar, Siddha and Charan Gandharva.

Keshvinyasa (hairstyle)

Acharya Bharat also describes the hairstyle of different characters very minutely under the body structure. According to him, Rakshasas, Demons and Demons should have crowned faces with brown hair and green moustaches. A vampire, a madman, a ghost, a saint and a person who does not stick to his vows should have long and disheveled hair. Similarly, the head of Buddhist monk, Jain monk, Shrotriya Brahmin, Paribrajak and the person initiated in Yagya should be kept shaved. In this way, hair style should be planned according to the meaning and according to different conditions according to the age, caste etc.

Sanjeeva

Sanjeev means the animals entering the stage. Acharya Bharat has explained the rules for the presence of these animals on the stage under Sanjeeva. For this, he has described three types of Sanjeeva - Chatushpada, Dwipada and Apada. Small and simple creatures can be brought on stage but huge predatory animals like lion, tiger and snake cannot be brought on stage. In such a situation, they can be brought on the stage in an artificial form.

Composition of Pati Ghati

Acharya Bharat tells that Pati Ghati can also be used under Sanjeev. It is like a kind of cover. By wearing it and following the movements of that creature, the actor can display the form of any creature. While explaining the method of making this Patti Ghati, he says that its measurement should be thirty-two fingers. It should be prepared by blotting the cloth with the solution of beel. 'Faces' should be made by mixing ash soil or paddy straw with wet beel juice or beel peels or its solution and then cover them with clothes soaked in beel juice. The 'patti' made from the peel of the wood apple on which the cloth is applied should neither be made too thick, nor too thin nor too soft. When this layer dries in fire or sunlight, a hole should be made in it at a suitable place. These holes should be made with a sharp tool and divided into half. In this way Bharat explains the construction of 'Pati' made for faces.

Use of other equipment

The equipment used for using characters during the performance of a drama should be made as per the requirement of the drama. Where are these equipment obtained from? He should go to the same person and get it constructed because that person has special knowledge of that equipment. The person who makes that object with his special art has knowledge of the dimensions and all the characteristics of that object.

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Acharya Bharat also tells that theatrical equipment should not be made from objects that are big, made of iron or wood and are heavy because due to their heavy weight, the artistes may have to do a lot of hard work. There are objects in the world with different forms and characteristics; their replicas should be used in the drama. Although palaces, houses and vehicles are often used in theatrical performances, their exact form cannot be recreated on the stage. For this, Acharya Bharat Lok and Natyadharmi tell the tricks. Among the equipment used in drama, some equipment should be of folk use and some equipment should be of theatrical use. If an instrument is used in its natural form then it is folk-dharmi and when the spirit of that instrument or its modified form is used in a theatrical performance then it is called Natyadharmi. Acharya Bharat explains that the instruments useful in theater staging should not be made of iron and other metals because if they are made of these metals, they will be heavy and this will require a lot of hard work on the part of the artists. Therefore, the instruments useful in the drama should be made light using lacquer, wood, leather, cloth, birch bark or bamboo sticks so that the actors can use them easily on the stage. Before using the shield, soldier, mountain, palace, temple, horse, elephant, chariot, plane and house in the theatre, their proper shape should be prepared from bamboo and then covered with colorful things and given an original shape and used on the stage. Similarly, the weapons used in the drama should also be made from grass or bamboo sticks and these items should be made with lacquer and starch and displayed. Replicas of many objects should be prepared and used in the play.

3.5 IMPORTANCE OF AHARYA ENACTMENT IN NATYA

Aadhya Abhinaya has a special contribution in the presentation of drama. The actor appears on the stage from the background, dressed and painted according to the nature of the various characters and their state of grief, and when he performs with his physical and verbal acting, the audience sees the appearance of the character. It is through this acting distinction that the actor actually enters into the unknown. It is exactly like the soul leaves one body and enters another. With his acting behind the scenes, he is able to leave aside his personal feelings and imbibe the feelings of the character. This is a laborious task.

It is clear from the study that Acharya Bharat has discussed the methods of acting under Aharya Abhinaya in the context of his contemporary theatre, it becomes clear that the actor cannot completely transform the character only through physical and verbal acting. can do. For this, it is also necessary that according to the character, he should prepare the form of things in different ways through costumes, jewellery, hairstyle, ornamentation, body composition and theatrical devices and also use them. Acharya

Bharat discusses in detail the things to be displayed on the stage under the composition of the book and explains the two rules of making those things, Lakadharmi and Nityadharmi. If we look at it holistically, the main work of implanting the nature of the character in the actor is done by acting. Since the theatrical performance comes before the audience in both audio and visual mediums. In such a situation, it is very important that the actor should look as per the character. In such a situation, it is through acting that the actor imposes the form of the character on himself. As well as all those things which cannot be used on stage in their original form. It is important for a theater presenter to know the various methods of their use.



INTEXT QUESTIONS 3.4

1. How many types of varna are there?
2. How many types of 'shmathru karma' are there?
3. What are the three types of vesha?
4. Tell the types of crown?
5. What is Pati Ghati?



WHAT HAVE YOU LEARNT

- 'Aharya Abhinaya' has been discussed in the twenty-third chapter of Nattyashastra. In this act, costumes and decoration work is done. Aharya Abhinaya is also often used to embellish theatrical performances.
- Acharya Bharat has explained four methods of Nepathya Karma under Aharya Abhinay - Pust, Alankara, Angrachana and Sanjeeva.
- Under the composition of this pustarachana, Acharya has explained the methods of making the objects used during drama on stage such as mountains, vehicles, planes, shields, armor.
- Acharya Bharat discusses the ornaments worn on the body by the actors. Under this ornament, he discusses garlands, jewelry and attire.
- Such characters who are human beings should wear jewelry according to their feelings and efforts which is according to their country and time.

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- The character's costume should be kept in accordance with the character's costume. Bharata also explains this with many examples like Yakshas, Nagas, Apsaras, Rishis, Devkanyas, Gandharvas, Rakshasas, Asuras, Monkeys and the costumes of human women, their clothes, jewelry, hairstyle and many other things.
- The director should paint the actors' body parts with appropriate colors and then make them dress up according to the nature of the character and their work. Here Acharya Bharat also tells about colours. He instructs to paint the actor's body with the four natural colors white, black, yellow and red.
- Different characters have vesha according to their circumstances. Acharya Bharat has divided it into three main types - (1) shuddha, (2) vichitra, and (1) Malina.
- Sanjeeva means the animals entering the stage. Acharya Bharat has explained the rules for the presence of these animals on the stage under Sanjeeva.



TERMINAL EXERCISE

Sample Questions for Practical Examinations

1. What is meant by pustrachana? As per the available martial, learner should choose on type of pusta among the different types of pustrarachana and creat a pusta as their own.
2. Tell us about ornamentation? Learner should create a veshtima or another type of garland to collect flowers from nearby.
3. Tell us about the angarachana? Through combined colours, learner should use colours according the charecters.
4. What is Sanjeev? Use the resources available nearby and make a Sanjeev according to your own choice.



ANSWERS TO INTEXT QUESTIONS

3.1

1. In this acting, costumes and decoration work is done. Aharya Abhinaya is also often used to embellish theatrical performances.
2. 'Aharya Abhinaya' has been discussed in the twenty-third chapter of Natyashastra.
3. There are four methods of backstage - pustarachana, ornamentation, anagarachana and Sanjeev.
4. Under the composition of this pusta, Acharya has explained the methods of making the objects used during drama on stage in India such as mountains, vehicles, planes, shields, armor and many more.
5. Sanjeev refers to the methods of entry of living beings on the stage.

3.2

1. There are three methods of pustarachana - Sandhima, Vyajima and Veshtima.
2. Sandhima means to tie or join together. Through this, an object is created by tying or joining objects together.
3. Items made through machines are called Vyajim. Through this, artificial movement can be given to chariots, planes and vehicles on stage.
4. This is a pusta method in which it is used by covering it with cloth or wrapping it.

3.3

1. Under this ornament, garlands, jewelery and dressing have been discussed.
2. Veshtim, Vitata, Sanghatya, Granthim and Pralambit.
3. Abedhya, bandhaniya, prakshepya and aropya.
4. Jewelery that can be taken off and worn. Like nupur, ring etc.

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3.4

1. White (bright), yellow, blue and blood.
2. Shuddha, shyama, vichitra and romasha
3. Shuddha, vichitra and Malina
4. Parshvagata, mastaki and kirit.
5. It is a kind of cover, by wearing which and following the movements of that creature, the actor can display the appearance of that creature.

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4

SATVIKA ENACTMENT AND CHITRABHINAYA

After discussing the angika, vachika and aharya enactment, Acharya Bharat has described Satvika enactment as the most important. This is the consciousness of enactment without which acting is often lifeless. While discussing samanyabhinaya, he has said that in samanyabhinaya, more emphasis should be given on 'Sattva' because 'Sattva' has fundamental importance in the entire theatrical performance. Drama is Lokadharami and it imitates folk characters. Therefore, use of Sattva is very important. On the basis of Sattva, Bharat has divided enactment into superior, medium and inferior categories. When satvika enactment prevails in enactment, then that enactment is said to be the best. If Satvika enactment is normal then enactment is called 'Madhyam' and when satvika feelings are low then enactment is called Adhama. In such a situation, we can call satvika enactment as important in enactment. This enactment controls the generation of rasa in the audience.

In this lesson, we will discuss about Satvika Abhinaya. What is the utility of satvika enactment after anagika, vachika and aharya enactment? It is very important for us to know this. What are the Satvika expressions and how have Acharya Bharat explained them in Natyasastra. It is important for us to know this. Because it is very important for any actor to know this to gain proficiency.



LEARNING OUTCOMES

After studying this lesson, you-

- know about the Satvika enactment;
- know abouts rasa and able to enact satvika enactment according to rasas.

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- know about bhavas (emotions);
- know the importance of sattva in enactment; and
- know the importance of chitrabhinaya.

4.1 SATVIKA ENACTMENT

The word Satvika is made up of 'Sattva' which means 'Satobhav' i.e. the feeling of being. Thus, 'Satvika Bhava' means those feelings which arise naturally from the inner inspiration of Nata (Actor) in a simple and easy form. Acharya Bharata has discussed the Satvika feelings under Anubhava while describing the feelings in the seventh chapter. While explaining the sentiment (Bhavas), he says- These sentiments are known by this noun according to the way they are expressed. And what do these emotions convey? They convey the intentions of visual poetry through words (speech), body parts and satvika expressions. Bhavita (to make one feel), Vasita (to reside) and Krita (to be done) also express the same meaning. Even in worldly behavior, they are affected by each other's fragrance or rasa. Here 'Bhavana' means Vyapana i.e. to be. It is through this feeling that the audience gets rasas. The poetic rasa is achieved through the descriptive form of speech, physical action, inner feeling of the soul and external action of satvika enactment.

Thus, satvika enactment has a sense of existence. We can understand this in this way that if the actor is pretending to cry but tears do not flow from his eyes while crying, and his speech does not have the qualities of sobbing, then in such a situation the feeling of crying will not arise in the audience and such enactment will not be virtuous. But on the contrary, if the actor cries after experiencing that emotion from his mind, then definitely tears will flow from his eyes, there will be sobs in his speech and the eyes of the audience will also be filled with tears.

4.2 RASA

Rasa has an important contribution in the analysis of dramatic art. The sole aim of all the elements of drama that Acharya Bharat has discussed in the theater performance is to satisfy the rasa. Rasa is understood through vachika enactment and, angika and aharya enactment express the meaning of the sentence. Acharya Bharat has discussed Rasa only in the context of theatrical performance. He is considered the Acharya who established Rasa. but it's not like that. Even before Acharya Bharat, he himself has discussed about the Karikas of many Acharyas. Thus, to say that Acharya Bharat has established the theory of Rasa is not completely true. Rasa theory was in discussion

even before Acharya Bharat, but the truth is that Acharya Bharat has explained the Rasa theory in the context of drama.

Rasa

Bharat is considered to be the original pioneer and explainer of Rasa. He has analyzed Rasa in relation to drama. It is true that the source of inspiration for Rasa must have been the Vedas and other ancient literatures. It is also mentioned that Rasa element from Atharvaveda has been used by Brahma in the composition of Natyaveda. Rasa is a form of pleasure. Such description is also found in the Upanishads. According to Acharya Abhinav Gupta, aasvadana of the soul in the form of knowledge in pleasure in the form of rasa. The soul is a form of bliss and the rasa also is also blisful due to relishable. In this way, the pleasure experienced by watching and listening to a composition can be called rasa. If we talk in the context of drama, then the joy that is felt in the heart of the Sahridya after seeing the visual poetry displayed in the theater is Rasa.

Rasanishpatti

Acharya Bharata has explained about Rasa Nishpatti. According to him, Rasa is achieved by the combination of Vibhava, Anubhava and Sanchari Bhavas. He himself writes- 'Vibhavanubhavsanchari sanyogatrasarasanishpatti'.

Acharya Bharat has compared Rasa to the taste of different types of dishes. Just as a person who eats different types of dishes tastes the juice, in the same way a sahritya spectator relish the permanent feelings by associating them with Vibhava and different types of sanchari feelings and experiences. This rasa itself is the essence of drama.

Types of Rasas

Acharya Bharata has accepted eight Rasas. Basically, he considered only four Rasas and considered the remaining four as arising from them. The shringara is from hasya, the veera is from adbhuta, the Raudra is from karuna, and the vibhatsa is from bhayanaka. From this belief, it can be inferred that before Bharata, only four Rasas existed and later four others established their independent power.

Shringara Rasa

Shringara Rasa originates from a permanent feeling called Rati. This arises from vibhava, anubhava and sancharia bhavas. The romantic feelings of young men and women with good nature are worth savoring. The actions followed by characters of good nature like Sita, Ram are palatable in the heart of the sahritya also because the joys and

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sorrows of both the follower and the examiner appear to be in abundance by generalizing the spiritual feelings. Gives Sanyoga (union) and Viyoga (separation) are the two states of Shringara Rasa. In Sanyoga Shringara, it arises from the departments like beautiful season, garland, adornment, decorations, beloved subject, grand building, delightful sub-forest, movement, water sports and other pastimes, whereas on Viyoga (separation) from the beloved, there is a state of Viyog Shringara. Thus, on the meeting of the beloved and the beloved, there is a sanyoga shringara and on their separation, there is a Viyoga (separation) Shringaar Rasa.

Hasya Rasa

The permanent bhava of hasya rasa is hasa. This arises due to the performance of a character's distorted disguise, ornamentation, shamelessness, greediness, incoherent speech and deformed body parts, marriage and related activities. The use of character clown in Sanskrit plays should be aimed at this rasa, as mentioned in Acharya Bharat's Natyashastra.

Karuna Rasa

Karuna Rasa originates from the permanent feeling called 'shoka'. If there is separation from the loved one due to the effect of curse, bondage, exile, death by burning in fire or calamity, then this Karun Rasa is generated. When Karuna Rasa is generated, tears come from the eyes, sadness comes, loss of primary color, laxity in the eyes, long breathing and loss of memory etc.

Raudra Rasa

Raudra rasa originates from the permanent feeling of anger of demons and human beings of borrowed nature. This anger arises from the stimulation departments of nature, speech, anger, jealousy etc. In this, actions like chastisement, use of weapons and shedding of blood are especially visible.

Veera Rasa

Veera Rasa originates from a permanent emotion called utsaha (enthusiasm), stability, bravery, sacrifice and dexterity of a brave person. On the basis of charity, religion and display of bravery in war, there are three categories - danaveera, dharmaveera, and yuddhaveera.

Bhayabnaka Rasa

Bhayanaka Rasa is generated from a permanent feeling called fear. This distorted word arises from seeing vampires etc., from seeing or hearing the killing or bondage of

one's loved ones. It is manifested by experiences like trembling of hands and legs, flickering of eyes, excitement of the body, paleness of face and sweating.

Vibhatsa Rasa

The vibhatsa rasa originates from the permanent feeling of the name Jugupsa. It arises due to emotions like seeing or hearing something ugly, unpleasant, impure and unpleasant. It is acted out through experiences like shrinking all the body parts. Seeing a scene that is not visible to anyone gives birth to a divided passion.

Adbhuta Rasa

The Adbhuta Rasa originates from the permanent feeling of the name adbhuta. This rasa is generated by experiences such as seeing some divine person, achieving one's desired wish, visiting a beautiful garden or entering the abode of gods, the possibility of a plane, illusion, etc. Seeing some miraculous scene or action gives wonderful pleasure.



INTEXT QUESTIONS 4.1

1. What do you understand by Satvika?
2. What is Rasa?
3. How many Rasas has Acharya Bharat discussed?
4. What is Rasa Sutra?
5. What are feelings?
6. Which are the four basic Rasas?
7. What is Sanyog Shringar?
8. What is meant by Hasya rasa?
9. What is Veera Rasa?
10. What is the adbhutarasa?

4.3 BHAVAS

Emotions are important for the generation of Rasa. Without bhavas, Rasa cannot be generated and without Rasa, emotions also have no existence. The feelings, emotions and various types of moods that arise in the heart are called emotions. Acharya Bharat

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has given the number of Bhavas as four

1. Sthayi bhava
2. Vibhava
3. Anubhava
4. Sanchari bhavas.

Sthayi Bhava (Permanent feelings)

When a sahritya spectator enters the theater to watch a theater performance, certain feelings reside permanently in his heart. These emotions are called permanent emotions. The number of permanent emotions are considered to be nine. A permanent feeling has been planned for each Rasa.

As-

Rasa	Permanent Feeling
Shringara	- Rati
Hasya	-Hasa
Karuna	- Shoka
Veera	-Utsaha
Raudra	- Krodha
Bhayanaka	-Bhaya
Vibhatsa	-Jugupsa
Adbhuta	-Vismaya

These permanent emotions are very essential for the generation of rasa.

Vibhava

Vibhas means those feelings which, after seeing or experiencing, awaken permanent feelings. Their two types were explained - Alambhava (support) and Uddipana (stimulation). Alambhana is that for which permanent feeling arises and uddipana means those feelings which promote the generation of permanent feeling. Similarly, two types of alambhana have also been explained - ashrya and vishaya. Ashraya is when feelings are awakened in the mind of a person and vishya is that for which feelings are awakened

in the mind. In this way, this feeling refers to the reasons due to which a permanent feeling arises in the mind.

Anubhava

According to Acharya Bharat, verbal, physical and sattvik activities make acting experienceable. This means that speech, body parts and consciousness consisting of Satva Dhamanari are the only experiences. In Natya Jaasa related to this there is 'Lok'-

वागांगाभिन्येनेह यतस्त्वर्थोऽनुभाव्यते।
शाखांगोपांगस्युक्तस्त्वनुभावस्तः स्मिते॥

The meaning of this 'loka' is that it (anubhava) makes the audience experience the meaning through speech and body acting. Therefore, it combined with branches, organs and appendages is called 'Anubhava'. This experience is mainly related to physical and verbal acting. In a way, feelings are like the external expression of the internal feelings located in the mind. Like veins bulging in anger or eyes turning red. Mainly four types of experience were accepted-

1. Angika
2. Vachika
3. Aharya
4. Satvika .

Angika - Feelings related to body functions.

Vachika- feelings expressed through speech etc.

Aharya- feeling expressed through food etc.

Satvika- Physical efforts done with sattva come under the category of sattvik experience.

Satvika bhava

Acharya Bharat has given the number of these satvik feelings related to the concentration of mind as eight - (1) Stambh, (2) Sweda, (3) Thrill, (4) Swarabhang, (5) Vaivernya, (6) Vepathu, (7) Ashru and (8) Pralaya . Bharat further explains the method of using these satvik expressions. Let us now know about these in detail.

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1. 'Sthambha' - The loss of physical functioning due to anger, fear, joy, shame, sorrow, labor etc.
2. 'Vepathu' - Trembling of the body due to cold, fear, anger, joy, touch, old age and disease.
3. 'Sweda' - Emergence of water spots on hair in case of anger, fear or exercise.
4. 'Tears' - Tears in the eyes due to joy, anger, smoke in the eyes, yawning, fear, grief.
5. 'Thrill' - Standing of hair on the body due to cold, fear, joy, anger, disease etc.
6. 'Vaivarnya' - Change in facial color due to cold, fear, anger, fatigue, disease, distress and heat.
7. 'Swarbhang' - Disruption of speech due to fear, anger, joy, old age, dryness of throat, disease and intoxication.
8. 'Pralaya' - becoming unconscious due to labour, unconsciousness, drunkenness, sleep, injury and attachment.

Sancharia Bhavas

Sanchari Bhava refers to those feelings which keep rising and disappearing in the heart like bubbles of water. In a way, these feelings are formed instantaneously and keep on disappearing. Their number is considered to be 33- Nirveda, Guilt, Doubt, Sorrow, Madness, Labor, Laziness, Charity, Worry, Attachment, Memory, Greed, Breada, Agility, Joy, Impulsiveness, Inertia, Pride, Sadness, Curiosity, Sleep, Epilepsy, dream, vibodha, amarsha, avihittha, ferocity, mati, disease, frenzy, death, separation.

4.5 IMPORTANCE OF SATVIKA ENACTMENT IN NATYA

Satvika Abhinaya is related to empirical action, that is, those actions which follow the feeling. Under this, the activities of angika, vachika and aharya are included and this makes the feeling capable of being felt. On the basis of this, four types of anubhvas have been considered - sattvika, angika, aharya and satvika. Bharat believes that 'Satva' is related to the mind and it arises only from the concentration of the mind. Satvik emotions like thrill, tears and Vaivarnya cannot be imitated without the mind. In the drama, 'Satva' is expected as per the nature of the people. Further, he says in the same context that at the time of drama experiment, the feelings of happiness and sorrow prevalent in natyadharma should be described as arising from sattvika feelings in such a way that they appear to be of realistic nature. How can a happy user who has

never been sad portray this feeling of sadness? In this regard, this is the 'sattva' which, whether the actor is sad or happy, that tear or thrill has to be presented through enactment.

Every audience has his own joys and sorrows. Similarly, the character also has his own happiness and sorrow. But due to concentration during theatrical experiment in a particular place, time and situation, the actor accepts the happiness and sorrow of the character as his own. Due to this, the actor is expressing the personal joys and sorrows along with the joys and sorrows of the character, but the observer feels that he is experiencing the joys and sorrows of the character. The emotions displayed are those of the character, not the actor. This is the basic mantra of satvika enactment.

Even in samanyabhinaya, Bharat has discussed 'Satva' in enactment. He has asked to pay more attention to 'Satva' in this enactment because 'Satva' has fundamental importance in the entire drama performance. The acting which contains more 'Sattva' should be considered 'best', if it is in equal amount then it should be considered 'medium' and the acting without Satva should be considered 'low'. Hence, it is clear that Bharat has considered Satvika in all four types of acting as the basis of superiority and proficiency of acting.

4.6 CHITRABHINAYA

Chitrabhinaya is exclusively related to body acting, that is why Bharat has not kept it separately in the main categories of acting. He has formulated 'Chitrabhinaya' by giving importance to the physical movements in a coordinated form of the four acting classes. In this type of acting, the postures of particular body parts are combined in such a way that the effect of a captivating picture is created. That is why it has been called chitrabhinaya. In its description, Bharat has discussed symbolic currencies. Through this, knowledge can be imparted about any natural scene, day, night, underground substances, sun, fire, non-human creatures like lion, bear etc., wild animals, special movements, special mood etc.

Under this, Bharat explains the method of awakening the impact of various natural landscapes in the imagination of the audience through acting. Make Swastika with both the hands straight in the flag posture, keep them raised on the forehead and look from above from different viewpoints - effects, night, Pradosha, seasons, clouds, forest areas, vast water bodies, directions and planets, constellations can be told through them. Yes, so says Bharat. By maintaining this posture with the head tilted downwards, an object placed on the ground can be shown. To show moonlight, happiness, air, juice and fragrance, the hand in the same posture can be shown moving upwards

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along with touch. Similarly, Bharat has discussed the special postures of display of Sun, Fire, Noonday Sun, substances that give pleasure and pain, serious and sublime feelings, necklace, feeling of omniscience, electric meteor etc. respectively.

Bharat also explains specific postures for displaying objects. In the context of Hemant Ritu, he says that Hemant Ritu should be displayed by the Uttam and Madhyam characters by acting like bending, shrinking their limbs and consuming the sun and fire. Similarly, he explains the methods of displaying winter, spring, summer, rainy season, rainy season night and normal seasons respectively.

In this sequence, he explains the plan of men and women to perform physical activities according to their respective nature. Bharat also describes the actions performed in joy, sadness, anger, fear, intoxication, etc. Further, he also tells the methods of display of animals, birds, ghosts, vampires, mountains and tall trees, ocean, etc.

4.7 AUDIENCE AND RASA

Whenever an audience comes to an auditorium to enjoy a drama performance, various kinds of thoughts of worldly life keep rising in his heart. He takes his place in the audience gallery. The theatrical performance begins. With the third bell, the audience's attention is drawn away from their worldly life and focuses on the performance. The first music of Natyarambh connects the audience emotionally to the performance. Actors act on the stage, speak dialogues with various musical variations, the choir sings and plays and the acting takes place on that music. In such a situation, the audience establishes his 'self' with the characters on the stage. The audience also laughs, cries, becomes sad and dances along with the characters as they laugh, cry, feel sad and dance in joy. In this process, the psychosis of the audience disappear along with the actions of the character. That's why after seeing the scene of sadness, tears start flowing from the eyes of the viewer and his mind becomes light. In this entire process of catharsis, music enhances the process of emotional connection and takes the viewer's emotions to a higher level where the disorders of the viewer's mind disappear and he experiences Brahmananda. His mind becomes free from various types of stresses. Aristotle's 'catharsis theory' and Bhattanayak's 'simplification theory' clarify this process.



INTEXT QUESTIONS 4.2

1. How many types of bhavas (expressions) have been explained by Acharya Bharat?

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2. What is permanent feeling?
3. What is meant by vibhava?
4. What is alambhana vibhava?
5. What is uddipan vibhava?
6. What is meant by anubhava?
7. How many types of anubhavas (experiences) are there?
8. What are the Satvika feelings?
9. What is sancharai bhavas?
10. What is the stambha satvika bhava?



WHAT HAVE YOU LEARNT

- Satvik acting is related to that acting in which satvika feelings have predominance.
- 'Satva' plays an important role in drama.
- The acting in which 'Sattva' is predominant should be considered 'best', if it is equal then it should be considered 'medium' and if there is lack of Sattva then that acting should be considered 'inferior'.
- Rasa is the standard of success and failure of any presentation. Rasa is synonymous with happiness. Acharya Bharat describes Rasa in the sixth chapter.
- In drama, light is thrown on the eight elements named Shringara, Hasya, Karun, Raudra, Veera, Bhayanaka, Vibhatsa and adbhuta.
- The actor displays these emotions on stage. Emotion is an important factor in acting.
- These feelings have been mentioned in detail in the seventh chapter. There is a discussion on their five types, eight permanent feelings, thirty-three sanchari feelings and eight sattvika feelings etc.
- Acharya Bharat discusses the ornaments worn on the body by the actors. Under this ornament, he discusses garlands, jewelry and attire.

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- Vibhavanubhavsancharisanyogadrasanishpattih. That is, Rasa is derived from the combination of permanent feeling with Vibhava, Anubhav and communicable feeling.
- For an actor to be successful it is necessary that he acts with his soul.



TERMINAL EXERCISE

Sample Questions for Practical Examinations

1. What do you understand by satvika enactment?
2. What are the Satvika feelings? Try to enact based on sattva feelings.
3. What are Rasa and Bhava? Try to enact according to the different Rasa.
4. What is the relation between Rasa and Satvik Bhava?



ANSWERS TO INTEXT QUESTIONS

4.1

1. Satvik is related to 'Satobhava' which means the existence of Satva.
2. The joy that the audience feels while watching a theatrical performance is Rasa.
3. Acharya Bharat has discussed eight rasas - sringara, hasya, karuana, raudra, veera, vibhatsa, bhayanak, adbhuta.
4. Vibhavanubhavsancharisanyogadrasanishpattih.
5. The feelings, emotions and various types of moods that arise in the heart are called emotions.
6. Sringara, veera, Raudra, vibhatsa
7. The joy that one gets by watching the scene of meeting of the hero and the heroine is the sanyoga sringara.
8. It is produced by the display of a character's distorted appearance, ornamentation, shamelessness, greediness, incoherent speech and distorted form of body parts etc.

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9. Veera rasa originates from good nature and a permanent feeling called enthusiasm. It is portrayed through experiences like stability, patience, sacrifice and skill of a brave man.
10. Seeing the astonishing scenes gives a wonderful pleasure.

4.2

1. Permanent feeling, vibhava, anubhava and sancharai bhavas.
2. Permanent emotion means those emotions which reside permanently in the audience.
3. Vibhava means those feelings due to which permanent feelings arise.
4. Alambhana is that for which permanent feeling arises.
5. Uddipana (Stimulation) means those feelings which promote the generation of permanent feelings.
6. Those feelings through which feelings like love etc. are experienced are called anubhavas. In a way, feelings are like the external expression of the internal feelings located in the mind.
7. There are four types of experiences - angika, vachika, aharya and satvika.
8. Stambha, sweda, romancha, swarabhanga, vaivarnaya, vepathu, ashru and pralaya.
9. Sanchari Bhava refers to those feelings which keep rising and disappearing in the heart like bubbles of water.
10. The stagnation of physical functioning due to anger, fear, joy, shame, sorrow, labor etc. is a 'stambha'.

MODULE -8

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The techniques of theatre have been explained in this module. Also, the experimental aspect of drama has been explained through the experimental aspect of Mudrarakshasa play.

5. Theater Techniques: An Introduction
6. Mudrarakshas

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THEATER TECHNIQUES: AN INTRODUCTION

Dear Learner, earlier we learned about theatre. What is theatre? How did theater originate? How many types of theater are there? And so on. Now in this chapter we will discuss about theater technique. From the title itself it becomes clear that it is related to the techniques used in theatre. If you have seen a play, imagine it. Think about what things you saw around the actors in the play that were making the play more effective. Of course, you will see the set, lights, sound equipment among those things. In fact, these are known as theater techniques. All these are used according to the play.

There are many presentation styles of theater which we have discussed earlier. In each genre these techniques- sets, lights and sound are used in a particular way. The function of these theater techniques is to provide special effects to the acting. Be it Indian theater or Western theatre, the nature of both is different from each other. Along with this different form, the theater technique of both of them is also different. But with modern theatre, the union of both the theaters is visible. Along with this, it also had a deep impact on theater techniques, which we will also discuss in this lesson.



LEARNING OUTCOMES

After studying this lesson, you-

- know the general introduction to theater techniques;
- understand the ancient methods of theater techniques;
- understand modern techniques of theater techniques;

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- understand the importance of stage decoration in dramatic performance;
- know the general introduction of light and sound in drama staging;
- understand the importance of light and sound in theatrical presentation; and
- know the different types of light and sound presentation.

5.1 GENERAL INTRODUCTION TO THEATER TECHNIQUES

Theater is an audio-visual medium. When an audience goes to see a play, they should be able to clearly see and hear the events happening on the stage. For a successful theatrical presentation, it is necessary to work specifically on theater techniques. These theater techniques not only make the play interesting and effective, but if used with a special vision, they also give a new dimension to the meaning of the play which is often hidden in the play itself.

When we use the noun theater technique, it reveals a collective meaning. Theater means a coordinated form of drama, acting (activity and recitation), stage decoration, make-up, lights, costumes, sound etc. And technique means that way of behavior which can easily realize the vision. Thus, under theater technique, the technique of all those elements is understood with the coordination of which theater takes shape.

Techniques in Playwriting

Theater usually begins with a written play. While writing a play, the playwright determines the use of all the elements of theater from his imagination. For example—when will the lights come on the stage? From where will the actor enter the stage and when and where will he depart. If the playwright himself is a theater artist, then he uses theater techniques very beautifully in his play. A creative playwright, through his creativity, presents a roadmap for a successful play with the help of techniques on stage.

Techniques in Direction

While directing a play, the director also often uses some techniques which are related to the presentation of the play. During rehearsal the director guides the actor's performance through these techniques. As an independent person, he sometimes adopts the playwright's technique and sometimes he rejects it. Often, we see that some performances are completely different from the written play or the director completely focuses on the untouched aspects of the play. In such a situation the director uses dramatic techniques from a different perspective.

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Presentation Techniques

When we watch a drama, we often find the use of some technical items during the presentation. Like- light equipment, set, sound equipment etc. These are some of the things that we get to see in every play. These technical devices play an important role in making the scene envisioned by the playwright and director presentable. These techniques are used according to the mood, time, effects etc. of the scenes.

5.2 ANCIENT FORM OF THEATER TECHNIQUES

Scenery is considered to be the first essential element in theater technique. The scene serves as a backdrop for the drama. The audience is introduced to the atmosphere of the play through the visual bond created on the stage. Drishya Bandha is actually a form presented on the stage of a drama which usually lasts from the beginning till the end of the play. This is a coordinated form of visual planning. In the modern era, the set that the audience sees as soon as the curtain opens, built, depicted or presented in any other form on the background, is the visual bond. How to create this visual bond? Discussions have been held in this regard from time to time. Mainly, to understand the ancient methods of theater technique, they have to be divided into two categories-

1. Audio-visual techniques
2. Illumination techniques.

Audio-visual Techniques

As we know theater is an audio-visual medium. In such a situation, from primitive theater till the emergence of auditorium, this medium was considered. The auditorium was conceived keeping visibility and audio in mind. For example, the senior, middle and inferior types of vikrishta, chaturasra and tryasra auditorium described in 'Natyasastra'. Of these, the poor medium auditorium was declared the best on the basis of visibility and audio. Similarly, in Greek theatre, along with the theater built by cutting out the mountains, masks (which had a cloak-like arrangement for amplifying the sound), padded shoes (so that the size of the actor appeared bigger) etc. are used. We get to see stepped audience galleries in both Indian and Western theatre.

Illumination Techniques/Theater Scene

From primitive times to the 16th century, plays were performed during the day under the open sky. Greek plays were presented in roofless theatres. In India, Buddhists performed on Muktakashi stage or in roofless square theatres. Medieval ritual plays were performed inside churches, where daylight came in through windows, doors or

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vents. There was no need for artificial lighting for the plays of the Commedia del Arte and early Elizabethan period. It is believed that when these plays took place at that time, artificial lighting was not even thought of.

Till now there was no (artificial) light in the theatre, but we can guess that when primitive humans would have been cooking and eating prey at night. Those primitive presentations would have taken place around the bonfire. Wild animals were afraid of fire and hence early humans chose night time to express their emotions. Studies by some researchers have shown that Greek plays were deliberately performed slowly till night, because fire does not appear as effective during the day as it does at night. In such plays, we find the use of burning torches, lamps and other lighting resources as props.

In some forms of theatrical performances of Tamil Nadu and Kerala, lighting is done with another type of interesting lamps. Coconut shell is cut into two hemispherical shapes and used as lamp utensils. The lighting was arranged in such a way that the performance did not have to be interrupted to refill the oil. Here "strip lights" are made of bamboo. Another type of illumination is used in the theater "Thayyam" of the remote rural area of Kerala. This Prakaj instrument is a burning torch made with dried coconut leaves. These torches were used in ancient traditional styles like Nautanki, Jatra, Tamasha, Bhavai, Yakshagana, Nacha, Maach etc. and are still alive today.



INTEXT QUESTIONS 5.1

1. What do you understand by theater technique?
2. What is meant by playwriting technique?
3. What are the techniques used for presentation?
4. What are visual bonds?
5. What things have to be kept in mind while designing the auditorium?
6. Which theater has been described as the best in Natyashastra?
7. What was used in Greek theater keeping in mind the visibility and audio?
8. Since when has artificial light been used in western theatre?
9. What is used to light the theatrical performances of Tamil Nadu and Kerala?
10. How is strip light made?

5.3 MODERN FORM OF THEATER TECHNIQUES

Set, light, sound, effects etc. can be seen in modern forms of theater techniques. As long as theatrical performances were done in the open, there was no need for all these, but closed auditoriums gave rise to these needs. The birth of these modern genres began in the West with stage illumination.

The new experiment in the field of lighting was first done by the Italian artist 'Sebastino Sarello'. Sebastiano Sarleo (1475-1554) thought about painting scenic paintings apart from architecture and stage. With this information, a rectangular hall was built imitating the Roman theatre. According to Sarleo, colorful scenery was created in the theater from the stage background to the 'wings' and 'panels'. In this expansion, 'perspective' visual principles and three-dimensional measures were used effectively. For this, he used mirrors, shining saucers, shallow plates in front of the candle to increase the light of the candle from the front side. To produce colorful effects, colored liquids were poured into bottles and placed in front of burning candles. The contribution of English designer Inigo Jones (1573-1652) is also important in taking this influence forward.

Later, along with candles, oil wick lamps were also used, but these floating oil lamps required frequent trimming during performances. For this work 'Gul Tarashon' had to come on stage again and again. It is said that the word 'footlight' originated from these floating oil lamps. Later, for brighter light, the practice of covering the flame with gas or burner started.

Gradually, in the period after Sarleo, the use of candles and oil lamps for better lighting increased tremendously and the result was that that bright and free light started piercing the eyes of the spectators. Italian designer Nicola Sabatini (1574-1654) tried to solve this problem. He found a way to hide the light source and tried to hide the light source by covering or covering the lamp with a circular tube from top to bottom. Similarly, the effort of the famous actor and designer 'David Garrick' (1717-79) Also notable is that he placed the foot light a little below the stage floor on a grooved floor in such a way that it sloped towards the stage and climbed towards the theatre. In this way Sabatini and Garrick David managed to achieve better lighting for presentation while keeping it out of the audience's eyes.

In the year 1781, the gas light was invented, but the new source of light was used for the first time in the theater in the year 1817. This event is considered important from the point of view of stage lighting. Therefore, the second step in the development of stage lighting was the control of the intensity of light. In stage activities, the intensity of light could be increased or decreased as per one's wish without any inconvenience. It



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was controlled from a gas table from where gas flowed through hoses or rubber pipes. Work on intensity control was done by Henry Irving (1838-1905). Like illuminating different places, using colours, switching off the lights of theaters during presentations etc.

In this entire evolutionary process of mechanical change, other tools became prevalent or were easily replaced by them. For example, electric light was invented in 1879. Therefore, in short we can say that as human civilization and technology progressed, modern equipment was invented and the process of stage lighting evolved.

In 1909, Sir Humphry Davy invented circular light in the form of electricity. Five years later, M.J. Dubosec started using many important devices of circular light like Baby Light, Fresnel, Halogen, Pageant, Flood Light, P-C-, Profile, Par to create an additional effect. Therefore, during the period 1900-1914, there were rapid mechanical and artistic changes in the world of stage lighting.

In fact, lighting in modern theater has its own psychology which is substantially developed from the ancient tradition. Now theatrical productions cannot be imagined without expensive light and sound equipment. If the thing that influenced theater the most is the stage lighting. Its importance for today's theater is as much as that of an actor and a director. In the modern era, continuous use of optical equipment continues.



INTEXT QUESTIONS 5.2

1. What are the modern genres of theater technique?
2. Who did the first experiment in lighting?
3. What was done to create colorful effect?
4. When was the gas light used?
5. What experiments did M.J. Dubosec do in stage lighting?

5.5 STAGE DECORATION

Theatrical presentation actually recreates the author's story on stage for the audience. In this approach, action or business is the most important element, which is not just physical movement or mere speech, but the soul of acting lies in dramatic dynamism. It brings the script alive on the stage through rhythmic speech and body postures. Many other allied arts also have an important contribution in this. Among them, stage

decoration is prominent, which develops and enriches the presentation by creating an environment for theatrical action.

If seen carefully, stage decoration in theater today presents two meanings. In the traditional technical sense, it means painted curtains, fringes, door frames and some special types of mechanical devices and figures which present the image of sky, tree, throne etc. But in a broader sense, all those visual elements that are present around the actor during the performance on stage - stage props or other objects, clothes and lighting and the above mentioned huge visual figures come within the scope of this term. We can also say that the main function of theater decoration is to provide support to all those present on the stage, physical and virtual and in special and ordinary ways.

Work of Stage Decoration

In the form of atmosphere creation, three main functions of theater decoration can be determined -

1. Determining the venue of the drama
2. Increase in dramatic action
3. To embellish the dramatic action and make it interesting.

The first and most important function of theater decoration is to provide space for the dramatic action and to establish appropriate and clear identity of the event site. After the curtain of the auditorium opens, the first thing the audience observes is the visual decoration. From this she easily guesses whether the scene of the entire drama is the battlefield or the guest room of the house.

This stage decoration can make the dramatic action effective by reflecting the personality of the dramatic characters. For example, the general view of a room shows the interests and habits of the people living in it. The way the characters keep their rooms clean or messy, the kind of color they apply on the walls, the kind of chair they sit on or the kind of utensils, equipment and other objects they use, reflects their real life. A glimpse and indication of his real character is given.

An attractive and meaningful background can be created through color decoration by creating interesting combinations through lines, colors and other elements. If the theater decoration is not attractive then it cannot be called a suitable environment for dramatic action.



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Types of Stage Decoration

Generally, the form of visual decoration is determined on the basis of facilities of space and equipment available in theaters, but for the visual designers and technical workers, it is necessary to study the script first of all, on the basis of which only the design of a particular presentation can be decided. For this, the form of visual decoration can be decided. For this, it is necessary to first know the different forms of visual decoration.

Intimate Furnishings (Box Set)

This is the most popular configuration format of directors and arrangers in modern theatre. In this type of visual arrangement, three side walls generally better represent a real room. Till the 19th century, interior decoration was often done by coloring the background, but this visual decoration, highlighted by rays of light coming from a fixed place, completely lacked the third dimension. This was the final form of development of the painted sliding curtains popular during the Renaissance period. It assumed its present form in the second half of the 19th century. This type of scenery has often been used for realistic plays in which the scene was a room. For example, 'Aadhe Adhaure' by Mohan Rakesh or 'Gudiya Ghar' by Ibsen. This scene creation can be easily imagined in the process of staging these plays.

Exterior Decoration

In this type of decoration, the entire stage area is often used. Before the set is placed on the staging area, parts of the side stage are completely masked so that there is no hindrance in creating the illusion of reality.

Use of Curtains

They are used extensively in musical drama, ballet and opera. The use of these painted curtains, developed during the Renaissance period, is also seen in the Parsi theater of Indian theatre. Presently we can see Ramlila being staged with the help of these painted curtains.

Small Unit

This visual decoration, which suddenly became popular in the early 20th century, put painted curtains out of fashion. The main reason for this was to produce a three-dimensional effect despite the visual units being light. Their physical form itself was actually three-dimensional. But to establish visual change in it, it is shifted to another place.



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Infrastructure

In this, the effect of completeness is created in a particular presentation by using one or more frames. It is a kind of permanent frame which can be more or less affected by the visual changes on the stage, but there is no interference in the theatrical action taking place on the stage. This type of frame is especially convenient for theatrical productions that involve a large number of scenes.

Minimal Scenery

Generally, limited financial resources and stage limitations force most theater groups to have minimal scenery. Its many forms are prevalent-

Cut-down Scenery

In this, various visual units are not normal in terms of height but are reduced. The height of the walls is determined on the basis of various elements that characterize the architecture of the room. Like- windows, doors etc.

Selected Decoration

This is sometimes also called virtual visualization. In this, a background of black curtains is placed. But the impression of a wall is created by using small sections of only one or two walls.

Broken Format Visual Design

In this, special emphasis is given on depicting visual units rather than creating them. Many walls are shown in this scenery. But their height is irregular.

Parallel Arrangement

This style was developed in medieval European theatre, under which different incidents of drama on the same stage are set in different areas, the active area is illuminated accordingly. Multiple incidents are visible simultaneously in the stage area.

Stage Setting Process

There is no fixed rule regarding the process of stage decoration. Each configurator may have its own separate process. But some elements are common in every process. Which must be taken care of-

1. Analysis and interpretation of the drama script.

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2. Discussion with the members working in the presentation. It should be on the following points-
 - Requirement of Directors
 - Selected style for presentation
3. Technical requirements of theatrical presentation
 - Number of scenes
 - Problem of transition from one scene to another
 - Requirement of Actors
4. Stage area and available facilities
 - Size of the stage area and facilities available there
 - Storage space
 - Transfer facility
 - Lighting equipment and operation facilities
5. Sight lines
 - Interrelation between audience gallery and stage area
 - Vertical sight line
 - Horizontal line of sight
6. Research work
 - Research material on which the configuration is based.
 - Historical background of dramatic action
7. Sketches and miniature models
8. Configurator Scheme
 - Ground plan
 - Frontelevation
 - Detailed drawing
 - Full scale detailed drawing

9. Selection of material

- Forum Content
- Hand material
- Decoration material

10. Visual coloring

To embellish the finished scene and give it its final shape.

**INTEXT QUESTIONS 5.3**

1. What are stage decorations?
2. How is the venue determined by stage decoration?
3. What are the main objectives of stage decoration?
4. Through which elements is stage decoration made interesting?

5.4 LIGHTING IN THE THEATER (STAGE)

Lighting has a huge contribution in presenting a drama in theater because despite all the important disciplines like acting, stage design, make-up, direction, costuming etc. being there in theatre, without lighting it cannot leave any impact on the audience because the visibility of a drama enhances its presentation and visibility is possible only with light, whether natural or artificial.

If theater has been influenced the most by Prakash. Therefore, we can say that in today's plays, lighting or lighting system is as important as the actor and the director. Stage lighting has now become an essential condition for theatrical presentation.

Purpose of Lighting in Theater

The purpose of lighting in any dramatic presentation can be divided into mainly 5 parts, its description is as follows-

Visibility

The most important thing in lighting is visibility, that is, making the events happening on the stage reach the audience. The meaning of the scene is not just to show the face to the audience but it is necessary to have the desired lighting on the stage so that the scene can be understood by the audience.



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Reliability

The lighting in the drama should be believable so that the audience can relate to its scenes. Many times, due to lighting contrary to the mood of the scene, the audience is unable to understand the scene.

Quality

There should be quality in the scenes shown on stage. This is also called 3D quality. This lighting system should be in such a way that the actors, set, property etc. can be shown in 3D form so that the audience can see the scene more clearly.

Composition

Creating composition through visuals in a drama is effective. Just as a director creates different types of compositions through blocking, in the same way compositions are created in lighting also. Since drama is visual and audio based, composition has a great impact in creating scenes.

Mood

In light design, emotions are expressed through visuals. Light is used to create mood or emotion through color or intensity. Therefore, the purpose of lighting is to show the emotions or mood of the entire scene along with the actors on the stage.

Lighting Control in Theater

Light is used in theater in very creative ways. Here we are going to discuss some of those points.

Intensity

Intensity means capacity. A means of controlling light. Through this the light can be increased or decreased. Which has a great impact on the visuals, it is controlled with the help of a dimmer.

Colour

We use it to make the scene beautiful on stage. Just as all emotions have their own colour. Mostly the effect of red color is given in the scenes of death, gruesome and anger. Like blue color is used for night.



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Distribution

The lights on the stage are divided into many parts. Light is distributed according to the scene. This also includes composition. Dimmer and console board are used for this.

Motion

Moving from a scene happening at one corner of the stage to another scene happening at another corner through fade-in and fadeout is the movement of light. Apart from this, increasing or decreasing the intensity is also light movement.

Lighting Equipment

The lighting equipment used on stage can be divided into the following parts according to their function-

1. Flud Lights

Under this, mainly those are kept which are used to publish the entire platform. Using this, no single area of the platform can be illuminated. Halogen, cross, strip, scoop lights, LED lights come in this category.

2. Spot Lights

These lighting devices illuminate the area of the stage in the direction in which they are hung. These mainly form a circular circle on the stage. The edges of the circular photocircle formed by some lights are clear and some are unclear. Mainly P-C-spot, fraternal spot, profile, baby spot, follow spot etc. are included in this category.

3. Effect Lights

Under these, those lighting equipments have been kept, which are often used to create special effects on the stage. For example, to create a moon or a special shape on a cyclorama or to present the effect of water, etc. Moving head light, U-V-light, water effect, effect projector, fog machine etc. are mainly included in this category.

Lighting Process

Before arranging lighting for any theatrical presentation, complete information about the available equipment should be obtained. With this you will know when and where to use which light.

After this follow the following procedure-

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Before starting the configuration:

1. After getting the responsibility of configuration, make sure to get complete information in two contexts.

Technical Availability

- Under what circumstances is the drama presentation being performed?
- Will it be presented again and again on this stage?
- How is the auditorium? What is the light condition there? Are the lights fixed on the stage or counterweight pipes used?
- Is there any problem in electricity power supply?
- What will be the availability if the play is presented elsewhere? Or it will not be played outside.

Equipment

- Does the auditorium have its own lights?
- What is the availability of additional equipment?
- Get a complete list of lights, dimmers, controls.

Time-Table

- How much time will it take to bring and set up the lights?
- How much time will there be for lighting before the first presentation?

WORKER

- Who will you work with?
 - How many electricians will be required?
 - If possible, consult a master electrician.
1. Study the script with the actors. During the second study, keep noting down the mentions regarding light.
 2. Research- In this step, do research regarding the article. What is it from some other country? Or in what style will it be presented? If its stage decoration is from a particular period, then what will its buildings be like? Discuss all these questions with instructions.

3. Type of article - What is the style? Who is the author? Has he also written some different articles? Try to know about all this.
4. Try to know about the director or other designers who worked with you.
5. With all these things, hold a meeting with the director, visual designer etc. Tell them how you want the design to look. Get their opinion.
6. Be present during practice. From this you will know the objective of the director and the working methodology of the actor. Travel to the location where the sets and costumes are being built.
7. Observe the exercises carefully. And after this, meet the director and talk to him openly about what you think and what kind of vision you want to create?
8. Light Plan- After getting all the information and talking to the director, make light queue seats. Q seat construction will allow you to operate in a light manner. Sometimes when we operate without queue seat, we do not remember all the queues and we are not able to operate at the right time.

**INTEXT QUESTIONS 5.4**

1. What is meant by lighting in theatre?
2. What are the purposes of light?
3. What are the factors of lighting control in theatre?
4. Lighting devices are divided into how many categories?

5.5 SOUND TECHNIQUES IN THEATER

Sound is used to intensify the effect of the drama. What is meant here by sound technique is not the sound produced by the characters' speech and dialogues, but the music or some special sounds on the stage which help in creating the atmosphere. This is called sound effect in color technique.

Although the sound effect is completely different from the dialogue used by the characters in the play, it is a sound which helps in portraying the drama. To create a folk atmosphere in the play, sad music of violin is produced from the background, musical sounds of clarinet to show joy, Nagara, trumpet etc. to awaken bravery are produced. These definitely make color trading more effective. If they are used in certain proportions at certain times.



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Strange sounds are used to show ethereal or any illusory effect. In their effect, special care has to be taken that these sounds should be in such a fixed tone so that the dialogues of the characters can be heard properly by the audience. At the same time, these sounds should not be such that they take the viewer's attention away from the original point and take it somewhere else. There should be limited and limited use of these. Sometimes it happens that these sounds are more attractive than the original play and the essence of the play gets suppressed because of them.

Sound effect is helpful in creating all types of rasas. Makeup, calm, laughter, hideous, wonderful etc. all can be created through sound effects. These sound effects sometimes also indicate scene changes in the play. The viewer gets information about the scene change by playing a certain tune of music at each change.

The sound effects are not performed on stage but are pre-recorded. This significantly reduces the expenditure on rehearsals and also saves time. Sounds are also presented in natural form through tape. In a market scene, the hustle and bustle of a real market, in a rain scene, the recorded sound of natural rain and lightning creates enough color effect.

Many times, in a performance, the character moves his lips and the sound from the background presents his dialogues. This is also effective. Akash-speaking (Akaas Vani) Krishna's very serious speech was presented very impressively on the Muktaji stage of 'Andhaayug' (Director Alka Ji), Purana Qila, Delhi.

Although music is used knowingly or unknowingly in theater performances, sometimes other sounds are also used along with it to create special effects. For example, it is difficult to show a ship breaking on stage, but instead of this, the audience automatically imagines this scene with the sound of the ship breaking. This sound makes the effect of that particular scene more effective.

Types of Sound

Sound effects are created from artificial or original sources, which are used to make the character effective and for other purposes. It is a recorded sound used primarily for storytelling or to produce creative effects without dialogue or music. It is mostly used in motion pictures and television productions. In fact the dialogue, music and sound effects are different.

Sound effects are mainly of the following types-

1. Realistic sound effects

2. Symbolic sound effects
3. Mass sound effects
4. Impressionist sound effects
5. Musical influence

Since theatrical presentation is both visual and audio, it is necessary that text, music and sound effects should be included under audio. In this combination, three forms of sound effect are seen-

1. Hard Sounds

Sounds that reach the audience normally. There is no need of recorded track for these. It mainly arises from the actor's work business. Like the actor banging the door hard.

2. Environmental Sound Effects

Sounds that make the audience feel a particular situation. Like the sounds of crickets coming from a distance at night.

3. Foley Sound

The sound of the actor's feet while walking etc. is given through foley sound.

4. Design sound effect

Sound effects that cannot be recorded from any natural source and have to be specially prepared to record them. Like for sounds of machines coming in the future or for fantasy scenes etc.

Thus, many types of sound materials are used in theatrical presentation. These sound effects are sometimes from the original source or sometimes recorded in a studio. But sometimes advance permission has to be taken to record some sound effects.



INTEXT QUESTIONS 5.5

1. What is meant by sound technology in theatre?
2. What are the elements of drama under audio?



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3. How many types of sound effects are there?
4. What is Foley sound?

**WHAT HAVE YOU LEARNT**

- Under theater technique, the techniques of stage decoration, lighting arrangement and sound effects are used.
- When we use the noun theater technique, it reveals a collective meaning. Theater means a coordinated form of drama, acting (activity and recitation), stage decoration, decorations, lights, costumes, sound etc.
- From primitive theater till the emergence of auditorium, this medium was considered. The auditorium was conceived keeping visibility and audio in mind.
- Today, stage decoration in theater has two meanings. In the traditional technical sense, it means painted curtains, fringes, door frames and some special types of mechanical devices and figures which present the image of sky, tree, throne etc. But in a broader sense, all those visual elements that are present around the actor during the performance on stage - stage props or other objects, clothes and lighting and the above mentioned huge visual figures come within the scope of this term.
- Set, light, sound, effects etc. can be seen in modern forms of theater technology. As long as theatrical performances were done in the open, there was no need for all these, but closed auditoriums gave rise to these needs. The birth of these modern genres began in the West with stage lighting.
- Lighting system has a huge contribution in presenting a drama in theater because despite all the important disciplines like acting, stage concept, make-up, direction, costuming etc. being there in theatre, without lighting system it cannot leave any impact on the audience because The visibility of a drama enhances its presentation and visibility is possible only with light, whether natural or artificial.
- Theatrical presentation is both visual and audio, hence it is necessary that text, music and sound effects should be included under audio.

**TERMINAL EXERCISE**

1. What do you understand by theater technique?
2. What is the role of stage decoration?
3. What do you know about the lighting system on stage?
4. What are the lighting devices?
5. Tell us about sound technology?

*Notes***ANSWERS TO INTEXT QUESTIONS****5.1**

1. When we use the noun theater technique, it reveals a collective meaning. Theater means a coordinated form of drama, acting (activity and recitation), stage decoration, make-up, lights, costumes, sound etc. And technique means that way of behavior which can easily realize the vision.
2. Theater usually begins with a written play. While writing a play, the playwright determines the use of all the elements of theater from his imagination. For example- when will the lights come on the stage? From where will the actor enter the stage and when and where will he depart.
3. While directing a play, the director also often uses some techniques which are related to the presentation of the play. During rehearsal the director guides the actor's performance through these techniques.
4. Drishya-Bandha is actually a form presented on the stage made for drama which usually lasts from the beginning till the end of the play. This is a coordinated form of visual planning.
5. Audio-visual technology and lighting technology.
6. Bad medium
7. In Greek theatre, along with the theater built by cutting the mountains, masks (which had a cloak-like arrangement for amplifying the sound), padded shoes (so that the size of the actor appears larger) etc. are used.

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8. The use of artificial light in western theater has been found since the Middle Ages.
9. In some forms of theatrical performances of Tamil Nadu and Kerala, lighting is done with another type of interesting lamps. Coconut shell is cut into two hemispherical shapes and used as lamp utensils.
- 10 "Strip light" is made of bamboo.

5.2

1. Set, light, sound, effects etc. can be seen in modern forms of theater technology.
2. The new experiment in the field of lighting was first done by the Italian artist 'Sebastino Sarellio'. Sebastiano Sarleo (1475-1554) thought about painting scenic paintings apart from architecture and stage. With this information, a rectangular hall was built imitating the Roman theatre. According to Sarleo, colorful scenery was created in the theater from the stage background to the 'wings' and 'panels'.
3. To create a colorful effect, colored liquids were poured into bottles and placed in front of burning candles.
4. In 1781, the gas light was invented. When was the gas light used?
5. M. J. Dubosec started using many important devices of this circular light like baby light, Fresnel, halogen, pageant, flood light, P-C-, profile, par to create an additional effect. M- What experiments did J. Dubosec do in stage lighting?

5.3

1. Decoration in theater presents two meanings. In the traditional technical sense, it means painted curtains, fringes, door frames and some Vijaya type of mechanical devices and figures which present the image of sky, tree, throne etc. But in a broader sense, all those visual elements that are present around the actor while performing on stage. Stage props or other objects, clothes and lighting and the above mentioned large visual figures come within the scope of this term.

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2. The first and most important function of stage decoration is to provide space for the dramatic action and to establish appropriate and clear identity of the event site. After the curtain of the auditorium opens, the first thing the tailor observes is the visual decoration. From this she easily guesses whether the scene of the entire drama is the battlefield or the guest room of the house.
3. Determining the venue of the drama, enhancing the drama, embellishing the drama and making it interesting.
4. An attractive and meaningful background can be created through color decoration by creating interesting combinations through lines, colors and other elements.

5.4

1. Lighting system has a huge contribution in presenting a drama in theatre, because despite all the important disciplines like acting, stage concept, make-up, direction, costuming etc. being there in theatre, without lighting system, it cannot leave any impact on the audience. Because the visibility of a drama enhances its presentation and visibility is possible only with light, whether natural or artificial.
2. Visibility, Reliability, Plastic Quality, Composition, Mood
3. Intensity, color, distribution, speed
4. Flood light, spot light, effect light

5.5

1. Sound is used to intensify the effect of the drama. What is meant here by sound technique is not the sound produced by the characters' speech and dialogues, but the music or some special sounds on the stage which help in creating the atmosphere.
2. Under audio, all three, text, music and sound effects are included.
3. Types of sound effects are
 - realistic sound effects
 - symbolic sound effects

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- mass sound effects
 - impressionist sound effects
 - musical influences
4. The sounds of the feet of an actor while walking etc. are called foley sound.

6

MUDRARAKSHAS



Notes

Vishakhadatta is a prominent playwright of Sanskrit literature. His play Mudrarakshas is one of the plays that have occupied an important place in Sanskrit dramatic literature. The playwright Vishakhadatta has presented the historical and political scenes with great beauty in this play. Earlier, love stories were used as plots in Sanskrit plays, but in this series, Mudrarakshas presents itself with a completely different and new perspective in that tradition with its contemporary and political plot characteristics.

In the field of playwriting in the classical tradition, Mudrarakshas is a play based on a diplomatic theme. In such a case, it is essential to know about this play. In this chapter, therefore, we will focus on these characteristics of the Mudrarakshasa play.



LEARNING OUTCOMES

After studying this lesson, you-

- know about Vishakhadatta;
- know about the Mudrarakshas play;
- know about the story of Mudrarakshasa; and
- know about the characters of Mudrarakshasa;

6.1 GENERAL INTRODUCTION TO VISHAKHADATTA

In the Bharata Vakya of the play, Vishakhadatta accepts the name of the king as Chandragupta. Therefore, scholars believe that Vishakhadatta in his play refers to his

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patron Chandragupta-II through the description of Chandragupta Maurya whose time period was 375 to 413 AD. The Pataliputra described by Vishakhadatta is a very prosperous city. If we look at the history, by the time of Harshavardhana in the sixth century, Pataliputra was fragmented. It turns out that Buddhism was being re-introduced at that time and on the basis that scholars have accepted the time of Vishakhadatta as the beginning of the fifth century.

The direction of King Avanti Varma in the Bharatavakya of Vishakhadatta's play is proved from a historical point of view. King Avanti Varma was the king of Kannauj of the Maukhari dynasty end and beginning of the seventh century. At the end of the sixth century, terror of Gondas prevailed in western North India. King Avanti Varma defeated the Gondas with the help of King Prabhakar Vardhana of Thaneswar. This historical event dates back to 582 AD, So his time is fixed at the end of the sixth century. The same time period has been unanimously accepted by scholars.

Apart from Mudrarakshasa, two other plays written by Vishakhadatta are mentioned: (1) Devi Chandragupta and (2) Abhisarikavanchitaka. The second of these plays is unattainable. The first play, Devi Chandragupta, is also a romantic story as well as a political one.

6.2 GENERAL INTRODUCTION TO MUDRARAKSHA

Mudrarakshasa is a play of an interesting and innovative nature. In this seven-act play, Chanakya, Chandragupta and Nanda's Swamibhakt Amatya are in the center of the Rakshasa. Chanakya has installed Chandragupta on the throne by being proud of Nanda. Chanakya uses his diplomacy to make Nanda's trusted minister Rakshasa the minister of Chandragupta but Rakshasa does not accept it. He conspires against Chandragupta in various ways. In the end, Chanakya succeeds in his objective with his diplomatic skills. The whole play is based on these diplomatic moves.

Vishakhadatta's political erudition can be clearly seen in this play. In fact, writing such an intellectual play is a very difficult task. The playwright has carefully transformed the entire plot into a play while maintaining interest. It is an event-oriented play with a heroic theme. The sense of excitement we see in almost every character. There is no direct fight anywhere in the play but Vishakhadatta has cleverly used this tone through dialogues.

**INTEXT QUESTIONS 6.1**

1. Who is Visakhadutt?
2. What are the creations of Visakhadutt?
3. What nature of play is Mudrarakshas?
4. On what is the main plot of Mudrarakshas based?
5. What is the main Rasa of Mudrarakshasa?

*Notes***6.3 STORY OF MUDRARAKSHASA**

Visakhadutt has divided the story of the play Mudrarakshasa into 7 acts. The main story in the plot is of Chanakya using his diplomacy to make the Rakshasa Chandragupta's amatya. Veer Rasa Pradhan In this drama, the sequence of development of the story according to the numbers is as follows -

Act-1

At the beginning of this act, there is a discussion about Brahmin feast in general on the occasion of lunar eclipse. Then suddenly a voice comes from the background asking, who is there in my lifetime who can seduce Chandragupta? The narrator comes forward and tells the audience that he is Kautilya and then Chanakya enters the stage. As soon as Chanakya enters, he tells his grief that his minister, angry at the destruction of the Nanda dynasty, has joined the Rakshasa king Malayketu and is conspiring against Chandragupta. Chanakya knows the Amatya Rakshasa very well and he wants to somehow influence him and make him agree to become Chandragupta's Amatya. Chanakya, not expressing his feelings, makes a diplomatic plan. Chanakya comes to know that the family of Rakshasa Amatya is with Chandandas in Kusumpur of Pataliputra. The Rakshasa's favorite public believers are Kayastha Shakatdas and Siddharthaka. Chanakya also finds a currency of the Rakshasa. He gets Shakatdas to write a letter and gets the marks of the Rakshasa's currency made on it. The Rakshasa and his currency become the main basis of the plot of this play, hence the name of the play has also been named Mudrarakshas.

Act-2

In this act the conspiracy against Chandragupta is shown. At the beginning of the second act, a plan is being made to kill Chandragupta when he arrives at Nanda's

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grand palace. Chandragupta is about to enter Raj Prasad sitting on an elephant when the huge arch gate is conspiratorially demolished. The elephant moves quickly and saves Chandragupta. In this way Chandragupta is saved from dying.

Act-3

In this episode, bitterness increases between Chandragupta and Chanakya regarding the organization of Kaumudi Mahotsav. Chandragupta orders this event on the day of Sharad Purnima while Chanakya stops it. Another occasion comes when Chanakya stops the king from giving donations. Chandragupta gets angry and starts disobeying Chanakya. Chanakya publicizes this difference of opinion between himself and Chandragupta so that this news reaches the enemy and ultimately this is what happens. This news reaches the enemy.

Act-4

In this act, Amatya himself informs the Rakshasa Malayketu about the bitterness between Chandragupta and Chanakya mentioned in the previous act. Malayketu is convinced that Chandragupta is alienated from his people because of Chanakya's faults. If Chanakya is removed, the public will feel more affection towards Chandragupta than before.

Act-5

In this episode, Parvatraj Malayketu learns that his father has been killed not by Chanakya's conspiracy but due to the evil plan of Amatya Rakshas. Differences between Malayaketu and the Rakshasa begin to increase. Malayketu looks at the Rakshasa with suspicion. Bitterness starts increasing between the two. Now the Rakshasa Amatya feels helpless and gradually sinks into despair.

Act-6

After being insulted by Malaydas, the Rakshasa comes to Pataliputra. He comes to know that troubles have befallen Chandandas. The only fault of friend Chandandas was that he had given a place to hide to the family of Amatya Rakshas and he was not telling anything to the king because of friendship. The king has sentenced him to death and preparations are being made to hang him.

Act-7

The Rakshasa meets his friend Chandandas and reveals his secret to him that he is the Rakshasa because of whom he has been given death sentence. Then Chanakya enters from the backstage. Chanakya tells the Rakshasa about his diplomatic moves. At last,

the Rakshasa accepts Chandragupta's Amatya post. Chandragupta returns his kingdom to Malayketu and declares Chandandas as the head of the trade union. Thus, the play ends with good wishes for Chandragupta.



INTEXT QUESTIONS 6.2

1. How many acts are there in the play Mudrarakshasa?
2. Why is the name of the play Mudrarakshas?
3. What happens in the number three of Mudrarakshasa?
4. Why is Chandandas given death penalty?
5. Why does Chanakya want to make Rakshasa Chandragupta's uncle?

16.3 CHARACTERS OF THE PLAY MUDRARAKSHASA

The entire plot of the play Mudrarakshas has been made keeping Chanakya, Rakshas, Chandragupta and Malayketu at the centre.

Chandragupta

Scholars accepted Chandragupta as the hero of the play Mudra Rakshas, although Chandragupta enters only twice in the entire play. The first time in the Sati episode is when he has to fight with Chanakya and the second time is at the end of the play when the Rakshasa has to be invited to take up the post of minister. Chandragupta appears on the stage in some capacity only on these two occasions. On the basis of this, the character of Chandragupta in the play can be understood. Chandragupta is a courageous hero. He is humble by nature. He is also a devotee of Guru. He believes everything of Chanakya. Where he disagrees with the Guru he also experiences sorrow.

Malayketu

Malayketu is cautious by nature, trustworthy and quick to do work. He is proud of his influence that he is not in the control of his minister whereas in the drama he is seen taking part. Malayketu does whatever advice he gets. Due to a conspiracy hatched by Chanakya, he gets his own well-wishers killed who accuse the Rakshasa. He does not realize that it is possible that a conspiracy is being hatched. He has no knowledge of humans, that is why he trusts his enemies and distrusts his friends.



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Chanakya

Chanakya is by nature a very intelligent, promising, brilliant and skilled politician character who is proficient in diplomacy. Chanakya had vowed to destroy the Nanda dynasty through his words and wisdom and accomplished it through Chandragupta. In the play, Chanakya has resolved to make the Rakshasa Chandragupta's minister and in the end he does so. Chanakya has a strong quality of foresight. Every incident of the play happens according to Chanakya. This is how the former creates. There is no such occasion seen anywhere in the play where all these characters are seen disbelieving Chanakya. One of the main qualities of Chanakya is his knowledge of people. He believes that all the spies of Chanakya are under his control. He also used Vishkanya sent for Chandragupta as a promoter. Chanakya's skillful diplomacy was behind Chandragupta's monopolistic rule. Chanakya, despite being a skilled politician, was a scholar in the true sense. Despite being the king's guru, he lived in his hut. He also praises the qualities of his enemies in his heart. On the basis of his diplomacy, he does not allow bloodshed to happen without any reason.

Rakshasa

The Character of the Rakshasa-The Mudrarakshas is an important character. The Rakshasa has unwavering devotion to his master in his heart and a firm commitment to avenge Nanda even after his death. Chanakya also knows the quality of the Rakshasa so he wants to make him the minister of Chandragupta. The Rakshasa is a happily faithful person. He does not know crooked policy that is why he makes the persons sent by Chanakya his close friends and confidants. He finally learns who his enemy is. What surprises Chanakya the Rakshasa readily accepts. The Rakshasa is a bit of a wary character as well. He gladly gives his ornaments to Siddhartha which Malayaketu sent him. He accepts every situation as simple and easy. He is also mighty by nature. Other characters in the play-

Vibhatsaka

This character went to kill Chandragupta while he was asleep on the orders of the Rakshasa. He was hiding in the tunnel with his comrades. He could not hide from Chanakya's eyes. Chanakya was suspicious of the row of ants from the crack and set fire to the wall. It was an obedient character.

Parvataka

Chanakya had destroyed Nanda with the help of even Parvata and then defeated his minister Rakshasa. Chanakya had promised to divide half the kingdom to conquer Kusumpur but when the Rakshasa was defeated he took Parvataka on his side. The

Vishakanya whom the Rakshasa had sent to kill Chandragupta was sent by Chanakya to Parvataka and killed him

Vairodhaka

The Vairodhaka was the brother of Parvataka. After Parvataka died, Chanakya offered to give half the kingdom to the Vairodhaka and invited him inside. The barbar, who sat down to kill Chandragupta killed Vairodhaka.

Vishnu Sharma/Nipunaka

Nipunaka is a friend of Chanakya who is a knower of Shukra Niti and the 64 arts. He lived in disguise as an expert. In the play, Vishnu Sharma remains Chanakya's spy as a master. It plays an important role in the plot because it is the one who brings the Rakshasa's ring and gives it to Chanakya

Siddhartha

Siddhartha is also a spy of Chanakya who stays with the Rakshasa together with Shakatdas and conveys his secret to Chanakya.

Samiddharthaka

Samiddharthaka is a friend of Siddhartha and he lives with his friend in the guise of a Chandala. It also appears as Chanakya's spy.

Bhagurayan

Bhagurayana is Chanakya's spy and appears in the play as a friend of Malayaketu. Bhagurayana is skilled in the art of espionage. He hides his secret and puts such things in Malayaketu's mind which results in a split between the Rakshasa and Malayaketu.

Jivasiddha Kshapanaka or Bhadanta

He was a spy of Chanakya and a skilled astrologer.

Vijayavarma

Vijay Varma plans with Chandragupta's army to Malayaketu's house at Chanakya's request and conveys his information to Chanakya

Achaldatta Kayastha

This is the minister of Chandragupta.

Shonottari

It is the gatekeeper of Chandragupta.



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Vijayapal Durgpal

It is the chief servant of Chandragupta.

Vishvasu

This is the Brahmin to whom Chandragupta gives charity.

Kapal Pashik and Dand Pashik

These are chandalas who do the crucifixion.

Sharngarav

This is a disciple of Chanakya.

Hingurat

It is the chief of the gatekeepers of Chandragupta who goes to Malayaketu on the orders of Chanakya.

Balgupta

Stays with Malayaketu to take the secrets.

Rajsen

This is the childhood servant of Chandragupta who goes to the army of Malayaketu at the behest of Chanakya.

Bhadrabhat

He was also a spy of Chanakya who lives as a servant of Malaya Ketu.

Chandrabhanu

It had gone to Malayaketu at the behest of Chanakya.

Singhal Dutt

He was Chandragupta's commander who had joined Malayketu at the behest of Chanakya.

Rohitaksh

He was the son of the Malwa king who had joined Malayketu on the advice of Chanakya.

Deerghachakshu

Was the gate guard of Malayketu.

Shikharsen

He was the commander of Malayketu. Parvataka had ordered him to be crushed by the elephant.

Sarvaarthasiddhi

He was the brother of King Nand. After the death of King Nand, the Rakshasa placed him on the throne. Due to fear of Chanakya, he ran away from the state and reached the forest where Jeevasiddhi got him killed.

Vakranash

Minister of Nanda dynasty before Mahananda

Shaktar

He was a minister of the Nanda dynasty and was a Shudra by caste.

Vichakshana

She was the maid of King Nand.

Priyambadak

He is a servant of the Rakshasa.

Chandandas

He is a businessman from Pataliputra who is a friend of the Rakshasa. The Rakshasa had given shelter to his family here for which he was sentenced to death.

**INTEXT QUESTIONS 6.3**

1. Who is the hero of Mudrarakshasa?
2. Who is Chanakya?
3. Who is the Rakshasa?
4. Why is Chandandas hanged?
5. Who is Bhadrabhata?
6. Who is the Nipunaka?
7. Who is Siddharthaka?
8. Who is the Vairodhaka?
9. Who is Shikharasen?



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10. Who is Shaktar?

6.4 THEATRICAL STYLE OF MUDRARAKSHASA

The play Mudrarakshas written by Visakhadutt is an incident oriented play. By keeping the heroic spirit at the centre, the playwright has given prominence to the feeling of enthusiasm in all the characters. The way all the characters communicate throughout the story shows immense enthusiasm and energy. In general, this play is full of energetic dialogues, description of war and statements like bravery of heroes. Chanakya is at the center of the play and feelings of bravery can be clearly seen in Chanakya's statements. Without war, Chanakya defeated the Rakshasa with his diplomacy. This is the skill of Vijakhadutt.

There is a lack of female characters and clowns in the play Mudrarakshasa. In the play, Chandandas's wife definitely enters the stage for some time but she does not play any specific role in giving momentum to the plot. The humor has also not been planned by the clown, Vishakhadutt. Perhaps he does not consider this appropriate for the seriousness of his story. But even after being serious and not using a clown, there has been no reduction in the interestingness of the play.

If we study the play Mudrarakshasa, we find that he has saved the play from the defects of poetry. He has allowed the style of drama to remain in the play. The language is simple and has abundance of sweetness and prasad qualities. Figures of speech have been used very little in this play. Figures of speech like metaphor, alliteration and simile have been used in it. The naturalness of the drama has increased due to the use of prose more than poetry in the dialogues. Due to its diplomatic theme, Mudrarakshasa is considered a special play in Sanskrit dramatic literature. It is an attractive and unique drama of its own kind in the classical tradition.



WHAT HAVE YOU LEARNT

- The time period of Visakhadutta is the end of the sixth century.
- Visakhadutt's ancestors were kings, hence he inherited the knowledge of politics and diplomacy.
- Vishakhadutt has composed the play Mudrarakshasa.
- There is mention of two more plays written by Visakhadutta - Devi Chandragupta and Abhisarikavanchitak.
- Mudrarakshas is an eventful drama.

- The story in Mudrarakshasa is described in seven chapters.
- The main essence of Mudrarakshasa is Veer.
- The main story of this play is Chanakya's unopposed ascension to the throne of Chandragupta by placing Chandragupta's opponent and Nand's minister Rakshas on the post of Amatya.
- The main characters of the play are: Chandragupta, Chanakya, Malayketu and Rakshas. Apart from these, there are 29 other supporting characters in the play.
- The subject of politics and diplomacy is described in Mudrarakshasa.
- There is also more use of prose in the drama.
- " Mudrarakshasa lacks a clown and a female character.
- In the fifth act, there is the story of Jimutavahana getting stained with blood from Garuda's beak and Garuda repenting.



Notes



TERMINAL EXERCISE

1. What is the main story of Mudrarakshasa?
2. What did you know about Vijakhadutt?
3. Tell about character of Chanakya?
4. Tell about the theater craft of Mudrarakshasa?



ANSWERS TO INTEXT QUESTIONS

6.1

1. Visakhadutt is the playwright of Mudrarakshasa. His ancestors were kings.
2. Mudrarakshasa, Devi Chandragupta and Abhisarikavanchitak.
3. Mudrarakshas is a drama of political and diplomatic nature.
4. The main plot of Mudrarakshasa is based on Chanakya's diplomacy to make the Rakshasa Chandragupta's minister.
5. The main essence of Mudrarakshasa is Veer.

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6.2

1. There are seven acts in the play Mudrarakshasa.
2. Chanakya also gets a currency of the Rakshasa. He gets Shakatdas to write a letter and gets the marks of the Rakshasa's currency made on it. The Rakshasa and his currency become the main basis of the plot of this play, hence the name of the play has also been named Mudrarakshas. What happens in act three of Mudrarakshas?
3. Giving death penalty to Chandandas is a part of Chanakya's diplomacy. He knew that Chandandas had given shelter to the Rakshasa's family. If he does this, the Rakshasa will definitely come to save him.
4. Chanakya is well aware of the qualities of the Rakshasa. He is an honest and devoted person. The second reason is that this will also end Chandragupta's opposition.

6.3

1. The hero of Mudrarakshasa is Chandragupta.
2. Chanakya is the guru of Chandragupta. It was he who appointed Chandragupta on the throne in honor of Nand Vanj.
3. Rakshasa is the minister of King Nanda.
4. Chandandas is hanged because he had helped the Rakshasa.
5. Bhadrabhat is Chanakya's spy who lives as a servant of Malayketu.
6. Nipunak is a friend of Chanakya who had brought the Rakshasa's ring.
7. Siddharthaka is Chanakya's spy who lives with the Rakshasa as a friend of Shakatdas.
8. Vairodhaka is the brother of Parvataka who is killed by the barbarian.
9. Shikharsena is the commander of Malayketu whom Parvataka orders to be crushed by the elephant.
10. Shaktar is a minister of Nand dynasty and is a Shudra by caste.

Senior Secondary Level

NATYAKALA (385)

Practical Examination

1. Objectives

Indian knowledge has a glorious tradition. The history of India has been rich in the creation of knowledge in both philosophical and practical aspects of life. Indian philosophers and scientists have contributed to almost all spheres of life ranging from politics, economy, commerce, astronomy, shipbuilding to art, music, drama, dance etc. According to Indian tradition, Prajapati himself is considered to be the original creator of drama and the art of theater has been given special respect by calling Natyashastra as Natya Veda. On the basis of History, Purana, Natya classical texts and other literary creations and historical evidence, it has been said that the art of theater had developed in India many centuries before Christ, which was passed down from generation to generation by people like acrobats, dancers, bards etc. through singing and playing. In the present times, it is necessary to introduce the present generation to the sublime elements of our ancient knowledge tradition and to preserve and promote this stream of knowledge.

In module, fourfold acting – Angika, Vachika, Aharya and Satvika Abhinaya have been discussed in detail. Under this, special attention has been paid to the practical aspect of acting. Also, the technique of theatre has been explained, as well as the experimental aspect of drama has been explained through the experimental/practical aspect of Mudrarakshasa play.

The goal of implementing formative and summative assessments in practical PCP classes is to encourage learners' involvement and active participation in PCP classes, as well as continuous assessment, which leads to learning.

2. Implementation

There are two activities mentioned in the Practical manual of Secondary Course in Natyakala. These activities are divided into 6 PCP sessions of 3 hrs each day for minimum 3 days at the Study Centre. These can be a revision of all the earlier PCP activities and doubts or any queries of the candidate can be clarified. These will be assessed through continuous Assessment. The last PCP is reserved for final examination.

First PCP Practical

- (i) Attendance of all learners is compulsory, since the learner is introduced to the course details.
- (ii) Orientation of learners about distribution of activities to be performed and allocation of Marks for both Formative (Continuous) and Summative (Final) assessment.
- (iii) Learners may be introduced to the practical syllabus and patterns of practical examination in Natyakala at Secondary level.

- (iv) In this PCP, the learners may be given a brief idea about the practical aspects of the following:
- Introduction of Angika enactment
 - Mukhaja enactment
 - Sharirabhinaya
 - Cheshtakriyabhinaya
 - Samanyabhinaya
 - Abhayantrabhinaya
 - Abhayantrabhinaya.
- (v) Teaching of practical aspects of the angika enactment needs the attention of the learners more serious and sincere.

Second PCP Practical

- (i) In this PCP, the learners may be given a brief idea about the practical aspects of the following:
- General introduction of Vachika Enactment.
 - General introduction about the Swara, Varna, Kaku, Alankara and Angasa.
 - Vachikabhinaya in Chitrabhinaya and Samanyabhinaya.
- (ii) Teaching of practical aspects of the vachika enactment needs the attention of the learners more serious and sincere.

Third PCP Practical

- (i) In this PCP, the learners may be given a brief idea about the practical aspects of the following:
- Introduction of Aharya enactment.
 - Methods of Aharya enactment.
 - Pustarachana
 - Different methods of alankarana.
 - Angarachana and Sanyukta varnas.
 - Creation of Sanjeeva
 - Importance of in the performance of drama.

- (ii) Teaching of practical aspects of the Aharya enactment needs the attention of the learners more serious and sincere.

Fourth PCP Practical

- (i) In this PCP, the learners may be given a brief idea about the practical aspects of the following:
- Introduction of enactment.
 - Introduction of rasas.
 - Introduction of bhavas (emotions).
 - Introduction of sattva in enactment.
- (ii) Teaching of practical aspects of the Satvika enactment needs the attention of the learners more serious and sincere.

Fifth PCP Practical

- (i) In this PCP, the learners may be given a brief idea about the practical aspects of the following:
- Introduction to theater techniques.
 - Methods of Ancient theater techniques.
 - Introduction of modern techniques of theater techniques.
 - Stage decoration in dramatic performance.
 - Introduction of light and sound in drama staging.
 - Importance of light and sound in theatrical presentation.
 - Different types of light and sound presentation.
 - Enactment of Mudrarakshasa Drama.
- (ii) Teaching of practical aspects of the theater techniques needs the attention of the learners more serious and sincere.

Sixth PCP Practical

- Revision of all previous 5 PCPs.
- Learner's difficulties to be solved.
- The enactments to be demonstrated by Learners.

3. Marks Distribution in Formative Assessment (5 PCP sessions)

Formative Assessment	Marks	Remarks
Regular Participation in sessions.05 PCP	5	Assessment in the award list will be filled up based on these 05 PCP sessions
Activities presented in PCP sessions	5	
Presentation of Practical lessons	10	
Total	20 Marks	

Distribution in Summative Assessment (6th Final PCP session)

Summative Assessment	Marks	Remarks
Assessment of at least two activities performed	5	Time of assessment will be held for 3 hours for the final examination
A Maintain records of the theatrical aspects learnt in the form of writing and preserving	5	
Interaction of the learner with the tutor	10	
Total	20	

Note: The total (Formative and Summative Assessment) weightage are 60 Marks in award list, the marks obtained by the learner, both in Formative and Summative Assessment are to be mentioned clearly and the final figure is the sum of the marks of Formative and Summative Assessments.

4. Preparation For PCP Practical Session

- 1) The Centre Superintendent and Tutor must read the instruction mentioned in the Guidelines for Practical PCPs.
- 2) All equipments if needed by learner to be provided for conducting the classes and practice exams by the Centre.
- 3) Learners should be informed about the schedule of practical sessions.
- 4) The attendance sheet has to be maintained by the PCP Tutor.
- 5) The award list must be filled up as per the given assessment criteria
- 6) The technique of group presentation should be encouraged by the PCP Tutor.

- 7) Learners shall be asked to bring the practical record book in each class. Each learner is expected to maintain it as per the instruction given in the practical material.

5. Precautions (Do s and Don ts)

- 1) The candidates should be encouraged to watch drama, theater, folk drama etc. on various occasions or festivals.
- 2) Attendance Registers of such activities have to be maintained and monitored by the Tutor.
- 3) Tutor should teach the subject in a manner in which the candidates understand it easily.
- 4) Encouraging the active participation from the candidates is to be made regular.

6. Mark Distribution

Instruction for the Marks distribution in details

Examiner for the final Examination/ Summative Assessment

Sr. No.	Module Name	Module Detail	Name of Lesson	Total Marks
1.	Different Types of Enactment: Theoretical Applications	In this module, fourfold acting – Angika, Vachika, Aharya and Satvika Abhinaya have been discussed in detail. Under this, special attention has been paid to the practical aspect of acting.	1. Angika Enactment 2. Vachika Enactment 3. Aharya Enactment 4. Satvika Enactment	25
2.	Theoretical Applications of Theatre	In this module, the technique of theatre has been explained, as well as the experimental aspect of drama has been explained through the experimental/practical aspect of Mudrarakshasa play.	5. Theater Techniques: An Introduction 6. Mudrarakshasa	15
	Total marks			40



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