

## 6

## INTRODUCTION TO ENACTMENT

*Notes*

Keeping in mind the expression aspect of poetry, Acharyas have classified poetry in two types- 1- Visual poetry (Drishya Kavya) and 2- Audible poetry (Shrivya Kavya). Here visual poetry is the subject of visual senses. Being the subject of the visual senses, it is clear that this type of poetry, being capable of being seen or visible, is called visual poetry. Such poetry is enacted or performed by actors on the stage, seeing which people are enjoyed. But visual poetry does not mean that such poetry is only a matter of seeing. Visual poetry is also read and heard. The element called dialogue or narration is entirely a matter of the sense of hearing. From this point of view, we can say that there is an element of aurality in visual poetry, but the priority is given to the visual. That is why it is called visual poetry. The scene is also known by various names like Natya or Abhinaya, Roop, Roopkadi etc. These various expressions used for visual purposes are understandable in different ways. Audible poetry is related to the sense of hearing. Poetry that can be heard because it is the subject of the senses (Shrotendriya) is called audible poetry. This poetry is best enjoyed by listening or reading it. Of the two senses-based types of poetry, in this lesson our discussion is related to visual poetry.

**LEARNING OUTCOMES**

After studying this lesson, you -

- know the general introduction of enactment;
- know the types of enactment;
- know the types of enactment; and

Main Components of  
Natya (Drama)

## Notes

- understand the changes in acting in modern plays.

## 6.1 ENACTMENT: INTRODUCTION

Visual poetry has been called enactment. Abhinaya means poetry worthy of acting. When we consider the principle of enactment from the classical point of view, our attention first focuses on the statement of Natyashastra where four essential elements have been discussed for the Panchamveda called Natyaveda.

**'Jagrah Pathymrigvedatsamebhyo Geetmev Ch.  
Yajurvedabhinyan Rasantharvanadapi.'**

That is, Tatvavid Brahma adopted the four elements of Pathya, Geet, Abhinaya and Rasa from the four Vedas. He took the Pathya from Rigveda, the Song from Samaveda, the Enactment from Yajurveda and the Rasas from Atharvaveda and composed Natyaveda by combining all the four elements.

Each of these four elements necessary for Nataya has its importance, but among the above mentioned four elements, Enactment being the acting part of Natyaveda, is the most important element. Natya is the imitation of the feelings of all the three worlds - *Trailokyasyasya Sarvasya Natyam Bhavanukirtam*

Although at many places Anukirtan is used as imitation, yet Anukirtan is different from imitation. Anukirtan is related to Vibhavadi-Vishisht and through it a generalized form is assumed, whereas imitation is related to Pratyaksha. Only when it is in a generalized form, the social is related to the Nata form of the his act, due to which there is a feeling of Rasa. Under Nataya, the Natadi or the actor acts according to the society/world. The happy-sorrowful nature of the people is called Natya, consisting of Angika, Vachika, Sattvik and Adhaarya acts etc. In fact, drama itself is acting and acting itself is drama.

**Abhiniyate Iti Abhinayah** - That is, conveying the dramatic action to the audience in an interactive manner is acting.

**Abhi Abhimukhe Nayati Iti Abhinaya:** That is, taking the drama experiment in front of the society is acting. Dramaturgist Ramchandra-Gunchandra says that the acting meaning through which it is conveyed to the social people in an interactive manner is acting. Natadshastra writer Acharya Bharat says that the word abhinaya is formed by adding the suffix ach from the root ?niy (ni) with the prefix abhi, the meaning of which is Abhimukhyananayan i.e. taking the meanings of natyaprayoga towards the audience or social is abhinaya. Acharya Bharat says that Abhinay is called Abhinay

because various meanings of Natya are made palatable in the hearts of the people through the use of Abhinay consisting of shakhas, angas, upangas. Literary philosopher Acharya Vishwanath has called imitation of the situation as acting -

### **Bhavedabhinayohvasthanukarah**

Here the actor or Natadi imitates the states of Abhineya Ramyudhishtiradhi through mind, speech and body etc. In fact, acting is like a yogic practice in which complete concentration and restraint of body, mind, speech, hands, feet etc. is required. During acting, these various elements are controlled and used as per the mood.



### **INTEXT QUESTIONS 6.1**

1. which for elements have been discussed for Natyavrda?
2. From which Veda Pathya has been collected?
3. Which according actor acts in Natya/
4. Who is the writer of Sahityadarpana text?

### **6.2 TYPES OF ENACTMENT**

Almost all Natyacharyas have discussed four types of acting, they are - Aghika, Vachika Aharya and Sattvika. Acharya Bharat mainly mentions these four types -

**'Angiko vachikashchaiva aharyah satvikastatha  
Jneyastvabhinayo viprah chaturdha parikalpithah'**

However, in addition to the above four acting types, Acharya Bharat also discusses general acting and chitrabhinaya. A description of the types of acting is found in Abhinayadarpan. According to Abhinayadarpankar, there are four Abhinayas - Angika, Vachika, Aharya and Sattvika -

**'Angiko vachikastadvadaharyah satvikohparah'**

Writers of Sahityadarpana also mention these four differences -

**'Bhavedabhinayohvasthanukarah sa chaturvidhah  
Angiko vachikashchaivamaharyah sattvikastatha'**



*Notes*

Main Components of  
Natya (Drama)

## Notes

These four types of Aaghika, Vachika, Aharya and Sattvika acting are universally acceptable. A brief description of the above four acting types can be found here -

**Brief discussion of Chaturvidha Abhinayas**

1. **Angika Abhinaya-** Angika Abhinaya means the acting displayed by various parts of the body is Angika Abhinay. Here the Nata, through the various parts, appendages and sub-appendages of his body, displays the various actions of performing Ramadi in front of the society. Dramatists Ramchandra-Gunchandra also clarify about Angika Abhinaya and say that visualizing actions through body parts and appendages is Angika Abhinaya. Acharya Bharat discusses three types of body acting - Shariraj, Mukhaj and Chestakrita (**Chestakriyaabhinaya**).
2. **Vachika Abhinaya- Vacha Kritam Abhinayamiti Vachikabhinayam** - Acting related to speech is vachika acting. Dramatists say that imitation of speech according to the feelings of the speaker is vachika acting - Vachikohbhinayo Vachaam Yathabhavmanukriya.

Speech is imitated keeping in mind the context, imitation and public behavior. Whatever is expressed through the mouth by the characters on the stage following Ramadi Anukarya, everything comes under vachika abhinaya. In the view of the Acharyas, speech itself is acting and vachika acting is the body of the drama, while Angika Abhinay, Aharya Abhinay and Satvika Abhinay express the meaning of the speech. Angika and acting are influenced and strengthened by vachika acting. Therefore, it has been said that a Nata or actor should make efforts in the subject of vachika acting. To make the vachika acting effective, Bharata has considered it to be composed of Aagam, Naam, Aakhyat, Upsarga, Nipaata, Samas, Taddit Sandhi, Vachan, Vibhakti and upgrhadi etc. and has minutely considered the above rules related to words -

**'Aagamnamakhyatnipatopasargasamasataddhittaieyuktah  
Sandhivachanavibhaktyupagrahaniyukto vachikabhinaya'**

According to Acharya Bharata, two types of phrases are required here- Nibaddha i.e. a rhyming composition and Chornapada i.e. a prose composition. In the context of vachika acting, Bharat has discussed Rhymes, Alamkaras, Gunas and Doshas, Rasae, language difference, dialect, tone, place, varna, kaku, manner of address, character etc.

3. **Aharya Abhinaya-** Aharya Abhinay is related to the external instruments of Anukarya Rama etc. Dramatists also say that imitation of character etc. done by external objects is called Aharya Abhinaya -

**'Varnadyanukriyahhhayobahyavastunimittkah'**

In Agnipuran it has been called intelligence inspired acting. Aharya Abhinaya is considered to be Nepathya-vidhan. The characters equipped with props have different states and natures, hence the emotions are expressed here through Angadi without any effort. Here special attention is paid to facial makeup and clothing. Aharya Abhinaya is the theatrical use of characters' position, nature, costumes, body structure, decorative costumes, alamkaracostumes and animate and inanimate subjects on stage. Here the attire is an expression of the place and time as well as the lifestyle, modesty, color etc. of the individual. The diversity in dietary habits is clearly visible due to the facial make-up, clothing, hair-style etc. according to the particular place. Four types of Aharya Abhinay have been mentioned in Nataddhashastra, they are -

- (i) Pusta i.e. presenting it in a replica.
- (ii) Alamkara - Garland, jewelery and clothes are Alankara.
- (iii) Angarachana (Structure of body) - To create the body parts of the model according to the body parts of Ramsita etc. model.
- (iv) Sanjeev - Entry of living beings on Ragamnch (Stage).

**Sattvika Abhinay-** The name of concentrated mind is Sattva and the purpose of which is Sattva is called Sattvik - Avahitam manah sattvam, tat prayojanam heturasyeti sattvikah.

If there is no stability of mind, a Nata (Actor) cannot demonstrate swarabheda etc., hence the display of swarabheda etc. experiences is sattvika acting. Swarabheda etc., along with vowel differences, means tremor, column, yawn, weakness, bulkiness, shapelessness, falling of saliva or foam, relaxation of the body, etc. The display of swarabheda etc. experiences follows the justification of Rasa and superior, medium and inferior natures. It has been said that Sattva is a feeling arising from the mind and that Sattva arises from the concentration of the mind. Tears, Romanchadi are the nature of Sattva, which cannot be acted with a different mind because in drama, folk nature is imitated in which Sattva is expected. To create a realistic and natural situation in the drama, the actor has to follow Sattva. There are eight Sattvik Bhavas - Stambha,

Main Components of  
Natya (Drama)



Notes

Main Components of  
Natya (Drama)

## Notes

Sweda, Romancha, Swarbheda, Vepathu, Vaivernya, Ashru and Pralaya. A man who acts in a sattvika manner has eight qualities - beauty, luxury, sweetness, seriousness, stability, sharpness, fineness and generosity. As adornment of heroines, two types of ornaments, Yatnaja and Ayatnaja, are discussed. Two types of Yatnaja ornamentation are also mentioned - shariraja and swabhavika. There is mention of three types of body ornaments named Haava, Bhaava and Hela and seven types of natural ornaments named Shobha, Kanti, Dipti, Madhurya, Pragalbhata, Audarya and Dhairya. Satvika acting is considered the best because it expresses the unexpressed.

**INTEXT QUESTIONS 6.2**

1. How many types of enactment?
2. How many types of Angika abhinaya according to Acharya Bharatamuni?
3. How many types of Aharya abhinaya in Natyashstra?
4. Who is the writer of Natyadarpana?

**6.3 DRAMATIC CHANGES IN MODERN PLAYS**

In modern times, new procedural changes are not clearly visible in the form of acting. Even now the traditional acting form is maintaining its position in a strong form. Yes, now some influence of contact with western countries is beginning to be seen in the current acting style. Gesture, posture, gait, speed and speech have started gaining special importance in the western acting system. Here gesture means - display of emotions through different types of facial expressions, posture means - movement of hand, leg, fist, finger, body parts etc., gait and speed means the speed and velocity of the actors' walking and the meaning of speech. It is speech or verbal acting. When we closely observe the Indian and Western acting system, we come to the conclusion that at some places a mixture of both is visible in the modern acting system, but even today in the modern Indian acting system, only the traditional classical system is accepted. Some visual changes in the modern acting system can be shown in the following form-

1. Emphasis on gait and speed.
2. Western influence of gestures and posture.
3. At some places artificiality is visible in the methods of demonstration.

4. Use of artificial language at some places.
5. Modern acting has become limited to the actions of the characters.
6. Nowadays, acting has become everything in which external appearance and artificiality are mainly visible.
7. The effect of change of era is clearly visible, which is natural.
8. New methods for painting body parts etc.
9. New costumes etc.

Nevertheless, even today the traditional ancient classical method of acting maintains its strong form with some changes according to the times.



**INTEXT QUESTIONS 6.3**

1. Explain visual poetry by mentioning the main distinguishing elements of poetry  
.....
2. Write a note on the acting form  
.....
3. Present a brief introduction of body acting.  
.....
4. Describe the nature of Vachika acting.  
.....
5. What do you understand by acting? Write a note.  
.....
6. Discuss the nature of sattvika acting.  
.....

*Notes*

Main Components of Natya (Drama)



Notes

7. Briefly write a note on the dramatic changes in modern drama.

.....



**WHAT HAVE YOU LEARNT**

- Four essential elements have been talked about for Natyaveda - text, song, acting, and rasa.
- Almost all theater artists have four types of acting.
- There are four types of Abhinaya named Angika, Vachika, Aharya and Satavika.
- There are also four types of Aharya acting.



**TERMINAL EXERCISE**

1. What is enactment?
2. How many types of enactment?
3. Write a short note on Angika Abhinaya.
4. Write the changes in modern dramas relative to traditional dramas.



**ANSWERS TO INTEXT QUESTIONS**

6.1

1. Pathya, Geet, Abhinaya, and Rasa
2. Rigveda
3. According to the Loka (Society)
4. Acharya Vishwanatha



6.2

1. Four types
2. Three types
3. Four types
4. Ramchandra-Gunachandra

Main Components of  
Natya (Drama)



*Notes*

## **MODULE -3**

### **Discussion on Rasa Sutra**

In this module, the concept of Rasa, introduction to Rasasutra and various opinions and the concept of Sahridaya have been discussed-

7. Concept of Rasa and Discussion on Rasasutra
8. Concept of Sahridaya