

285

Secondary Level
NATYAKALA
PRACTICAL MANUAL



NATIONAL INSTITUTE OF OPEN SCHOOLING

विद्याधनं सर्वधनप्रधानम्



285

Secondary Level

NATYAKALA

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

A 24-25, Institutional Area, Sector-62, Noida-201309 (U.P.)

ADVISORY COMMITTEE

Prof. Saroj Sharma

Chairperson
National Institute of Open Schooling
Noida (UP) 201309

Dr. Rajiv Kumar Singh

Director (Academic)
National Institute of Open Schooling
Noida (UP) 201309

Dr. Tarun

Deputy Director (Academic)
National Institute of Open Schooling
Noida (UP) 201309

CURRICULUM COMMITTEE

Pro. Girishwar Mishra (Chairperson of Committee)

Former Vice Chancellor
Mahatma Gandhi Antarrashtriya Hindi
VishwaVidyalaya, Wardha

Prof. Ram Nath Jha

Professor, School of Sanskrit and Indic Studies
J.N.U. New Delhi

Prof. Balram Shukla

Professor, Department of Sanskrit
University of Delhi, Delhi

Dr. Amitab Srivastva

Natyakala Specialist, National School of Drama,
New Delhi

Dr. Ram Narayan Meena

Assistant Director (Academic)
Academic Department, National Institute of Open
Schooling, NOIDA - 201 309, Uttar Pradesh

Shri Arjundev Charan

Vice-Chairman, National School of Drama, New Delhi
and Founder of Rammat Theatre Group, Jodhapur
(Rajasthan)

Prof. Rajnish Mishra

Professor, School of Sanskrit and Indic Studies
J.N.U. New Delhi

Prof. Pawan Kumar Sharma

Professor, Chaudhary Charan Singh University,
Meerut, Uttar Pradesh

Dr. Praveen Tiwari

Associate Prof., Mahatma Jyotiba Phule Rohilkhand
University, Bareilly Uttar Pradesh

Shri Asif Ali Haidar Khan

Natyakala Specialist,
National School of Drama,
New Delhi

LESSON WRITERS

Pro. Meera Dwivedi

Professor, Department of Sanskrit
University of Delhi,
New Delhi

Dr. Danish Iqbal

Assistant Professor, (Theatre)
AJKMCRC, Jamia Milia Islamic Central University,
New Delhi

Dr. Ram Narayan Meena

Assistant Director (Academic)
Academic Department,
National Institute of Open Schooling
NOIDA - 201 309, Uttar Pradesh

Dr. Yogesh Sharma

Associate Professor,
Kala Kosh Division,
Indra Gandhi National Centre for the Arts, New Delhi

Dr. Mukesh Kumar Mishra

Assistant Professor
Deshbandhu College
University of Delhi, New Delhi

Dr. Trilok Chand Awasthi

Department of Sanskrit, Philosophy Vedic Studies
Banasthali Vidyapeetha, Rajasthan

Ms. Akriti Thakur

Research Scholar, Department of Sanskrit,
Darshan Vanasthali Vidyapeetha, Rajasthan

TRANSLATORS BOARD

Dr. Kana Ram

Associate Professor,
Motilal Nehru College
University of Delhi, New Delhi

Dr. Ram Narayan Meena

Assistant Director (Academic)
Academic Department,
National Institute of Open Schooling
NOIDA - 201 309, Uttar Pradesh

Ms. Suman Sharma

Research Scholar
Jagadguru Ramanandacharya Rajasthan Sanskrit
University Jaipur, Rajasthan

EDITORIAL BOARD

Prof. Ram Nath Jha

Professor, School of Sanskrit and Indic Studies
J.N.U. New Delhi

Dr. Ram Narayan Meena

Assistant Director (Academic)
Academic Department,
National Institute of Open Schooling
Sector-62, Noida, Uttar Pradesh

Prof. Rajnish Mishra

Professor, School of Sanskrit and Indic Studies
J.N.U. New Delhi

Dr. Ram Chandra

Assistant Professor,
Shyamaprasad Mukharji College of Woman
University of Delhi, New Delhi

PROOF READERS

Dr. Ram Narayan Meena

Assistant Director (Academic)
Academic Department,
National Institute of Open Schooling
Sector-62, Noida, Uttar Pradesh

Dr. Anand Kumar

Academic Officer (Sanskrit)
Academic Department,
National Institute of Open Schooling
Sector-62, Noida, Uttar Pradesh

Mr. Ankit Bhatt

Academic Officer (Yoga)
Academic Department,
National Institute of Open Schooling
Sector-62, Noida, Uttar Pradesh

COURSE COORDINATOR

Dr. Ram Narayan Meena

Assistant Director (Academic)
Academic Department,
National Institute of Open Schooling
NOIDA - 201 309, Uttar Pradesh

GRAPHIC DESIGNING and DTP

M/S Multi Graphics,
New Delhi

A Word with You

Dear learner,

ॐ सह नाववतु। 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 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.



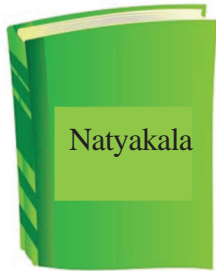
Do You Know: This box provides additional information. The text in boxes is important and must be given attention. It is not meant for evaluation, but only to improve your general knowledge.

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 of Natyakala

1. Theatrical Tradition of India: Introduction and History
2. Brief Introduction of Natyashastra
3. Natyakala and other Arts

Module-2. Main Components of Natya (Drama)

4. Plot: An Introduction
5. Character Planning
6. Introduction to Enactment

Module-3. Discussion on Rasasutra

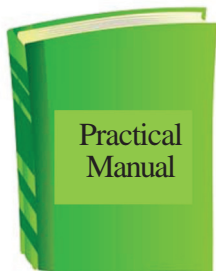
7. Concept of Rasa and Discussion on Rasasutra
8. Concept of Sahridaya

Module-4. Introduction to India Dramas

9. Pratimanataka
10. Nagananda
11. Kundmala
12. Bharata Durdasha

Module-5. Theatrum : Technique & Design

13. Theatre: Introduction and Types
14. Theatrical Music



Module-6. Different Types of Enactment: Theoretical Applications

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

Module-7. Practical Applications of Natya

5. Techniques of Theatre : An Introduction
6. Prabodhachandrodaya

National Institute of Open Schooling

Bifurcation of Syllabus Natyakala- (285) Secondary Level Total no. of Lessons=14

MODULE (No. & name)	TMA (40%)	Public Examination (60%)
	(No. of lessons -5)	(No. of lessons -9)
1. Introduction of Natyakala	L-1: Theatrical Tradition of India: Introduction and History	L-2: Brief Introduction of Natyashastra L-3: Natyakala and other Arts
2. Main Components of Natya (Drama)	L-4 : Plot: An Introduction	L -5: Character Planning L-6: Introduction to Enactment
3. Discussion on Rasasutra		L-7: Concept of Rasa and Discussion on Rasasutra L-8: Concept of Sahridaya
4. Introduction to India Dramas	L-9 : Pratimanataka L-10 : Nagananda	L-11: Kundmala L-12: Bharata Durdasha
5. Theatrum : Technique & Design	L -13 : Theatre: Introduction and Types	L-14 : Theatrical Music

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.

CONTENTS

MODULE	LESSON	PAGE NO.
6. Different Types of Enactment: Theoretical Applications		
	1. Angika Enactments	01-08
	2. Vachika Enactments	09-20
	3. Aharya Enactments	21-32
	4. Satvika Enactments	33-44
7. Practical Applications of Natya		
	5. Theatre Techniques : An Introduction	45-62
	6. Prabodhachandrodaya	63-72

MODULE -6

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



Notes

1

ANGIKA ENACTMENT

Dear Learner, in this lesson, various types of Angika abhinaya among the four types of acting are being described. Apart from angika enactment, Samanyabhinaya has also been discussed in this lesson.



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 Abhayantrabhinaya 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 Sharirka. The acting performed only

Different Types of
Enactment: Theoretical
Applications



Notes

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, Gajadhantha, 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, Urahparsvamandali, Mushtiswastika, Naliniprakosha, Alpallava, Ulvana, Lalita and Valita.

Different Types of
Enactment: Theoretical
Applications



Notes

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), Prasarita (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. **Udarkarma** - 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 sthaya-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 sthayaibhavadrishitis - Singdha, Drishta, Deena,

Different Types of
Enactment: Theoretical
Applications



Notes

Kruddha, Dripta, Bhayanvita, Jugupsita and Vismita. The Sancharibhavadrishitis 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, Viniguhan, 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). Under the physical acting, Puttalika Karma, Avalokan, Putakarma and Griva Karma are also mentioned, which are described as follows respectively-
 1. **Puttalika Karma** - Puttlika 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, vivartana, 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.



Notes

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



INTEXT QUESTIONS 1.1

1. What is Shiromani?
2. How many are the poses displayed by hand?
3. What is Katikarma?
4. How many parshvakarma are there?
5. How many types of udarakarma are mentioned?
6. How many are the grivakarma?

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.

Different Types of
Enactment: Theoretical
Applications



Notes

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 (Bhayabhinaya).



INTEXT QUESTIONS 1.2

1. What is the form that remains of the entire acts called?
2. How many types of samanyabhinaya are there?
3. How many types of sharirika abhinaya are mentioned in samanyabhinaya?
4. What do you understand by samanyabhinaya?



WHAT HAVE YOU LEARNT

- In general, the symbolic meaning created by the various gestures and postures of the various parts, appendages, and limbs of the body is called angikabhinaya.
- The acting done by the head is called Shirobhinaya.
- Making different postures of hands and fingers in accordance with the text is hastabhinaya.

Angika Enactment

- Where the division of action is presented equally in the head, hands, waist, chest, thighs, urus and karanas, that is samanyabhinaya.
- In samanyabhinaya, two types of acting are discussed - (1) internal and (2) external.



TERMINAL EXERCISE

Sample Questions for Practical Examinations

1. The learner is expected to enact one types out of the different types of angika enactment.
2. The learner is expected to enact one rasadrishiti 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. Acting done by the head.
2. There are 24 poses displayed by 2 hands.
3. Acting done by the waist (waist).
4. Five
5. Three types
6. 9

MODULE - 6

Different Types of Enactment: Theoretical Applications



Notes

Different Types of
Enactment: Theoretical
Applications



Notes

1.2

1. Samanyabhinaya
2. Two types
3. 6 types
4. Where the division of action is presented equally in the head, hands, waist, chest, thighs, uru and karnas, that is samanyabhinaya.



Notes

2

VACHIKA ENACTMENT

The entire act of acting is accomplished through two mediums - physical actions and dialogue delivery. Pronunciation of words on stage may seem very easy at first glance, but its science is as complex an art as singing. It is very important for an actor to undergo deep and continuous training as well as understand the techniques of speech and voice. When a fully trained actor delivers the dialogues of his role using his voice and dialogue delivery, the imagination of the character comes alive in the audience and they start listening to the character completely.

Being an actor, you must know your voice correctly. The voice of the actor should be such that people are surprised to see the new form of speech and expression of thoughts. If an actor wants to be successful on stage, one should give special emphasis on Vachika Enactment. Its importance can be gauged from the fact that Bharat Muni, the author of Natyashastra, has accepted it as a main distinction of enactment.



LEARNING OUTCOMES

After studying this lesson, you-

- know the general introduction of Vachika Enactment;
- 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.

Different Types of
Enactment: Theoretical
Applications



Notes

2.1 GENERAL INTRODUCTION TO VACHIKA ENACTMENT

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.

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. Acharya Bharat instructs to make special efforts on words-

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

-(Natyasastra-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 Satvik 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.

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) and Jatyantari (used by animals and birds living in villages and forests) have been described. 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, Dhairialalita, 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 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 ऐ are hrishva and ए, ओ, औ and एः 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

Different Types of
Enactment: Theoretical
Applications



Notes

Different Types of
Enactment: Theoretical
Applications



Notes

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, ल्, ल, स) are pronounced from the teeths.

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

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 -Upma, Rupaka, Deepaka and Yamaka. In upama, the properties or nature of two substances are compared with the visible object. For example: Your face is like the moon. Metaphor is one in which words of different subjects are combined in one sentence. 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. Similarly, Yamaka - where words are repeated again and again but their meaning is different every time. 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?

Different Types of Enactment: Theoretical Applications



Notes

Different Types of
Enactment: Theoretical
Applications



Notes

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

After this Bharata starts discussing the gunas (qualities) and nature of the text. Their number is six- Swara, Sthana, Varna, Kaku, Alankara and 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- Shadaj, Rishabha, Gandhara, Madhyama, Panchama, Dhauvata and Nishada. 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

There are three places for vowels - urasthala, kantha and shirsha (chest, throat and head). These tips can be adopted for their practice- when a person who is located very far away is called, then the place of pronunciation of the voice should be the shirsh (head), the person standing at a distance should be called with the voice pronounced from the place of the kantha (throat) and the person standing near should be called from the place of urusthala (chest).

Varna

The text to be pronounced consists of four letter - Udatta, Anudatta, Swarita and Kampita. Varna refers to the tonal qualities of the language or the lyrical intonation. In hasya and sringar, 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. It 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 - sakanksha and 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.

Pronunciation

In the end, there is a discussion of six parts of pronunciation- Vichchheda, Arpana, Visarga, Anubandha, Deepan and 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 alamkaras. 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 alamkaras 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.

Different Types of Enactment: Theoretical Applications



Notes

Different Types of
Enactment: Theoretical
Applications



Notes

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.



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 Bharat, 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 VACHIAKA 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- Aalapa (speaking to someone), Pralapa (use of unrelated and meaningless phrases), vilapa (speech produced in a sad state), Anulapa (repeating the same thing again and again), Sanllapa (conversation consisting of statements and counterpoints), Apalapa (plan in other meaning of the previously mentioned vocabulary), Sandesha (tell him this- such sentences), Atidesha (I said what you said- agreeable sentence in this sense), Nirdesha (I say this- such sentences), Vyapadesha (something said under some pretext), Upadesha (do this and take this- such sentences) and 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?
3. What is meant by Apavarita?
4. What is janantika?
5. How many ways of vachika enactment involving bhava and rasa are there?

Different Types of Enactment: Theoretical Applications



Notes

Different Types of
Enactment: Theoretical
Applications



Notes



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, Bharata 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.
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.

Different Types of Enactment: Theoretical Applications



Notes

Different Types of
Enactment: Theoretical
Applications



Notes

2.3

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.

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

After angika and vachika enactment, Acharya Bharata has discussed Aharya enactment in detail. He calls this Nepathya Vidhan and also emphasizes that if success is desired in the performance of drama, then special emphasis should be given on Aharya enactment. As we know that in drama, there are actors of different stages and different nature and they try to play the role of a character different from themselves. In such a situation, through acting they can express the emotions of the character through their physical actions and speech. At the same time, by assuming the form of the character, they also bring to life the social, religious and geographical background of the character on the stage.



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

Different Types of
Enactment: Theoretical
Applications



Notes

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. **Sajeeva-** Sajeeva means method 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 Sajeev?

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.

Different Types of
Enactment: Theoretical
Applications



Notes

Different Types of
Enactment: Theoretical
Applications



Notes

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)

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.

**Notes**

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 country 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.

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.

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

Different Types of
Enactment: Theoretical
Applications



Notes

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.



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

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. 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.

Similarly, 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.

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.

Different Types of Enactment: Theoretical Applications



Notes

Different Types of
Enactment: Theoretical
Applications



Notes

4. Romasha

Densely grown shmashru. Romash Shamsru 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 - Parshwagata, Mastaki and Kirit. Acharya Bharat also describes the hairstyle of different characters very minutely under the anagarachana.

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 Sanjeeva. 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. He also discusses the method of making this Pati Ghati.

3.5 IMPORTANCE OF AHARYA ENACTMENT IN NATYA

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 one performs with *angika* and *vachika* acting, the audience sees the form of the character. Aharya Abhinaya has a special contribution in the presentation of drama. 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 emotions and imbibe the emotion of the character. This is a laborious task.

**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 *Natyashastra*. 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 Abhinaya - *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.

Different Types of
Enactment: Theoretical
Applications



Notes

Different Types of
Enactment: Theoretical
Applications



Notes

- Such characters who are human beings should wear jewelry according to their feelings and efforts which is according to their country and time.
- 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 material, learner should choose one type of pusta among the different types of pustrachana and create 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 to the characters.
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.

Different Types of
Enactment: Theoretical
Applications



Notes

Different Types of
Enactment: Theoretical
Applications



Notes

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.



Notes

4

SATVIKA ENACTMENT

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 Natyajastra.



LEARNING OUTCOMES

After studying this lesson, you-

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

Different Types of
Enactment: Theoretical
Applications



Notes

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

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 sattvika 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.

What is 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 ia also blishful 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 sahridya 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 sahridya also because the joys and 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

Different Types of
Enactment: Theoretical
Applications



Notes

Different Types of
Enactment: Theoretical
Applications



Notes

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 Hasyya 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 has given the number of Bhavas as four-1. Sthayi bhava, 2. Vibhava, 3. Anubhava, 4. Sanchari bhavas.

Different Types of
Enactment: Theoretical
Applications

**Notes**

Different Types of
Enactment: Theoretical
Applications



Notes

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

Those feelings through which feelings like love and many more are experienced are called anubhava. In a way, anubhavas are like the external expression of the internal feelings located in the mind. Like veins bulging in anger or eyes turning red.



Notes

Mainly four types of anubhavas were accepted-

1. Angika Anubhava- Feelings related to body functions.
2. Vachika Anubhava- Feeling expressed through speech.
3. Aharya Anubhava- Feeling expressed through aharya.
4. Satvika Anubhava- Feeling expressed through satvika.

Satvika Anubhava

Physical efforts done with sattva come under the category of sattvika anubhava. Bharata has given the number of these sattvika feelings related to the concentration of the mind as eight- Stambh, Sweda, Romanch, Swarabhanga, Vaivernya, Vepathu, Ashra and Pralaya. The stambha is due to anger, fear, joy, shame, sorrow, labor. The trembling of the body due to cold, fear, anger, joy, touch, old age and disease is 'Vepathu'. Similarly, the appearance of water spots on the hair in case of anger, fear or exercise is called 'sweda'. Ashru is due to joy, anger, smoke in the eyes. yawning, fear, grief are called 'tears' and standing of hair on the body due to cold, fear, joy, anger, illness etc. is called 'thrill'. Changing color of face due to cold, fear, anger, tiredness, disease, distress and heat is called 'Vaivernya' and breaking of speech due to fear, anger, joy, old age, dryness of throat, disease and intoxication is called 'swara-bhanga'. Loss of consciousness due to exertion, unconsciousness, drunkenness, sleep, injury and attachment has been described as 'pralaya'. Bharat further explains the method of using these satvika expressions.

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

Different Types of
Enactment: Theoretical
Applications



Notes

'Satva' is related to the mind and it arises only from the concentration of the mind. Satvik emotions like thrill, tears and Vaivernya 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 natyadharmā 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.



INTEXT QUESTIONS 4.2

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

Different Types of Enactment: Theoretical Applications



Notes

Different Types of
Enactment: Theoretical
Applications



Notes



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. Vibhavanubhavsancharisanyogadrasanishpatih.
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.
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, romanha, 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'.

Different Types of
Enactment: Theoretical
Applications



Notes

MODULE -7

Practical Applications of Natya

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 Prabodhchandrodaya play.

5. Theatre Techniques : An Introduction
6. Prabodhachandrodaya



Notes

5

THEATER TECHNIQUES: AN INTRODUCTION

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;
- understand the importance of stage decoration in dramatic performance;

Practical Applications
of Natya

Notes

- 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.

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 and 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 vents. There was no need for artificial lighting for the plays of the Commedia del Arte

Practical Applications of Natya



Notes

Practical Applications
of Natya

Notes

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 TECHNIQUESPractical Applications
of Natya

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 Sarleio, 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

*Notes*

Practical Applications
of Natya

Notes

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.



Notes

Practical Applications of Natya



Notes

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.
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.



Notes

Practical Applications of Natya



Notes

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.

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.

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,



Notes

Practical Applications
of Natya

Notes

U-V-light, water effect, effect projector, fog machine etc. are mainly included in this category.

**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.

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.



Notes

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

Practical Applications
of Natya

Notes

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?
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?

Practical Applications of Natya



Notes

Practical Applications
of Natya*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.
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.

Practical Applications
of Natya*Notes*

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.
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.

Practical Applications of Natya



Notes

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
 - 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

PRABODHACHANDROYA



Notes

Here Shri Krishna Mishra has made a serious philosophical idea the main basis of the play in the tradition of Sanskrit drama. Writing a play with this type of plot is a challenging task as it can lead to loss of entertainment value. But Shri Krishna Mishra did the work of converting such a serious ideology into a story with great skill and cleverness. The way in which he has given place to the human being and his internal conflict in the play is indeed very creative. Shri Krishna does not even violate the rules of drama in the writing of Prabodhchandrodya. Dialogues are also used keeping the performance in mind. Fundamentally, there is a coordination of Advaita Vedanta and Vishnu Bhakti in this play, but nowhere does philosophy and preaching slow down the pace of the play.



LEARNING OUTCOMES

After studying this lesson, you-

- know about Shri Krishna Mishra, the author of Prabodhachandrodaya;
- know about the plot of Prabodha Chandrodya;
- know about the characters of Prabodhachandrodaya and able to act of these characters; and
- know about the dramatic technique used in Prabodhachandrodaya.

6.1 GENERAL INTRODUCTION TO PRABODHCHANDRODAYA

The time of Shri Krishna Mishra, the author of Prabodhchandrodya is approximately the second half of the 11th century. The residence of Shri Krishna was Magadha

Practical Applications of Natya



Notes

because in his works he mentioned a pilgrimage named Mandar except Dwarka and Mathura. This Mandar is situated in Bihar. Prabodh Chandrodaya is the only creation of Shri Krishna Mishra. By its very name it indicates the story depicted in the play.

In fact, Prabodh Chandrodaya is a serious and philosophically symbolic play. Human life is depicted in 6 acts. In the play, Shri Krishna Mishra has presented a picture of two tendencies of the human heart. One instinct seems to be inclined towards self-knowledge and the other instinct seems to turn away from it. The opposition of the two sons of the mind is imagined and both of them are step-brothers who have arisen from the tendencies and retirements of the mind. Their names are Moh and Vivek. On the side of attachment are lust, lust, greed, violence and ego. He also has a grandson named 'Sambhava' who is born from Moha's son Lobh and his daughter-in-law Trishna. False vision is shown as a kulta. Charvak represents the inclination towards materialistic pleasures. On the other hand, the main aspect of the second side is discretion along with which are wisdom, compassion, peace, hard work, forgiveness, contentment and object consideration. Vivek feels defeated for some time, his army gets disintegrated but in the end Vivek wins. Vishnu devotion plays an important role in this victory. This is the main plot of the play.

Along with this, the story of labor and peace has also been added. Shanti who has lost her mother whose name is Shram. Labor is attacked by evil tendencies but it gets protection through devotion to Vishnu. Shri Krishna Mishra has very skillfully presented human tendencies in the form of characters in this story.

In the story, he skillfully shows the lack of labor in Jainism, Buddhism and Brahminism, the major religions prevalent at that time. In the play, after a long struggle, the side of truth wins which is shown as Sangram Vijay. King Mana is very sad at the separation from his son and his wife Pravritti but through true principles and knowledge of Vedas he builds patience in him and he accepts Nivritti as his wife. Ultimately, Vivek meets the Upanishads and through this Upanishad one becomes enlightened and everyone's world is freed from knowledge.

6.2 MAJOR CHARACTERS OF PRABODHA CHANDRODAYA

The list of characters of the play is as follows-

Sutradhara- Acharya of drama

Nati:- His wife

Vivek :- Protagonist

Mati: Hero's wife

Vastu Vichara:- Friend of Vivek

Santosh :- his companion

Purusha- Upanishad's husband

Prabodhodaya:- son of purusha

Shraddha:- Satviki, Rajasi, Tamasi

Shanti: Vivek's sister

Karuna:- friend of Shaddha

Vishnu Bhakti:- Friend of Upanishad

Upanishads: Vedanta scriptures

Saraswati:- Friend of Vishnu Bhakti

Kshama:- friend of Viveka

Son of Mana: Vairagya, Nididhyasan, Sankalap, Pariparshvika, Purusha, Sarathi, Pratihari

Mahamoh:- Antihero

Charvaka:- friend of Moha

Minster of Moha- Kama, Krodha, Lobha, Dambha, Ahankar

Mana: determined

Kapalik:- Founder of Soma theory

Mahant:- Mischievous Math husband

Mithyadrishti: wife of attachment

Vibhramavati:- Her friend

Rati: Wife of Kama

Hinsa:- Krodha's wife

Trishna:- wife of lobha

Other Characters-batu, Shishya, Purusha, Dauvarika



Notes

Practical Applications
of Natya

Notes

It is clear from the names of the above mentioned characters that Shri Krishna Mishra has made Vedanta dozen the objective in this play. Shri Krishna Mishra has shown in character form both the tendencies which are helpful and hindrance in man's Vedanta knowledge. By portraying the union of both the tendencies as a worthy union, he has made the readers aware of them.



INTEXT QUESTIONS 6.2

1. Who is the author of Prabodhachandrodaya?
2. What is the time period of Shri Krishna Mishra?
3. What nature of drama is Prabodha Chandrodaya?
4. How many numbers are there in Prabodhachandrodaya?
5. Who is the hero of Prabodhachandrodaya?
6. Who is the anti-hero of Prabodha Chandrodaya?
7. Who is Mati?
8. Who is Rati?
9. Who is Charvak?
10. Who is Vinubhakti?

6.3 PLOT OF PRABODHA CHANDRODAYA DRAMA

In the play Prabodha Chandrodaya, the plot is described in a total of six acts. Shri Krishna has based the play on philosophical ideas. The plot of the play is as follows-

First Act

There are two women of the mind - Pravritti and Nivritti. The attachment and conscience arising from them become opposed to each other. With discretion there is peace, labour, and with attachment there is lust, greed, craving, anger and violence etc. Kama and Rati are introduced at the beginning of the number. Rati tells Kam that conflicting conscience is a problem for Moha. Sex makes him believe that you are a woman and that is why you are afraid of it, otherwise discretion would not exist. For you ministers of conscience who are talking about Yama and Niyama, only our mental disorder is enough. These Yama rules cannot stand in front of Mada and Matsarya. Rati also asks Kam that I heard you and Vivek are from the same clan. Kama says that there is only one lineage. Why do you ask this? Only we both have the same father. Our father

mind has acquired this world on its own strength. Both of us were dear to our father. And we took control over them. This conscience wants to remove us and father from its path. Rati asks if this sin is being committed only out of jealousy and hatred. On this, Kama says that you will get scared. A demon named Vidya is going to be born in our clan. Due to this, Rati gets scared and clings to her work. Kama assures him that knowledge will not arise during his lifetime. You just be patient. Rati asks if Vivek wants the birth of this Vidya? This knowledge will make even them proud. The answer is yes. On the other hand, mind and conscience are talking to each other. Vivek tells Mati that this unfortunate act is making us look like sinners. Mati asks that man is naturally in bliss, then how did these people put him in bondage. Vivek says that even a smart man gets trapped by women. These too have been put in bondage by Maya. Mati asks the reason for his answer and Vivek says that only if we have a connection with the Upanishads, enlightenment will arise and this bondage can be freed.

Second Act

In the second act, Mohraj calls out arrogance and says that Vivek has promised enlightened rise and has sent courage towards pilgrimages. It is time for the downfall of our dynasty. Therefore caution everyone to oppose it. The place of salvation for everyone on earth is Kashi and go there and create disturbance in all the four ashrams. I have made my mark here. Sly people drink alcohol and spend the night with village brides and in the morning they pretend to be ascetics. Then arrogance comes from the south and says that all the people living here are fools yet they take pride in their erudition. Sages turn their heads and claim Vedanta. Saying this, the ego reaches the ashram of arrogance. Seeing the decorations there, he makes that place his resting place for some time. Seeing him coming, Dambh's disciple tells him to stay away. One cannot go there without washing feet. By doing this the ego is ready to go there but the pride through its efforts asks Batu to stop him. The ego is greatly surprised. When ego tells about itself, pride recognizes him and says, hey, this is my grandfather. After recognition, pride bows at the feet of ego. The ego proudly says that I had seen you as a child at the end of Dwapar Yuga. You have grown up now and because you have grown up, I could not recognize you. Is everyone in your family well? Arrogance says yes, those people are also here. Ego asks about pride and attachment and discusses about discretion. Only then does attachment arrive. Along with him, Charvak sect also comes and propagates its sect. He is very happy to hear the Charvaka theory. There is a conversation between Charvaka and Dambha. Charvaka says that there is a Yogini named Vishnubhakti. Yesterday they stopped his promotion. Still, it has a huge impact. It becomes very difficult to even look towards the dynasty where she lives. Just then a man arrives with a message from the middleman. Reading her letter, it is



Notes

Practical Applications of Natya



Notes

revealed that Shanti is explaining the Upanishads day and night to her mother, Shram, to introduce Vivek to the Upanishads. Attachment says that when lust is against him then what is his status. Our order to the middle class is to keep the religion intact. Only then anger and greed enter the stage, revealing their qualities. Attachment thinks of ways to control peace.

Third Act

False vision absorbs labor and in search of peace labor goes searching for forests, mountains, rivers. On the insistence of her friend named Karuna, Shanti goes to search for labor in hypocrites. There she sees Digambar Jain monks roaming around claiming that their faith is superior. There he gets labour. But that is tamasic labour. In this connection with the search, Shanti also goes to Buddhist monks. There a Buddhist monk is also roaming around making his belief superior. There too, Shanti sees Tamasic labour. There is debate about superiority in Jainism and Buddhism. Shanti goes ahead and sees Soma Siddhanta from whom the Jain monk asks her Siddhanta Darshan. The Soma doctrine has attracted the monks due to their greed for women and alcohol. Royal Shram, dressed as Kapalika, embraces both of them and makes them drink liquor. Due to similarity of name, Shanti suspects that this is not my mother Shram. Then Karuna tells that your mother's labor is with Vishnu Bhakti, it is some other royal labor.

Fourth Act

Labor and friendship are talking to each other. Maitri says to Shram that I have heard from Mudita that Vishnu Bhakti Devi has rescued you from the clutches of Mahabhairavi. Knowing this I have come to meet you. The incident of Shram Mahabharti tells this. Maitri also tells Shram in her story that we four sisters live in the hearts of Mahatmas. She also tells that Dev Vivek sent a call for objective thinking. Vivek tells Vivekavastu that our war with attachment has begun. Lust is the main warrior on the side of attachment and we have chosen you to fight it. The objective thought says that this is not a difficult task for me. What a big deal it is to win the job. Forgiveness says that I will definitely conquer anger and after conquering anger, violence and drunkenness will themselves accept defeat. Satisfaction is called for to win profit. Santosh says that we should prepare to attack Banaras. King Vivek also orders to send his army.

Fifth Act

In the fifth act, the army of conscience attacks attachment and when attachment is destroyed by the army of conscience, then Shram comes to the conclusion that opposition from one's own people always leads to the destruction of the family. Vishnu

meets Bhakti and Shanti Shram and asks what is the news of war. Shram says that due to the protest of the goddess, what should have happened happened. The armies on both sides stood face to face. Vivek sent Nyayadarshan as a messenger to Moh. The messenger went and told Moh to leave the temple and retreat, otherwise he would be completely destroyed. Hearing this, Moh became very angry and at the same time Saraswati appeared in front of our army. A terrible battle took place and all the people on the Mohican side suffered casualties. The attachment hid somewhere. When Man heard all this news, he felt very sad due to the death of his son. The news of Pravritti's death broke him. Then Saraswati reached him and introduced the real form of the world to his mind. He inclined towards renunciation and Nivritti was appointed to the post of wife of the mind. In this way the mind finally attained peace.

Six Act

Now peace and labor were assured and they started living comfortably. Then one day Shanti asked Shram about the news about the kingdom. Shram explained to her that the man had renounced the relationship and adopted renunciation. Through hard work he also came to know that even in this situation, attachment has not given up its wickedness. He appoints Madhumati to bring happiness to the man. And Madhumati shows the imagination to the man, Maya agrees, the mind approves it and the resolution encourages him. The man also agrees but then the elements from the background expose this illusion in time and alert the man. The man expresses his desire to see Vivek and also sends an invitation to Upanishad but Upanishad remains reluctant to meet Vivek because Vivek had left him in difficult times due to which Upanishad had to suffer a lot. Explains Shanti Upanishad. Then somewhere the Upanishad meets Vivek. The Upanishad narrates its story to the man. The man asks Upanishad, how did you spend so many days? The Upanishad says that I have stayed in places like monasteries and old temples. I have seen the people living there doing mischief. And this is how the Upanishad narrates its story. At this very moment Nididhyasana appears and tells the Upanishad that two children named Vidya and Prabodhnam will be born from your womb. After getting Vidya transformed into the mind through struggle Vidya and handing over Prabodhchandra into the hands of men, you should move towards Vishnu Bhakti with discretion. This is what happens in the end. With the rise of enlightenment, the man's darkness goes away and the man gets freedom from the joy of devotion to Vishnu.



INTEXT QUESTIONS 6.2

1. What are the names of two worthy-minded women?



Notes

Practical Applications
of Natya

Notes

2. Who are Vivek and Moha?
3. In which number does ego enter?
4. In which number do conscience and attachment fight?
5. When does the mind find peace?
6. Which trend is the plot of the play?

6.4 THEORETICAL APPLICATION OF PRABODHACHANDROYA

Composing a play on the theme of spirituality in the series of Sanskrit plays has been an important task and a topic of discussion. Krishna Mishra's play Prabodhchandrodaya has been discussed among scholars even after the 11th century. Probably this play is the first symbolic play in which an attempt has been made to portray the tendencies and their struggle on the stage by showing them in the form of characters. One easily remembers the play 'Bharat Plight' by Bharatendu Harishchandra in the same style, in which he presents the main factors of India's plight in character form.

In fact, Prabodhchandrodaya is a calm and romantic drama. If we look at the rasas described in Natyashastra, we get only eight rasas. Acharya Bharat has not used Shanta Rasa in drama. But in the 11th century, Shanta Rasa is established as the ninth Rasa and Shri Krishna Mishra writes Prabodhchandrodaya keeping this Rasa as his target. Seeing abstract emotions like hard work, knowledge, devotion, prudence, intelligence, anger, ego in the form of characters on stage is full of interest in itself. Only Krishna Mishra can imagine to show the monism of Vedanta in the form of a story instead of any mythological and historical events in the plot.

Krishna Mishra's dramatic work gave rise to many metaphors over time. Many playwrights have created their metaphors using it. Like Yashpal wrote a metaphor named 'Mohaparajay' in the 13th century, Venkatnath wrote a metaphor named 'Sankalpasuryodaya' in the 14th century. This tradition did not stop. In the 16th century, Gokulnath wrote a metaphor named 'Amritudaya'. Srinivas Dixit composed an allegory named 'Bhavnapurushottam' and Karanpur composed 'Chaitanya Chandrodaya'. In the late 17th century and first half of the 18th century, Vedkavi wrote symbolic forms named 'Vidyaparinay' and Varadacharya wrote 'Yatirajvijay'. To know Shri Krishna Mishra's Prabodh Chandrodaya means to know a dramatic style in the tradition of Sanskrit dramas which left the traditional story experiment and adopted a new creative story.

**INTEXT QUESTIONS 6.3**

1. Which is the main essence of Prabodhachandrodaya?
2. Which is the symbolic play written by Harishchandra?,
3. Who is the author of Mohaparajaya Rupak?
4. When was the resolution sunrise metaphor written?
5. What is meant by symbolic drama?

**WHAT HAVE YOU LEARNT**

- The author of Prabodhchandrodaya is Shri Krishna Mishra.
- The time period of Shri Krishna Mishra is 11th century.
- Shri Krishna Mishra has made the principle of monism of Vedanta the main basis of the plot of his play.
- For the first time in the tradition of Sanskrit drama, Shri Krishna Mishra composed a play by transforming a philosophical idea into a character.
- Prabodhchandrodaya is a calm drama.
- Prabodhchandrodaya is a 6 act play.
- The hero of Prabodhchandrodaya is Vivek and the anti-hero is attachment.
- Prabodh Chandrodaya is the story of the struggle between conscience and attachment. In this, along with discretion, the companions of mind, objective thoughts, contentment, labour, peace, devotion to Vishnu, Upanishads and attachment are greed, pride, anger, lust, charvak, ego, false vision etc.
- Sanskrit playwrights who have changed in the style of Prabodh Chandrodaya have created their allegories in which they have made human instincts and invisible mental disorders as characters.

**TERMINAL QUESTIONS**

1. What is the importance of Prabodha Chandrodaya in the series of Sanskrit drama writings?

*Notes*

Practical Applications
of Natya



Notes

2. Tell us about the basic story of the play Prabodha Chandrodaya?
3. Tell about the naming of Prabodha Chandrodaya?
4. Tell about the application of Prabodhachandrodaya?



ANSWERS TO INTEXT QUESTIONS

6.1

1. Shri Krishna Mishra
2. Around 11th century
3. Drama of symbolic nature
4. Six points
5. Prudence
6. Attachment
7. Wife of hero Vivek
8. Kama's wife
9. Feeling of indulgence in material comforts
10. Upanishad's friend

6.2

1. Tendency and retirement
2. Hero and anti-hero
3. Second digit
4. fifth digit
5. Philosopher

6.3

1. Cool juice
2. Bharatdurdja
3. Yajapala (13th century)
4. 14th century
5. Those plays in which abstract elements are embodied in the form of characters.



विद्याधनं सर्वधनप्रधानम्

NATIONAL INSTITUTE OF OPEN SCHOOLING

(An Autonomous Organisation under MHRD, Govt. of India)

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

Website : www.nios.ac.in Toll Free No : 18001809393