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ANGIKA ENACTMENT

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



LEARNING OUTCOMES

After studying this lesson, you-

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

1.1 ANGIKA ENACTMENT: AN INTRODUCTION

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

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

1. **Shirobhinaya** - The acting done by the head is Shirobhinaya. It is of 13 types- Akampita, Kampita, Dhuta, Vidhuat, Parivahita, Adhuta, Avadhuta, Anchita, Nihanchita, Pravrita, Utkshipya, Adhogata and Lolita.
2. **Hastabhinaya** - Making different postures of the hand and its fingers in accordance with the text is Hastabhinaya. Hand gestures are classified into three categories- uncombined hand gestures (Asanyukta), combined hand gestures (Sanyukta) and Nritahasta (dancing hands). These are referred to respectively as follows:
 - (i) **Unconnected Hand Gesture** - Hand postures displayed by one hand. These are 24 in number - Pataka, Tripataka, Karttarimukha, Ardhachandra, Arala, Shukatunda, Mushti, Shikhara, Kapittha, Katakamukha, Suchyasya, Padyaskosha, Sarpashirsa, Mrigashirsa, Kangula, Alapadya, Chatura, Bhramara, Hansasya, Hansapaksha, Sandansh, Mukula, Urjanama and Tamrachuda.
 - (ii) **Sanyuta Hastabhinaya** - Hand postures displayed by the combination of both hands. These are thirteen in number - Anjali, Kapota, Karkata, Swastika, Katakavardhamana, Utsanga, Nishadha, Dola, Pushpaputa, Makara, 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, Urahparvamandali, Mushtiswastika, Naliniprakosha, Alpallava, Ulvana, Lalita and Valita.

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3. **Katikarma** - The acting of the waist (Kati) is called Katikarma. It is of five types - Chhinna, Nivrutta, Rechita, Kampita, and Udvahita.
4. **Urah Karma or Vakshakarma** - Acting by various postures of the chest is Vakshakarma. There are five vakshakarma - abhugna, nirbhugna, prakampit, udvahita and sama.
5. **Parshavkarma** - There are also five lateral actions - Nata (inclined), samunnata (elevated), 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. **Udarakarma** - Here, three types of Udarkarma are mentioned, they are - Kshama, Khalba and Purna.
8. **Uru Karma** - Here are five types of Uru Karma - Kampana (Vibration), Valaya, Stambhana, Udvartana and Nivartana.
9. **Janghakarma** - There are five janghakarma - avartit, nata, kshitta, udvahita and parivrtta.
10. **Mukhaja Karma/Abhinaya** - Six types of Mukhaja Karma are discussed, they are, Vidhuta, Vinivrutta, Nirbhugna, Bhugna, Vivritta and Udvahi. The face extended obliquely is called Vidhuta. An open mouth is called Vinivritta. The face bent downwards is called nirbhugna. A slightly dilated face is called a bhugna. The mouth open with the lips is called vivritta and the mouth raised or open upwards is called udvahita. Along with the mukhaja karma, the description of mukharaga is also obtained. Mukharaga refers to the color of the face by the actor to suit the mood of the object being acted. Here the Raga (colour) of the face is changed without the coating of colour. Swabhavika (natural), Prasanna (cheerful), Rakta (red) and Shyama (Black) - these are the four types of mukharaga.
11. **Netra/Drishti Abhinaya (Eye/Vision Acting)** - Natya has a reputation in the language and gestures of human eyes. The language and gesture of the eye is the main purpose of acting and performance. Here the eight rasa-drishtis, the eight 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,

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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).
17. **Chari Vidhan** - The normalization of the actions done by the legs, thighs, thighs and waist etc. i.e. the effort taken to move together is called Chari. When the body parts are interconnected with the help of Chari Vidhan, then it is called Chari-Vyayama. Here, while discussing the successive coordination of enactment, it has been said that the acting done with one foot is called Prachar Chari, the acting done with the movement of both feet is called Karana, the Samayoga section of Karan and the yoga of three-four sections is called Mandal. The dance is spread only through Chari. All efforts are pervaded by chari only. firing weapons is done by charis and charis are also used in war. Bharat believes that whatever is prevalent in Natya, is present in all the Charis only. Without Charis, no part of the body moves smoothly. Bharata has mentioned two types of Charis, they are -

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

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

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

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

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

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



INTEXT QUESTIONS 1.1

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

1.2 SAMANYABHINAYA

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

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

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

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

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

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INTEXT QUESTIONS 1.2

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



WHAT HAVE YOU LEARNT

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



TERMINAL EXERCISE

Sample Questions for Practical Examinations

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

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



ANSWERS TO INTEXT QUESTIONS

1.1

1. Five types
2. Kshama, Khalba and Poorna
3. Making hand and finger postures in accordance with the text is Samanhyabhinaya.
4. Enactment done by Nasika is called Nasika Karma.
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1.2

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