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AHARYA ENACTMENT

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

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



LEARNING OUTCOMES

After studying this lesson, you-

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

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

3.1 GENERAL INTRODUCTION TO AHARYA ENACTMENT

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

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

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



INTEXT QUESTIONS 3.1

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

3.2 PUSTARACHANA

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

1. Sandhima

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

2. Vyajima

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

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3. Veshtima

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



INTEXT QUESTIONS 3.2

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

3.3 ALANKARANA (EMBELLISHMENT)

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

1. Garland

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

2. Ornaments

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

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

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

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

Ornaments for Males Characters

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

Ornaments for Female Characters

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

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3. Veshvinyasa

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

Vinyasha

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



INTEXT QUESTIONS 3.3

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

3.4 ANGARACHANA

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

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

Varna (Colour)

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

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

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

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

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

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

Shmmashru Karma

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

1. Shuddha

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

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2. Vichitra

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

3. Shyama

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

4. Romasha

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

Keshvinyasa (hairstyle)

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

Sanjeeva

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

Composition of Pati Ghati

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

Use of other equipment

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

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

3.5 IMPORTANCE OF AHARYA ENACTMENT IN NATYA

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

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

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



INTEXT QUESTIONS 3.4

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



WHAT HAVE YOU LEARNT

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

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



TERMINAL EXERCISE

Sample Questions for Practical Examinations

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



ANSWERS TO INTEXT QUESTIONS

3.1

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

3.2

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

3.3

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

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3.4

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