



Notes

4

SATVIKA ENACTMENT AND CHITRABHINAYA

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

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



LEARNING OUTCOMES

After studying this lesson, you-

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

The Types of
Enactment: Practical
Aspects



Notes

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

4.1 SATVIKA ENACTMENT

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

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

The Types of Enactment: Practical Aspects



Notes

The Types of
Enactment: Practical
Aspects



Notes

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

Hasya Rasa

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

Karuna Rasa

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

Raudra Rasa

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

Veera Rasa

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

Bhayabnaka Rasa

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

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

Vibhatsa Rasa

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

Adbhuta Rasa

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



INTEXT QUESTIONS 4.1

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

4.3 BHAVAS

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

The Types of Enactment: Practical Aspects



Notes

The Types of
Enactment: Practical
Aspects



Notes

has given the number of Bhavas as four

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

Sthayi Bhava (Permanent feelings)

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

As-

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

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

Vibhava

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

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

Anubhava

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

वागांगाभिन्देनेह यतस्त्वर्थोऽनुभाव्यते।
शाखांगोपांगस्युक्तस्त्वनुभावस्तः स्मिते॥

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

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

Angika - Feelings related to body functions.

Vachika- feelings expressed through speech etc.

Aharya- feeling expressed through food etc.

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

Satvika bhava

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

The Types of Enactment: Practical Aspects



Notes

The Types of
Enactment: Practical
Aspects



Notes

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

Sancharia Bhavas

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

4.5 IMPORTANCE OF SATVIKA ENACTMENT IN NATYA

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

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

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

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

4.6 CHITRABHINAYA

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

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

The Types of Enactment: Practical Aspects



Notes

The Types of
Enactment: Practical
Aspects



Notes

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

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

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

4.7 AUDIENCE AND RASA

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



INTEXT QUESTIONS 4.2

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

The Types of
Enactment: Practical
Aspects



Notes

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.

The Types of
Enactment: Practical
Aspects



Notes

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



TERMINAL EXERCISE

Sample Questions for Practical Examinations

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



ANSWERS TO INTEXT QUESTIONS

4.1

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

The Types of
Enactment: Practical
Aspects



Notes

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, romanca, swarabhanga, vaivarnaya, vepathu, ashru and pralaya.
9. Sanchari Bhava refers to those feelings which keep rising and disappearing in the heart like bubbles of water.
10. The stagnation of physical functioning due to anger, fear, joy, shame, sorrow, labor etc. is a 'stambha'.

MODULE -8

Practical Aspect of Natya

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

5. Theater Techniques: An Introduction
6. Mudrarakshas