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AN INTRODUCTION TO ENACTMENT



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INTRODUCTION TO ENACTMENT

Dear student, in the previous lesson we have learned about character planning in drama. In this lesson we will understand the general introduction to enactment and types of enactment. Among the four essential elements of drama, enactment is an integral part of drama. Natya is Lokvrittanukaran i.e. imitation of the feelings of the three worlds.



LEARNING OUTCOMES

After studying this lesson, you-

- know the detailed introduction to enactment;
- know the different types of enactment-Chaturvidhabhinaya; and
- know the changes in the field of enactment in modern plays.

7.1 ENACTMENT

Out of the divisions of poetry called visual and audible, Acharyas have called the poetry capable of enactment i.e. abhinaya poetry as visual poetry - Drishyam Tatrabhineyam. Words like Natya or Abhinaya, Roop, Roopkadi are also discussed as synonyms for drishya. Acharyas are of the opinion that the various words used here for the same word 'Drishya' are acceptable due to different reasons. Pravrittinimitta means - the reason for which a word is used in some sense. Here there is no difference

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in the meaning of the words, but the purpose of using the words may be different, such as in enactment or visual poetry, imitation of the exalted state of the hero is drama (avasthanukritimatayam), form being visible (rupam drishyatyochoyate), is rupa. Due to the aropa, is rupaka (rupakam tatsamaropat, tadruparopattu roopakam) etc. from the point of view of intention, these words which are used as synonyms, are synonymous.

When we consider the element of 'Abhinaya', our eyes first go to the statement of Natyashastra where four essential elements have been discussed for the composition of Natayaveda which is considered as Panchamveda. Those four elements are - Pathya, Geet, Abhinaya and Rasa. According to Acharya Bharat, Brahma has accepted the above mentioned four elements from the four Vedas. He took the text from Rigveda, the song from Samaveda, the enactment from Yajurveda and the rasas from Atharvaveda-

**Jagrah Pathadmrigvedatgeetameva cha,
Yajurvedabhinyan Rasantharvanadapi.**

The text (pathya) has the implication of a dialogue consisting of a plan for tone, alankara etc. Among the types of enactment, vachika enactment is related to Pathya only, yet due to it being the most prominent in Natyatattva, it has been described separately here and it has been considered as the body of Nataya. Angika, Aharya and Satvika Abhinaya etc. express the meaning of speech. In the songs taken from Samveda, notes predominate, that is, notes are the form of the song. The song is the upranjaka of the pathya. Rasasvadan happens only through song. Bharat has called the song the bed of drama. Drama experiment is successful with the use of songs and instruments. Drama is realized through enactment. In enactment, characters and direction are meaningful. Abhinaya is believed to be derived from Yajurveda. The physical activities taking place in the Yagyapradhaan Yajurveda can be considered as a form of Angaika enactment. Similarly, during the performance of Yajna, adopting special costumes etc. can be considered as a form of Aharaya Abhinaya. The mind has to be absorbed in the Yajna Kriya. It is only from the absorbed mind that Sattva emerges, which leads to the acceptance of Sattvika Abhinaya. During the chanting of mantras, recitation and songs are also required which is considered as vachika enactment.

In Atharvaveda, peaceful, nourishing, killing, mohan, uchchatnadi etc. deeds have been mentioned. Here, like a nata, Ritvija of Atharvaveda performs Shantikadi Karma for the peace and well-being of the people and Grahanadi Karma to kill the enemy. Here the subjects and enemies are the feelings of alambhana vibhava, the feelings of prasad and sadness are Anubhava, the feelings of dhriti and pramoda are vyabhichari feelings.

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Mainly when there is a combination of all these, there is a rasasvadan experience in the form of vibhava. It is from this point of view that the rasagrahana from Atharvaveda has been explained here. Rasa is in the form of joy. Listening to songs and watching drama gives supernatural joy, which is greater than Brahmananda. Through the use of drama, one tastes the unique, indescribable joy of the social diversity expressed through the content of expression, which is the real goal. Here Pathaya, Geeta, Abhinay and Rasa are the three seeker elements and the last Rasa is ultimate goal, which is the most important element and which permeates the theater and creates joy in the audience.

Drama is full of different types of emotions and directs different types of emotions. This drama is a refuge for the actions of good, middle and low class people; a giver of beneficial advice and a giver of patience, play and pleasures; a giver of advice to all in all rasas, all feelings, all actions and activities; a giver of advice to the sad, the tired, the bereaved. It is the one who gives rest to the people and ascetics, who provides religion, fame and life, who imagines the stories of Vedas, knowledge and history and who creates humor in the people. Under drama, the playwright or actor acts according to the people. The happiness-sorrow nature of the people is called Natya consisting of angika, vachika, aharya, satvuka. According to the folk tradition, artistic and emotional performance through mind, body parts, speech, costumes etc. awakens the aesthetic feeling or Rasatva in the heart of the sahrityal, spectator, observer or sympathizer, which along with the dance, takes the sympathizer to the region of Rasa, where he gets immersed in supernatural joy. The main carrier of the journey to the state of Rasa is the enactment principle displayed through Nata or Abhinaya. According to Bharat, the act in which the meaning of the entire sentence is carried and the rasa is made in one's heart, is Nataya. Here, taking the help of ancient chronicles based on enactment, dance instills a positive emotion in the hearts of the audience. In this way, the dance based on emotion is nritya, the dance without emotion is Nritta and the dance based on Rasa which is based on four modes of enactment is Natya. It is clear from the above discussion that drama is enactment, enactment is drama and drama is rasa.

'Abhiniyate hridgatkrodhadibhava prakashyateneti abhinayah' that is, by which the heart's anger is revealed or displayed, that is Abhinay- On the basis of this etymology, in the dictionaries, the word Abhinay is formed by prefixing 'Abhi' with the root 'Ni-Prapane' and adding 'Ach' suffix to it, which is Meaning: playing drama, body language, dramatic performance etc. Abhi Abhimukhe Nayati Iti Abhinayah, that is, taking the drama experiment in front of the society is enactment. Abhiniyate Iti Abhinayah, that is, conveying the dramatic action to the audience in an interactive manner is enactment. While explaining the word abhinaya, dramatist Acharya Bharat also says that the word

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abhinaya is completed by adding the suffix 'ach' to the formula 'erch' from the root 'ni-prapane' derived from the prefix abhi, which means abhi-mukhyayan, i.e. the meaning of the drama experiment should be understood by the observers or sahritya to take one towards or in front of or to display it in front of the audience is enactment -

**Abhipoorvastu niy dhaturabhimukhyarthnirnaye,
Yasmatpadarthannyati tasmadbhinayah amritah.**

It is only through enactment that the content of the drama is presented to the audience. It is only through the use of enactment that various meanings are reflected in the hearts of the sahritya. Abhinaya is called Abhinaya because various meanings of drama are imparted in the hearts of the sahritya through the use of enactment consisting of shakhas, organs and appendages-

**Vibhavayati yasmachcha nanarthan hi prayogatah,
Shakhangaopangasanyuktstasmadabhinaya.**

In this way, the act which is displayed on the stage with visuals is enactment. The meaning is that the actor displays the activities, costumes, various gestures and expressions of the enactment Ramadi on the stage through enactment, with restraint he combines Kaku, Yeti etc. at the appropriate place and performs the dialog in the appropriate manner, according to the characters and the times, coordinates costumes and decorations, reveals the mental expressions of the particular characters through enactment.

Dramaturgist Ramchandra-Gunchandra, while clarifying the etymological meaning of Abhinay, says that the meaning of Abhinaya through which it is conveyed to the society through abhi-mukhya, i.e. through interviewing, is abhinaya.

The theatrical experiment specified in Dasharupaka is Natyabhinaya only. According to Dhananjya, the drama is an imitation of the situations of the deerodatta hero-heroines depicted in story. Through the four types of enactment, in Vachikadi, the actor or dancer attains unity with Ramadi Anukarya. Being the subject of visual knowledge, it is called enactment form of drama. Drama or enactment is also called rupaka.

Literary philosopher Acharya Vishwanath has called the imitation of stage sequence as enactment.

Here the actor or Natadi imitates the states of Abhineya Ramyudhishtiradhi through mind, speech and body etc. Therefore, imitation of Ramyudhishtira's enactment by Natadi or actor is enactment-

Tatra drishyam kavyam nate Ramadiswarooparopadrupakamityuchyate.

Acharya believes that in enactment or visual poetry, due to the imitation of the form of Ramadi i.e. enactment of hero by Natadi or visual or enactment, poetry is also called rupaka-

'Tadruparopattu Rupkam'

It is clear from the above discussion that some Acharyas have called only enactment according to the situation, while there are also Acharyas who consider it as non-professional. Some take its practical meaning and some take its spiritual meaning. Apart from Abhinavagupta and Natyadarpankar, most of the dramatists have taken its practical meaning. Acharya Dhananjay and Acharya Vishwanath take its practical form only. In the view of these Acharyas, what is a role model from the sahritya and observer point of view is actable and dramatic for the actor and, is a rupaka in the view of the creator. In this way, scene or form or rupaka or drama or enactment are words with one meaning and there are variations in these various synonyms.

The discussion of drama related to Bharat including Abhinavagupta and Ramchandra-Gunchandra is relatively extensive. According to Abhinavagupta, drama is neither an imitation nor an experience, but an imitation of the feelings of all the worlds. Imitation is different from anukirtana. Imitation is of Pratyaksha and Anukirtana is of Vibhavadvishishtha. Imitation is related to perception and through anukirtana, a simplified form is acquired. When it is in a generalized form, the social gets identified with the anukirtan in the form of Nata and due to this identification, the feeling of rasa is felt. Even though there is a real difference between imitation and anukirtana, the use of imitation is still seen. Writer of natyadarpana say that imitation of speech etc.- this is Ram's statement- happens because of this kind of determination, and not in its actual form. The reason is that neither Nata nor the observers have seen Anukarya Ramadi themselves. The imitator nata cannot be able to imitate the Anukarya Ramadi without seeing. Even the observer cannot consider the imitator as a ramadi without seeing. Therefore, after reading the character of Ram etc. written by the poet, nata decides that 'I am imitating him at this time' and considering it to be what he saw himself through a lot of practice. Because of this perseverance his business is called imitation. In fact, he does not imitate Ram's behaviour but only his public behaviour. The spectator is also forced to understand the Ramadi words and symbols about the dance and listen to the very beautiful music etc. Here there is a difference of form, place and time. Therefore, even if there is no Ramadi form of that type, by covering up the form of the dance through Vaachikadi acts, one can decide on Ram in the plays made in that type



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of Ramadi form. That's why in that kind of happy and sad state of Ramadi, one becomes absorbed in that situations.

Bharata, however, talks about the true form in Natya. But they accept the fact that in enactment, the limitations related to space and time are such that it is not possible to display the true form of every thing. Natyacharyas have mentioned that along with adopting the physical attire of the actor, he also assimilates the personality of the actor and gives up his individuality. Writer of Abhinavbharati believes that just as the complete, pure, conscious and light-like soul, despite being immortal and independent, abandons its original nature and establishes complete identity with the body it is wearing by adopting the completely compatible nature of it, in the same way, Nata too Abandoning the self, Ramadi establishes complete identification with the actor. In this context, he also mentions that even at the time of establishing complete identification with the actor, it is not possible for the actor to completely abandon his personality. Due to the physical and mental changes of the actor, the social or audience accepts him as Ramadi Abhinaya and not just as a dramatist. Just as the soul remains unattached in the background of the body even while using the edible things, in the same way the nata also considers himself as an nata despite being in the background of the actor, the society considers him to be Ram, only then there is a feeling of rasa in the sahridya. Abhinavagupta says that in drama, the nata does not leave his form even after establishing identity with Ramadi and the sahridya considers that nata to be Ram. Only then there is feeling. In fact, enactment is a spiritual practice, which requires complete concentration and restraint of body, mind, speech, hands, feet, vision etc. Therefore, during enactment, it is expected that all the elements like body, mind, speech, vision, hands, legs etc. are controlled and used as per the emotions. In enactment, mutual cooperation of all the above elements is expected.

7.2.1 Types of Enactment

Almost all the dramatists have discussed four types of enactment, they are- Angika, Vachika, Aharya and Sattvika. Acharya Bharat mainly accepts these four types of enactment-

**Angiko vachikashchaiva hyarayah satvikastatha,
Jneyatvabhinayo viprah chaturdha parikalpatah.**

Apart from the above four types, Bharata also discuss two other types of enactment, they are - samanya enactment and chitra enactment. It has been said about Samanaabhinay- Samanaabhinayo nama jneyo vagangasattvajah. That is, being the subject of enactment, it is also common in Abhinayas, which includes all the four

Abhinayas like Aangikadi. Similarly, it has been said about Chitra Abhinaya that the symbolic enactment of natural objects and situations like evening, sun, moon, forest, park, river, mountain etc. through various postures of physical activity is Chitra Abhinaya-

**Angadyabhinayasyaiva yo visheshah kwachit kvachit,
Anukta uchayate chitrah sa chitabhinayasmritah.**

Apart from Acharya Bharat, who had a practical approach towards theatre, the subsequent dramatists have not given separate recognition to the enactment called samanya and chitra. But all the dramatists have given approval to the four acts like Aangika etc. From this point of view, four types of enactment are universally acceptable. They are- Angika, Vachika, Aharya and Sattvika. These four types are discussed in the texts like Abhinayadarpan etc.

Angiko vachikastadwatdaharyah parah- Abhinayadarpana

Writer of Sahityadarpana also say-

**Bhavedabhinayovasthanukarah sa chaturvidhah
Angiko vachikashchauvamaharyah satvikastatha.**

Writer of Abhinayadarpana says that the four Abhinayas of Angikadi are the four forms of Nataraja Shiva, whose presiding deity is Shiva himself. Acharya says that this is the physical performance of the omnipresent universal Shiva, the entire speech is the verbal performance of this Shiva, the sky adorned with moon and stars etc. is the physical performance of Shiva and Shiva himself is adorned in the form of Satvika performance-

**Angikam Bhuvanam Yasya Vachikam Sarvavamayam.
Aharyam Chandrataradi Tam Numah Satvikam Shivam.**

Angika, Vachika, Aharya and Satvika- the discussion of these fourfold acts is as follows respectively-

detailed analysis of enactment.

1. Angika Enactment

Among the four types of enactment discussed by the dramatists, the first one is Angika enactment- **Angena angachalanena nivritam, angina nivritam vikshepadih angenishpannabhavavyanjaka vikshepadih angina kritam angikam.** The word angika is formed by adding the suffix than to the word



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anga, which generally means- the enactment performed by various parts of the body. Here the Nata, through the various parts, appendages and sub-appendages of his body, displays the various acts of Ramadi Anukarya in front of the audience. Writer of Abhinayadarpana also says that the enactment done through these three means- Anga, Upang and Pratyang is Angika Abhinaya-

Tatrangikohangapratyangopangastredha prakashatah.

It is also discussed in Natyadarpana that visualizing the actions through body parts and appendages is Angika enactment-

Karmaohngairupangeshcha sakshad bhavanamangikah.

While explaining the etymology of the word 'Aangika', Writer of Natyadarpana say that the angas are the reason of enactment, that is called 'Aangika enactment- **Angani pryojanam hetavah yasyetyangikah.** In his view, the expression of actions, coordinated with mixed emotions, etc., is an angika enactment for the audience through the organs like head, hands, chest, waist, sides and legs, eyes, eyebrows, eyelids, lips, cheeks, chin etc. and the appendages of Ramadi's response are anger, enthusiasm, impulse, animosity, joy, whiteness, facial expressions and frowning etc. It is clear that creation of beautiful meaning through various movements and expressions of various body parts, appendages and sub-appendages is angika enactment. Acharya Bharat has described three types of body enactment- Shariraja, Mukhaja and Chestakrita (Chestakriyaabhinaya). In these, physical action is displayed through shakhas, organs and limbs. The enactment done only by the appendages is called Mukhaja or Upanga Abhinaya. Similarly, the enactment done through various movements is Cheshtkrit Abhinaya or Chestakriya Abhinaya. According to Bharat, the number of organs and appendages here is six each. Head, hands, chest, sides, waist and feet- these are the six body parts. Some Acharyas have considered the cervix as an additional organ while some Acharyas consider the Skandha as the seventh organ. Similarly, eyes, eyebrows, nostrils, lips, cheeks and chin are six appendages. Some Acharyas have considered both Manibandh, both Janu and both knees as additional Pratyagha. Some Acharyas count Griva among Pratyangas. Among the three enactment forms named Shakha, Ankur and Nritta, Angik enactment is called Shakha. In Natyashastra, there is a subtle and detailed discussion of the differences in angika enactment.

7.2.2 Vachika Enactment

Vacha Nishpanno, Vacha Kritam- Resulting from speech or related to speech. On the basis of this etymology, the word 'Vachika' is completed by adding suffix 'thn' to the

word 'Vach'. The general meaning of the word vachika is- related to speech or of speech. Enactment related to speech is vachika enactment. In vachika enactment, enactment of speech has priority. According to writer of Natyadarpana, the vachika word is formed by adding suffix 'ikan'. In their view, imitating the speech of the speaker according to his feelings is called vachika enactment- Vachikohbhinayo Vacham Yathabhavamanukriya. Here the meaning of 'Yathabhavam' used in the sutra is- to pronounce words according to the feelings of enthusiasm, anger, attachment, hatred, fear, grief, greed, jealousy, ego, doubt, thrill etc. Here speech is imitated keeping in mind the context, anukarya and public behavior. Whatever is expressed through the mouth by the characters on the stage following Ramadi Anukarya, everything comes under vachika enactment. In the view of Abhinav Gupta, speech itself is enactment- Vagebhavabhinayah. Acharyas believe that speech or vachika enactment is the body of drama, while Angika enactment, Aharya enactment and Satvika enactment express the meaning of the dialog. Angika and other enactment are influenced and strengthened by vachika enactment. Therefore, the Acharyas are of the opinion that an actor should make efforts only in the matter of speech i.e. vachika enactment-

**Vachi yatnastu kartavyo natyasyeyam tanuh smrita,
Angenapathyasattvani vakyartham vyanjayanti hi.**

Discussing the importance of speech, Acharya Bharat says that all the scriptures and all the texts in this world are based on speech, that is, they are depended on speech only. This speech is the presiding goddess of the entire world. This speech is the creator of all the worlds, the ruler and the remedy for salvation, the knowledgeable omniscient. This speech is prevalent in many forms everywhere in all the worlds. There is nothing in the world greater than this speech, because this speech is the cause of the entire universe-

**Vaghmayaniha Shastrani Vaknishthani Tathaiv Cha,
Tasmadvachah param nasti vag hi sarvasya karanam.**

It is clear from this specialty of speech that other types of enactment achieve their climax only with the combination of vachika enactment and the poetry or theater presentation performed with the combination of four modes of enactment communicates unique joy in the hearts of the spectators. To make the vachika enactment effective, Bharat has considered it to be composed of Aagam, Nama, Akhyata, Upasarga, Nipata, Samasa, Taddhita, Sandhi, Vachana, Vibhakti and Upgraha etc. and has minutely considered the above rules related to words-



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**Agamanamakhyatanipatopasargasamasatadditairyuktah,
Sandhivachanavibhaktyupagrahaniyukto vachikabhinayah.**

In the view of Acharya Bharat, two types of composition are required here, they are- Nibaddha i.e. composition in rhyme and Churnapada i.e. composition in prose. In Nibdha Padbandh, the letters with (self-long words) follow certain rules, whereas in Churnabandh, instead of meaning, the help of many words is taken. Here the rhymed text etc. has been considered in detail. Bharat says that poetic compositions should be composed of thirty-six poetic characteristics through various vrittis composed of different verses. Along with rhyme and character, Bharat has discussed the four alamakara, ten gunas, ten doshas and almost all the elements of Rasas-poetic art while describing the vachika enactment. Similarly, here there is also mention of Sanskrit and Prakrit text used in theatre experiment. Sanskrit and Prakrit language are of four types depending on the speaker- Atibhasha, Aryabhasha, Jatibhasha and Yonyantari. The texts of jatibhasha related to the four varnas have been said to be of two types- Sanskrit and Prakrit. Here there is discussion of character-appropriate text-plan of Sanskrit and Prakrit language. Here, the languages used by the drama actors like Magadhi, Avantija, Prachya, Shaurseni, Ardhamagadhi, and Dakshinatya etc. and the seven dialects used in the drama i.e. the languages of Shakara, Abhir, Chandal, Shabar, Dramil, Andhra and Vanecharas are also discussed. In the context of drama, the use of languages like Paisachi etc. is also seen. In the context of the text, there is also a discussion about the type of speech and the type of address made by the good, middle and low characters with the characters equal to them, superior to them and inferior to them. In the play, the rule of keeping names according to Gotra, Guna, Caste, cheshta and Karma is also mentioned. While discussing the qualities of text in the context of vachika enactment, Bharat has mentioned seven notes, three sthanas, four varnas, two types of kaku, six alankara and six parts. Here-

- (1) There are seven notes - Shadaj, Rishabh, Gandhar, Madhyam, Pancham, Dhaivat and Nishad.
- (2) There are three places - Ursa, throat and head.
- (3) There are four varnas - udatta, anudatta, swarita and kampil.
- (4) There are two types of Kaku - Sakanksha and Nirakansha.
- (5) There are six alankaras - Uchcha, Deepta, Mandra, Neecha, Druta, and Vilambita.

- (6) There are six part of text- Vishvash, Arpan, Visarga, Anubandha, Deepana and Prashamana.

In Natyashastra, there has been talk of rasagat and rasana-appropriate use of tone, space, words etc. In Natyashastra, the types of vachik enactment are discussed under the name Marga, which are as follows- Aalap, Pralap, Vilap, Anulap, Sanlap, Aplap, Sandesh, Atidesh, Nirdesh, Vyapadesh, Upadesh and Apadesh.

Thus, it is clear that in the context of vachika enactment, Bharat has made a psychological and metaphysical analysis of language-law, language-variation, address-law, character-naming, text qualities etc. The user makes it possible to attain the ecstasy of drama by reciting the character, poetic prose or part of poetry in accordance with the language, rhythm, sound, pauses, pronunciation etc. as per the region, time and situation. Here, while the textual quality is related to the play, all other statements other than the textual quality are related to the creator of the play. Therefore, the utility of vachika enactment, which is considered to be the lifeblood of all enactment, is universally accepted for all three- the playwright, the actor and the sahritya.

7.3.3 Aharaya Enactment

The word Aaharya is formed with the suffix 'nyat' from the root 'hri' with the prefix 'ang', which means- conveyed or affected by adornment or ornament. Writer of Natyadarpana say that imitating the characters etc. done by external objects is the art of enactment-

Varnadyanukriyaharyo bahyavastunimittakah.

Writer of Agnipuran considered this enactment as enactment inspired by the intellect. Aharya enactment is related to the external instruments of Anukarya Rama etc. Its main legislation takes place in the green room of theatre; hence it is the legislation of green room of theatre. This is a green room of theatre structure or a system controlled by the green room of theatre. Bharat believes that all types of enactment are dependent on aharya enactment-

Yasmat Prayogah Sarvayamaharyabhinaye Sthitah, nanavasthah prakritayah Purvam Nepathyasadhithah, Angadibhirbhivyaktimupagachchhantiyatnatah.

He says that the characters equipped with nepathya-vidhana have different states and natures. Therefore, feelings are expressed through Angadi without any effort. Here special attention is given to facial makeup and clothes. Aharya enactment is the theatrical



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use of the characters' position, nature, costumes, body structure, ornamentation, costumes, and live and inanimate facts etc. on stage. Here, the actor, wearing the costumes as per the time and place, and having different body shapes and movements, expresses his feelings in front of the sahritya or the audience, which creates a feeling among the sahritya. The sahritya first of all, seeing the costume of actors on stage, understand the actor as Ram, Sita, Dushyant, Shakuntala. This identification or appearance in the form of Ramsita etc. through costumes etc. is Aharya enactment. Here various situations are depicted in the background itself through character composition and costuming, as in mourning, the character appears on the stage adorned in a dirty attire and in make-up, in a bright attire and seeing his emotional expression well combined with other enactment types, the audience gets ecstatic. This Aharya enactment influences the entire dramatic process and provides compatibility to all enactment types. Therefore, Aharya enactment is considered the foundation of all enactment. In this, special emphasis is given on the appropriateness of region, time, nature, condition, femininity, masculinity, gender etc. Acharya Bharat says that the actor has to adopt the character of the particular character is enactment. Here, the actor has to leave his own nature and accept the nature of the particular character and also has to follow the spirit of the person whose guise is adopted by the actor, i.e. during the enactment period, when the actor takes the form of particular character- If someone wears Varnadi, he covers his personality with the personality of that particular character. In this way, actor presents particular characters soul to the sahritya. Just as the creature being born leaves the nature of pleasures and sorrows of its previous body and assumes the nature of the person who has attained the end of life, in the same way the imitator actor gives up the pleasures and sorrows inherent in him and adopts the nature of the that particular character. Aaharya enactment proves helpful in presenting the unity of this action and the nature of the follower. This attire is not only an expression of the region, time but also the livelihood, modesty, caste etc. of an individual. The diversity in aharya enactment is clearly visible due to the facial make-up, clothing, hair-style etc. according to the particular region.

Four types of Aharya enactment have been described in Natyashastra, they are - (1) Pustha (2) Alankara (3) Angrachana and (4) Sanjeev.

1. **Pusta** - Meaning of pusta is to make a replica (Pratirop) and present it-

Shailayanavimanani charmavarmadhwaaja nagah.

Ye kriyante hi natye tu sa pust iti sanjnitah.

That is, the rock (mountain), vehicle, plane, leather armor, flag and elephant etc. which are created in drama, are called pusta. There are three types of pusta method-

1. Sandhim method means making a replica of an object by joining several objects.
 2. Vyajim means enactment done through mechanical method.
 3. Veshtim means making an object by wrapping it with cloth.
2. **Ornaments-** Garland, jewelry and clothes are considered as ornaments here. Its adjustment in many ways is Angopangavidhi. Decorating various body parts and appendages with garlands, jewelry and clothes is Alankarvidhi. Here five methods of using rosary, four types of jewelry and three types of clothes have been described, such as-
- (1) Method of rosary - (1) Veshtim (2) Vitat (3) Sanghatya (4) Granthim and Pralambit.
 - (2) Four types of jewelry use - (1) Avedhya (2) Bandable (3) kshepya and (4) Aropya.
 - (3) Three types of clothes - (1) Pure clothes (2) Strange clothes and (3) Dirty clothes.
3. **Angarachana** - It means creating the parts of the model according to the parts of the particular model. According to Acharya Bharat, after understanding the condition and nature, a provision has been made to create body parts on the basis of region, caste and age. Body structure, hairstyle etc. are considered essential parts of enactment, the main bases of which are region, caste, age, condition, nature etc. Bharat has mentioned four natural colors from the point of view of angarachana, they are- white, yellow, blue and red.

By mixing these various colors to other colors are formed, such as-

White + Yellow - Pandu color

White + Blue - Brown

White + Red - padya (Pink)

Yellow + Blue - Green



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Blue + Red - Kashaya (Kathaka)

Red + Yellow - Gaur

Here, according to the stage, four types of Shamsru Karma, namely - Shuddha, Shyam, Vichitra and Romash and three types of Shirovesh named Parsvagata or Parsvamauli, Mastaki and Kiriti have also been discussed. In this way, the angarachana belonging to different natures have been discussed here.

4. **Sanjeeva**- The entry of living beings on the stage is called Sanjeeva. These living beings are of three types namely Chatuspada, Dvipada and Apada. Here, Uraga (serpent) is said to be apad, birds and humans are dvipada and rural and wild animals are said to be chatuspada.

Ultimately, the coordination and harmony between the realization of reality and the sense of beauty from the artistic point of view is Aharya enactment, at the center of which is expression of Rasas.

7.2.4 Sattvika Enactment

Sattvagunosyastiti Sattvikah, Sattvena Nivruttam Iti Sattvikah or Sattvat Sattvaganapradhanat Vishnorbhavati etc. Etymologically, the word Sattvika is formed by adding the suffix 'thn' to the word Sattva, which means- full of Sattva Guna, endowed with Sattva Guna, having internal feelings or emotions. External signs, a type of expressions in poetry. While explaining the etymology of the word Sattvik, writer of Natyadarapana says that the name of a concentrated mind is Sattva and the Sattva which has a purpose or reason is Sattviks- Avahitam Manah Sattvam, Tat Prapojanam Heturasyeti Sattvikah. If there is no stability of mind, an actor cannot demonstrate notes etc., hence the display of notes etc. experiences is called Sattvika enactment. Swarabheda (Notes) etc. means along with vowel differences, tremor, stupor, thrill, faintness, sweat, discoloration, tears, sigh, anguish, shyness, yawn, weakness, heaviness, owl posture, shapelessness, alertness, salivation or foaming, relaxation of the body. The display of swarabheda etc. experiences follow the justification of rasa and superior, medium and inferior natures. Bharata has also said that Sattva is a feeling arising from the mind and that Sattva arises from the concentration of the mind. Tears, excitement etc. are the nature of Sattva, which cannot be acted with a different mind because in drama, the nature of the people is imitated in which Sattva is expected. What is meant to say is that the natural enactment of basic nature like thrill, tears etc. can be possible only through another mind in an alien manner. It is very difficult to make it possible. Whether the person enactment in the drama is sad or happy does not have anything to

do with his role. He has to perform on stage according to the sentiments contained in the dialogue. To create a realistic and natural situation in the drama, the actor has to follow the form of Sattva-

**Sattvam nama manah prabhavam. Manasa samadhau
sattvanishpatribhavati.**

There are eight sattvika feelings-

**Stambh svedotha romanchah swarbhedo vepathuh,
Vaivarnyamashru pralay ityashtau sattvika matah.**

That is, Stambh, Sweda, Romacha, Swarbheda, Vepathu, Vaivarnya, Ashru and Pralaya. The reasons for the occurrence of each are as follows-

1. Stambha - Joy, fear, grief, astonishment, sadness and anger.
2. Sweat (Sweda) - Anger, fear, joy, shame, sorrow, labour, disease, heat, shock, exercise, distress, sunlight and compression.
3. Thrill (Romanch)- Touch, fear, cold, joy, anger and disease.
4. Swarabheda - fear, joy, anger, old age, dryness, disease and intoxication.
5. Vepathu - Cold, fear, joy, rage, touch.
6. Vaivarnya - Cold, anger, fear, labour, disease, fatigue and heat.
7. Tears - Joy, sorrow, smoke, anger, jealousy, fear, grief, unwavering vision, cold and disease.
8. Pralaya - labor, unconsciousness, intoxication, sleep, ambush and delusion.

The eight qualities of an actor who enact sattvika feelings- beauty, luxury, sweetness, seriousness, stability, sharpness, fineness and generosity.

Two types of Sattvika alamkaras are also discussed as adornment of heroines, they are- Yatnaja and Ayatnaja. Here two types of Yatnaja Alankar are mentioned- Shariraja and Swabhavika. The number of shariraj alankaras is three, while the number of swabhavika alankaras is seven-

1. Shariraja Alankara - Hava, Bhava and Hela.
2. Swabhavika Alankara - beauty, radiance, brilliance, sweetness, ingenuity, generosity and patience.



Notes

Main Parts of Natya



Notes

From the point of view of drama, satvik enactment is considered to be the best among all enactment because it is difficult to express the unexpressed. From the point of view of priority-insignificance, the one with predominance of sattvika enactment is considered senior, the one with relatively lesser position is considered middle and the one with lack of importance is considered inferior.

7.3 ENACTMENT CHANGES IN MODERN PLAYS

In modern times, the prevalence of new methods of enactment is not clearly visible. Still, it is clear that the present enactment system is more or less influenced by the western enactment system. The modern Indian enactment system also seems to be influenced to some extent by the western methods like gesture, posture, gait, speed and speech which are seen in the enactment method. Gesture means display of emotions through different types of facial expressions. Posture means movement of body parts like hand, leg, fist, finger, waist etc. Gait and speed refers to the speed and velocity of the actors' movement. Different characters have different walking speeds. Their velocities are different. The seriousness and clarity that is seen here in the behavior of the gentleman characters is not visible in the wicked characters. Speech includes all those characteristics which are present in verbal enactment. Pronunciation of words has great importance. To ensure that the audience understands the correct meaning, the actors have to deliver their dialogues with great care. By closely observing the Indian and Western enactment methods, we easily realize that in some places a mixed form of both is visible in the modern enactment method. Artificiality is especially visible in gestures and posture. Similarly, in modern enactment, more emphasis is given on gait and speed. In every situation, care has to be taken that all types of enactment are completely natural. Artificiality is now taking the place of originality. It is true that by making up speeches or adding artificiality to other methods of performance, the impact of the drama decreases instead of increasing it. But today this trend is also being seen. Modern enactment has become limited to the work of characters only- which shows a clear difference between the ancient enactment system and the modern enactment system. At present, enactment is everything, in which the predominance of external form is visible. The origin of ancient enactment was related to inner feelings. Here the main objective was origin of Rasas. and generalization whereas today's enactment remains limited to expression of thoughts and origin of Rasas. Today, there are very few actors who, after being familiar with the subtleties of enactment, are able to convey the emotions inherent in the drama to the audience in a state of rapture. Era, society, country, custom, policy, culture, civilization etc. influence the enactment. Today, according to the changing times, new cosmetics are being promoted. Many new methods are

adopted to paint the body etc. The new dramatic environment has to be kept in mind for the costumes. In fact, enactment is a type of age-related activity in which the country, time, situation, mentality, public behavior etc. of the time of enactment are clearly reflected. The ancient traditional classical method of enactment still maintains its position in a strong form. Some deviations are definitely visible at some places. But that deviation is as per the need of the times.



INTEXT QUESTIONS 7.1

1. What do you understand by visual poetry?
.....
2. From where were the essential elements taken for the composition of Natyaveda?
.....
3. Write the types of enactment.
.....
4. Describe the nature of angika enactment.
.....
5. What do you understand by vachika enactment? Discuss.
.....
6. Discuss the nature and differences of Aadhya Abhinaya.
.....
7. What do you understand by sattvika enactment? Mention the sattvika feelings.
.....
8. Throw light on some enactment changes in modern plays.
.....



Notes

Main Parts of Natya



Notes

**WHAT HAVE YOU LEARNT**

- Acting is the main among the four essential elements of drama.
- There are four types of acting - Aangika, Vachika, Aharya and Sattvika.
- The acting performed by different parts of the body is angika enactment.
- enactment related to speech is called vachika enactment.
- Imitation of character etc. done by external objects is called aharya abhinaya.
- The expression of inner feelings having Sattva quality is called Sattvika enactment.

**TERMINAL EXERCISE**

1. What do you understand by enactment?
2. Describe the four types of enactment.
3. Describe the four types of aharya enactment.
4. Discuss the changes in enactment in modern plays.

**ANSWERS TO INTEXT QUESTIONS**

7.1

1. Enactment poetry is called visual poetry,
2. From Veda
3. Four types
4. The enactment done by different parts of the body is called angika enactment.
5. Enactment related to speech is called vachika.
6. Imitation of character etc. done by external objects is called aharya abhinaya.
7. The expression of inner feelings having Sattva quality is called Sattvika enactment.

8. Artificiality is now taking the place of originality. It is true that by making up speeches or adding artificiality to other methods of performance, the impact of the drama decreases instead of increasing it. But today this trend is also being seen. Modern enactment has become limited to the work of characters only- which shows a clear difference between the ancient enactment system and the modern enactment system. At present, enactment is everything, in which the predominance of external form is visible.

Main Parts of Natya



Notes

MODULE -3

Discussion on Rasa

In the module, the concept of Rasa, introduction to Rasa-Sutra and various opinions and the concept of sahridaya have been presented.

8. Concept of Rasa
9. Introduction to Rasasutra and concept of Sahridaya