

**IMPACT OF NĀṬYAŚĀSTRA ON CLASSICAL
DANCE IN THE LIGHT OF LANGUAGE**

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by

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Certificate of the Guide

This is to certify that this thesis is entitled, “**Impact of Nāṭyaśāstra on Classical Dance In The Light Of Language.**” Which is submitted here with for the award of the degree of Vidyavachaspati (Ph.D.) In Sanskrit of Tilak Maharashtra Vidyapeeth, Pune. It is the result of original research work completed by **Varsha Sarda** (PRN. No. 00114002269) under my supervision and guidance. To the best of my knowledge and belief, the work incorporated in this thesis has not formed the basis for the award of any other similar degree or similar title of this or any other University of examining body upon him/her.

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I hereby declare that the thesis titled “Impact of Nāṭyaśāstra on Classical Dance In The Light Of Language” Completed and written by me has not previously been formed as the basis for the award of any degree or similar title upon me of this or any other University of examining body. I understand that if my Ph.D. Thesis (or part of it) is found duplicate at any point of time, my research degree will be withdrawn.

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Abstract

The *Nāṭyaśāstra* of Bharata has immense capacity to guide us throughout centuries in past and future. The path of referring this text for classical dance is vivid through efficiency in Sanskrit language. This research study has tried to revive various *Cāris* through Grammatical and Sociolinguistic references and ancient colloquial usages in Sanskrit.

Practical precision in *Cāris* is compared with the ancient sculptures of *Karaṇas* obtainable at Kopeshwar temple, Khidrapur, Maharashtra from 7th Century. Practical corrections in the *Hasta Mudrās* are a need of the time to remove confusions and immovability interleaved in Bharatanatyam. This research study has incorporated some corrections in the light of language.

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CHAPTER- 1

Introduction

Introduction, Research Problems and Objectives

1.1 Statement of the Research

Impact of *Nāṭyaśāstra* on classical dance in the light of language.

This research topic is manifested due to some noted differences in classical dance and maxims in *Nāṭyaśāstra*.

There are 7 types of classical dances performed in India named Odissi, Satriya, Chau, Kudiattam, Kathakali, Kuchipudi and Bharatanatyam. These dances are performed in *Mandala Sthanam*. *Nāṭyaśāstra* states *mandala sthanam* as a basic stance to perform Dance. All these classical dances claim to be originated from *Nāṭyaśāstra* and accept *Nāṭyaśāstra* as their original text, though most of the times they are dependent on Prakarana Granthas like *Abhinaya Darpaṇam* of Nandikeshwara from 11th Century. Dance streams have found separated themselves from *Nāṭyaśāstra* due to less Sanskrit knowledge. *Nāṭyaśāstra*'s Paribhasha i.e A rule or maxim which teaches proper interpretations or applications of other rules, was lost around 9th Century.

Nāṭyaśāstra reads many important practical problems faced by *Naṭas* while choreographing dance drama or performance. Various mudras, stances and movements are not identified in current classical word bank. A problem occurs when it comes to standards of *Rasānubhūti*. Experiential levels expected by Bharata in *Nāṭyaśāstra* are remained apart in current performances. Students of classical dance are mostly dependent on the text from 11th century and onwards. Translations which are referred to read *Nāṭyaśāstra* are unable to provide right information for *Nṛtta Paṭha* of various classical dances. This research refers to three major problems as follows;

- A] A gap between original text of *Nāṭyaśāstra* and current classical dance.
- B] Difficulty in revival of aesthetic values concerned with classical dance.
- C] A problem in Re-establishment of ancient habit of referring *Nāṭyaśāstra*.

1.2 Objectives of the Research.

- a) To analyze Mudras, *Cāris* and *Karaṇas* of *Nāṭyaśāstra* for current classical dance.
- b) To develop approach of learning Sanskrit language to evaluate dos and don'ts in classical performance.
- c) To provide solution to difficulty faced in revival of aesthetic values concerned with classical dance.
- d) Re-establishing ancient habit of referring *Nāṭyaśāstra*.

1.3 Significance of proposed Research Study

Sanskrit language has its own nature and capacity to support language of *Śāstra* survived for centuries. In current classical dance *Mudras* and movements have Sanskrit names. Many types of *Aḍavus* are practiced as original classical dance movements. These *Aḍavus* are practically a part of *Vyāyām Vidhānam* in *Nāṭyaśāstra*. These are the exercises to improve the capacity of muscles and limbs to perform ideal classical movements i.e. *Cāris*. In ancient India *Abhinaya* was imbued with classical movements called *Karaṇas*. All the *Karaṇas*, *Khaṇḍās*, and *Maṇḍalas* were performed in *Abhinaya* and *Nṛtta* both. In Sanskrit *Karikas*, descriptions are different from current understanding of *Cāris*.

With due respect to all the researchers and Dr. Padma Subramanyam, this research has its focus on Sanskrit words, grammar and their connections to interlinked *Adhyāyas* in *Nāṭyaśāstra*. For e.g. *Mudrābhinaya* is interlinked with *Gati Pracāra* of 12th Adhyāya. This research study is significant for the purpose of reviving original movements by comparing them with sculptures from 7th century.

1.4 Aims and objectives of proposed research study

Proposed research study aims on finding out typical ancient movements mentioned in *Nāṭyaśāstra* which lost the execution in current performances. *Cāris* performed in 1962 in Bharata *Nṛttrandm*, *āḍvavus* performed in current classical dance have definite link with *Khaṇḍas* and *maṇḍalas* in *Nāṭyaśāstra*. Sanskrit language plays important role to establishing lost links in mudras, *Cāris* and *āḍvavus*. *Karaṇās* are dependent on *Cāris* defined in Sanskrit in *Nāṭyaśāstra*. In the period of first *Prakaraṇ Grantha* like *Abhinaya darpaṇa*, there occurred a big gap in Sanskrit definition and practical performance. This research aims to revive *Nṛtta* part to improve the flow of classical dance like Bharatanatyam.

to explain some definite movements in *Nāṭyaśāstra*. *Abhinava* Gupta also is seen quoting different follower and their opinion in his commentary.

The hypothesis to this research is "In the light of Sanskrit language there are many associations to be established from *Nāṭyaśāstra* with classical dance to revive the flow in dance."

1.4 Research Trailblazers

- Link between Sanskrit definitions in *Nāṭyaśāstra* and their impact on *Āḍavus*
- Impact of mudras in *Nāṭyaśāstra* on mudras currently followed in classical dance.
- Socio-linguistic references in *Nāṭyaśāstra* and their impact on current understanding of definitions.
- References of grammar in *Nāṭyaśāstra*.
- Words taken in a different meaning in current classical dance.
- Words not used in current classical dance practice.
- Lingual links having impact on understanding *Nāṭyaśāstra*.
- Difficult explanation in *Nāṭyaśāstra* abandoned after 10th century.

1.5 Hypothesis of the proposed Research Study

As Sanskrit language lost its regular usage in Indian society, it had its impact on the level of understanding *Śāstras* and creations of *Prakarāṇa Granthas*. Due to dominance of *Prākṛita* languages, original text became difficult to understand and *Prakarāṇa Granthas* came up to affect the combination of learners. When Sanskrit was in use commonly amongst Naas, then it was definitely easy to follow instructions from the text including meanings between the lines.

This is experienced in the field of *Vyakaraṇa Śāstra*, *Nāyay Śāstra* and *Mimansa* also.

Due to Sanskrit's flow and lively usage, *Vakyartha* was followed easily by the students. About *Nāṭyaśāstra* *Vakyartha* was broken up at the time of *Abhinava* Gupta who was requested by the performers

1.6 Research Design

This research study includes collection of references from *Nāṭyaśāstra*. Analysis and interpretation of these references establish various links between interrelated topics.

General steps to be followed,

- Listing lost meanings.
- Listing lost words
- Listing socio linguistic mudras
- Listing of lingual links
- Listing of relative sculptures
- Concluding and finalizing patterns of *Nṛtta* in the light of Sanskrit language.

1.7 Research Methodology

Researcher technically executes, compares and interprets some of the movements defined in *Nāṭyaśāstra* referring sculptures from Kopeswara temple Maharashtra. (7th century.)

This is a practical as well as textual study of technical movements in classical dance. Researcher being expert in *Bharatanāṭyam* finds out links between text and performance.

1.8 Research Approach

Researcher positively tries to fill up gap in classical dance and *Nāṭyaśāstra* with due respect to all the researchers till date. Researcher having command on Sanskrit language gives importance to daily usage of Sanskrit to understand essence of words and meanings in *Nāṭyaśāstra*. Command on Sanskrit language and classical dance for more than 20 years helps researcher to understand sculptures and textual definitions to find out origin from *Nāṭyaśāstra*.

1.9 Scope and Limitations

This research study refer to *Adhyāyas* related to *Nṛtta* and *Nāṭya* part of performance. Researcher also refers to cultural and grammatical references to find out lingual links.

This research is limited to *Caris*, *Karanas*, *mudrās* and *Gati Prachāras* as defined in *Nāṭyaśāstra*. This study is limited to classical dance with more focus on Bharatanatyam and Bharatanrtyam. In the field of dance this research study has scope in finding out *Karaṇas*, *Angahāras* and *Maṇḍalas* through revived definitions of *Cāris*.

1.10 Chapter wise Plan

- Chapter 1 – Introduction
 - Chapter 2 – Review of the literature
 - Chapter 3 – Research Methodology
 - Chapter 4 – Analysis and interpretations
- 4.1 Introduction to *Nāṭyaśāstra* and Analysis of glimpses of Sanskrit grammar in *Nāṭyaśāstra*.
 - 4.2 Analysis of complicated explanations of performance in the text and common utility of the text.
 - 4.3 Analytical study of references proving status of *Śāstra* in *Nāṭyaśāstra*.
 - 4.4 Analysis of Socio linguistic references in *Nāṭyaśāstra* with due consideration of hand gestures and expressions.
 - 4.5 Analysis of Lingual links between Audience and performers.
 - 4.6 Analysis of meanings differed from practical performance.
 - 4.7 Analysis of words not used in current classical performance.
 - 4.7.1 Analysis of *Cāri Prakaraṇam* चारी प्रकरणम्.
 - 4.7.2 Analysis of *Karaṇa Prakaraṇam* करण प्रकरणम्.
 - 4.8 Modern relevance of some *Adhyāyas* in *Nāṭyaśāstra*.

- Chapter 5 – Findings.

Nāṭyaśāstra has been referred for centuries by various scholars of India and abroad. Researcher tends to find more facts on the basis of Sanskrit life, well utilised Sanskrit language, its spoken aspects, and approach developed through Sanskrit usage. Sanskrit communication in researcher's life has made her eager to find meanings and deep intensions in statements of

Nāṭyaśāstra related to classical dance. Nāṭyaśāstra's impact on classical dance is vivid but still bears ample of space to find out new facts.

To expand the horizons of the study of Nāṭyaśāstra in the field of classical dance, there needs to set a habit of Sanskrit language study. Sanskrit *Dhātu Pāṭhas* and *Koṣas* have important role in defining *Nṛtta* movements in classical dance which includes non-translatable words.

CHAPTER 2

Review of literature

Study of Nāṭyaśāstra has guided performing art from many centuries behind. A short survey of modern studies will state the importance of chosen study.

Students of Nāṭyaśāstra are seen to be always keen to revive some facts to include in current performances concerned with Drama. Some of them have also shown concern with Dance, as in 1962 Dr. Padmasubramanyam researched and guided for performing Karanas, It revived a trend of looking towards Nāṭyaśāstra as a reference.

Sanskrit world has experienced studious ventures with the influence of English translations in the field of performance. It was a same year 1962 when G.H. Tarlekar from Pune presented a study on *Nāṭyaśāstra* with special reference to Sanskrit Drama in performance. It referred to traditional style of Drama performance with reference of Kudiyaṭṭam.

Literary and cultural study of Nāṭyaśāstra presented by Joglekar Samrita from Indore in 1971 has referred to ancient culture reflected in some chapters of Nāṭyaśāstra for example worship of Gods and various rituals in Chapter 3.

In 1976 Bhargava Aruna Darbhanga Rajasthan presented a study of *Nāṭyavṛttis* from the point of Rasa. It referred to Ancient Drama with dominant Rasa.

In 1977 Shukla Rabindra Kumar from Ranchi did a study of Characters of Bharatendu as a dramatist with reference of Sanskrit and Nāṭyaśāstra.

In 1978 Jha Rameshwar presented a study on *Nāṭyavṛttis* again more critically by the aspect of construction of Drama.

In 1979 Singh Inder Mohan, Suagar Studied Bhasa in the light of Nāṭyaśāstra, might be for the first time after Bhasanatakachakram discovered.

In 1980 Manju Gupta, Panjab presented comparative study on Abhinavabhāratī and Avloka commentary. It referred to dramaturgical principles.

Another cultural study of Nāṭyaśāstra is by Badwe Rekha Saugar 1980, where rituals and life style in ancient times is discussed.

In 1982 Singh Urmila, Kanpur, presented a Literary study on Lalitamādhavaṃ of Rūpagosvāmī with reference of Nāṭyaśāstra.

In 1983 Rastogi Rekha, Meerat, did study on Auditorium in the works of Nāṭyaśāstra. Set up and rules stated about Auditorium are discussed here. In the same year study on Anargharāghava from the angle of Nāṭyaśāstra was done by Singh Hemalata, Avadh. All the acts in Drama are discussed in the frame of rules in o Nāṭyaśāstra's second Chapter.

Study of Mudrarākṣasa was also done in 1984 by Prakash Chandra, Avadh. Dramaturgical principles studied and influenced the Study of Sanskrit Dramas in this period.

In 1987 a study was done on Sanskrit Dramas till 14th Century with the reference of interdependent influences and cultural inspirations by Prem Kumari, Panjab.

In 1993 Singh Usha presented a study on Principles of Nāṭyaśāstra. Here Characteristics of applicable regulations were critically discussed.

In 1998 a study was completed by Kaushik Rajpal, Kurukshetra, on various Verbs in Sanskrit in Nāṭyaśāstra. This is first presented research about Sanskrit Language used in of Nāṭyaśāstra. Researcher noted this approach of language study for finding out impact on classical Dance.

In 2000 another comparative study was carried on considering Oriental and Western Vikaras with reference of Nāṭyaśāstra by Kumari Pratibha, Darbhanga.

Some studies in progress have also given direction to decide the topic of this research where language of Nāṭyaśāstra is considered as a main ingredient to get clear hints about minute and detailed changes occurred in last many centuries in current classical dance. There are elements of misunderstandings which promoted researcher to consider Sanskrit language as a lively and vibrant language at the time of creation of Nāṭyaśāstra. Consideration of natural life in Sanskrit Language has helped researcher to take path of interdependent links to understand various Chapters in the text.

Researcher realises to analyse or find out impact of text on classical dance in the light of language. In the history of classical dance along with texts has always experienced a gap between Sanskrit Scholars and experts in classical dance. Many a times dancers were not Sanskrit scholars or Sanskrit scholars were not classical dance exponents.

Researcher is inspired to fill up the gap being exponent of dance, Sanskrit speaker preferring life in Sanskrit and student of Paninian Grammar.

CHAPTER - 3

Research Methodology

In the study of *Nāṭyaśāstra*, there are two languages functioning with the expectation of proficiency to understand all the doctrines in detail. Those two languages are Language of Dance (i.e. *Mudras* and *Cāris*) and language of text (i.e. Sanskrit). One has to consider nature of Sanskrit language to understand references and complicated explanations, peeping out of vast documentation.

Nāṭyaśāstra has 37 *Adhyāyas*, which are interdependent for references to set up a true communication with the author. Method for this research is descriptive and comparative Description of the text is expected by identifying interwoven references within the text. Avoiding diversions occurring due to references out of text has played very important role in focusing on the structure of interdependent frames of *Adhyāyas*. For E.g. Fourth *Adhyāya* in *Nāṭyaśāstra* is understood only after a study of 10th *Adhyāya*. A thorough study of 10th *Adhyāya* i.e. *Cāriavidhānaṃ* and 11th *Adhyāya* *Maṇḍalavidhāna* with the references of 12th *Adhyāya* portraying *Gatipracāra*. *Adhyāyas* 10th, 11th and 12th are understood by practical learning of 9th *Adhyāya* including *Aṅgābhīnyā* and 8th *Adhyāya* including *Upaṅga Vidhānaṃ*. To link all these *Adhyāyas* in the light of Sanskrit language one needs to have command on grammar of Sanskrit language as well as movements in classical dance. Basic unit of *Nṛitta* is *Cāri*. In current classical dance *Adavus* i.e. *Vyayama*, are taught. *Cāris* are executed to some extent but not identified. To understand definitions of *Cāris* Sanskrit text is to be read by the reference of basic roots, nouns and their behaviour.

By listing glimpses of grammar in *Nāṭyaśāstra*, we understand nature of Sanskrit language used by Bharata in 200 BC.

To proceed towards fulfilling this research study, following problems are taken into consideration depending on hypothesis.

- 1) *Nāṭyaśāstra* was studied and referred as a guide by performers in ancient India. There is a gap between text and performers for many centuries.
- 2) *Nṛitta* and *Nṛitya* are changed in their execution due to misapprehensions of definitions of *Caris*, *Gatipracāra*, *Sthānakas* and *Asanas* in classical dance.
- 3) Intention of *Shastrakara* is not understood due to less study of Sanskrit language. While studying *Nāṭyaśāstra* we come across many complicated explanations of Dance movements and gestures, those are rarely linked with current classical

dance. After reading translations, there remains a part of text not understood without internal acquaintances.

- 4) Common utility of Sanskrit Language in ancient times is one of the reasons behind complicated explanations.
- 5) There are some definite axioms which are lost due to time lapse.
- 6) There are some socio linguistic references to understand various mudras in proper manner. *Nāṭyaśāstra* has documentation of various rules and regulations for the performance of *Dasharūpakas*, *Mandalas*, *Aṅgahārasa*, and *Tandava Nr̥tta*.
- 7) There are some definite lingual links between audience and performers as well as Shastrakara and readers.

Thus considering glimpses of grammar, socio linguistic references, lingual links between audience and performers, complicated and difficult explanations are identified and understood. Glimpses of grammar in *Nāṭyaśāstra* might work as a tool to understand contemporary style of documenting guidelines. .

Nāṭya needed status of *Śāstra* at the time of Bharata because versatile life of performers constantly created threat of foreign adoption to *Natyam*.

In this method of research, by the description of glimpses of grammar, language of *Nāṭyaśāstra* is found out to be identical of other epics and texts related to different schools of thought. Then the words differed in meaning became needful to be listed. Some words are identified as completely out of usage in the field of classical dance. Both the lists became useful in discriptions.

At the level of practical performance of *Cāris* and *Mudrās* in classical dance, description of definitions became difficult to link with current movements in dance, so lingual links were used to identify the actions. For e.g. '*Pr̥sthato*' word is used for rearmost side of one self. It is not used for 'from the back' though it is grammatically correct. This lingual link helped in understanding *Nupurapadika Cari*.

Some *Adhyāyās* not connected to *Nr̥tta* part are also refered to identify words surviving with same meaning for centuries in the field of classical dance. Names of *Rasas* and *Bhāva* survived without minute differences due to vivid social experience. Concepts like *Devatā*, *Vyabhichāri Bhāva*, *Poojā*, *Havanam* and *Mandapa* etc. remained intact because of their reference in other schools of thought. These references helped to get link about differed practical practises of performance which were not surviving in other texts or schools of thought. Methods of *Nr̥tta* changed unfathomably

because of broken traditions and obstruction in practical use of Sanskrit Language. Method of understanding *Nṛtta* part is dependent on glimpses in current performance and usage of Sanskrit nouns, roots and their forms both. For e.g. meaning of word *Katichinnam* is understood by Bharata's way of using verbs and glimpses of Odissi classical dance.

Sculptures are a major source of comparing Sanskrit explanations from text to understand *Nṛtta*. Kopeswar Temple at Khidrapur, Maharashtra from 7th century is referred in this research. Temples from Bhuvaneshwara, Odisa are also referred for some readings of *Nṛtta*. For e.g. Oldest carving of Facial expression with *Nritta* is identified in *Bhujangatrāsītā Cāri* in the temple of Khidrapur.

Intact traditions in temples and rituals also played major role in bridging the gap between illustrations in the text and practical procedure. For e.g. Rendering *Puspanjali* and performing *namaskara* is understood by any Indian. Word *Tretagnistha* is understood by the place of *Tretagni* (according to directions) in *Yajñaśālā*.

Words left out from usage are considered and listed to understand pattern of loosing words from the usage. Word *Kutapa* is not used in current performance. Word *Kṛśrah* for Khichari is also not used today. In the explanation of *Pāthya* word *Curnapada* is used, which is also applicable in *Nṛtta* for small steps. This aspect of Bharata's language is understood only by usage of Sanskrit in communication. Bharata has fixed contextual reference for the usage of language which has to be revived to understand his illustrations in Sanskrit.

Methodology for this research is dependent on word to word meanings in Sanskrit as a language alive or in a flow. For e.g. while deriving process of *Śakatāsyā Cāri* meaning of word *Śakata* and *Āsya* is dominantly considered.

Sanskrit roots are referred for names of *Mudras* and *Cāris*. For e.g. *Vcyavā Cari* is understood by the root *Cyava*. *Ulbaṅau hastau* are understood by root *ulba*.

Methods followed for this research rest on following three facets.

1. Syntax, words, forms of the words, roots and socio linguistic effect on language.
2. Practical performances of *Nritta* in Bharatanatyam, Odisi, Chau, MayuraBhanji, Gottipoa, Satriya and Kudiattam.
3. Sculptures from oldest carved temple. Kopeswar.

Analysis and interpretations are completed by the context of *Rasapariposa* and flow in performance of *Nritta*.

CHAPTER- 4

Analysis and Interpretations.

4.1 Introduction to *Nāṭyaśāstra* and Analysis of Glimpses of Sanskrit Grammar in *Nāṭyaśāstra*.

Nāṭyaśāstra is an ancient documentation providing authentic information about drama including ancient art forms and literature. Sanskrit language of this text is of post Vedic literature. Study of this text became limited in 10th Century. Technicality in the text became none referred and artists started referring commentaries and related literature in 11th Century. Explanations of various movements remained unfathomable and *Nṛtta* and *Nṛitya* part changed its style in suitable manner dropping out important gestures and movements. This might demonstrate the separation of various art traditions from Sanskrit language so it becomes important to analyse cognition of learned artists and language used by Bharata for technical explanations.

In this chapter researcher is keen to refer glimpses of grammar in *Nāṭyaśāstra* for the study of *Abhijāta* Sanskrit language of *Nāṭyaśāstra*. The referred text of *Nāṭyaśāstra* was as it is present in 1st century AD and text itself states that all the *Munis* asked various questions to Bharata about how *Nāṭya* has occurred on *Bhūrloka*. Bharata gives reference of ‘*ānuvanśāḥ Ślokāḥ*’ i.e. Traditional *shlokas* received from generations down to quote as a proof for some statements.

Bharata refers that *Nāṭyaśāstra* is too old and originated before *Purāṇas* and he has this school of knowledge from *Siva*. Sam is specified by ‘*Pāṇini*’ in *Aśṭādhyāyī* dated two hundred BC. *Pāṇini* said that *Vyākaraṇa Śāstraṃ* has come to him from his ancestors and mentions names of previous *ācāryas*. The Sanskrit language followed or was in usage from ancient literature till 5th A.D. is same in its style and grammar.

When Bharata refers grammar in *Nāṭyaśāstra* it depicts a popular trend of explaining grammar considered for a particular usage. *Pāṇiniyan* grammar looks well established amongst all the *Naṭas* to understand given explanations time to time with grammatical concepts like *Dhātuḥ*, *Pratyayāḥ* and various forms in the text. Considering these grammatical explanations one could understand the behaviour of Sanskrit language in ancient society reflected in *Nāṭyaśāstra*. Concepts given in

Nāṭyaśāstra were common and followed regularly in society, which helped common people to understand classics through *Nāṭyaṃ*.

Bharata created *Nāṭyaśāstra*. *Nāṭyaṃ* was flourished as big old tradition, well established as a breath of society; when Bharata needed documentation of *Ānuvanśāḥ Ślokāḥ* with his own explanations and concept presentations. It becomes researchable because of glimpses of grammar identified in the text. Documentation about *Nāṭya* fulfilled authenticity of *Śāstra* by discussing grammatical references.

Sanskrit language's word bank was vast and creative. It survived according to *Pradeśa* i.e. Region. People followed this language analytically with all other dialects and *Prākṛta* languages at the time. Language of *Nāṭyaśāstra* resembles to the language of *Rāmāyaṇa*, *Mahābhārata*, *Purāṇa*, and ancient dramas written by *Bhāsa* and *Kālidāsa*.

Following references are listed and analysed to understand studios world of Natyashastra experienced by contemporary artists.

(Verse no.7.27¹) Here in the sentence *Bhū Dhātu* given by the reference of *Dhātu Pāṭha* as '*Bhū Iti Karaṇe*' *Bhū* and *Pratyaya 'Kta'*, creates *Bhavitā* and it means *Kṛtaṃ* i.e. work completed. Bharata talks about *Dhātu Pāṭha* and meanings of *Bhū*. immediately after giving meaning; he states that it is famous in the world also. After giving the regular meaning, Bharata discusses the meaning expected in the text. *Bhāvitāṃ* is in the text by the meaning of *Vyāpti* by *Rasa* and *Gandha*. In drama everything was felt like fragrance or test. Before giving traditional *Ślokas* for reference, Bharata explains meaning of *Bhū* to be specific to avoid regional meanings of the words in Sanskrit. By stating expected meanings Bharata has given direction to understand meanings of *Ślokas*. As Bharata gives grammatical explanations and selects one of the meaning of *Dhātu* for his textual explanations it clarifies status and establishment of Sanskrit language in the field of performance, appreciation, and *Śāstras*. It also demonstrates that authenticity of meaning always explained through grammar commonly studied by all learned artists.

¹ व्यभिचारिभावः -

भू इति करणे धातुस्तथा च भवितं वासितं कृतमित्यनर्थान्तरम् ।

लोकेपि च प्रसिद्धम् । अहो ह्यनेन गन्धेन रसेन वा सर्वमेव भावितमिति । तच्च व्यास्यर्थम् ।

वि अभि इत्येतावुपसर्गो । चर इति गत्यर्थो धातुः ॥ 7.27 ॥

(Verse no. 8.6², 8.7³, 14.4⁴.) In this paragraph, *Vācīkābhīnaya* is defined. Bharata has explained characteristics of *Vācīkābhīnaya*, dependent on Sanskrit language. Words operate in five ways, *Samāsa*, *Taddhita*, *Sandhi*, *Vacana*, and *Vibhakti*. Words are also divided into four types those are *Nāma*, *ākhyāta*, *Upsarga* and *Nipāta*. In this verse, Bharata has given clear reference of *Abhijāta* Sanskrit. If one has command on Sanskrit language, he could become expert in *Vācīkābhīnaya* in *Nāṭya*. *Nāṭyaśāstra* comprises all the concepts of grammar narrated by *Paṇini* or *ācāryas* before *Pāṇini*.

(Verse no. 14.6⁵) In this verse, Bharata has given *Aṅga* i.e. parts of Sanskrit *Pāṭhyam*. *Vyañjana* is alphabet. *Swara* is vowel. *Sandhi* is joint of words, *Vibhakti* is form of words. *Nāma* is noun, *ākhyāta* is verb, *Upsarga* is prefix, *Nipāta* is indeclinable and *Taddhita* is noun derived from noun. Through these all parts and *Samāsa* i.e. Compound word and with various verbs Sanskrit language in *Nāṭyam* is equipped.

(Verse no. 14.7⁶) Grammatical information denoted in these verses show the literacy in Sanskrit of the people and performers in the field of *Nāṭya*. Interdependence of all the *Śāstras* is actively in use in *Nāṭyashāstra*. *Naṭa* is expected to be expert in Sanskrit and its grammar.

(Verse no. 14.9⁷) When *Swaras* and *Vyañjanas* are introduced in this *Adhyāya*, those are given according to their pronunciation that is called as *Mātrkāḥ*. Alphabet's pronunciation places in mouth are specifically used for making *Varga* as *Ka*, *Kha*, *Ga*, *Gha*, *Ṇa*. The same system is explained in *Aṣṭādhyāyi* of *Pāṇini* which

² अभिनयस्य निरुक्तिस्तस्य चातुर्विध्यं च —

यदुक्तं चत्वारोऽभिनया इति तान् वर्णयिष्यामः । अत्राह अभिनय इति कस्मात्? अत्रोच्यते - अभीत्युपसर्गः । 'णीञ्' इति प्रापणार्थको धातुः । अस्याभिनीत्येवं व्यवस्थितस्य एरजित्यच्रत्ययान्तस्याभिनय इत्येवं रूपं सिद्धम् । एतच्च धात्वर्थवचनेनावधार्यम् । ॥

अत्र श्लोकौ अभिपूर्वस्तुणीञ् धातुराभिमुख्यार्थनिर्णये ॥

यस्मात्प्रयोगं नयति तस्मादभिनयः स्मृतः ॥ 8.6 ॥

³ विभावयति यस्माच्च नानार्थान् हि प्रयोगतः ।

शाखाङ्गोपाङ्गसंयुक्तस्तस्मादभिनयः स्मृतः ॥ 8.7 ॥

⁴ आगमनामाख्यातनिपातोपसर्गसमासतद्धितैर्युक्तः ।

सन्धिवचनविभक्त्युपग्रहनियुक्तो वाचिकाभिनयः ॥ 14.4 ॥

⁵ व्यञ्जनानि स्वराश्चैव सन्धयोऽथ विभक्तयः ।

नामास्यातोपसर्गाश्च निपातास्तद्धितास्तथा ॥ 14.6 ॥

⁶ एतैरङ्गैः समासैश्च नानाधातुसमाश्रयम् ।

विज्ञेयं संस्कृतं पाठ्यं, प्रयोगश्च निबोधत ॥ 14.7 ॥

⁷ वर्गे वर्गे समाख्यातौ द्वौ वर्णौ प्रागवस्थितौ ।

अघोषा इति ये त्वन्ये सघोषाः संप्रकीर्तिता ॥ 14.9 ॥

shows popularity of *Varṇa Vyavasthā* when *Nāṭya* needed some *Śāstra* for stability. Gradually in all the verses in this *Adhyāya* various places of pronunciation and all the classifications are explained. These verses are so simple and comfortable to remind that any *Naṭa* would become small knowledge bank of grammar. Divisions like *Ghoṣa-Aghoṣa*, *Mrudu-Kaṭhora*, and *Alpaprāṇa-Mahāprāṇa* are explained meaningfully.

(Verse no. 14.24⁸) In this verse, whole *Vyañjana Vyavasthā* is concluded and it is explained that *Śabda* is created by these parts. In verse no. 14.25 also it is stated that previous *ācāryas* gave characteristics of word along with *Samāsa*. Bharata states that it would be explained again chapter wise.

(Verse no. 14.31⁹) In this verse 1st quarter is inserted i.e. *Prakṣipta* and 2nd quarter gives characteristic of *ākhyāta* verb. Bharata has defined, word which comes with *Nāma* has singular, dual and plural but doesn't have person as 1st person, 2nd person etc. This word is called as verb. The method of explaining grammatical concept is totally different in *Nāṭyashāstra* than other grammar texts. *Naṭas* are already well versed in Sanskrit and grammar. They are habitual to the *Vākyārtha* i.e. Discussions in the texts.

Here some concepts are taken for granted. Though definitions are given time to time. These definitions are interdependent, providing every information. But it is none understandable by ignorant about grammar. In the definitions of *Upasarga*, it is stated that providing meaning of *Prātipadikas* to all *Dhātus* different from their own meanings is called as *Upasarga*. It means meaning of noun which cannot be attached to any *Dhātu* will be attached through *Upasarga*. For e.g. *Gacchati Dhātu* gets meaning of *Upasarga* and *Pratigacchati* verb is created which carries meaning of *Prati* as going back. This reference of grammar gives us authentic information about studies completed by *Naṭas* before referring *Nāṭyashāstra*.

(Verse no. 14.36¹⁰) In this verse Bharata has given definition of *Vibhakti*. It is stated that a unit by which *Dhātu*, *Līnga* and *Pada* are separated due to different meanings is *Vibhakti*. So use of *Vibhakti* was well known by readers of this *Śāstra*. All

⁸ एभिर्व्यञ्जनवर्गेनामाख्यातोपसर्गनिपातैः ।

तद्धितसन्धिविभक्तिभिरधिष्ठितः शब्द इत्युक्तः ॥ 14.24 ॥

⁹ आख्यातं पाठ्यकृतं ज्ञेयं नानार्थाश्रयविशेषम् ।

वचनं नामसमेतं पुरुषविभक्तं तदाख्यातम् ॥ 14.31 ॥

¹⁰ एकस्य बहूनां वा धातोर्लिङ्गस्य वा पदानां वा ।

विभजन्त्यर्थं यस्मात् विभक्तयस्तेन ताः प्रोक्ताः ॥ 14.36 ॥

the variations of the meanings are dependent on *Vibhakti*. This is taken as an axiom. One who uses Sanskrit language often can use these types of instructions as a guideline for his performance.

(Verse no. 14.37¹¹) In this verse a very simple definition of *Sandhi* is given. “A unit which joins two words that is called as *Sandhi*.” A person who had heard Sanskrit language and used it most of the times can understand this type of definitions though it looks simple, it needs habit of textual study.

(Verse no. 14.39¹²) This verse is *Prakṣipta* where *Samāsa* is told as of 6 types. Here definition of *Samāsa* was not expected by Bharata still it has come through insertion. Here *Samāsa* is called as *Luptavibhaktikaṃ* and it is of six types. This verse is referred to understand pattern of interpretation.

(Verse no. 14.40¹³) By this definition of word, “Meaningful words are called as *Padabandha*.” “*Padabandhas* are divided into two types, *Nibaddha Padam* and *Cūrṇapadam*.”

(Verse no. 14.41¹⁴) “*Nibaddha Padam* and *Cūrṇapadam* both are with *Vibhakti* and I would give characteristics of *Cūrṇapadam* now.” Says Bharata.

Thus in this verse Bharata gives definition of *Cūrṇapadam* the word which is not *Nibaddham* i.e. not bound with definite number of letters. The group of letters with expected meanings is *Cūrṇapadam*. While *Nibaddhapadam* is according to metres and with definite count of the decided letters. Before explaining *Chanda* for *Padya* in *Nāṭya* Bharata has given information about *Padabandha*.

(Verse no. 14.46¹⁵) Bharata states *Chanda* as important part of *Nāṭya* where three types of *Vṛttas* are expected. Words put together through many *Vṛttas* make *Padabandha* so “*Chanda* is considered as body of *Śabda*.” No word is without *Chanda*

¹¹ विशिष्टास्तु स्वरा यत्र व्यञ्जनं वापि योगतः ।

सन्धीयते पदे यस्मात्तस्मात्सन्धिः प्रकीर्तितः ॥ 14.37 ॥

¹² लुप्तविभक्तिर्नाम्नामेकार्थं संहरत्समासोऽपि ।

तत्पुरुषादिकसञ्ज्ञैर्निर्दिष्टः षड्विधो विप्राः ! ॥ 14.39 ॥

¹³ एभिः शब्दविधानैर्विस्तारव्यञ्जनार्थसंयुक्तैः ।

पदबन्धाः कर्तव्या निबद्धबन्धास्तु चूर्णा वा ॥ 14.40 ॥

¹⁴ विभक्त्यन्तं पदं ज्ञेयं निबद्धं चूर्णमेव च ।

तत्र चूर्णपदस्येह सन्निबोधत लक्षणम् ॥ 14.41 ॥

¹⁵ छन्दोयुक्तं समासेन त्रिविधं वृत्तमिष्यते ।

नानावृत्तविनिष्पन्ना शब्दस्यैषा तनूस्मृता ॥ 14.46 ॥

and no *Chanda* exists without *Śabda*. This reference is listed for understanding Bharata's style of interpretation.

(Verse no. 14.¹⁶) After explaining many *Vṛttas*, methods of *Chandovidhāna* are given. Putting letters together, using cut at the end of the meaning, making one *Pāda*, using letters, putting vowels and letters according to *Vṛtta* is the method of using *Chanda*. This documentation though looks useful, it is impossible to be used by the person “who has not studied *Chandaśāstra*.” One who creates *Kāvya* for *Nāṭya*; is expected to be a learned person with the knowledge of grammar and *Chandaśāstra* by tradition. Bharata summarises facts for experts to expect the same be connected with the field of Drama.

By considering 14th *Adhyāya*, the holistic approach towards *Kāvya* and language is understood. Bharata gives importance to grammar before explaining *Vṛttas* and *Chandas*. The *Varṇa Vicāra* is also discussed for experts and not for strangers.

(Verse no. 16.124¹⁷) In 16th *Adhyāya Kāvyalakṣaṇam* is explained. After explaining *Varṇa Vyavsthā*, *Vṛtta Vidhānam*, and *CandoVidhāna* in 14th and 15th *Adhyāya*, Bharata gives many examples of *Kāvya* in 17th *Adhyāya*. While explaining *Kāvya Lakṣaṇa*, Bharata once again refers to *Hraswa*, *Dīrgha* and *Pluta*. He also states that these *Swarās* are used according to *Bhāva* and *Rasa* in *Kāvya*. After explaining *Kāvya Lakṣaṇa*, Bharata explains about *Pāthyguṇaḥ* in 17th *Adhyāya*. Due to explanation of *Chanda* and *Vṛtta*, Sanskrit *Pāthyam* is understood easily. In *Bhāśā Vidhānam Prākṛtapāthya Lakṣaṇam* is also discussed. Bharata has his unique style of interlinking *adhyayas* and one has to refer multiple *adhyas* at a time to understand expected norms in the field of performance.

(Verse no. 17.108¹⁸) While explaining *Pāthyagūṇa* Bharata has explained four types of *Varṇas* and two types of *Kāku* sounds. *Udātta*, *Anudātta*, *Swarita* and *Kampita* are four types of *Varṇas*. *Sākāṅkṣa* and *Nirākāṅkṣa Kāku* i.e. *Sākāṅkṣam*, are with high pitch, its place is *Kantha* and *Ura*. *Nirākāṅkṣa* is with sound in lower pitch which comes from *Śira*. It is always in *Mandrāsaptaka*. *Kāku* types explain meanings

¹⁶ संपद्विरामपादश्च दैवतस्थानमक्षरम् ।

वर्णः स्वरो विधिर्वृत्तमिति छन्दगतो विधिः ॥ 14.98 ॥

¹⁷ एकमात्रो भवेद् ह्रस्वं द्विमात्रं दीर्घमिष्यते ।

प्लुतं चैव त्रिमात्रं स्यादक्षरं स्वरयोजनात् ॥ 16.124 ॥

¹⁸ उदात्तश्चानुदात्तश्च स्वरितः कम्पितस्तथा ।

वर्णाश्चत्वार एव स्युः पाठ्ययोगे तपोधनाः ॥ 17.108 ॥

and they are deeply connected with *Rasa* and *Bhāva*. Pronunciation of *Swarita* and *Udātta Varṇa* is done with *Vilambita*, *Dīpta* and *Mandra Kāku*. So *Swara*, *Varṇa* and *Kāku* operate all together in *Pāṭhyam* perfectly to express *Bhāva* and *Rasa*.

Here it is clear that practical use of *Swara*, *Varṇa* and *Kāku* is important to understand what Bharata is explaining about *Pāṭhyāguṇa* in 17th *Adhyāya*. By the discussion from *Swara*, *Varṇa* and *Kāku Vidhāna*, it is seen that *Nāṭyaśāstra* operated as a guide to performing artists. Active user of *Pāṭhyam* in *Nāṭyam* could understand the explanation.

(Verse no. 22.63¹⁹) In this verse while explaining *Sāmānya Abhinaya*, *Wāgabhinaya* is counted as an important unit of *Sāmānya Abhinaya*. Bharata has stated that in the communication on stage, each character is supported through *Wāgabhinaya*.

When present tense is used like *Karomi*, *Gacchāmi*, it is to be considered *Pratyakṣa*.

(Verse no. 22.64²⁰) When communication is in लृट् *Lakāra* like *Kariṣyāmi*, *Gamiṣyāmi* then it is called as *Bhaviṣyatkāla* i.e. Future tense *Parokṣa* i.e. which is not in front of you.

(Verse no. 22.65²¹) In this verse Bharata calls past tense as *Vṛttakālaha*. And that is also called as *Parokṣa* for e.g. *Hataḥ*, *Jītaḥ*. *Bhagnāḥ* all these forms are with निष्ठा suffix i.e. क्त.

(Verse no. 22.67²² and 22.68²³) 22.67 and 22.68 both the *Ślokas* are repeating the facts given in 22.63 and 22.64. It might be the hint of *Prakṣipta* where the same topic is repeated and *Śloka* is inserted.

Total 25 references are listed in this chapter. These grammatical references prove that discussing grammatical concepts with *Naṭas* and explaining new concepts

¹⁹ अहं करोमि गच्छामि वदामि वचनं तव ।

आत्मस्थो वर्तमानश्च प्रत्यक्षश्चैव स स्मृतः ॥ 22.63 ॥

²⁰ करिष्यामि गमिष्यामि वदिष्यामीति यद्वचः ।

आत्मस्थश्च परोक्षश्च भविष्यत्काल एव च ॥ 22.64 ॥

²¹ हता जिताश्च भग्नाश्च मया सर्वे द्विषद्गणाः ।

आत्मस्थश्च परोक्षश्च वृत्तकालश्च स स्मृतः ॥ 22.65 ॥

²² एष ब्रवीमि कुरुते गच्छतीत्यादि यद्वचः ।

परस्थो वर्तमानश्च (प्रत्यक्षश्च) भवेत्तथा ॥ 22.67 ॥

²³ स गच्छति करोतीति वचनं यदुताहतम् ।

परस्थं वर्तमानं च परोक्षं चैव तद्वेत् ॥ 22.68 ॥

through the help of grammar connected with *Pāṇinīyan* sutras, was a common practice observed amongst performers.

Bharata has explained or quoted grammatical rules too casually as if Sanskrit language was known by all the *Naṭas* with *Pāṇinīyan* Sanskrit grammar. *Nāṭyaśāstra* had impact on larger territory in *Bharatavarṣa*. Where it was necessarily important to provide grammatical reasons, rules or norms of *Śāstra* to the people performing in geographically and climatically different states with vivid differences in day to day lifestyle and languages.

Nāṭyaśāstra had to provide a big canvas for each and every type of dance style with contrast *āhāryabhinaya* and body languages. Sanskrit language might have been common and a thread of one cultural fabric.

4.2 Analysis of Complicated Explanations of Performance in the Text and Common Utility of the Text.

This topic is derived from the hypothesis that common usage of the text with due references led textual writings towards complicated explanations. When references are taken for granted and things are explained, then the writings become more complex. The *Ślokas* referred as *Anuvāśaḥ Ślokaḥ* tend to contrast at some places if not referred in the light of pre requisites always existed with all the *Naṭas* in ancient times and today we might not have them. Common utility makes things more dependent on maxims. A required set of information always exists on the canvas on which *Ślokas* are sequenced.

This Sub chapter will list out these complex explanations and discuss them with the intension of finding out pre requisites.

(Verse no. 12.60²⁴) In this verse, Bharata has explained the walking style in surprise and in happiness. He has also stated that one should refer expressions on face while walking and one may change the expression according to *Rasa* in same walking style. It means *Vismaya* and *Harśa* are two *Vyabhicāri Bhāvas* supporting all types of *Rasas* following same *Gatipracāra* with different facial expressions. The reference of *Rasādhyāya* for *Gatipracāra* is important link to understand that *Nāṭyaśāstra* is written as a regular guide for *Naṭas*. In performance one may get confused due to instructions in *Rasādhyāya*, that is 6th *Adhyāya* and in *Gatipracāra*, that is 12th *Adhyāya* about walking style of various characters. Natural behaviour in society might not be followed on stage to keep *Abhinaya Nātydharmī*. Bharata has given important instructions regarding movements in *Dwādaśādhyāya*..

(Verse no. 12.90²⁵) In 12th *Adhyāya*, Bharata explains movement of chariot. He explains to keep rider in front with horse rein in hands and various parts of chariot are shown by other dancers. Different types of vehicles should be shown by this way and this *Gati* is explained in very short verse by assuming information known by *Naṭas* (in *Vaiśākhaśāstram*). Due to this previous reference, it is understood that making chariot on stage is like *Piṇḍibandha* or *Yantra*. It was common and explained in 4th *Adhyāya*. This referential behaviour of text is a proof of being guide for performers. In

²⁴ विस्मये चैव हर्षे च विक्षिप्तपदविक्रमान् ।

आसाद्य तु रसं नास्यमेतच्चान्यञ्च योजयेत् ॥ 12.60 ॥

²⁵ सूतश्चास्य भवेदेवं प्रतोदप्रग्रहाकुलः ।

वाहनानि विचित्राणि कर्तव्यानि विभागशः ॥ 12.90 ॥

Goṭipowa dance in Orissa, these types of chariots are shown by *Goṭipowas*. *Goṭipowa* dance is famous for its group synchronization and *Jyeṣṭhābhinaya*. (The *Abhinaya*, which is not in detailed *Sāttvika Bhāva*.) We get many other examples of these types of referential explanations.

(Verse no. 105²⁶, 106²⁷) In *Akāśagamana Gati* Bharata explains all types of movements in sky, water, and river and on tree or on different buildings while climbing and moving. In these verses, sequentially each verse is important to understand next verse but numbers are given to first quarter of each verse as a concluding quarter. For e.g. 1st quarter of verse 106 is actually 2nd quarter of 105 according to meaning in Baroda edition. In verse 105 states acting of getting into the river by *śucividdha*, *Apakrānta*, and *Parśvakrānta Cāris*. Bharata controls the activity by saying ‘*Anena Eva Vidhanena*’. All these movements should be performed in miming without using any apparatus, for that Bharata uses word ‘*Sajnyāmātrena*’. In next verse ‘*Kasmātrte Iti Prokte*’ it says that, by the question ‘without what’, one cannot show something, for e.g. One should show elephant by holding *Aṅkuśa* in hand, one should have horse rein in hand to show the horse, and one should show big chariot by holding many rinses in hand. So these gestures become important and the *Cāris* followed are repeated.

To understand the instructions, *Cāris* and hand gestures are to be known. This guide was in regular use of *Naṭas* knowing all dance practices and having command on Sanskrit language. People edited Baroda edition were language experts but might be uninformed by *Cāris* and gestures in dance. So they might have numbered verses as they are seen. This part of the text is different in *Kāśi* edition, where the *Gatis* are explained by giving interconnected references of *Cāris* and gestures. The similar issue is discussed in 4.4 also under the topic of socio linguistic impact.

(Verse no. 12.252²⁸) In *Dwadaśa Adhyāya Gatipracāra* is explained according to characters to be performed in *Nāṭya*. All the different styles of walking of *Naṭās* and *Nartakī* according to the time and happenings. This *Adhyāya* is different from Baroda edition in *Kāśi* edition. A popular language used amongst *Natās* is

²⁶ सूचीविद्धैरपक्रान्तैः पार्श्वक्रान्तैस्तथैव च ।

एतदेवावतरणं सरित्स्वपि नियोजयेत् ॥ 12.105 ॥

²⁷ अनेनैव विधानेन कर्तव्यं गतिचेष्टितम् ।

संज्ञामात्रेण कर्तव्यान्येतानि विधिपूर्वकम् ॥12.106 ॥

²⁸ गतिप्रचारस्तु मयोदितोऽयं नोक्तश्च यः सोऽर्थवशेन साध्यः ।

अतः परं रङ्गपरिक्रमस्य वक्ष्यामि कक्ष्यानुगतं विभागम् ॥ 12.252 ॥

conceptually used to explain the style of walking in battlefield in this *Adhyāya*. These styles change according to characters and their nature discussed in chapter 4.4. Some socio linguistic impacts are identified in this *Adhyāya*, which is the topic of 4.4. Here in this *Adhyāya*, relation between *Kāla*, *Tāla*, and *Laya* is explained. This documentation of *Gatipracāra* has played important role in the classical performance due to changing nature of walking styles and style of movement according to different geographical locations, it has a connection with different *Vṛttis* like *Arabhati*. Thus interrelated and complicated explanations were understandable by *Natās* and *Acaryās* due to axioms and common utility.

(Verse no. 13.3²⁹) In *Trayodaśa Adhāya* Bharata has discussed about various sections of *Nāṭya mandapa* i.e. *Kakṣāvibhāga*. On stage patterns of showing different cities, houses, gardens, rivers, and *Āśramas*, even some jungles are explained. This method is called as *Kakṣāvibhāga*. Characters discuss amongst them about the place and act accordingly to depict the place they are standing in. They walk around the stage and project where they have come. This verse is referred to understand pattern of giving instructions.

(Verse no. 13.8³⁰) One should decide the place to be shown, it might be inside or outside, too near or far as needed in the situation. Some places are explained through *Nepathya* and some are projected through *Abhinaya*. The percentage of showing places by *Abhinaya* depends on the skill of *Naṭa* or individual capacity to express through various gestures. The place may be projected by *Pusta* means cardboards and various cuttings, but in good *Nāṭya*, *Naṭa*'s expressions are considered important than *Nepathya* created around him. Bharata has defined the weightage of *Pusta* and *Abhinaya*. In this verse, Bharata has used *Vidhiliṅ* forms to give instructions to be followed without fail.

(Verse no. 13.15³¹) Bharata has given whole *Adhyāya* to give instructions for *Kakṣāvibhāga* because it is dependent on the usage of stage with clear understanding and reach as *Nāṭyaśāstra* was in hand guide. It might be said for dominant tactics of

²⁹ कक्ष्याविभागो निर्देश्यो रङ्गपीठपरिक्रमात् ।

परिक्रमेण रङ्गस्य कक्ष्या ह्यन्या विधीयते ॥ 13.3 ॥

³⁰ बाह्यं वा मध्यमं वापि तथैवाभ्यन्तरे पुनः ।

दूरं वा सन्निकृष्टं वा देशं तु परिकल्पयेत् ॥ 13.8 ॥

³¹ तयोश्चापि प्रविशतोः कक्ष्यामन्यां त्रिनिर्दिशेत् ।

परिक्रमेण रङ्गस्य त्वन्या कक्ष्या विधीयते ॥ 13.15 ॥

dramatists reached to us till today, the language used for instructions was in common use of *Naṭas*.

(Verse no. 25.81³²) While explaining *Bhāvābhinaya* Bharata has guided to show *Vibhāvas* and *Anubhavas* to express *Bhāva* for *Rasanishpatti*. Bharata has explained how to use *Mṛgaśirṣa* for showing tunnel, house, many houses, people having curse on them and people fainted due to fever. These names are explained in next verse. In this verse, Bharata has given positions of *Mṛgaśirṣa Mudrā*. One should throw and spread out hands up to join them together to show the cover. This *Mṛgaśirṣa* should be held downwards with elbows spread out. This complicated explanation is a hint of Sanskrit knowledge of readers while using this text as their in hand guide. Utility of Sanskrit language is proven through these types of explanations.

In this chapter, total nine references are considered. These references show that there are definite axioms survive behind any explanation and also the knowledge of ancient Indian culture. Some explanations had become complicated only because of unidentified axioms and ignorance of Sanskrit language. It might be that common utility of guide lines become dependent on pre requisites. While explaining some *Caris* or *Maṇḍalas*. *Ayata Maṇḍala* i.e. Basic half sit posture is taken for granted and movements are explained. It is realised that a person gets locked while performing *Nṛtta* if it is not in half sit posture in various sequences. Thus guideline given by Bharata is dependent on a common knowledge bank thriving in the ancient society. Researcher is keen to see all the chapters through this perception to follow the method of research.

³² विस्तीर्णप्रद्रुतोक्षेपौ योज्यौ यस्यादपावृतम् ।
अधोमुखोत्तानतलौ हस्तौ किञ्चित्प्रसारितौ ॥ 25.81 ॥

4.3 Analytical Study of References Facilitating Status of Śāstra in Nāṭyaśāstra.

Performances being performed in the temples in ancient times were dominant source of tightening social fabric through entertainment. It was a tool of social awareness. Any society needs a platform to express its ups and downs to maintain its balance and preserve the heritage. Stage for performance was a culminating point of all the expressions with silver line of entertainment.

Things are defined when there is some chance in potent for variation. According to social happenings and individual perception, variations in *Nāṭyam* were unavoidable. Ancient performers tried to limit the variations by defining the methods. A researchers needs to find out basic need or Indian nature of establishing methods in every field.

Referring *Nāṭyaśāstra* to find out reason behind its construction, survival and referring pattern for performance, facilitates understanding the interdependence of all the *Adhyāyas*. The language of text has inbuilt syntax of dictating various methods though it is always suggesting time bound reference of practical traditions too. Each *Adhyāya* provides us *Vidhānam* means do's, don'ts and how's of the performance. Following two points lead researcher to refer all the *Adhyāyas* and their interconnected influences though only Classical Dance is focused.

- *Nāṭyaśāstra* was studied and referred in the form of a guide by performers in Ancient India.
- Possibility of revival of the reference if language barrier is removed.

A hypothesis on which this chapter intends to discuss an issue of current performance in Classical Dance is, all the *Naṭas* in ancient India always used *Nāṭyaśāstra* as their in hand manual to perform. From the first *Adhyāya*, there are signs of regular guidance. A type of language used for instructions also gives hints for the same.

Any ancient text surviving for centuries and reached us through usage though it be some part of it, there are chances of being such a text as a most useful reference in daily routine in ancient times. This chapter tends to list out and discuss these types of examples where in we get proofs of the text as a guide in hand. The

hypotheses to be dependant at first step is “it was time’s need to have *Śāstra* to monitor the performance” or *Naṭas* themselves needed a knowledge bank to refer while performing.

(Verse no. 1.15³³) Bharata gives complete background of creating *Nāṭya Veda* and also tells us about receiving *Nāṭyaśāstra* from *Brahmā* and making it available to first hundred selective disciples. Vedas were available to know about the universe and human life but remained inaccessible to a large part of human race. *Nāṭya Veda* became a source of imparting knowledge of universe and human life but in a different entertaining way, that was *Nāṭya*. It was with various schools of knowledge. It was also inspiring to all the art forms on the earth.

In first *Adhyāya* Bharata wanted to state history behind creation of *Nāṭya* that is *Nāṭyotpatti*. This is a systematic documentation of happenings. It might be a need of time to document the origin of *Nāṭya* in words. It is documented that which ancestors or *Munis* learnt *Nāṭya* from Bharata for the first time. The names are documented to specify the schools restricting others to claim the school and disturb the methods. Currently we get certain *Gotras* like *Śaṅḍilya*’ stated by people in India found in the list from *Nāṭyaśāstra*.

In second *Adhyāya*, *Munis* ask Bharata to explain about the *Yajnya* onstage before the performance.

The purpose of this *Adhyāya* itself is to explain and document various rituals performed on stage. As *Munis* are asking about rituals, it might be derived that most of the rituals were forgotten, unknown, or not clear. Performers needed some definite guidance from Bharata and it was documented. It is reflected through verses that some text was needful at the time. We get list of the references where the text is practically operating as a daily manual for *Naṭas*.

- *Nāṭyaśāstra* was a practical guide to all the performers.

Searching out the hints giving clear idea of performers referring *Nāṭyaśāstra* in their preparations repeatedly depends on knowledge of Dance and Sanskrit language both. In 1st Century A.D., it was the time when currently referred text was existed through many small teachings in the society through first *Śiṣyas* of Bharata.

³³ सर्वशास्त्रार्थसम्पन्नं सर्वशिल्पप्रवर्तकम् ।
नाट्याख्यं पञ्चमं वेदं सेतिहासं करोम्यहम् ॥ 1.15 ॥

The text might be the result of want of some uniformity amongst performer's teams and process of performance.

(Verse no. 2.2³⁴) Here in second *Adhyāya* all the sages ask Bharata to guide them about performance. They ask rituals and worships on stage to be performed by the people in future. The clear intention is of getting future guideline. The social situations or life of performers might be imagined through this request as *Naṭās* or performers were confused to some extent about the ritualistic activities before *Nāṭya* started on stage.

Nāṭya was imbibed in day to day routine of the society. Many versions were in existence about how to start practically the drama on stage. When we come across such type of communication in the text, the text doesn't remain mere a type of historical documentation. In verse number 1.6 Bharata starts explaining about the establishment of a theatre, architecture and to be performed *Pūja*. The word used *Yojya* is a potential participle stating the meaning of "should" and word *Prayatnātaḥ* gives conformation to the intense deliberation. It tends us to think of performer's ignorance about the importance of stated rituals. The background in which the text has occurred is the need of some systematic formalization. We get the hint of this expected uniformity and active theatre, vibrant performers with their spontaneity.

(Verse no. 2.6³⁵, 2.7³⁶) In this verse, it is stated that by looking at current *Prekṣagr̥ham*, *Viśwakarma* a supreme architect has recommended three types of theatres to follow as a *Śāstra*. It means there were many types of theatres in existence used by expert performers. This might be the time of versatile experiences in the performances which needed some restrictions to avoid flaws and fallacies observed. *Vikṛṣṭaḥ*, *Caturasraḥ* and *Tryaśraḥ* were the recommended types of theatres by *Śāstra*. The reason behind following these types is also stated clearly that sound of prose and poetry both become in tune. In *Madhyama*, physically operative stage for human beings, sound of prose was comfortably reachable. Gods operate through minds so *Vikṛṣṭam* is

³⁴ अथ वा याः क्रियास्तत्र लक्षणं यच्च पूजनम् ।

भविष्यद्भिर्नरैः कार्यं कथं तन्नाट्यवेशमनि ॥ 2.2 ॥

³⁵ श्रूयतां तद्यथा यत्र कर्तव्यो नाट्यमण्डपः ।

तस्य वास्तु च पूजा च यथा योज्या प्रयत्नतः ॥ 2.6 ॥

³⁶ इह प्रेक्षागृहं दृष्ट्वा धीमता विश्वकर्मणा ।

त्रिविधः सन्निवेशश्च शास्त्रतः परिकल्पितः ॥ 2.7 ॥

a type of theatre used by gods. As stated in first *Adhyāya*, *Tripuradāha* was a *Dīma* performed amongst the mountains and streams of Himalayas.

(Verse no. 2.11¹) *Tryāśra* is a type of theatre given lower status and stated as good for common people, being very small. In next verse also, it is said that characteristics and measurements stated by *Viśwakarmā* are applicable to all the theatres in use. In 2.12, the word *Taccaiwa* is used to emphasise the importance of following *Śastra*. This word also gives the hint towards usage of various types of theatres in practice. These trial and error ways of performing *Nāṭya* were the cause behind providing fixed guideline to the *Nāṭyavedaprayokta*.

(Verse no. 2.12², 2.22³) In this verse also as stated above, gods were said to be operating differently than humans. Expressions of emotions and moods on physical level is of human nature. Here the attempts of copying performance of *Tripuradāha* and *Amṛtamanthan Samawakāra* might be the reason behind clearance of difference between gods and humans. Practically as natural energy sources operate and artificial energy sources operate with definite difference. Here humans are clearly guided to follow their limitations and not to copy gods, might be various energy forms in the nature.

(Verse no. 2.23⁴) The emotions expressed by Gods are incomparable with human beings as Bharata states in this verse. He also states that he would explain the characteristic of theatre to be used by humans. In the background of this verse we clearly get an idea that some performers were in confusion about copying or enacting new types of performances. Bharata gradually explains small things like *Rajjuswarūpaṃ* carefully. Further he explains about *Raṅgagrhaṃ* and *Raṅgaśirśaṃ* (wings), *Maṇḍapaniveśanaṃ* comes to *Bhittikarma* that is setting up the walls.

(Verse no. 2.43⁵) As the foundation is laid down according to suitable time, walls are to be built up. After building walls, pillars are to be set up. Setting pillars and

¹ देवानां तु भवेज्ज्येष्ठे नृपाणां मध्यमं भवेत् ।

शेषाणां प्रकृतीनां तु कनीयः संविधीयते ॥ 2.11 ॥

² प्रमाणं यच्च निर्दिष्टं लक्षणं विश्वकर्मणा ।

प्रेक्षागृहाणां सर्वेषां तच्चैव हि निबोधत ॥ 2.12 ॥

³ देवानां मानसी सृष्टिर्गृहेषूपवनेषु च ।

यत्प्रभावाभिनिष्पन्नाः सर्वे भावा हि मानुषाः ॥ 2.22 ॥

⁴ तस्माद्देवकृतैर्भावेर्न विस्पर्धेत् मानुषः ।

मानुषस्य तु गेहस्य सम्प्रवक्ष्यामि लक्षणम् ॥ 2.23 ॥

⁵ मुहूर्तेनानुकूलेन तिथ्या सुकरणेन च ।

raising (*Utthāpanam*) them vertically, are two different processes without any confusion. Four types of pillars are explained *Brāhmaṇa*, *Kṣatriya Stambhaḥ*, *Vaiśyastambhaḥ* and *Śudrastambhaḥ*. As the roles of all these *Varṇas* were vivid and practically used in day to day conversations, roles of pillars were also identified and given names accordingly. While raising each *Stambha* instructions are given to distribute good meals to all the *Dvijas* and the king. This depicts that *Naṭas* living with *Pañcama Veda* that is *Nāṭyam* were fabricated well in the social structure though their role in society was of entertainment. Bharata looks too particular about co-relating each activity about *Nāṭya* with society. As *Stambha* if shaking after *Utthāpanam* will cause tremendous damage during invasion. So performers of *Nāṭya* are given responsibility of protecting their country and their army too. *Nāṭyacārya* is supposed to serve meals to *Purohita* and king.

(Verse no. 2.50¹) Especially for *Brāhmaṇastambha* as mentioned before, *Khicadi* whitish blue in colour, a food of *Dwijas* was to be offered and also garlands of white flowers were expected to be offered.

When big tasks are taken for entertainment in the society, most of the times small activities, less important people or people with minimal role in the task are tend to be forgotten as we see haphazard in our film industry today. No small things or small performers are paid heed to. Bharata understanding this phenomena in social structure makes everything organised and systematized, to not to fail in the purpose of *Abhyudaya* i.e. Material prosperity through entertainment.

(Verse no. 2.57²) As mentioned above, happenings like invasions are taken in to consideration while putting the pillars of the theatre. *Calanam*, *Valanam*, and defects might occur while putting the pillars. It is instructed that *Stambhās* should be raised avoiding these defects. In this verse theatre has got the importance of a temple or a palace. *Nāṭyaveda* dwelled with such an importance in society that creating *Nāṭyamaṇḍapa* was a kind of a social celebration.

एवं तु स्थापनं कृत्वा भित्तिकर्म प्रयोजयेत् ॥ 2.43 ॥

¹ नीलप्रायं प्रयत्नेन कृसरं च द्विजाशनम् ।

पूर्वोक्तब्राह्मणस्तम्भे शुक्लमाल्यानुलेपनम् ॥ 2.50 ॥

² कम्पने परचक्रातु भयं भवति दारुणम् ।

दोषैरैतैर्विहीनं तु स्तम्भमुत्थापयेच्छिवम् ॥ 2.57 ॥

(Verse no. 2.68¹) Here stage is stated to be created by knowing all the methods in a perfect manner. Central platform is to be made up with six pillars. Number of wooden pillars is specified because there might be some variety in existence. When there are many options available, naturally rules are made in particular. The process is explained such as a record for dos and don'ts for new comers. Sequence creating different parts of the theatre is also frozen as if there might be some other way in existence. King, *Nāṭyacārya*, *Purohitas*, and artists themselves were involved in the process of creating *Nāṭyagrha*. Rituals are so particularly explained and *Mantras* are given. All these aspects prove that this text was operating as a regular guide to create new theatre.

(Verse no. 2.69²) Two doors are recommended for makeup room and also particularly told to smear it with black soil. Here the word *Prayatnataḥ* emphasises the colour recommended in verse. Apart from considering soil availability black soil is recommended for *Nepathyagrham* as it should not be seen through stage. Today also we see that wings are always black. When a bunch of important informations for practical use are impossible to transfer through persons, a text becomes benchmark of the field. *Nāṭyaśāstra* is a text providing details about the performance which are not possible to come forward through oral instructions. Though *Nāṭyacāryas* were keen to guide their students through practical experiences, it was not possible to maintain detailing intact without text.

(Verse no. 2.80³) Any corner or any extra door should not block another door in front. *Nāṭyamaṇḍapa* should be like a *Maṇḍapa* made up of stones.

(Verse no. 2.86⁴) all the walls should be plastered by potash. It should look clean from all the sides as well. Then *Kūṭapa* (group of musicians) will sound well. Here the techniques of sound engineering are explained. Small tips to control voice module are easily documented while explaining architectural aspects.

¹ रङ्गपीठं ततः कार्यं विधिदृष्टेन कर्मणा ।

रङ्गशीर्षं तु कर्तव्यं षड्वारुकसमन्वितम् ॥ 2.68 ॥

² कार्यं द्वारद्वयं चात्र नेपथ्यगृहकस्य तु ।

पूरणे मृत्तिका चात्र कृष्णा देया प्रयत्नतः ॥ 2.69 ॥

³ कोणं वा सप्रतिद्वारं द्वारविद्धं न कारयेत् ।

कार्यः शैलगृहाकारो द्विभूमिर्नाट्यमण्डपः ॥ 2.80 ॥

⁴ सुधाकर्म बहिस्तस्य विधातव्यं प्रयत्नतः ।

भित्तिष्वथ विलिप्तासु परिमृष्टासु सर्वतः ॥ 2.86 ॥

(Verse no. 2.102¹) This is another example of a guideline which is forgettable without a document. In *Tryaśra* theatre which is triangular in shape one might get confused about the stage in square but that is clarified by the word *Evāśya* which emphasises that stage is also triangular.

(Verse no. 3.23²) Place on stage for Gods to perform *Pūjā*. It is defined by two diagonally upward lines which created compartment that is *Kakśya Vibhāgaḥ*. One should keep all *Devatās* in this section and worship them before the performance.

(Verse no. 3.37³) The food to be offered at the time of *Pūja* is also recommended as *Madhuparka* to *Brahmā*, *Pāyasam* for *Saraswati* and *Modaka* to *Siva*, *Viṣṇu*, and *Indra*. The reason behind specifying food to be offered must be due to variety of food preferred by all the *Naṭas* performing on stage. Their habits should not disturb the rituals on stage so *Devatas* (energy units) are satisfied well to achieve success in the performance. These verses are useful to understand Bharata's method of instruction. It helps to understand other *Adhyāya* related to dance which have some contradictions about meanings and execution.

(Verse 3.46⁴) All these gods should be offered by Bali that is food preferable to them with devotion. This ritual will be explained with *Mantras* to be recited. In this verse we can get clear idea that all the offerings with food were called as Bali and all the *Mantras* also given separately for each god. This is a solid proof of being *Nāṭyaśāstra* as a daily manual to be used by *Nāṭyācāryas* as all types of *Mantras* are given to recite. Each god is praised and requested to accept the food offered to him.

(Verse no. 3.72⁵ and 3.77⁶) A big mud pot with full of water and some gold inside should be kept at the centre of the stage. A flag considered as a *Jarjara* a god of protection or destroyer of each evil and hurdle which might occur during the

¹ त्र्यंशं त्रिकोणं कर्तव्यं नाट्यवेशमप्रयोक्तुभिः ।
मध्ये त्रिकोणमेवास्य रङ्गपीठं तु कारयेत् ॥ 2.102 ॥

² मध्ये चैवात्र कर्तव्ये द्वे रेखे तिर्यगूर्ध्वगौ ।
तयोः कक्ष्याविभागेन दैवतानि निवेशयेत् ॥ 3.23 ॥

³ ब्रह्माणं मधुपर्केण पायसेन सरस्वतीम् ।
शिवविष्णुमहेन्द्राद्याः सम्पूज्या मोदकैरथ ॥ 3.37 ॥

⁴ एवमेषां बलिः कार्यो नानाभोजनसंश्रयः ।
पुनर्मन्त्रविधानेन बलिकर्म च वक्ष्यते ॥ 3.46 ॥

⁵ कुम्भं सलिलसम्पूर्णं पुष्पमालापुरस्कृतम् ।
स्थापयद्रङ्गमध्ये तु सुवर्णं चात्र दापयेत् ॥ 3.72 ॥

⁶ सर्वमेवं विधिं कृत्वा गन्धमाल्यानुलेपनैः ।
विघ्नजर्जरणार्थं तु जर्जरं त्वाभिमन्त्रयेत् ॥ 3.77 ॥

performance. This god is created by all the powerful gods by the purpose of *Vighnanāśanam* that is to kill an evil. Here the word *Sarvamevaṃ* is a hint to derive conclusion that rituals were considered important before the performance and the text was in regular use while performing them. It is also said that one should request *Jarjara* to destroy evils after performing given *Vidhi* i.e. Rituals.

(Verse no. 3.82¹) Thus performing *Pūja* to *Jarjara* and offering *Bali*, one should perform *Homa* pronouncing *Mantras*. Here also word *Evaṃ* gives a sense of guideline providing information about do's and don'ts.

(Verse no. 3.88²) After *Homa* is performed *Nāṭyācārya* should break the pot deliberately. If it is broken then considered auspicious.

(Verse no. 3.97³) this is a reference where it is clearly dictated that one should not allow audience in without performing worship to *Raṅgadevatā*. While providing information and giving instructions, Bharata always informs about his interaction with *Brahṃā* as well as *Śivā*. He gives historical evidences for his statements and intends to control *Nāṭyācāryas* to follow him as to nil the bad effects of improper performances taking place around. He uses the word “दरीदृष्टिः” in the verse 3/95 to state that whenever the *Nāṭya* was performed without worshiping gods on stage, it brought evil to the king and performance was destroyed. One can observe the need of the time and importance of bringing all the performers on one platform of *Śāstra* or a uniform bunch of approaches, rules, and regulations. One can also say that *Nāṭyaśāstra* is a mirror of the world of performance at the time.

(Verse no. 4.1⁴) Bharata says that after performing all these given rituals he asked god brahma for his instructions for the performance was to be presented.

(Verse no. 4.10⁵) We performed *Pūrvaraṅga* first and then performed *Trpuradāha* named *Ḍima*. Here Bharata calls all the *Nāṭyācārya Munis* as

¹ जर्जरं पूजयित्वैवं बलिं सर्वं निवेद्य च ।

अग्नौ होमं ततः कुर्यान्मन्त्राहुतिपुरस्कृतम् ॥ 3.82 ॥

² होमं कृत्वा यथान्यायं हविर्मन्त्रपुरस्कृतम् ।

भिन्द्यात् कुम्भं ततश्चैव नाट्याचार्यः प्रायततः ॥ 3.88 ॥

³ यज्ञेन सम्मितं ह्येतद्रङ्गदैवतपूजनम् ।

अपूजयित्वा रङ्गं तु नैव प्रेक्षां प्रयोजयेत् ॥ 3.97 ॥

⁴ एवं तु पूजनं कृत्वा मया प्रोक्तः पितामहः ।

आज्ञापय विभो क्षिप्रं कः प्रयोगः प्रयुज्यताम् ॥ 4.1 ॥

⁵ पूर्वैरङ्गः कृतः पूर्वं तत्रायं द्विजसत्तमाः ।

तथा त्रिपुरदाहश्च ङिमसंज्ञः प्रयोजितः ॥ 4.10 ॥

Dvijasattamaḥ which depicts importance of *Munis* who were eager to know instructions by Bharata. As Bharata performed this in front of *Śivā* as per *Brahmā*'s instruction, *Śivā* said that he has also remembered *Nṛttaṃ* with different *Karaṇas* and *Aṅgaharās*. He also told Bharata to use those in *Purvaraṅga* as per convenience and beauty. He called *Tanḍu* to teach these to Bharata which were called as *Tāṇḍava*.

(Verse no. 4.19¹) Bharata says to *Munis* that whichever *Aṅgahāras* are told by *Tanḍu*, he would tell those *Aṅgaharās* with joining movements, stable form of *Aṅgahara* and *Paryastakaha* i.e. repeated actions before meeting *Aṅgahāra* i.e. a posture with stable hands, *Sthira Hasta*.

This verse is very important reference to understand difference between *Aṅgahāras*, *Karaṇas*, and *Paryastakas*. Explanation of these verses prove the need of documentation of the differences as performances kept changing according to *Manovikāra* i.e variations in mind.

(Verse no. 4.28²) These *Aṅgaharās* are performed with *Karaṇas*. I will explain those *Aṅgaharās* and usages of legs and hands as expected by performer.

This is most important part of documentation by Bharata as visuals are becoming complete by words in all the verses. This is an important evidence of need of language efficiency and common usage of Sanskrit to refer text for performance.

(Verse no. 4.29³) I will explain all the *Aṅgaharās* with *Karaṇas* because *Aṅgaharās* are made up of *Karaṇas*. This verse by the view of performance states that there must be commonly known and practiced steps explained but needed conceptual clarity by *Munis*. This might be the time when *Nṛtta* was in use with many schools but with less clarity in concepts. The documentation was too important to avoid school wise differences and contrast opinions about *Nṛtta*.

(Verse no. 4.30⁴) I will explain them by name and active steps. In *Nṛtṭya* combination of hand gestures and leg movement is *Karana*. Here in this verse word *Nṛtṭya* is used which is separate than only *Nṛtta*. *Nṛtṭya* is a combination of *Nṛtta* and

¹ तान्बः करणसंयुक्तान्व्याख्यास्यामि सरेचकान् ।

स्थिरहस्तोङ्गहारस्तु तथा पर्यस्तकः स्मृतः ॥ 4.19 ॥

² एतेषां तु प्रवक्ष्यामि प्रयोगं करणाश्रयम् ।

हस्तपादप्रचारश्च यथा योज्यः प्रयोक्तृभिः ॥ 4.28 ॥

³ अङ्गहारेषु वक्ष्यामि करणेषु च वै द्विजाः ।

सर्वेषामङ्गहाराणां निष्पत्तिः करणैर्यतः ॥ 4.29 ॥

⁴ तान्यतः संप्रवक्ष्यामि नामतः कर्मतस्तथा ।

हस्तपादसमायोगो नृत्यस्य करणं भवेत् ॥ 4.30 ॥

Abhinaya so *Karaṇa* was an *Nṛtta* part of *Nṛtya*. In modern classical performances most of the times *Abhinaya* is performed only in one *Sthānaṃ*. Use of *Karaṇa* according to emotions has been forgotten and it is to be revived through deep study of body language in different emotions. By this verse it is understood that different definitions were to be known by *Munis* or *Nāṭyācaryas*, so verses of *Nāṭyaśāstra* were an authentic reference for them. Immediately in next verse, Bharata gives definition of *Nṛtta Matrka* which gives clarity about combinations of expressions with movements and postures.

(Verse no. 4.31¹ and 4.32²) Two *Karaṇas* make one *Matrkā*. All *Matrkās* in number of two, three, or four create different steps. By three *Matrkās Kalāpakam* is created, by four *Matrkas Anghara* will be created, and by more than four *Matrkās Mandalakam* is performed. Five is odd number so five *Karaṇas* will make up *Sanghataka* which is not identified by *Matrkās*.

(Verse no. 4.34³) I will tell usage of hands and legs, first one is *Talapuśpaputam*, second is *Vartitam* and then *Valitoru*. Further Bharata gives all the names of 108 *Karaṇas*. These names became so important because this documentation itself minimized the number of versions created in different schools in different geographical conditions. We can identify various combinations in folk dances of various regions but *Shāstra* draws very fine line between folk and classical expression of dance. Bharata has contributed to sharpen this line through the documentation by following aesthetic sense connected with vital force in Human body.

(Verse no. 4.55⁴) I have told 108 names of *Karaṇas*. Contemporary to Bharata there might be some confusion in versions of *Karaṇas* in operations so it became needful to explain and document them in detail.

(Verse no. 4.57⁵) *Acaryas* should use these *Karaṇas* frequently according to the plot of the Drama. Mostly left hand should be kept near chest while performing *Karaṇas*. Here the word ‘mostly’ is used specifically to mention that sometimes the left

¹ द्वे नृत्तकरणे चैव भवतो नृत्तमातुका ।
द्वभ्यां त्रिभिश्चतुर्भिरवाप्यङ्गहारस्तु मातृभिः ॥ 4.31 ॥

² त्रिभिः कलापकं चैव चतुर्भिः मण्डलकं भवेत् ।
पञ्चैव कारणानि स्युः सङ्घातकः इति स्मृतः ॥ 4.32 ॥

³ एतेषामेव वक्ष्यामि हस्तपादविकल्पनम् ।
तलपुष्पपुटं पूर्वं वर्तितं वलितोरु च ॥ 4.34 ॥

⁴ अष्टोत्तरशतं ह्येतत्करणानां मयोदितम् ॥ 4.55 ॥

⁵ यत्र तत्रापि संयोज्यमाचार्यैर्नाट्यशक्तितः ।
प्रायेण करणे कार्यो वामो वक्षःस्थितः करः ॥ 4.57 ॥

hand is not kept near the chest and it is busy in performing *Abhinaya Mudrā*. These type of tips are always a part of daily referred guide.

(Verse no. 4.59¹ and 4.60²) in this verse while giving definition of *Matrkā*, Bharata has specified difference between *Matrkās* and *Nṛtta Matrkās*. Bharata has also given the definition of *Aṅgasauśthavaṃ* which is sometimes mistaken and there came some bend in front in *Tanjavur* style. The reason behind these types of differences in opinion is less knowledge of Sanskrit expression. *KaṭiKaṛṇasamā* is a rule identified only in classical dance. Once it is not followed, a dance becomes outer i.e. *Bāhya*.

(Verse no. 4.270³ and 4.290⁴) Bharata has systematized group dance by sorting out group formations in four types, those are *Piṇḍi*, *Śṛṅkhalika*, *Latabandha* and *Bhedyaka*. *Piṇḍi* is one character depicted by many dancers coming together with different gestures. For e.g. *Mahalakṣmi* is shown with many hands showing different equipments at a time. *Śṛṅkhalika* is *nṛtta* that creates chain of different gestures one after another. When hands are tied up together and a kind of net is created that is called as *Lata* and *Bhedyaka* is a movement in which each dancer comes out of *Śṛṅkhalika* or *Piṇḍi* with different steps separately. *Lata*, *Śṛṅkhalika* or *Piṇḍi* is dismantled by *Bhedyaka*. In the *Nṛtta* performance, in the beginning *PiṇḍiBandha* is shown. When *Piṇḍibandha* is changed to other formation, *Śṛṅkhalika* is performed. In the middle of the performance *Lata Bandha* is shown and at the end of the performance or in a long performance *Bhedyaka* is performed. This pattern given by Bharata is also seen in some folk dances in a group. For e.g. Folk dance from *Chattisgadhā* or *Gondi* dance from Madhya Pradesh. In classical performance, everything is more precise and aesthetically rich. Bharata achieved status of *Śāstra* to the text through precise instructions to maintain aesthetic value of classical dance due to experimental nature of Indian classical world. It was a right time to systematize all the rules to maintain status of the performance. This is one of the evidences of the occurring need of the status of *Śāsrta*.

¹ यानि स्थानानि याश्चार्यो नृत्तहस्तास्तथैव च ॥ 4.59 ॥

सा मातृकेति विज्ञेया तद्योगात्करणं भवेत् ।

² कटी कर्णसमा यत्र कोर्परांसशिरस्तथा ॥ 4.60 ॥

सम्पुन्नत मुरश्चैव सौष्ठवं नाम तद्भवेत् ।

³ कलानां वृद्धिमासाद्य ह्यक्षराणां च वर्धनात् ।

लयस्यवर्धनाच्चापि वर्धमानकमुच्यते ॥ 4.270 ॥

⁴ पिण्डीनां विविधा योनिर्यन्त्रं भद्रासनं तथा ।

शिक्षायोगस्तथा चैव प्रयोक्तव्यः प्रयोक्तृभिः ॥ 4.290 ॥

Bharata has given three types of basic units for making *Piṇḍi* 1st is *Yantram* 2nd is *Bhadrāsanaṃ* and third is *Śikṣā yoga*. When many dancers together standing one behind another depict some figure and a kind of movement is on-going, then it is called as *Yantram*. For e.g. A goddess is sitting in *Ratha*, the chariot horses, wheels, weapons and *Caṭram* is shown at a time and that chariot keeps moving on stage. When the *Piṇḍi* is frozen and no movement is shown then that is called as *Bhadrāsanaṃ*.

(Verse no. 4.291¹) Bharata promises to explain methods of creating poetry with Chandas i.e. meters. This reference is to understand Bharatas way of introduction before explaining some concept.

In fifth *Adhyāya*, *Munis* ask Bharata to explain *Pūrvaraṅga* in detail.

(Verse no. 5.55²) *Pādabhāga* means small parts of *Pūrvaraṅga*.

By the word *Kalā*, 7 types of *Tālas* and. ³ *Kalās* are to be understood. When one round of *Tāla*¹ is completed, that is called as *Kalā*. *Pravarta* is rotation of performances.

Before *Nāṭya*, a performance is presented for preparation. It is called as *Pūrvaraṅga*. *Pratyāhāra*, *Avataranaṃ*, *ārambha*, *āśrāvaṇa*, *Vaktrapāṇi*, *Parighaṭṭana*, *Saṅghoṭanā*, and *Mārgāsāritaṃ* these are the parts of *Pūrvaraṅga*.

Pūrvaraṅga Vidhi is elaborated by explaining its parts to establish a system common for all. Characteristics of *Pūrvaraṅga* are different from *Nāṭya*. Verses in fifth *Adhyāya* are informative. Information available in practical life of dramatists was systematically documented.

(Verse no. 7.6⁴) In 7th *Adhyāya*, Bharata has explained *Bhāvās* as they are the reason behind *Nāṭyotpatti*. *Bhāva* is transformed into *Rasa* through *Nāṭya* with *Vibhāva* and *Anubhāva* expressed. Bharata explains that *Vibhāva* and *Anubhāva* both are famous human life. They are dependent on nature of social communication. He says that to avoid lengthy elaboration, he would not explain *Vibhāvas* and *Anubhāvas*. In 7.6 *Vibhāva* and *Anubhāvas* are said to be *Lokaswabhāvasansiddha*. They are dependent

¹ एवं प्रयोगः कर्तव्यो वर्धमाने तपोधनाः ।

गीतानां छन्दकानां च भूयोवक्षाम्यहं विधिम् ॥ 4.291 ॥

² सर्वदैवतपूजार्हं सर्वदैवतपूजनम् ।

धन्यं यशस्यमायुष्यं पूर्वैरङ्गप्रवर्तनम् ॥ 5.55 ॥

³ *Dwikalā*, *ṭṛkalā*, *catuṣkalā*, *śatkalā*, *dwadaśa kalā*, *aṣṭacatwaryunśat kalā*, *śannavati kalā*. These are called as *tāl kalā*. (7 types)

⁴ तस्मादेषां भावानां विभावानुभावसंयुक्तानां लक्षणं निदर्शनान्यभिव्याख्यास्यामः । तत्र विभावानुभावौ लोकप्रसिद्धौ । लोकस्वाभावानुगतत्वाच्च तयोर्लक्षणं नोच्यतेऽतिप्रसङ्गनिवृत्त्यर्थम् ॥ 7.6 ॥

on the nature of social expressions common in day to day life. So *Abhinaya* is always developed through social norms established in particular time span and locality. This reference is a proof of social status of Drama. It also informs about importance of entertainment in ancient society.

(Verse no. 7.7¹) *Sthāyi Bhāvas* are eight and *Vyabhicāri Bhāvas* are thirty three. Eight are *Sāttvika Bhāvas*. From these *Rasas* are manifested. The meaning of *Bhāva* is expressed through heart, where *Rasa* is experienced. It is just like a dry wood captured by fire immediately. *Bhāvas* are in tuned with heart so they spread out and experienced in human body.

(Verse no. 7.8²) *Sthāyi Bhāvas* have become leaders because of their capacity to include other *Bhāvas*. All the other *Bhāvas* are dependent on *Sthāyi Bhāvas* due to their very own characteristics. The example is given of a king or a *Guru* where all become dependent. All types of *Bhāvas* are included in *Sthāyi Bhāvas*³.

The ancient Indian nature of expressing emotions has prospered through the culture established. Some expressions of emotions are intact for centuries and some expressions are dependent on specific time. All the *Vibhāvas* and *Anubhāvas* are dependent on Indian culture. While explaining *Anubhāvas*, *Vyabhicāri Bhāvas*, and *Vibhāvas*, There exists an axiom of knowing Indian culture. Bharata has put system amongst all the expressions of the emotions by analysing emotions through their characteristics. This analysis has avoided confusion between emotions and shades of emotions. Effects of emotions are also considered as important ingredient in the expression and its presentation.

(Verse no. 7.8⁴) To explain *Sthāyibhāva* and its role, example of king or *Guru* is given as work of king's ministers and soldiers is pronounced by the name of king. *Sthāyibhāva* is supported by *Vibhāva*, *Anubhāva*, and *Vyabhicāribhāva*, then

¹ तत्राष्टौ भावाः स्थायिनः । त्रयस्त्रिंशद्भ्यभिचारिणः । अष्टौ सास्त्रिका इति भेदाः । एवमेते काव्यरसाभिव्यक्तिहेतव एकोनपञ्चाशद्भावाः प्रत्यवगन्तव्याः । 'एभ्यश्च सामान्यगुणयोगेन रसा निष्पद्यन्ते' ॥ 7.7 ॥

अत्र श्लोकः

योऽर्थो हृदयसंवादी तस्य भावो रसोद्भवः ।

शरीरं व्याप्यते तेन शुष्कं काष्ठमिवाग्निना ॥ 7.7 ॥

² बह्वश्रयत्वात्स्वामिभूताः स्थायिनो भावाः ।

स्थायिभावा रसत्वमाप्नुवन्ति ॥ 7.8 ॥

Sthāyi bhāva is a basic emotion which contains other many types of emotions.

⁴ यथा नाराणां नृपतिः शिष्याणां च यथा गुरुः ।

एवं हि सर्वभावानां भावः स्थायी महानिह ॥ 7.8 ॥

Sthāyibhāva gets transformed in particular *Rasa*. So *Sthāyibhāva* is most important ingredient for *Rasa*, then gradually all the eight *Sthāyibhāvas* are explained with their *Vibhāvas* and *Anubhāvas*. 33 *Vyabhicāribhāvas* are explained later on. Bharata has achieved status of *Śāstrakāra* due to this deep analysis of *Rasa* and *Bhāva* relationship. Bharata has found out the inbuilt system operating in *Nāṭyaṃ* of transforming *Bhāva* into *Rasa*. Realisation of *Rasotpatti* gives clarity to *Nāṭyaprayokta* i.e. one who makes drama, *Naṭa*. These deep insights about *Rasa Pravṛtti* i.e. Creation of *Rasa*, have given status of *Pañcamaveda* to *Nāṭyaśāstra*. The time span in which *Nāṭyaśāstras* topics are discussed is the time of great performances, dramas, and patronage to performing arts in temples. Some rules and regulations were well established in society about *Nāṭya* and it was developed to the extent that people were capable of analysing purpose of *Nāṭya*. This well-developed society deeply rooted in devotion and vibrant due to experience of *Śṛṅgāra Rasa* had supported and given strong platform to Bharata to refer *Sangraha*, *Anuvansāh Śloka* and traditional coatings to write down a book for guidance for the related field. *Rasaniśpatti* had given too much of importance due to creative and expressive life in common. As rightly stated by *Kālidāsa Nāṭyaṃ* was not only *Manorañjana* i.e. Entertainment but also *Samārāadhan* i.e. Conciliation for all types of people in society.

In this time period Greek drama had developed towards tragedy because of giving too much importance to *Manorañjana* while in *Bhāratavarṣa*, *Nāṭya* has developed towards *Samārādhanaṃ* i.e. *Sādhana* towards *Mokṣa*. All the non-materialistic values had got great influence on *Nāṭyaṃ* and social life of audience and *Naṭās*. So every now and then Bharata has given reason behind good performance is *Pārlaukika* which talks about *Śivaloka*, *Swarloka* and *Mokṣa*.

(Verse no. 13.34¹) Here in this verse Bharata has given the reference of gods (*Divyas* or *Manuśya Loka*) by taking for granted that audience and *Naṭas* have common experience about *Deva* from *Diva* or heaven and *Mānuśa Loka* is different from *Devloka*. Concept of *Lokās* is seen vivid amongst *Naṭas* as if it was a common phenomenon for all. Even it is instructed that one should not show *Animiṣatvaṃ* of gods (i.e. *Devās* do not shut their eyes any of the time) should not be shown on stage because *Abhinaya* is always performed according to human behaviour.

¹ परिच्छे(च्छ)दविशेषस्तु तेषां मानुषलोकवत् ।
सर्वे भावाश्च दिव्यानां कार्या मानुषसंश्रयाः ॥ 13.34 ॥

Bharata concludes with an opinion that *Bhāva* and *Rasa* both are dependent on one's *Dr̥ṣṭi* (eye movement and expressions through eyes.)

(Verse no. 13.37¹) in this verse Bharata has given orders of performance and their characteristics. Those are called as *Pravṛtti*. These are four; *Avanti*, *Dk̥ṣiṇāṭṭya*, *Pāñcālī* and *Oundramāgadhi*. In different regions dressing styles, language and behavioural patterns are different *Vṛttis* and these *Vṛttis* are projected by four *Pravṛttis*. Four *Pravṛttis* will express four *Vṛttis* i.e. styles; *Bhārati*, *Sāttvatī*, *Kouśikī* and *ārabhaṭī* *Pravṛttis* create *Nāṭyaṃ* to depict *Vṛttis*. *Dāk̥ṣiṇāṭṭya* *Pravṛtti* will show *Kouśikī* *Vṛtti*. *Pāñcālī* will show *Sāttvatī* and *ārabhaṭī* *Vṛtti*. *Avanti* *Pravṛtti* will show *Sāttvatī* and *Kouśikī* will show *Oundramāgadhi* *Pravṛtti*. This relation between *Pravṛtti* and *Vṛtti* is instructed by assuming different nature of different people from one and the same culture.

(Verse no. 13.40², 13.43³, 13.50⁴ and 13.55⁵) Here in this verse Bharata states that *Pravṛttis* are traditional in different regions and *Vṛttis* are of characters and one should select those characters in particular *Vṛtti* and show them through traditional *Pravṛtti* which already exists. For example; wherever *Pāñcālī* *Pravṛtti* is well established, there characters should be in *Sāttvatī* and *ārabhaṭī* *Vṛtti*. In *Himālayas* and beyond *Doab* region *Pāñcālī* *Pravṛtti* is established, there *Sāttvatī* and *ārabhaṭī* *Vṛtti* will be in characters which is with less songs and fast aggressive movements. Bharata had to document these orders for the guidance of performers as some behavioural traits might disturb the order and have effect on *Rasa*.

(Verse no. 13.58⁶) In this verse it is stated that *Pravṛttis* are executed in two types. One is *Sukumāra* and another is *āviddha*. *Āviddha* style includes loud *Āṅgahāras*

¹ चतुर्विधाः प्रवृत्तयः

पुनश्चैव प्रवक्ष्यामि प्रवृत्तीनान्तु लक्षणम् ।

चतुर्विधा प्रवृत्तिश्च प्रोक्ता नाट्यप्रयोगतः ।

अवन्ती दाक्षिणात्या च पाञ्चाली चोड्रमागधी ॥ 13.37 ॥

² दक्षिणस्य समुद्रस्य तथा विन्ध्यस्य चान्तरे ।

ये देशास्तेषु युञ्जीत दाक्षिणात्यां तु नित्यशः ॥ 13.40 ॥

³ सात्त्वतीं कौशिकीं चैव वृत्तिमेषां समाश्रिता ।

भवेत् प्रयोगो नाट्येऽत्र स तु कार्यः प्रयोक्तृभिः ॥ 13.43 ॥

⁴ पाञ्चालमध्यमायान्तु सात्त्वत्यारभटी स्मृता ।

प्रयोगस्वल्पगीतार्थं आविद्धगतिविक्रमः ॥ 13.50 ॥

⁵ येषु देशेषु यापूर्वं प्रवृत्तिः परिकीर्तिता ।

तद्वृत्तिकाणि रूपाणि तेषु तज्जः प्रयोजयेत् ॥ 13.55 ॥

⁶ प्रयोगो द्विविधश्चैव विज्ञेयो नाटकाश्रयः ।

with *Prahāras* (hitting actions), *Yuddha* (battle), *Indrajāla* (magic) and *Pustanepathya* (big sets of cardboards). In this type of performance there are male characters. Female characters are very less. *Sāttvatī* and *ārabhaṭi Vṛttis* are followed. This loud nature of drama is called as *āviddham*. From *Daśarupakās Ḍima*, *Samvakāra*, *Vyāyoga* and *Ihamrga Naṭakas* are included in *āviddha*, Bharata listed these facts to avoid confusion might be noticed in the field of performance at the time.

(Verse no. 13.60¹) In all the *āviddha* dramas characters are performed by *Uddhaṭa Puruṣah* i.e. arrogant men like *Daitya*, *Dānav*, and *Rakṣasaḥ*.

When the performance is presented by *Mānavas* which includes *Prakaraṇ*, *Aṅkanāṭakam*, *Bhāṇa*, and *Viṭhyaṅkam*. It is called as *Sukumāra Prayoga*. Bharata has given this division according to *Lokswabhāva* (nature of local people). In modern days *Mohiniyaṭam* can give glimpses of *Sukumāra Prayoga*. Chau dance in modern days includes *Pustanepathya* and *Prahāra Yuddha* is an example of *āviddha Prayoga*.

(Verse no. 13.63²) by these instructions one may understand the important role of *Nāṭyaśāstra* in the performing world. The documentation of nature of *Nāṭya* was so important that *Nāṭykartā* could find out style of his performance according to region and its impact on stage. Sātriya dance in Orissa is of *Sāttvatī Vṛtti*, which includes *āviddha Aṅgahāras* with *Utspandhitā Cāri*, *āskandhita Pādah* and *Janitācāri*.

(Verse no. 13.68³) in this verse Bharata has related age with dressing, dressing with movement and movement with text or song and song with the *Abhinaya*. When these all are tuned together then performance may get the essence of *Samāradhanam*. Bharata has defined on stage behaviour, which has maintained aesthetic value of classical drama. All these explanations are referred repeatedly before 10th Century. It was a time in 10th Century that Abhinava Gupta had to write commentary and explain Bharata's expectations about drama.

(Verse no. 13.69⁴) Nature of drama is divided into various types by Bharata. 1st is *Lokadharmī* and another is *Nāṭyadharmī*. In *Lokadharmī* drama people's casual

सुकुमारस्तथाविद्धो नाट्ययुक्तिसमाश्रयः ॥ 13.58 ॥

¹ ङिमः समवकारश्च व्यायोगेहामृगौ तथा ।

एतान्याविद्धसंज्ञानि विज्ञेयानि प्रयोक्तृभिः ॥ 13.60 ॥

² नाटकं सप्रकरणं भाणो वीथ्यङ्कनाटिके ।

सुकुमारप्रयोगाश्च मानुषेष्वश्रितास्तु ये ॥ 13.63 ॥

³ वयोऽनुरूपः प्रथमन्तु वेषो वेषानुरूपश्च गतिप्रचारः ।

गतिप्रचारानुगतञ्च पाठ्यं पाठयानुरूपोऽभिनयश्च कार्यः ॥ 13.68 ॥

⁴ धर्मी या द्विविधा प्रोक्ता मया पूर्वं द्विजोत्तमाः ।

behaviour in daily life is followed as it is on stage without presenting any type of *Aṅgalīla*. In contrast to *Lokadharmī Nāṭyadharmī* includes *Līlāṅghāra Abhinaya* i.e. acting including beautiful movements of *Aṅghārās*. *Swaralaṅkāra* and *Sāttvika Bhāva*.

As in practical a painting of dried tree is enjoyed and appreciated happily than actual a type of tree in front. Thus behaviour in true life may not be enjoyed some times which is enjoyed by *Nāṭyadharmī* performance on stage. Bharata knows this essence of enjoyment and entertainment and sticks to the point while writing about *Dharmī* in *Trayodaśādhyāya*. In classical performance, this *Dharmī* became important. Good combination of *Lokadharmī* and *Nāṭyadharmī* could create impressive presentations on stage.

(Verse no. 13.74¹) after explaining *Dharmī*, Bharata has elaborated *Nāṭyadharmī* for a performance of famous characters with great influence in society, on stage. In *Nāṭyaṃ* famous character might not be impressive if *Nāṭyadharmī Abhinaya* is not followed, for e.g. *Bhīma* enacted in drama with *Nāṭyadharmī Prayoga* becomes impressive killing *Duśyāsanaḥ* and enacted in *Lokadharmī* in casual stance may not be appreciable.

Bharata has guided through this *Adhyāya* for maintaining impressive style of *Nāṭyaprayoga* helping regularly to decide and identify hairline difference between *Lokadharmī* and *Nāṭyadharmī*.

(Verse no. 13.79²) In this verse Bharata has explained appearance on stage carved with different *Nṛtya* steps for e.g. *Gajakrīḍitaṃ*. It is more enjoyable than original acting or copying of elephant. In *Kathakali* performance Rama in green colour on stage with heavy dress up looks impressive. *Dharmi* attracts audience to learn from the character more than an individual in real life.

(Verse no. 13.80³, 13.84⁴) Natural emotions of each character are presented by meaning full *Abhinaya*. When *Abhinaya* is decorated with movements following

लौकिकी नाट्यधर्मी च तयोर्वक्ष्यामि लक्षणम् ॥ 13.69 ॥

¹ लोकप्रसिद्धं द्रव्यं तु यदा नाट्ये प्रयुज्यते ।

मूर्तिमत् साभिलाषञ्च नाट्यधर्मी तु सा स्मृता ॥ 13.74 ॥

² ललितैरङ्गविन्यासैस्तथोत्क्षिप्तपदक्रमैः ।

नृत्यते गम्यते यच्च नाट्यधर्मी तु सा स्मृता ॥ 13.79 ॥

³ योऽयं स्वभावो लोकस्य सुखदुःखक्रियात्मकः ।

सोऽङ्गाभिनयसंयुक्तो नाट्यधर्मी तु सा स्मृता ॥ 13.80 ॥

⁴ सर्वस्य सहजो भावः सर्वो ह्यभिनयोर्थतः ।

अङ्गालङ्कारचेष्टाभिर्नाट्यधर्मी प्रकीर्तिता ॥ 13.84 ॥

aesthetic sense then this *Abhinaya* becomes *Nātyadharmī*. For e.g. When Saraswati is built up in character on stage with her *Ahāryābhinaya*, facial expressions, walking style and *Sāttvikābhinaya*. A sheer appearance of *Devi* creates awesome reactions amongst audience with the sense of respect achieved by *Nātyadharmī Abhinaya*. So rightly 13th *Adhyāya* is named as *Dharmavyaṅjakah* by Bharata. In this *Adhyāya* all the information about *Aṅgābhinaya* is completed and Bharata turns toward *Vācīkābhinaya*. This inbuilt pattern gives hint that *Nātyaśāstra* was in hand guide for all the masters and *Naṭās* performing onstage.

(Verse no. 14.2¹) In this verse, importance of language in *Nāṭya* is explained by giving example of human body. As *Nṛtta* is considered hair of *Nāṭya* body i.e. *Nāṭyakeśaḥ*. Language is considered as whole body of *Nāṭya*. So it is clear that *Nāṭya* may not be complete without language i.e. *Pāṭhyam*. *Pāṭhyam* is in two languages. Sanskrit as well as *Prākṛta*.

(Verse no. 14.3²) all the *Śāstras* have their real form through language; practically it is a literature which elaborates *Śāstras*. Nothing could be made up beyond language. Language in itself is a tool of any manifestation. *Nāma*, *ākhyāta*, *Nipāta*, *Upasarga*, *Samāsa*, *Sandhi*, *Vacana*, and *Vibhakti* all these are units of *Vācīkābhinaya*.

Bharata has given definition of language and *Vācīkābhinaya*. He has given the hint about efforts to be taken. Languages used in *Nāṭya* were Sanskrit and *Prākṛta*. In later centuries, Sanskrit remained in the limit of verses, *Padyabhāga*. In Bharata's contemporary *Nāṭyam*, *Naṭas* spoke in Sanskrit. All the versions of classical dance had impact of Sanskrit language. Classical dance considered as hair of *Nāṭya* which enhanced beauty of *Nāṭya*. Each type of *Abhinaya* though it be *Sātvika*, language played important role in performance occasionally given grammatical explanations in *Nāṭyaśāstra* inform the common utility of Sanskrit language as *Nāṭyaśāstra* was operating like in hand guide. The references of grammatical explanations are discussed in 4.1.

(Verse no. 16.171³) In *Śodaśodhyāya* Bharata has discussed characteristics of *Kāvya*. These characteristics, projections and methods of adorning, make *Kāvya*

¹ वाचि यत्रस्तु कर्तव्यो नाट्यस्येयं तनुः स्मृता ।

अङ्गनेपथ्यसत्त्वानि वाक्यार्थं व्यञ्जयन्ति हि ॥ 14.2 ॥

² वाङ्मयानीह शास्त्राणि वाङ्निष्ठानि तथैव च ।

तस्माद्वाचः परं नास्ति वाग् हि सर्वस्य कारणम् ॥ 14.3 ॥

³ एतानि काव्यस्य च लक्षणानि षड्विंशदुद्देशनिदर्शनानि ।

interesting, enjoyable, and capable of giving experience of *Rasa*. Ideal *Kāvya* is meant for *Nāṭyaprastuti*. *Nāṭya* may not be presentable without good literature. Bharata has given all the characteristics and guided for making good and popular *Kāvya*, interesting for all. The need of listing out these characteristics shows that there were many types in literature. Though the main plot of drama was derived from Ramayana or Mahabharata and *Purāṇas*, it was important to decide standards of literature and its onstage dramatization. So Bharata created *Adhyāya* named *Kāvyalakṣaṇa*, 16th *Adhyāya*.

(Verse no. 17.1¹) Here with reference of 16th *Adhyāya*, Bharata has stated that he has given guideline on Sanskrit language usage. Now he would discuss about *Prākṛit* language usage in *Nāṭya*. The importance given to Sanskrit language is carried on for *Prākṛit* language also. It shows multilingual nature of society in *Bhāratavarṣa* in ancient times. He has stated further that only if *Sanskāra* on pronunciation is removed then it is possible to get *Prākṛit* languages in various forms. He gave three forms of *Prākṛit* language those are *Samāna Śabda* same word, *Vibhraṣṭa* i.e. Corrupted word and *Deśigata* i.e. A word changed according to region. This analysis of *Prākṛit* language has proven that *Naṭās* were well-versed in Sanskrit and *Prākṛit* both.

(Verse no. 17.18²) In this verse Bharata has concluded by stating that till now all the independent *Varṇas* are explained behaviourally and now *Sanyuktavarṇās* are to be explained. To explain impact of *Prākṛta* on *Sanyuktavarṇās* in Sanskrit, Bharata needed separate *Adhyāya*. To explain characteristics of *Prākṛit* language and its derivation from Sanskrit, he gave examples in following verses. Bharata expected from *Nāṭya Prayoktā* an understanding of regional differences of language and following them to not to disconnect rapport between audience and performers. If *Naṭas* know the regional impact on language, they might follow regional pronunciation and make the drama popular. This perspective of creating *Adhyāya* for the topic, reflects the travelling nature of dramatists. *Naṭas* travelled all over *Bharatavarṣa* as a drama company and performed in various territories without any hardship. All the references of the plot of the drama were dependent. They were same for whole of *Bharatavarṣa* due to unanimity of the culture.

प्रबन्धशोभाकरणानि तज्जैः सम्यक्प्रयोज्यानि रसायनानि ॥ 16.171 ॥

¹ एवं तु संस्कृतं पाठ्यं मया प्रोक्तं द्विजोत्तमाः ।

प्राकृतस्यापि पाठ्यस्य संप्रवक्ष्यामि लक्षणम् ॥ 17.1 ॥

² अपरस्परनिष्पन्ना ह्येवं प्राकृतसमाश्रया वर्णाः ।

संयुक्तानां तु पुनर्वक्ष्ये परिवृत्तिसंयोगम् ॥ 17.18 ॥

(Verse no. 17.21¹) In this verse Bharata has stated behaviour of *Prākṛit* pronunciation. Which *Varṇas* are converted into which are discussed. The version of *Tubhyam* has become *Tujhyam* also survives today in Marathi language. References of this linguistic changes are identified today also. Bharata made instructions out of the behaviour and made *Naṭas* capable of performing drama in any which part of *Bhāratavarṣa*. The linguistic authenticity of this instructions proves that *Nāṭyaśāstra* remained in hand guide for *Naṭas* for more than seven centuries. When the connection between Sanskrit usage and common man was broken the time came where all other *Prakaraṇa Granthas* of *Nāṭyaśāstra* were created. *Abhinava Gupta* himself has presented many examples of forgotten techniques and differences of opinions in his commentary. Researcher here is only concerned with the time of *Nāṭyaśāstra* and its impact.

(Verse no. 17.25²) in this verse any *Varṇa* changed to mix pronunciation as *Brahmā* becomes *Bramha*. *Bṛhaspati* becomes *Bharspati*. *Yakṣa* becomes *Jakkha*. *Yajñya* becomes *Janna* and *Varṇa* ‘Ka’ should be kept without combining it with any other *Varṇa* with clear pronunciation. Thus *Prākṛta* and Sanskrit *Pāṭhyam* is followed. These linguistic rules are documented and expected to be followed with good understanding. Bharata has highlighted changing nature of *Prākṛta* language and documented the list of changes from Sanskrit to *Prākṛta*. For guidance of performers in coming centuries. Obviously this was in hand guide for *Naṭas* while working in the field of *Nāṭya*.

(Verse no. 17.26³) After explaining use of Sanskrit and *Prākṛta* in *Nāṭya*, Bharata explains *Deśabhāṣa* usage in *Nāṭya*. Bharata explains *Deśabhāṣa* usage in *Daśarūpaka*. Here *Deśabhāṣa* is divided into four types i.e. *Atibhāṣā*, *āryabhāṣā*, *Jātibhāṣa* and *Yogyaantari Bhaṣa*. *Atibhāṣā*. *Bhaṣa* is for *Devas*, *āryabhāṣā* is for kings, *Jātibhāṣa* is for common people in *Bhāratavarṣa* and *Yogyaantari Bhaṣa* is for domestic and wild animals or language of all birds. Thus languages are expected for *Nāṭyadharmī*.

¹ उत्साहो उच्छाहो पथ्यं च पच्छं विज्ञेयम् ।

तुभ्यं तुज्झं मह्यं मज्झं विन्ध्यश्च भवति विज्झोत्ति ॥ 17.21 ॥

² स हि संयोगविहीनः शुद्धः कार्यः प्रयोगेऽस्मिन् ।

एवमेतत्तु विज्ञेयं प्राकृतं संस्कृतं तथा ॥ 17.25 ॥

³ अत ऊर्ध्वं प्रवक्ष्यामि देशभाषाविकल्पनम् ।

भाषा चतुर्विधा ज्ञेया दशरूपे प्रयोगतः ॥ 17.26 ॥

These observations about languages and their usage in *Nāṭyaṃ* are documented for guidance of standardized *Prayoga*.

(Verse no. 17.112¹) While explaining *Pāṭhyālaṅkāra* six types are given i.e. *Ucca* in *Tāraswara*, *Dīpta* is *Tāraswara* but used in *Krodha* or velour. *Mandra* means a sound from chest used in difficult times like fainting, injury, and secret discussion. *Nīca* means from the chest but *Mandrataḥ*. It is used in irritating situation, in some disease and in pale situations. *Drtaṃ* is from throat, speedily used in fear, fever, and cool atmosphere due to irritation. *Vilambita* is from throat which is *Tanumandra*, used in *Karunā* and *Śruṅgāra Rasa* in worry and in chronic disease. All six *Alaṅkāras* of *Pāṭhyaṃ* are documented for guidance in Sanskrit or *Prākṛta Pāṭhyas*. All these types of dialogue deliveries might have been popular in contemporary performances *Bhāratavarṣa*. Bharata identified the need of documentation of traditional *Ślokas* from *Saṅgrah*. Bharata gives *Saṅgrah*, *Kārikā* and *Niruktaṃ* topic wise to make the text more authentic. Traditional *Ślokas* are called as *ānuvaṅśaḥ Ślokaḥ*, (from *Saṅgrah Kārikās* by previous *Acāryas*).

(Verse no. 17.115²) Here in this verse *Ucca*, *Dīpta*, *Drta* and *Kāku* *Pāṭhyālaṅkāras* are explained by stating situations for use.

(Verse no. 17.130³) After explaining *Pāṭhyālaṅkāras* with their usage, *Kākus* are executed by combinations of *Ucca*, *Dīpta*, and *Mandra* with *Nīca*, *Druta*, and *Vilambita*. And then six *Āṅgās* are explained. Those are *Vicceda*, *Arpaṇa*, *Visarga*, *Anubandha*, *Dīpana*, and *Praśaman*. *Vicceda* is a small pause. *Arpaṇa* is sweet voice influencing atmosphere. *Visarga* is making some statement. *Anubandha* means small breathing or pause between two words. *Dīpana* means increasing *Swara* with three levels. *Praśamana* is *Swaras* with high pitch dissolved by descending order.

Thus six *Kāku Āṅgas* are important in *Rasagata Prayoga*. Bharata has documented these *Āṅgas* which are not only given for guidance but also for new learners.

¹ अथ षडलङ्कारा नाम –

उच्चो दीप्तश्च मन्द्रश्च नीचो द्रुतविलम्बितौ ।

पाठ्यस्यैते ह्यलङ्कारा लक्षणं च निबोधत ॥ 17.112 ॥

² उत्तरोत्तरसंजल्प परुषाक्षेपणेषु च ।

तीक्ष्णरूक्षाभिनयने आवेगे क्रन्दिते तथा ॥ 17.115 ॥

³ * अथाङ्गानि षट – विच्छेदोऽर्पणं विसर्गोऽनुबन्धो दीपनं प्रशमनमिति । तत्र विच्छेदो नाम विरामकृतः । अर्पणं नाम लीलायमानमधुरवल्गुना स्वरेण पूर्यत्येव रङ्गे यत्पठ्यते तदर्पणम् । विसर्गो नाम वाक्यन्यासः । अनुबन्धो नाम पदान्तरेष्वपि विच्छेदः अनुच्छ्वसनं वा । दीपनं नाम त्रिस्थानशोभि वर्धमानस्वरं चेति । प्रशमनं नाम तारागतानां स्वराणां प्रशाम्यतामवैस्वर्येणावतारणमिति ॥ 17.130 ॥

After explaining these *Āṅga*'s usage according to *Rasas*, Bharata explains *Virāma* i.e. Pause and its importance.

(Verse no. 17.132¹) In this statement, it is specified that *Virāma* or pause is taken after completing the intention of statement or meaning of the statement and not because of end of the metre. Generally, pause is taken according to metre but in *Nāṭya* when *Pāthya* is to be very effective, one should take pause to convey the meaning and not by the metre. This instruction is important lingual link discussed in 4.2 to understand the type of rich dialogue delivery in *Nāṭya* as Bharata clearly states that pause is a meaningful substance. In *Nāṭya*, pause speaks more than words if importance is to *Rasaniśapatti*. Due to these instructions, 17th *Adhyāya* has become important for *Nāṭyaprayoktā*. (Director)

(Verse no. 18.1²) In this verse, Bharata has announced that he would explain names of *Daśarūpakas* and their operations in the performance. Here *Daśarūpaka* might be a common concept taken for granted amongst *Naṭas* and *Nāṭyaprayokta*.

(Verse no. 18.4³) In this verse four *Vṛttis*, *Kouśiki*, *ārabhaṭī*, *Sāttvatī* and *Bhārati* are explained as *Mātrkas* of all the *Kāvya*s. From these all *Vṛttis*, *Prayoga* has created *Vṛtti*. *Daśarūpakas* are born from *Mātrkas*.

(Verse no. 18.13⁴) In this verse, Bharata has explained a way of reading *Naṭaka*, rich and appreciable. He says it happens by *Binduvistarāt* by elaborating *Bindu*. *Binduvistāra* is a concept where some incident is taken as a starting point and it is in the reference till the end of *Nāṭakam*.

(Verse no. 18.19⁵) This verse is *Prakṣipta*. Definition of *Āṅka* is explained as an exit of all the character on stage. *Āṅkas* may be in number 10 or 15. This verse doesn't explain real nature of *Āṅka*. It gives a hint that the point of exit is the end of *Āṅka*. It doesn't happen in many *Nāṭakas*. Sometimes in spite of the exit, it is not an end of an *Āṅka* but a change of a scene.

¹ अथविरामः अर्थसमाप्तौ कार्यवशात् छन्दोवशात् ॥ 17.132 ॥

² वर्तयिष्याम्यहं विप्रा ! दशरूपविकल्पनम् ।

नामतः कर्मतश्चैव तथा चैव प्रयोगतः ॥ 18.1 ॥

³ सर्वेषामेव काव्यानां मातृका वृत्तयः स्मृताः ।

आभ्यो विनिसृतं होतद्दशरूपं प्रयोगतः ॥ 18.4 ॥

⁴ अस्यावस्थोपेतं कार्यं प्रसमीक्ष्य बिन्दुविस्तारात् ।

कर्तव्योऽङ्कः सोऽपि तु गुणान्वितं नाट्यतत्त्वज्ञैः ॥ 18.13 ॥

⁵ पञ्चापरा दशपरा ह्यङ्काः स्युर्नाटके प्रकरणे च ।

निष्क्रामः सर्वेषां यस्मिन्नङ्कः स विज्ञेयः ॥ 18.19 ॥

(Verse no. 18.20¹) In this verse, what should be *Pratyakṣam* i.e. On the stage in *Aṅka*, is stated. Here *Krodha*, *Prasāda*, *Śoka*, *Śāpotsargaḥ*, provoking or running away, possibility of *Adbhuta Darśana* and so on are instructed as to be enacted on stage. Whatever is listed in *Pratyakṣaja* is related to some famous character and known story with sequential effective happenings. Bharata saw the need of these instructions to avoid irritating presentations on stage.

(Verse no. 18.21²) In this verse happenings in one day are to be shown in *Aṅka* and *Aṅka* should be in line of *Arthabīja*. Thus Bharata has given many hints about *Aṅka* where common norms might be identified which are popular amongst *Nāṭyacāryas*. Bharata has explained *Nāṭakam* through various hints and expectations.

(Verse no. 18.25³) Verse number 18.24 is *Prakṣipta* and states that many happenings should not take place in one *Aṅka*. It is clearly explained that one should understand time of the day with *Kṣana*, *āyāma* and *Muhūrta* and all should be divided without leaving a single. Why Bharata has given too much importance to time management is that many a times *Aṅkas* are uneven by their happenings and length. *Nāṭakam* cannot take place without *Aṅka* but unevenness in *Aṅkas* might create *Rasabhaṅga*, which has been taken care by Bharata in his guidelines. These guidelines are useful for many centuries though performing arts has situational impact on it. Researcher has referred this *Prakṣipta Śloka* as a reference to map the need of systematic guidance in the field of *Nāṭya*.

(Verse no. 18.26⁴) In *Aṅka* post sunset happenings not fit with other scenes are to be performed in *Praveśakas* by *Aṅkacceda* i.e. cutting of *Aṅka* in between for another small scene. Bharata has balanced speed of *Nāṭakam* by providing *Praveśaka* as a part of *Nāṭaka*. As Bharata has suggested *Praveśaka*, This might be a need of systematization of *Nāṭaka*. When various performances in various temples took place at a time.

¹ क्रोधप्रसादशोकाः शापोत्सर्गोऽथ विद्रवोद्वाहौ ।
अद्भुतसंभवदर्शनमङ्गे प्रत्यक्षजानि स्युः ॥ 18.20 ॥

² एकदिवसप्रवृत्तः कार्यस्त्वङ्कोऽर्थबीजमधिकृत्य ।
आवश्यककार्याणामविरोधेन प्रयोगेषु ॥ 18.21 ॥

³ ज्ञात्वा दिवसावस्थां क्षणयाममुहूर्तलक्षणोपेताम् ।
विभजेत्सर्वमशेषं पृथक्पृथक्कार्यमङ्केषु ॥ 18.25 ॥

⁴ प्रवेशक विधानम् -
दिवसावसानकार्यं यद्यङ्गे नोपपद्यते सर्वम् ।
अङ्गच्छेदं कृत्वा प्रवेशकैस्तद्विधातव्यम् ॥ 18.26 ॥

(Verse no. 18.27¹) This verse is *Prakṣipta*. If someone is travelling to nearby place in urgency, it should be shown in short through *Aṅkacceda* and *Praveśaka*. This verse is referred to understand Bharata's perception towards time management in *Nāṭakam*.

(Verse no. 18.28²) In this verse, *Aṅka* and *Praveśaka* both are differentiated. In *Aṅka Nāyaka* (play) of the play appears while and when all the dependents and their stories will make up *Praveśaka*. *Parijanas* will have some dialogue in *Praveśaka* for the progress of the plot of the story. This segregation has proven to be a cause of *Rasaparipośa* in *Nāṭakam*. It must have been difficult to progress in the story many a times due to too many happenings at a time. When *Nāṭaka* is stuck up in some situations without progress a small interactions amongst servants may help to avoid some scenes and to get further hints. *Praveśaka* is possible to be identified in today's films also.

(Verse no. 18.29³) This verse is inserted later on as suddenly it has started explaining about *Prakarāṇa* that there should be ten *Aṅkas* in *Prakarāṇa Nāṭakam*. Researcher has referred this *Śloka* to specify the importance of Bharata's practical tips documented to assure high standards of *Nāṭakas*.

(Verse no. 18.31⁴) Here in this verse where to perform *Aṅkacced* is explained. By cutting of *Aṅka*, one can show one month or one year but it should not be beyond one year. This reference states the need of restrictions on presentations.

(Verse no. 18.33⁵) This is an important reference where Bharata has guided to use *Praveśaka* as an instrument to save time by giving information about story. *Parijanas* discuss about some happenings supporting main plot. This *Praveśaka* is recommended to be in two *Aṅkas*. Bharata has made *Praveśaka* an instrument of good direction. It has added value to aesthetic sense of onstage performance. One cannot imagine any *Nāṭaka* without *Praveśaka* though the characters and story is famous and

¹ विप्रकृष्टं तु यो देशं गच्छेत्कार्यवशानुगः ।

अङ्कच्छेदेऽथ संक्षेपान्निर्दिशेत् प्रवेशकैः ॥ 18.27 ॥

² सन्निहितनायकोऽङ्कः कर्तव्यो नाटके प्रकरणे वा ।

परिजनकथानुबन्धः प्रवेशको नाम विज्ञेयः ॥ 18.28 ॥

³ प्रकरणनाटकविषये पञ्चाद्या दशपराः भवन्त्यङ्काः ।

अङ्कान्तरसन्धिषु च प्रवेशकास्तेषु तावन्तः ॥ 18.29 ॥

⁴ अङ्कच्छेदं कृत्वा मासकृतं वर्षसंचितं वापि ।

तत्सर्वं कर्तव्यं वर्षार्द्धं न तु कदाचित् ॥ 18.31 ॥

⁵ अङ्कान्तरानुसारी संक्षेपार्थमधिकृत्य बिन्दूनाम् ।

प्रकरणनाटकविषये प्रवेशकः संविधातव्यः ॥ 18.33 ॥

known before in *Nāṭaka*. To catch hold of audience *Praveśaka* has always proven to be curiosity evoking and maintaining the flow of story.

(Verse no. 18.35¹) When time changes in story or some extraordinary has happened, *Praveśaka* might create suspense about the story, or if it gives some meaning, it might give many meanings at a time. This given guideline is an essence of Bharata's sense of responsibility towards aesthetics in making or deriving principals to follow further more centuries of him.

(Verse no. 18.38²) In this verse; war, loss of kingship, death, and confinement of city are listed as not to be shown on stage in *Aṅka* and they are explained through dialogues in *Praveśaka*. Happenings which are impossible to present on stage and might lead to *Rasabhaṅga* are said not to be shown. By the word, 'Na Samvidheyāni' Bharata has put obligations to *Nāṭyacāryas* who might have tried to show these things on stage.

(Verse no. 18.39³ and 18.40⁴) The meaning of both these verses form sequentially one statement, where in passive voice, it is suggested that what *Nāṭyatatvajñya* should follow. It is suggested that one should characterize famous and successful hero according to *Rasa* in *Aṅka*, *Praveśaka*, or *Nāṭaka*. One should not show assassination, *Sandhi*, capture or *Migration* on stage. Bharata tends to suggest these points for *Rasaparipośa*, it is predictable that there might be some contrast behaviour in drama which was to be set in the limit. Though this instruction is followed for many centuries *Kīcakavadha*, *Duśśāsanavadha* by *Bhīma* and *Pūtanāvadha* is shown through *Nāṭyadharmī Abhinaya* on stage. If there are exceptions about any rule then there might be contradictions exist. For e.g. In *Duśśāsanavadha Bībhatsa Rasa* is nourished gradually as *Bhīma* turns out to be wild and drinks blood from *Duśśāsana's* oozing chest. In verse 18.40 it is explained by the word *Yathārasaṃ* i.e. As per *Rasa*. Instructions given in most of the *Ślokas* prove that text of *Nāṭyaśāstra* had become a needful manual to follow due to extraordinary performances. In the competition of

¹ कालोत्थानगतिरसौ व्याख्यासंरम्भकार्यविषयाणाम् ।

अर्थाभिधानयुक्तः प्रवेशकः स्यादनेकार्थः ॥ 18.35 ॥

² युद्धं राज्यभ्रंशो मरणं नगरोपरोधनं चैव ।

प्रत्यक्षाणि तु नाङ्के प्रवेशकैः संविधेयानि ॥ 18.38 ॥

³ अङ्के प्रवेशके च प्रकरणमाश्रित्य नाटके वापि ।

न वधः कर्तव्यः स्याद्योऽभ्युदयी नायकः ख्यातः ॥ 18.39 ॥

⁴ अपसरणमेव कार्यं ग्रहणं वा सन्धिरेव वा योज्यः ।

काव्यश्लेषैर्बहुभिर्यथारसं नाट्यतत्त्वज्ञैः ॥ 18.40 ॥

showing extraordinary acts on stage, dramatists must have crossed the line of *Śiṣṭācāra* i.e. Social norms.

Depicting things clearly on stage had not been considered very intelligent but in right direction by the help of *Sandhi* and *Praveśaka Nāṭyakartā* might be more impressive by avoiding some incidences on stage.

(Verse no. 18.44¹) In this verse Bharata says that he has explained and announced characteristics of *Nāṭakam* in compact words methodologically and now he would explain *Prakarāṇa* according to characteristics.

(Verse no. 18.46) In this verse Bharata has given characteristics of *Prakarāṇa Nāṭaka* that is a *Kāvya* which is not created by *Ruśis*, but by a common person. A literature with extra ordinary characteristics, the plot of the story is developed.

When Bharata had given these types of instructions *Daśarūpakas* were well established and popular amongst all types of audiences. The division of all these *Rūpakas* came to hair line difference. Bharata had to define them again practically to divide them not by hair line but with clear evidences. The division of *Daśarūpakas* had become very important to maintain the aesthetic sense of drama and even to get benefits out of social impressions of *Daśarūpakas*. It is considered in Indian ancient schools of thought that *Samaśti* means society has its own mind operating through with certain impressions created by its instruments of entertainment.

(Verse no. 18.49²) Here *Prakarāṇa* is defined as depiction of story related to common man and not about ideal hero, biography of any noble character or any kingship. Stories of common man are used for *Rasāswāda* through *Prakarāṇa* which gave confidence to *Bāhyajana* i.e. People out of influential circle in the society.

(Verse no. 18.54³) this is a reference where *Viṣkambhaka* is compared with *Praveśaka* in *Nāṭaka*. *Viṣkambhaka* takes place in *Prakarāṇa* and performed by *Madhyama Puruṣa* i.e. a character which has medium status in society and not by servants around noble characters. *Viṣkambhaka* is performed in Sanskrit and gives important hints about happenings in *Prakarāṇa*. When *Viṣkambhaka* is compared with

¹ नाटकलक्षणमेतन्मया समासेन कीर्तितं विधिवत् ।

प्रकरणमतः परमहं लक्षणयुक्त्या प्रवक्ष्यामि ॥ 18.44 ॥

² नोदात्तनायककृतं न दिव्यचरितं न राजसम्भोगम् ।

बाह्यजनसंप्रयुक्तं तज्ज्ञेयं प्रकरणं तज्ज्ञैः ॥ 18.49 ॥

³ मध्यमपुरुषैर्नित्यं योज्यो विष्कम्भकोऽत्र तत्त्वज्ञैः ।

संस्कृतवचनानुगतः संक्षेपार्थः प्रवेशकवत् ॥ 18.54 ॥

Praveśaka, it is a clear hint of establishment of *Daśarūpakas* in common audience. As it is discussed before, when Bharata started *Śāstravidhanaṃ*, *Daśarūpaka* was very common and established part of performances in routine.

(Verse no. 18.55¹) Bharata has also explained *Śuddha* and *Sankīrṇaviṣkambhaka*. One which is *Śuddha* means pure with medium characters. In *Sankīrṇa*, it is combined with *Nīca* and *Madhyama* characters both.

Thus, *Viṣkambhakavidhāna* gives us good information about reasons behind the need of creating *Śāstra* in the field of performing arts.

(Verse no. 18.59² and 18.60³) After *Viṣkambhaka*, Bharata gives definition of *Nāṭika*. *Nāṭika* includes king, queen and their messengers with all the servants. In previous verse *Nāṭika* is said to be *Bahunṛttagītāpāthyā* i.e. includes lot of *Nṛtta* and *Gīta* and dialogues. When Bharata talks about language. It is unavoidably Sanskrit which shows how Sanskrit was considered well known.

(Verse no. 18.63⁴) In this verse *Samavakāra* a type of *Daśarūpakas* is explained to be in three acts. The plot of the *Samavakāra* drama is based on *Devāsura* story and hero of the drama is famous character. All happenings in this plot are for three times. Some treachery is for three times. Some unrest is for three times and romantic scenes are also for three times. Bharata has stated this decision by observing that happenings more than three times may create *Rasabhaṅga* so these ups and downs of emotions are to be controlled by giving numbers for planning. Bharata was keen to limit this type of *Purāṇa* dramatization as there was no end to *Devāsura Saṅgrāma* and tension on stage may cause some negative impact on audience. So Bharata gave recommendation through the frame of *Śāstra* as it was to be followed by all the learned performers.

(Verse no. 18.64⁵) In this verse also Bharata has given time limit that is 18 *Nāḍikas* for performing *Samavakāra*.

¹ शुद्धः संकीर्णो वा द्विविधो विष्कम्भकोऽपि कर्तव्यः ।

मध्यमपात्रं शुद्धः संकीर्णो नीचमध्यकृतः ॥ 18.55 ॥

² स्त्रीप्राया चतुरङ्का ललिताभिनयात्मिका सुविहिताङ्गी ।

बहुनृत्तगीतपाठ्या रतिसम्भोगात्मिका चैव ॥ 18.59 ॥

³ राजोपचारयुक्ता प्रसादनक्रोधदम्भसंयुक्ता ।

नायकदेवीदूती सपरिजना नाटिका ज्ञेया ॥ 18.60 ॥

⁴ देवासुरबीजकृतः प्रख्यातोदात्तनायकश्चैव ।

त्र्यङ्गस्तथा त्रिकपटस्त्रिविद्रवः स्यात्त्रिशृङ्गारः ॥ 18.63 ॥

⁵ द्वादशनायकबहुलो ह्यष्टादशनाडिकाप्रमाणश्च ।

(Verse no. 18.65¹) In this verse *Anka* is stated to be performed within 12 *Nāḍikas*. *Anka* was to be included *Prahasana*, *Vidrava* i.e. Unrest, *Kapaṭa* i.e. Treachery, *Vīthika* i.e. Happenings on the street This recommendations have given guideline to dramatists where these unlimited happenings of *Devāsurvivāda* could be presented, performed, and marked as a drama on stage.

(Verse no. 18.66²) Second act of *Samavakāra* is stated to be of four *Nāḍikas* and third act should be of concluding story completed within two *Nāḍikas*. This verse shows that standardising performances regarding *Devāsurasanḡrāma*, was a need of a time to protect the purpose of *Yaśa* through drama. If drama is not for *Yaśa* i.e. Success and only for enjoyment then it should be proven to be *Asāstrīya*. This line between *Śāstrīya* and *Asāstrīya* was darkened by Bharata through definitions made available for dramatists. These are the proofs of the need of achieving status of *Śāstra* to the rules and protocols followed in the field of performance.

We also get the hints about social life in Bharata's time where life without *Nāṭya* was unimaginable. Performance had become inevitable part of social life where the frame of *Śāstra* was even more unavoidable for *Śāstrakāras*.

(Verse no. 18.67³) In this verse *Nāḍi* is told as a measurement of time which is half of one *Muhūrta* and this *Pramāṇa* should be followed in acts as per recommendation. Here Bharata has used विधिलिङ्गित्यया by the meaning of should and this shows the compulsion for the rules stated in this verse.

(Verse no. 18.68⁴) In the big water pot small copper cup is kept with small hole and gradually a cup is filled up with water and sinks down to the bottom. This was a measurement process of *Muhūrta* and Bharata has stated it to follow sequentially. Bharata doesn't even forget to use the word *Śāstroкта* to make it more precise. This is a clear hint to know how recommendations of *Śāstra* were needful in the field of performance.

वक्ष्याम्यस्याङ्गविधिं यावत्यो नाडिका यत्र ॥ 18.64 ॥

¹ अङ्गस्तु सप्रहसनः सविद्रवः सकपटः सवीथीकः ।

द्वादशनाडीविहितः प्रथमः कार्यः क्रियोपेतः ॥ 18.65 ॥

² कार्यस्तथा द्वितीयः समाश्रितो नाडिकाश्चतस्रस्तु ।

वस्तुसमापनविहितो द्विनाडिकः स्यात्तृतीयस्तु ॥ 18.66 ॥

³ नाडीसंज्ञा ज्ञेया मानं कालस्य यन्मुहूर्तार्धम् ।

तत्राडिकाप्रमाणं यथोक्तमङ्गेषु संयोज्यम् ॥ 18.67 ॥

⁴ नाडीसंज्ञा ज्ञेया मानं कालस्य यन्मुहूर्तार्धम् ।

तत्राडिकाप्रमाणं यथोक्तमङ्गेषु संयोज्यम् ॥ 18.67 ॥

(Verse no. 18.70¹) Three types of unrest or *āpatti* is stated in this verse. War, *Jalasamplava* i.e. Flood, *Vāyusambhrama* i.e. Cyclone, *Agnisambhrama* i.e. Fire disaster, *Gajendrasambhrama* i.e. Elephant loses its control and creates some disaster and *Nagaroparodhajo* i.e. Countrymen are against king and create some revolt or disaster. These three types of unrests are recommended and said to be effective on stage. In today's movies also these types of disasters are dramatized to build up the plot of the story. This shows that all the spontaneous and natural needs of drama were included in the frame of *Śāstra*. This might be derived that Bharata had revised well established protocols as rules to be followed.

(Verse no. 18.71²) Same as a *Vidrava*, *Kapaṭa* is also recommended in three types counted as *Daivavaśa*, *Paraprayukta*, and *Sukhadukhotpattikṛta*. *Daivavaśa* i.e. Due to destiny, *Paraprayukta*, i.e. Applied by bad people and a *Sukhadukhotpattikṛta* i.e. created through some joy or misery.

(Verse no. 18.76³) In this verse, Bharata has recommended *Uṣṇīka* and *Gāyatri* type of soft *Vruttas* to be used in *Samavakāra*. These *Vṛttas* are with twist to which he calls *Bandhakuṭila*. So for poets also Bharata has given a frame of *Śāstra*. This verse is a proof of Bharata's venture to standardize the field of performance as well as related literature.

(Verse no. 18.84⁴) In this verse, Bharata has stated how *Ḍīma* has to be performed when the plot of the story is already known and famous. *Nāyaka* is *Udātta* and famous and six *Rasas* are followed in four acts. In all the *Daśrūpakas*, *Ḍīma* is a type of *Drama* where a famous ancient character which already dwells in the minds of people is depicted in aesthetically rich manner. In following verses, Bharata has even recommended *Vṛttis* like *ārabhaṭi* and *Sātvati*. When *Vṛttis* are recommended, the basic nature or *Swabhāva* is recommended or prescribed. Whole of performing art's field developed later on, in a prescribed manner. Which enriched culture of *Bhāratavarṣa* in ancient times. In current classical performances, when these prescriptions are not

¹ युद्धजलसंप्लवो वा वाय्वग्निगजेन्द्रसंभ्रमकृतो वा ।

नगरोपरोधजो वा विज्ञेयो विद्रवस्त्रिविधः ॥ 18.70 ॥

² वस्तुगतक्रमविहितो दैववशाद्वा परप्रयुक्तो वा ।

सुखदुःखोत्पत्तिकृतस्त्रिविधः कपटोऽत्र विज्ञेयः ॥ 18.71 ॥

³ उष्णिग्गायत्र्यादीन्यन्यानि च यानि बन्धकुटिलानि ।

वृत्तानि समवकारे कविभिस्तानि प्रयोज्यानि ॥ 18.76 ॥

⁴ प्रख्यातवस्तुविषयः प्रख्यातोदात्तनायकश्चैव ।

षड्सलक्षणयुक्तश्चतुरङ्गो वै ङिमः कार्यः ॥ 18.84 ॥

followed a threat of *Rasabhāṅga* is always exists in large. Classical dance or singing didn't remain a part of day to day life of common man is an effect of breaking the protocols recommended in *Nāṭyaśāstra* by Bharata.

(Verse no. 19.138¹) In 19th *Adhyāya* a part of drama, 'Sandhi' is explained. The progress of plot of the story is developed through various *Sandhis*. These types of *Sandhis* are five.

(Verse no. 19.142²) in this verse Bharata has stated that *Nāṭaka* is a reflection of society. Things which are common through *Sukha* and *Duḥkha* in society are depicted in *Nāṭaka*.

(Verse no. 19.143³) To define *Nāṭya*, Bharata states clearly that there exists no knowledge, not an art or not a school of thoughts if not presented in drama. Evry part of human life was enriched by *Nāṭya*. *Nāṭya* had become a casual and common experience for the society. This verse is an example of a style followed by Bharata to standardize and stabilize *Nāṭya* in its effective form.

(Verse no. 19.144⁴) Thus the basic nature of life in this world at various stages is depicted in *Nāṭya* through *Aṅgābhīnaya* etc. So it is called as *Nāṭya*. Here the definition of *Nāṭya* is completed and it was accepted and incorporated with the purpose of *Nāṭya*.

(Verse no. 19.145⁵) Gods, knowledgeable sages, and brave kings, life of all these dominant characters from *Purāna* is shown in *Nāṭaka* as how their life has been. Bharata calls it *Purvavruttaṃ* so might be said that drama or *Nāṭya* was history brought to life. Definition of *Nāṭya* by this way has taken complete form to survive for centuries in the field of *Śāstra*.

¹ एतेषां लास्यविधौ विज्ञेयं लक्षणं प्रयोगज्ञैः ।

तदिहैव तु यन्नोक्तं प्रसङ्गविनिवृत्तहेतोस्तु ॥ 19.138 ॥

² अवस्था या तु लोकस्य सुखदुःखसमुद्भवा ।

नानापुरुषसंचारा नाटकेऽसौ विधीयते ॥ 19.142 ॥

³ न तज्ज्ञानं न तच्छिल्पं न सा विद्या न सा कला ।

न तत् कर्म न वा योगो नाटयेऽस्मिन्यत्र दृश्यते ॥ 19.143 ॥

⁴ योऽयं स्वभावो लोकस्य नानावस्थान्तरात्मकः ।

सोऽङ्गाद्यभिनयैयुक्तो नाट्यमित्यभिधीयते ॥ 19.144 ॥

⁵ देवतानामृषीणां च राज्ञां चोत्कृष्टमेधसाम् ।

पूर्ववृत्तानुचरितं नाटकं नाम तद्भवेत् ॥ 19.145 ॥

(Verse no. 20.12¹) In 20th, *Adhyāya* Bharata has stated creation of *Vṛttis* named as *Vṛttivikalpaḥ*. While fighting with *Madhukaiṭabha*, *Viṣṇu* challenged those *Asuras* with loud demonstration of power where facial expressions were clear without any confusion so *Sātvati Vṛtti* was created. Bharata has given this verse to explain how *Sātvati Vṛtti* was created. Bharata has connected definitions with *Viṣṇu* and got authenticity to the record to be maintained in future. These references have given limit to *Vṛtti* by specifying its *Swabhāva*.

(Verse no. 20.13²) When *Viṣṇu* performed various *Aṅgaharās* and tide *Śikhāpāśa*, then *Kouśiki Vṛtti* was created. *Kouśiki Vṛtti* was with various *Aṅgaharās* and loud beautiful movements. The verse has given basic nature of *Kouśiki*. Bharata has given oldest reference to *Vṛtti* from *Purāṇas* to prove that *Śāstra* of *Nāṭya* had ancient and rich background.

(Verse no. 20.14³) Bharata has given origin of *ārabhaṭi Vṛtti* which is from different *Cāris* for battles. When fight becomes beautiful and attractive, *ārabhaṭi Vṛtti* is identified. By this reference all the *Cāris* are meant to be used for *Niyuddha Krama*.

(Verse no. 20.17⁴) All the *Devas* praised *Viṣṇu* when *Madhu* and *Kaitabha* both were killed with beautiful *Niyuddha Krama*. This was made up of *Cāris* and *Cāris* were observed by all the *Devas*.

(Verse no. 20.18⁵) In this verse *devas* announced *Viṣṇu*'s beautiful *Niyuddha Krama* as *Nyāya*. All the *Nyāyas* were used for *Śāstra Mokṣa* and *Niyuddha*. Thus Bharata has mentioned *Nṛtta* and *Nṛtṭya* as creation of *Viṣṇu* for the use of whole world. In ancient times this was a common practice to connect every act with *Mahāviṣṇu* or *Śiva*. These concepts did not remain abstract for the people in *Bhāratavarṣa*. In *Pāṇiniyan* grammar also *Śivasutrajaḷam* is referred to be created by *Śivā* being authentic.

¹ वलितैः शाडर्गधनुषस्तीव्रैर्दीप्ततरेरथ ।

सत्वाधिकैरसंभ्रान्तः सात्वती तत्र निर्मिता ॥ 20.12 ॥

² विचित्रैरङ्गहारैस्तु देवो लीलासमन्वितैः ।

बबन्ध यच्छिखापाशं कौशिकी तत्र निर्माता ॥ 20.13 ॥

³ संरम्भावेगबहुलैर्नानाचारीसमुत्थितैः ।

नियूद्धकरणैश्चित्ररुत्पन्नारभटी ततः ॥ 20.14 ॥

⁴ अहो विचित्रैर्विषमैः स्फुटैः सललितैरपि ।

अङ्गहारैः कृतं देव त्वया दानवनाशनम् ॥ 20.17 ॥

⁵ तस्मादयं हि लोकस्य नियुद्धसमयक्रमः ।

सर्वशस्त्रविमोक्षेषु न्यायसंज्ञो भविष्यति ॥ 20.18 ॥

(Verse no. 20.44¹) Four types of *Sātvati Vṛttis* are given in this verse *Uthāpaka* one which provokes fight, *Parivartaka* where different meanings are derived when words are with double meaning. *Sanllāpaka* where insulting words used before *Niyuddha* and *Saṅghātyaka* where conspiracy is made up to divide and fight. Bharata has explained types of *Sātvati* to systematized *Niyuddha* on stage.

(Verse no. 20.52²) In this verse, Bharata states that he is open to give characteristics of *Kouśiki Vṛttī* as he has finished defining *Sātvati Vṛtti*. Bharata has always given conclusions and introduction to fulfil requirements of *Viśaya* in creation of *Śāstra*.

(Verse no. 20.53³) While explaining characteristics of *Kouśikī Vṛtti*, Bharata has called it colourful with lot of *Nṛtta* and *Gīta* to refresh *Śṛṅgāra*, its execution. He has also mentioned that this *Vṛtti* includes important role of woman character.

(Verse no. 20.55⁴) In this verse characteristics of *Kauśikī vṛtti* are given. This *vṛtti* includes versatile presentation of language expertise. It has all the emotions like happiness, sorrow, anger, and romance with loud and attractive manner. Bharata has restricted *Kauśiki Vṛtti* for amusement, enjoyment, and appreciation to experience *Śṛṅgāra Rasa*. By the view of *Śāstrakāra* definitions and all the fine lines of differentiation should be clear to achieve effective *Nāṭya*.

(Verse no. 20.63⁵) In this verse Bharata is announcing completion of the explanation of *Kouśiki Vṛtti* and starts explanation of *ārabhaṭi*. Bharata has bifurcated all the *Vṛttis* to define their nature in *Nāṭya* to systematize performing arts. In the beginning itself Bharata has announced *Ārabhaṭi* as *Uddhata Rasa* means all the aggressive *Rasas* from *Navarasas* are selectively presented in *ārabhaṭi Vṛtti*. He has explained in verse number 20.64 that *ārabhaṭi* has different conspiracies, cunningness, treachery, lying and arrogance due to ego.

¹ उत्थापकश्च परिवर्तकश्च संल्लापकश्च संघात्यः ।

चत्वारोऽस्या भेदा विज्ञेया नाट्यतत्त्वज्ञैः ॥ 20.44 ॥

² इत्यष्टार्धविकल्पा वृत्तिरियं सात्वती मयाभिहिता ।

कैशिक्यास्त्वथ लक्षणमतः परं संप्रवक्ष्यामि ॥ 20.52 ॥

³ या श्लक्ष्णनैपथ्यविशेषचित्रा स्त्रीसंयुता या बहुवृत्तगीता ।

कामोपभोगप्रभवोपचारा तां कैशिक वृत्तिमुदाहरन्ति ॥ 20.53 ॥

⁴ चित्रपदवाक्यबन्धैरलङ्कृता हसितरुदितरोषाद्यैः ।

स्त्रीपुरुषकामयुक्ता विज्ञेया कैशिकीवृत्तिः ॥ 20.55 ॥

⁵ इत्यष्टार्धविकल्पा वृत्तिरियं कैशिकी मयाभिहिता ।

अत ऊर्ध्वमुद्धतरसामारभतीं संप्रवक्ष्यामि ॥ 20.63 ॥

(Verse no. 20.65¹) Bharata has stated that collapse of big sets, loud jumps, sharp hitting, some magical happenings, and heavy battles are always shown in *ārabhaṭi Vṛtti*. Bharata has named and specified a loud nature of *ārabhaṭi* by considering avoidance of *Rasa Bhaṅga*. If all the *Vṛttis* are not separated, it may happen that some characteristics are disturbing *Rasa Paripoṣa* and situational grasping of *Nāṭya*. *Nāṭya* has achieved its glory through this clear bifurcation documented.

(Verse no. 20.73²) While explaining *Sāttvati Vṛtti*, Bharata has specified *Kouśiki* again to highlight the difference. *Kouśiki* includes *Hāsya* and *Śṛṅgāra* i.e. Romance but *Sāttvati* involves *Vīra* and *Adbhuta* i.e. Courage, vigour and surprise. This *Rasa Samāśraya* has considered very important by Bharata to systematically protect *Nāṭya* from inappropriate and harmful acts on stage.

(Verse no. 20.74³) Bharata explains *Bhāratī Vṛtti* and specifies dominance of *Rasas* in *Bhāratī Vṛtti*. Those are *Bibhatsa* and *Karuṇa* i.e. Disgust and compassion. Same like other *Vṛttis*, one dominant *Rasa* like *Roudra* and *Bhayānaka* i.e. Anger and fear, play important role in *ārabhaṭi Vṛtti*. This division of *Rasas* with various *Vṛttis* has become strong foundation of *Nāṭyaśāstra*.

(Verse no. 20.75⁴) Bharata has defined all the *Vṛttis* with their characteristics to specify in practical performance. *Nāṭya* cannot occur from one single *rasa*. It is an appreciable combination of different *Rasas* at a time to bind *Bhāvas* implacably with different *Vṛttis* and *Pravṛttis* all together in the purpose of *Samāradhana*. To highlight this thought or underline the concept, verse 20.75 has been inserted later on. It has done nothing but repeated the thought presented in previous verses.

¹ पुस्तावपात प्लुतलङ्घितानि-

च्छेद्यानि मायाकृतमिन्द्रजालम् ।

चित्राणि युद्धानि च यत्र नित्यं ।

तां तादृशीमारभटीं वदन्ति ॥ 20.65 ॥

² हास्यश्चङ्गारबहुला कैशिकी परिचक्षिता ।

सात्वती चापि विज्ञेया वीरान्द्रुतशमाश्रया ॥ 20.73 ॥

³ रौद्रे भयानके चैव विज्ञारभटी बुधैः ।

बीभत्से करुणे चैव भारती संप्रकीर्तिता ॥ 20.74 ॥

⁴ न हुयेकरसजं काव्यं किंचिदस्ति प्रयोगतः ।

भावो वापि रसो वापि प्रवृत्तिवृत्तिरेव वा ॥ 20.75 ॥

(Verse no. 20.77¹) Bharata has stated *Abhinaya* according to *Vṛttis* and it is in three types *Vācika* i.e. Language, *āṅgika* i.e. Body language and *Sāttvika* i.e. Emotional expressions. Further he announces to explain *āhārya Abhinaya* i.e. on stage sets and dress up of actor. This division of *Abhinaya* has helped to make it more meaningful reachable and spontaneous. When some creation has bloomed from a solid platform, it is beneficial for self and society both. Without systematizing *Abhinaya* it may remain only for entertainment and amusement. This states that *Nāṭya* without frame of *Śāstra* has potential to harm the real life. For example; Greek dramatists started enjoying misery through tragedy in drama. Bharata's perception is vivid through this analysis and division of *Abhinaya*.

(Verse no. 21.77²) Here a dress up is called as *Aṅga Racanā* including makeup. By the word *Tatvataḥ* Bharata has emphasized importance of *Śāstra* or school of knowledge. By the word *Kartavya* Bharata has highlighted the expectations unavoidable for effective performance. In this verse Bharata has promised to define dress up of male characters in *Nāṭya*.

(Verse no. 21.83³) In *Ahārya Abhinaya* Bharata has given importance to colours on face and dress up. He states that red and yellow colours mixed together will give *Gaura Varṇa* i.e. Saffron colour. He has mentioned basic colours, mixture of two colours and other *Upavarṇas* i.e. Mixtures of various basic colours. This colour recommendation or division has provided hint of cultural influence on drama and characters in it. Colours are not to be used by one's own choice but by expected mood to be created. This urge to give solid base to *āhārya Abhinaya* a reason behind documentation.

(Verse no. 21.84⁴) Bharata has given information about *Upavarṇas*, many in number. Dominant colour's quantity in the combination is of one part. A mixture of

¹ वृत्यन्तु एषोऽभिनयो मयोक्तो

वागङ्गसत्त्वप्रभवो यथावत् ।

आहार्यमेवाभिनयं प्रयोगे

वक्ष्यामि नेपथ्यकृतं तु भूयः ॥ 20.77 ॥

² पुरुषाणां पुनश्चैव वेषान्वक्ष्यामि तत्त्वतः ।

तत्राङ्गरचना पूर्वं कर्तव्या नाट्ययोक्तृभिः ॥ 21.77 ॥

³ रक्तपीतसमायोगात् गौरवर्ण इति स्मृतः ।

एते संयोगजा वर्णा ह्युपवर्णास्तथापरे ॥ 21.83 ॥

⁴ त्रिचतुर्वर्णसंयुक्ता बहवः संप्रकीर्तिताः ।

बलस्थो यो भवेद्वर्णस्तस्य भागो भवेत्ततः ॥ 21.84 ॥

same quantity has dominant colour as one part. Bharata has given this information as a guideline to get perfect shade of the face colours.

(Verse no. 21.85¹) One should not mix up blue colour to achieve dominance of all other colours. Bharata has given this suggestion by knowing behaviour of blue colour. Blue colour brings minute difference in shades. So he recommends four parts of different colours with one part of blue. This information proves *Nāṭyaśāstra* operating as a regular guide.

(Verse no. 21.86² and 21.87³) By these two verses Bharata has given guideline for combinations of various colours and stated it by the word '*Kuryāt*', the importance of colouring the faces. One should not have his own face or personality on stage. It should be wiped out by colouring according to the character to be played. This approach of *Nāṭyaśāstra* is most important for *Rasaniṣpatti* as *Naṭa* should merge himself with the character given to act on. This characteristic is followed in *Kudīaṭṭam*, *Kathakali*, *Chāu* dance, and *Yakṣa Gānaṃ* in modern days also. Other classical dances like *Kathaka* doesn't have this approach to merge *Naṭas* personality in the character to be played.

(Verse no. 21.88⁴) Bharata says in this verse that *Naṭa* should abandon his own colour and feature by hiding it through different colours and clothes. Then the appearance is called as *Nāṭyadharmā Pravr̥tta* i.e. One which has occurred through protocols on stage. If *Naṭas* personality is identified then *Abhinaya* doesn't become *Nāṭyadharmā* and creates *Rasabhaṅga* i.e. Hurdle in appreciation of acting or drama. By discussing about appearance of performer, Bharata has given a frame to creative side of acting. Here the dominance of *Śāstrakāra* is identified. Bharata had located need of *Systematization* of the performance. *Śāstra Pravr̥tti* i.e. Creation of the tradition of a school of knowledge, is considered as an effect of flourished popular use of the concerned field. Socially matured domains are considered to be reason behind a creation of some *Śāstra*. For e.g. When Sanskrit language was widely spoken in *Bhāratavarṣa*

¹ दुर्बलस्य च भागौ द्वौ नीलं मुक्त्वा प्रदापयेत् ।

नीलस्यैको भवेद्भागश्चत्वारोऽन्ये तु वर्णके ॥ 21.85 ॥

² एवं बलवान्सर्ववर्णानां नील एव प्रकीर्तितः ।

ततः वर्णविधिं ज्ञात्वा नानासंयोगसंश्रयम् ॥ 21.86 ॥

³ कुर्याद्यथायोगमङ्गानां वर्तनं बुधः ।

वर्तनाच्छादनं रूपं स्ववेषपरिवर्जितम् ॥ 21.87 ॥

⁴ नाट्यधर्मप्रवृत्तं तु ज्ञेयं तत्प्रकृतिस्थितम् ।

स्ववर्णमात्मनश्छाद्यं वर्णकैर्वेषसंश्रयैः ॥ 21.88 ॥

and achieved socially matured state then documentation of *Vyakaraṇa Śāstra* became needful and systematically completed by *Paṇini*.

(Verse no. 21.89¹) After explaining use of colours and dress Bharata has given example of rebirth. It is said that *Naṭa* should be prepared in the character as if one spirit changes body by leaving previous one. This is an important example of an axiom. Concept of rebirth is taken for granted as it was well established in social life. Bharata needed to give this example to clarify character building with its fullest sense.

(Verse no. 21.118²) In the topic of character building, Bharata has explained *Śmaśrukarma* i.e. Designs of beard. *Naṭas* who are enacting characters in romantic nature should be with designed beard. Bharata need fully gave details of makeup. It means, it was not acceptable to vary the style of makeup according to changing influences in society. Detailed instructions are always given when there are possibilities of variations. This gives the hint of life in *Bhāratavarṣa* as globally reachable and Bharata had to restrict the behaviour on stage according to cultural life of *Bhāratavarṣa*. Adoption of foreign makeup style might have been possible to make it vulnerable and identified to be controlled through some guideline. Instructions which might be counted in common sense are also documented in *Nāṭyaśāstra*, is a hint of foreign influence.

(Verse no. 21.119³) In this verse Bharata has stated the use of black beard. It is recommended for the people with intention of completing their oath taken, people in sorrow and people following penance.

(Verse no. 21.120⁴) In this verse Bharata has completed his instructions regarding designs of beard and he announces to explain different types of dress ups according to performances. This documentation was needful to stop the vulnerability in dress up on stage. Due to this approach of *Śāstra* most of the dresses in classical dance are intact 80 percent from last five thousand years. Different styles of wearing *Śāti* and *Veṣṭi* are in use today also.

¹ आकृतिस्तस्य कर्तव्या यस्य प्रकृतिरास्थिता ।

यथा जन्तुः स्वभावं स्वं परित्यज्यान्यदैहिकम् ॥ 21.89 ॥

² शृङ्गारिणश्च ये मंत्र्या यौवनोन्मादिनश्च ये ।

तेषां विचित्रं कर्तव्यं श्मश्रु नाट्यप्रयोक्तृभिः ॥ 21.118 ॥

³ अनिस्तीर्णप्रतिज्ञानां दुःखितानां तपस्विनाम् ।

व्यसनाभिहतानां च श्यामं श्मश्रु प्रयोजयेत् ॥ 21.119 ॥

⁴ एवं नानाप्रकारं तु श्मश्रुकार्यं प्रयोक्तृभिः ।

अत ऊर्ध्वं प्रवक्ष्यामि वेषान्नानाप्रयोगजान् ' ॥ 21.120 ॥

(Verse no. 21.122¹) Bharata has bifurcated dress ups according to moods. These types are white dress up, dull or grey dress up as to show muffled clothes and colourful clothes.

(Verse no. 22.1²) While explaining *Sāmānya Abhinaya*, Bharata calls it *Vāgāṅga Satvajam* i.e. Facial expressions with language as well as body language. Bharata states that *Nāṭya* is dependent on *Sātvika Abhinaya* i.e. Facial expressions of emotions. Maturity in body language, facial expressions with the use of eyes, cheeks, chin etc. *Upāṅgas*, give status and glory to *Nāṭya*. So for *Naṭa* practicing *Sāmānya Abhinaya* is most important.

(Verse no. 22.6³) Bharata has explained interdependence of body, expressions, emotions, body language, and tone of the speech, in this verse. The basic emotion rests in whole of body and expression of emotion occur.

. Through expressions of emotion bodily gestures and postures are followed and according to gestures tone of language is used. *Sattva*, *Bhāva*, *Hāva*, and *Hela* are basic units to fulfil *Abhinaya*. Bharata has stated these details to keep *Abhinaya* on more subtle levels.

(Verse no. 22.7⁴) Bharata has stated that *Hela*, *Hāva*, and *Bhāva* are created because of each other and as separated from *Satva* i.e. emotional expressions in totality, those reside naturally in human body. Bharata has specified gestures, emotions, and tones of language as natural parts of human life. As Bharata explains natural existence of human body, He explains all the basics of acting to create and percolate the same emotion amongst audience by performer or actor. This guideline has stopped actors from adopting weird foreign and unnatural expressions on stage.

(Verse no. 22.8⁵) In this verse Bharata has defined *Bhāva* according to its basic work. Makeup, dialogues, and expressions are used to express poet's emotions i.e.

¹ शुद्धो विचित्रो मलिनस्त्रविधो वेष उच्यते ।

तेषां नियोगं वक्ष्यामि यथावदनुपूर्वशः ॥ 21.122 ॥

² सामान्याभिनयो नाम ज्ञेयो वागङ्गसत्त्वजः ।

तत्र कार्यः प्रयत्नस्तु नाट्यं सत्त्वे प्रतिष्ठितम् ॥ 22.1 ॥

³ देहात्मकं भवेत्सत्त्वं सत्त्वाद्भावः समुत्थितः ।

भावात्समुत्थितो हावो हावाद्हेला समुत्थिता ॥ 22.6 ॥

⁴ हेला हावश्च भावश्च परस्परसमुत्थिताः ।

सत्त्वभेदे भवन्त्येते शरीरे प्रकृतिस्थिताः ॥ 22.7 ॥

⁵ वागङ्गमुखरागैश्च सत्त्वेनाभिनयेन च ।

कवेरन्तर्गतं भावं भावयन्भाव उच्यते ॥ 22.8 ॥

Bhāva. Definition of *Bhāva* has the potential of creating appreciation of *Kāvya*. Expressing inner most emotions and making them enjoyable is a difficult task made easy by *Bharata's* guidelines.

(Verse no. 22.73¹) In this verse definition of *Sāmānya Abhinaya* i.e. acting in totality, is explained. Balanced combination of usage of head movements, hand gestures, postures, and usages of chest, calf, and thighs are called as *Sāmānya Abhinaya*. Bharata specifies by this definition that only facial expressions may not be counted as acting. Usage of whole body with *Nāṭya Dharmi* impact is most important on stage.

(Verse no. 22.78²) Bharata has announced *Nāṭya* in two parts in this verse. *Bāhya* and *Abhyantara* i.e. Outsider and insider. One which includes all the characteristics recommended in *Śāstra* is called as insider and one which is out of recommended characteristics is called as outsider. This sharp discrimination reflects the existence of a type of performance which is without traditional obligations and without care of *Rasa Niśpatti*. There might existed dramas performed only for amusement without contributing to personal and social *Samārādhana*. To ban all these types of dramas, Bharata has stated them as *Bāhya* as those might be harmful to *Bhāratavarṣas* cultural ethos. Bharata has documented all the characteristics of effective *Drama* and counted all the followers as insiders.

(Verse no. 22.80³) In this verse Bharata has highlighted the importance of the guidance of *ācārya*. People who are not guided by *ācāryas* and abandoned by *Śāstra*, use foreign techniques. They don't follow the techniques traditionally adopted and inculcated by *ācāryas*. While documenting subtle characteristics of drama Bharata knows that only documentation cannot preserve the tradition without *ācārya Parampara*. In modern days this has practically happened with *Bharatanāṭyam*. By not following *ācāryiki Kriyā* i.e. Techniques followed by *ācārya* through tradition, *Bharatanāṭyam* has lost its beauty and potential of character building. For e.g. *Apakrānta Kramou* is one *Karana* which is documented in *Karana Praṅkaraṇa* where movement of one leg is explained, but movement of another leg on which *Nata* stands

¹ शिरो हस्तकटीवक्षोजङ्घोरुकरणेषु तु ।

समः कर्मविभागो यः सामान्याभिनयस्तु सः ॥ 22.73 ॥

² लक्षणाभ्यन्तरत्वाद्धि तदाभ्यन्तरमिष्यते ।

शास्त्रबाह्य भवेद्यत्तु तद्बाह्यमिति भण्यते ॥ 22.78 ॥

³ अनाचार्योपिता ये च ये च शास्त्रबहिष्कृताः ।

बाह्यं प्रमुञ्जते ते तु अज्ञात्वाचार्यकीं क्रियाम् ॥ 22.80 ॥

is not given. This leg is in *Natajaṅghaḥ* which we get through the reference of other definitions. Without guidance of *Acārya* some performers forgot *Natajaṅgha* and stood on straight leg which wiped out beauty of that *Karaṇa*. Importance and constancy of *Natajaṅgha* is only understood by the guidance of *Acārya*. This has even happened in *Abhinaya Darpanam* by *Nandikeśwara* in 11th century where text is not understood without guidance of *Acārya*.

(Verse no. 22.81¹) In this verse Bharata has documented the technique of expressing abstract concepts like *Rūpa* i.e. Form, *Rasa* i.e. Taste, *Gandha* i.e. Smell, *Śabda* i.e. Sound and *Sparśa* i.e. Touch. Bharata also states that *Bhāva* is most capable to be used in acting for expressing experience of five senses.

(Verse no. 22.88²) Bharata has explained state of mind depicted in *Abhinaya*. He has divided *Bhāva* into three types. Liked, unlike and neutral. As all the senses are alive due to mind, all the expressions are dependent on the state of mind. Bharata has underlined importance of mind to guide *Naṭas* to work on *Abhinaya* deeply with the understanding the behaviour of the mind.

(Verse no. 22.92³) When state of mind is neutral, it is possible to express *Bhāva*. Bharata has guided not to go contrast like pendulum according to state of mind. These guidance is helpful in *Sūkṣmābhinaya* where natural expressions of *Jugupsā* is different than *Nāṭyadharmī* expressions of *Jugupsā*.

(Verse no. 22.96⁴) Bharata has connected *Nāṭyashāstra* with *Dharmaśāstra* or *Darśnas* and he takes Indian philosophy as his canvas to document guidelines for *Nāṭya*. In this verse, Bharata has explained four *Puruṣārthas*; *Dharma* i.e. Ethics, *Artha* i.e. Prosperity, *Kāma* i.e. Wish of union and *Mokṣa* i.e. Freedom of soul. Bharata clearly states that all the *Puruṣārthas* are urges of human beings. A human being tends to wish four *Puruṣārthās* naturally. He calls it as a wish of dharma, wish of *Artha*, a wish of fulfilling wishes and a wish of being free. In this verse *Bharata* has defined *Kāma*.

¹ शब्दं स्पर्शं च रूपं च रसं गन्धं तथैव च ।

इन्द्रियाथार्थाश्च भावैरभिनयेद् बुधः ॥ 22.81 ॥

² मनसस्त्रिविधो भावो विज्ञेयोऽभिनये बुधैः ।

इष्टस्तथा ह्यनिष्टश्च मध्यस्थश्च तथैव हि ॥ 22.88 ॥

³ नातिहृष्टेन मनसा न चात्यर्थजुगुप्सया ।

मध्यस्थेनैव भावेन मध्यस्थमभिनिरिदिशेत् ॥ 22.92 ॥

⁴ धर्मकामोऽर्थकामश्च मोक्षकामस्तथैव च ।

स्त्रीपुंसयोस्तु योगो यः स तु काम इति स्मृतः ॥ 22.96 ॥

Kāma as a wish to have union with opposite gender. Bharata has attempted to limit romance on stage by giving a frame of *Puruṣārthas* to the performance.

(Verse no. 22.98¹) Bharata has defined *Śṛṅgāra* rasa in this verse where union of opposite genders with love treated beautifully is called as *Śṛṅgāra Rasa*. When *Śṛṅgārarasa* is treated with certain aesthetic manner it becomes auspicious. This might have been the time where union of opposite gender was started to be considered as *Aśubha*. It was a clear influence of ignorance about true purpose of life. In this verse Bharata has called *Śṛṅgāra* rasa as an auspicious thing when treated well. Bharata has abandoned influence of unnatural perception towards *Śṛṅgāra* by explaining characteristic of *Śṛṅgāra* with the reference of philosophy in *Bhāratāvarṣa*.

(Verse no. 22.99²) This reference is taken by researcher to clarify the approach of the contemporary society when Bharata documented *Nāṭyaśāstra*. All the people wish to have amusement. Women with different characteristics are the root of happiness. With the intention to entertain people along with guidance, one has to depict different characteristics in drama. To depict life with *Śṛṅgāra rasa* one has to enact women with different characters. Bharata has connected drama with real life through this explanation which is an unavoidable guidance for all the *Naṭas*.

(Verse no. 22.151³) It was important to guide performers for on stage *śṛṅgāra rasaniśpatti*. It was very delicate task to depict *Kāmatantra* on stage with impact on real life without making it ugly. It must have been the experience of Bharata that *Śṛṅgāra* rasa not treated well on stage might convey a message of *Śṛṅgāra* being *Aśubha* i.e. Inauspicious. This thought was foreign to *Bhāratāvarṣa*. To stop this foreign approach from influencing drama in *Bhāratāvarṣa*, Bharata has explained *Upacāra* i.e. Treatment of *Śṛṅgāra* creating *Rasaniśpatti*. This is an important hint of mature development of *Kāma* enacted on stage.

Though Bharata has explained status of *Śṛṅgāra* in *Nāṭyaśāstra*, due to less knowledge of Sanskrit, foreign influence has made *Bharatanāṭyam* vulnerable to remove *Śṛṅgāra* rasa from performance considering it *Aśubha*. Unfortunately, *Śṛṅgāra*

¹ यः स्त्रीपुरुषसंयोगो रतिसंभोगकारकः ।

स शृङ्गार इतिज्ञेय उपचारकृतः शुभः ॥ 22.98 ॥

² भूयिष्ठमेव लोकोऽयं सुखमिच्छति सर्वदा ।

सुखस्य हि स्त्रियो मूलं नानाशीलाश्च ताः पुनः ॥ 22.99 ॥

³ तत्र राजोपभोगं तु व्याख्यास्याम्यनुपूर्वशः ।

उपचारविधिं सम्यक् कामतन्त्रमसमुत्थितम् ॥ 22.151 ॥

Rasa is almost absent in today's classical performance. It has lost its capacity of the management of *Kāmatantra* in social life and India as deprived of healthy education of sex life. India is suffering due to loss of ethnic approach towards sex life explained in *Nāṭyaśāstra*.

(Verse no. 22.191¹) While explaining types of women and their nature, Bharata has stated two types, *ābhyantara* i.e. Women from inner circle and *Bāhya* i.e. Women considered outsiders. The third type given by Bharata is *Kṛtaśaucā Nāri* i.e. one who has left life of prostitute and accepted married life. These all types of characters are built up on stage in *Nāṭya* to create *Rasaniśpatti*. *Nāṭya* was meant for healthy social life with personal upliftment. *Nāṭya* was a source of life management where emotional needs of society were fulfilled and all the emotions were developed towards matured state. Bharata has helped by documenting expected protocols for *Naṭas*, to tighten the fabric of stable society.

(Verse no. 22.156²) In this verse Bharata has explained the treatment given by king to women in *Kāmatantra*. King treated all types of women like *Kulajā* or *Veśyā* in same manner. The social status of women was maintained by the king through his behaviour. In ancient society, what might be acceptable is not understandable in today's social life. Bharata is keen to systematize *Kāmatantra* and he is not ready to accept *Śṛṅgāra* as *Aśubha* which might be a foreign thought.

(Verse no. 22.211³) Bharata has given eight types of *Nāyikas* eager to get love of their beloved. By characterizing these *Nāyikas*, Bharata has achieved an instrument to nourish *Śṛṅgārarasa*. These types of *Nāyikas* are, *Vāsakasajjā* i.e. One who is waiting for her beloved watching from window. *Virahokanthitāḥ* i.e. One who is separated from her beloved from long time. *Swādhīnabhartṛkā* i.e. a lady who has got her beloved with her without any hurdle. *Kalahānatarita* i.e. One who has a fight with her beloved in panic and angry. Remaining types are resumed in next verse.

¹ कुलीनाभ्यन्तराज्ञेया बाह्या वेश्याङ्गना स्मृता ।

कृतशौचा तु सा नारी सा बाह्याभ्यन्तरा स्मृता ॥ 22.153 ॥

² कुलजाकामितं यच्च तज्ज्ञेयं कान्यकास्वपि ।

या चापि वेश्या साप्यत्र यथैव कुलजा तथा ॥ 22.156 ॥

³ तत्र वासकसज्जा च विरहोत्कण्ठितापि वा ।

स्वाधीनभर्तृका चापि कलहान्तरितापि वा ॥ 22.211 ॥

(Verse no. 22.212¹) *Khaṇḍitā* is a lady with broken heart because of some other relation of her beloved. *Vipralabdhā* i.e. One who has got her beloved with her. *Proṣita Bharṭṛkā* i.e. a lady who's beloved is travelling from long time and away from home. *Abhisārika* i.e. a lady who is ready to walk at night from jungle to see her beloved facing many difficulties. All these *Nāyikās* are useful in *Rasaparipoṣa* in *Nāṭya*. Emotions followed and expressed in these characters are universal and relevant in any time span. These definitions reduced the vulnerability of performance.

(Verse no. 24.16²) Bharata has given four types of *Nayakas* for characterizing in *Nāṭya*. Their nature is said to be *Madhyam* i.e. Medium and *Uttama* i.e. Superior. There are also vivid characteristics listed for their character building on stage.

(Verse no. 24.17³) *Dhiroddhata* i.e. a hero with loud, arrogant, and aggressive behaviour. *Dhīralalita* i.e. a man with romantic and playful nature. *Dhīroddatta* i.e. a man with higher goals with great achievements. *Dhīraprasānta* i.e. a character with noble nature with courage. These *Nāyakas* are said to be perfect for *Rasaparipoṣa* in *Nāṭya*. A behaviour which is attractive to opposite gender is considered while characterizing Heroes and heroines in *Nāṭya*.

In the chapter 4.3, total 150 references are listed. These references give instructions about perfect *Nāṭya*. There are rules and regulations to bring *Nāṭya* into a frame which is all time acceptable and impressive. Definitions are provided to have control on the expressive aspect of *Nāṭya*. Bharata gives references of *Sangraha* or *Anuvāṅśaḥ Ślokaḥ* to prove authenticity of his statements. It might be concluded that Bharata's time was a perfect time to propagate guidelines for *Naṭas* and *āchāryas* to preserve aesthetic value of performing art. Researcher is keen to list out these references for further research study while stretching out meaning from rare and unused words, *Dhātus*, and forms in various *Karikas*.

¹ खण्डिता विप्रलब्धा वा तथा प्रोषितभर्तृका ।

तथाभिसारिका चैव ज्ञेयास्त्वष्टौ तु नायिकाः ॥ 22.212 ॥

² अत्र चत्वार एव स्युर्नायकाः परिकीर्तिताः ।

मध्यमोत्तमप्रकृतौ नानालक्षणलक्षिताः ॥ 24.16 ॥

³ धीरोद्धता धीरललिता धीरोदात्तास्तथैव च ।

धीरप्रशान्तकाश्चैव नायकाः परिकीर्तिताः ॥ 24.17 ॥

4.4 Analysis of Socio Linguistic References in Nāṭyaśāstra with due

Consideration of Hand Gestures and Expressions.

Various social units differ in their lingual behaviour. *Nṛtṭya* is also a language with social influence. A tool of communication has a definite effect on social norms, protocols, traditions, and trends. We get many examples of socio linguistic nature in *Nāṭyaśāstra*. This chapter needs to list out and discuss those example by the view of understanding Bharata's opinions in the time frame of *Nāṭyaśāstra*, social structure at the time (3rd century B.C.) and common language in use when *Nāṭya* was on its zeal. Language of performance changed according to social status of the character having impact on instructions documented by Bharata. To find out true execution of all the gestures and movements in performance, following references are to be considered.

In ninth *Adhyāya*, single hand gestures are explained and stated whereabouts of usage. Many a times there are explanations given about gestures provide us examples of the body language thriving in the society at the time. Different social units are suggested to be presented by different types of gestures and expression. Same type of emotion is expected to be shown by different gestures by different units of the society. Characters are defined to be presented according to social norms followed by common people. These socio linguistic facts vivid in *Nāṭya* are being noted and discussed from ninth chapter. Characters changed their language of *Nāṭya* according to social status. For e.g. *Kāṅgula Hastā* usages are explained in verse No. 9.90 of 4.5.

(Verse no. 7.2¹) *Utsāha* is one of the *Sthāyībhāvas*. In this emotion stability of mind, power, courage and vigour are considered as *Vibhāva* to express or enact. This is mentioned as *Uttama Prakṛti* i.e. seen amongst noble people having status in society. If some good character is to be built up on stage 'Utsāha' is one of the expressions in his behaviour. This is an example of socio linguistic impact on *Abhinaya* in *Nāṭya* and in *Nāṭyaśāstra*. Bharata has considered *Prakṛta* important to decide the character's language of dance on stage. Audience appreciate *Nāṭya* when they could see the mirror image of social fabrics in *Nāṭya* and assimilate themselves with the characters and enjoy the happenings to reach *Rasa Niśpaṭi*.

¹ उत्साहो नाम –उत्तमप्रकृतिः ।

स चाविषादशक्तिर्धैर्यशौर्यादिभिर्विभावैरुत्पद्यते ।

तस्य धैर्यत्यागवैशारद्यादिभिरनुभावैरभिनयः प्रयोक्तव्यः ॥ 7.21 ॥

(Verse no. 7.22¹) *Bhaya* is a *Sthāyībhāva* survives in each and every human being. *Sthāyībhāva* is transformed into *Rasa* combining itself with *Vibhāva*, *Anubhāva*, and *Vyabhicārī Bhāva*. *Abhinaya* of fear or acting of fear is used for character building. Most of the times characters are women or ordinary person. If some good character is built up but also shown with fear then the impact of character might be minimal. So it is clearly recommended, that *Sthāyībhāva Bhaya* (Image no. 4.1) is only for women and ordinary (people with lower status) people. It is stated that all the *Sthāyībhāvās* though identified in all the human beings, they are to be used for specific characters like women. This socio linguistic impact on *Nāṭya* becomes important to increase rapport between audience and performers.

(Verse no. 7.26²) *Jugupsa* is a *Sthāyībhāva* explained to be used for women characters and bad characters. An emotion ‘disgust’ (Image no. 4.2) is used in the *Abhinaya* of women character and villain. Language used in *Abhinaya* is dependent on behavioural understanding of society as a whole. Social behaviour which decides *Abhinaya* of character on stage according to social class or status, this might be a socio linguistic impact.

(Verse no. 7.28³) While explaining *Sthāyībhāva* acting of being stunned *Nirveda* (Image no. 4.3) due to some shock is performed for women character, for character with lower status and villains. Most of them were expressed by ordinary characters on stage and not by noble characters due to social impact where body language and language is changed according to social status.

(Verse no. 7.33⁴) This *Sthāyībhāva* is born amongst characters of lower social status and women as they depicted doubt (*Sanśaya*) (Image no. 4.4) on stage.

¹ भयं नाम – स्त्रीनीचप्रकृतिकम् ।

गुरुराजापराधश्चापदशून्यागाराटवी ।

पर्वतगहनगजादिदर्शननिर्भर्त्सनकान्तारदिनिशान्धकारोलूकनक्तञ्चरारावश्रवणादिभिर्विभावैः समुत्पद्यते ॥

7.22 ॥

² जुगुप्सा नाम - स्त्रीनीचप्रकृतिका ।

सा चाहूद्यदर्शनश्रवणादिभिर्विभावैःसमुत्पद्यते ।

तस्याः सर्वाङ्गसङ्कोचनिष्ठीवनमुखविकृणनहल्लेखादिभिरनु भावैरभिनयः प्रयोक्तव्यः ॥ 7.26 ॥

³ निर्वेदः तत्र निर्वेदो नाम –

दारिद्र्य व्याध्यवमानाधिकेपाष्टक्रोधताडनेष्टजन वियोगतत्वज्ञानादिभिर्विभावैः समुत्पद्यते स्त्रीनीचकुसत्त्वानाम् ।

रुदितनिःश्वसितोच्छ्वसितसम्प्रधारणादिभिरनुभावैस्तमभिनयेत् ॥ 7.28 ॥

⁴ शङ्का : शङ्का नाम – सन्देहात्मिका स्त्रीनीचप्रभवा

चौर्याभिर्ग्रहणनृपापराध पापकर्मकरणादिभिर्विभावैः समुत्पद्यते ॥ 7.33 ॥

This *Sthāyībhāva* is enacted to build up the character reflecting social life, experienced by audience in common.

(Verse no. 7.40¹) Onstage *Abhinaya* (Image no. 4.5) is recommended to be as per social norm established amongst local people according to their behaviour. Character with noble nature could sleep, laugh, and sing on stage, character with middle level could use bad words on stage and characters with lower status could always cry on stage. When these norms are followed *Abhinaya* achieves subtle levels of connection with audience. For example in *Bhāsanāṭakacakrām Sūtradhāra* is an ordinary person to sing and laugh on stage, *Vidūṣaka* is a character with middle status uses slang language. In *Mṛcchakaṭikam Śākāra* a character with lowest status cries on stage.

(Verse no. 7.42²) In this verse behaviour of *Madhyama Prakṛti* is explained. Eyes are not stable at all, hand gestures are dull, and odd, walking style is not straight with stumbling showing less confidence.

(Verse no. 7.43³) A character depicting person with lowest status. This character always finds himself in uncomfortable situations, forgets everything, never walks properly, coughs again and again, and spits on stage any time. Here social behaviour is reflected and spiting is attached to *Adhama Prakṛti* which is seen and identified in modern life also. The study of socio linguistic impact and even rules of *Nāṭyaśāstra* make the picture vivid that *Nāṭya* was a part of daily life of ancient people which is denoted by Bharata to guide *Naṭas* through *Nāṭyaśāstra*. Most of the times character building is dependent on expertise of *Naṭas* in observing people and their habits. Bharata had given importance to all these socio linguistic behavioural traits and clearly stated rules to be followed for many centuries all together including present life. Due to this perception Bharata could recommend a *Śāstra* to be followed for centuries relevant in modern world also.

Capabilities of *Naṭas* are definitely increased due to this socio linguistic guidance. They are not only dependent on *Loukika* observations. *Abhinaya* has been

¹ उत्तमसत्त्वः शेते हसति च गायति च मध्यमप्रकृतिः ।

पुरुषवचनाभिधायी रोदित्यपि चाधमप्रकृतिः ॥ 7.40 ॥

² स्वलिताघूर्णितनयनः स्रस्तव्याकुलितबाहुविक्षेपः ।

कुटिलव्याविद्धगतिर्मध्यमदो मध्यमप्रकृतिः ॥ 7.42 ॥

³ नष्टस्मृतिर्हतगतिश्छर्दितहिक्काकफैः सुबीभत्सः ।

गुरुसज्जमानजिह्वो निष्ठीवति चाधमप्रकृतिः ॥ 7.43 ॥

with stable characteristics till today only due to this type of frame made available in the field of performance.

(Verse no. 7.43¹ and 9.90²) As researcher refers to socio semantic aspects of *Hasta Mudrās*, Which played important part in the *Abhinaya*, *Kāṅgula Hasta* is taken first for this kind of understanding as it is specially used by women characters. Different unripened small fruits are shown by *Kāṅgula Hasta Mudrā* (Image no. 4.6). Reactions given due to anger by women are shown by this *Mudrā* by throwing fingers out. Here it seems that women used to do the gestures in common which are explained. A reflection of general social behaviour on expression is being identified in the language of *Nṛtṭya*. Reactions due to anger by different entities in society were different and too vivid in the language of *Mudrās*.

(Verse no. 9.92³) This gesture is to be used in denial, who's, you, not and speechlessness these words are depicted by this gesture. Women should point out or state themselves by this gesture. Here it is considerable that potential form is used in the verse to emphasize the usage.

By *Alapallava Hasta* softness of feminine behaviour in society is depicted. (Image no. 4.7)

(Verse no. 9.107⁴) *Hansapakṣa Mudrā* (Image no. 4.8) is used for giving water, resting on cheeks and at the time of *ācamana* and accepting food by some *Vipra*, *Hansapakṣa* gesture is used in *Abhinaya* as well as in *Nṛtṭa* for *Recita*. When *Hansapakṣa* is recommended for *Brāhmaṇas*, it depicts social behaviour of *Brāhmaṇas* who were always engaged in *Brahmopāsana*. Rituals like *ācamana* are considered common to explain the gesture which shows socio linguistic impact.

¹ नष्टस्मृतिर्हतगतिश्छर्दितहिक्काकफैः सुबीभत्सः ।

गुरुसज्जमानजिह्वो निष्ठीवति चाधमप्रकृतिः ॥ 7.43 ॥

² एतेन तरुणफलरूपणानि नानाविधानि च लघूनि ।

कार्याणि रोषजानि स्त्रीवचनान्यङ्गुलिक्षेपैः ॥ 9.90 ॥

³ प्रतिषेधकृते योज्यः कस्य त्वं नास्ति शून्यवचनेषु ।

पुनरात्मोपन्यासः स्त्रीणामेतेन कर्तव्यः ॥ 9.92 ॥

⁴ एष च निवापसलिले दातव्ये गण्डसंश्रये चैव ।

कार्यः प्रतिग्रहाचमनभोजनार्थेषु विप्राणाम् ॥ 9.107 ॥

(Verse no. 9.109¹, 9.112², 9.113³) *Hansapakṣa Hasta* is used for showing sorrow and in holding chin according to *Rasa*. It is kept between breasts to show feminine delicacy. This behaviour is identified in modern life also. As ladies naturally follow gestures mentioned in this verse.

(Verse no. 9.128⁴, 9.129⁵, 9.130⁶) Here *Añjali Hasta* is explained to be used near chest, near forehead and head. When bowing down to gods, it is to be kept on head. While bowing down to *Guru*, it is to be kept on forehead and for common people, it should be kept in front of chest. At the end it is mentioned that it is not fixed while bowing down to any lady. This is very important socio linguistic reference. The relation is considered dominant while using *Añjali Hasta* to bow down to women. Women are sometimes like mother, sometimes like *Guru* or sometimes like friend. So *Añjali Hasta* and its place is stated *Aniyata*.

When *Añjali Hasta* (Image no. 4.9) is changed to *Kapotaka*. Its *Karma* is changed according to social relation or recognition. It is used to show humbleness or only to wish *Namaste* or to talk humbly to one's own *Guru*. When it is shook near chest, it is meant for fear or cold especially for women.

(Verse no. 9.131⁷, 9.132⁸) In this verse *Kapotaka Hasta* (Image no. 4.10) is explained to be used to show humbleness while talking to *Guru*. It is also used in cold, fear by women characters putting it near chest. Impact of social status on *Hastas* is vivid here as language of hand gestures is used differently for different social status. When a

¹ पुनरेव च नारीणां स्तनान्तरस्थेन विभ्रमविशेषाः ।

कार्या यथारसं स्युर्दुःखे हनुधारणे चैव ॥ 9.109 ॥

² शल्यावलयवग्रहणे प्रकर्षणे चाग्रसंदंशः

वृन्तात् पुष्पोद्धरणं वर्तिललाकादिपूरणञ्चैव ॥ 9.112 ॥

³ धिगिति च वचनं रोषे मुखसंदंशस्य कर्माणि ।

यज्ञोपवीतधारण वेधन-गुणसूक्ष्मवाणलक्ष्येषु ॥ 9.113 ॥

⁴ पताकाभ्यां तु हस्ताभ्यां संश्लेषादञ्जलिः स्मृतः ।

देवतानां गुरुणां च मित्राणां चाभिवादाने ॥ 9.128 ॥

⁵ स्थानान्यस्य पुनस्त्रीणि वक्षो वक्रं शिरस्तथा ।

देवतानां शिरस्थस्तु गुरुणामास्यसंस्थितः ॥ 9.129 ॥

⁶ वक्षःस्थश्चैव मित्राणां स्त्रीणामनियतो भवेत् ।

उभाभ्यामपि हस्ताभ्यामन्योन्यं पार्श्वसंग्रहात् ॥ 9.130 ॥

⁷ एष विनयाभ्युपगमे प्रणामकरणे गुरोश्च सम्भाषे ।

शीते भये च कार्यो वक्षस्थः कम्पितः स्त्रीभिः ॥ 9.131 ॥

⁸ अयमेवाङ्गुलिपरिघृष्यमाणमुक्तस्तु खिन्नवाक्त्रेषु ।

एतावदिति च कार्यो नेदानीं कृत्यमिति चार्थे ॥ 9.132 ॥

character is upset, *Kapotahasta* is used. All three verses 9.131 And 9.132 are connected and they are dependent on each other to complete the gesture.

(Verse no. 9.135¹) Second quarter of 9.135 *Swastika Hasta* is defined where *Arāla Hastas* are crossed. This *Arāla Hasta* is called as *Striprayojitau* i.e. used by women with wrists crossed. When *Swastika* is removed or opened then seasons, earth and big water flow is shown.

(Verse no. 9.140²) In this verse *Utsaṅga Hasta* is explained and *Utsaṅga* is made up from *Arāla*. In current classical dance according to *Abhinaya Darpaṇa* *Utsaṅg* is formed by *Hansapakṣa*. This difference of meaning is referred in chapter 4.5 where meanings are different for same words from *Nāṭyaśāstra*. In *Nāṭyaśāstra* *Utsaṅga* is performed by *Arāla* and it is used to show anger by women. When this hand is joint and folded together, it depicts jealousy. In this verse due to women's social status *Utsaṅga Hasta* is recommended.

(Verse no. 9.161³) In this verse methods of *Hastābhinaya* are explained and it is recommended that one should understand symbols, social fabrics and then take decision through logic to perform. This shows that socio linguistic symbolism was most important in dance and it had impact on learned *Acāryas* also.

(Verse no. 9.163⁴) Bharata states in this verse that he has listed all the gestures here but if there are some other gestures in social behaviour then those should be used with freedom with the reference of *Rasa* and *Bhāva*. This verse shows that socio linguistic impact was an important factor to decide and use language of gestures in classical dance.

(Verse no. 9.164⁵) One should use gestures according to region, time, right meaning, and usage of kings and ladies. In methods of using gestures, it is specified that one should act by following deferent activities, symbols and logic. In *Nāṭya* no hand

¹ मणिबन्धनविन्यस्तावरालौ स्त्रीप्रयोजितौ ।

उत्तानौ वामपार्श्वस्थौ स्वस्तिकः प्रकीर्तितः ॥ 9.135 ॥

² सनिष्पेषकृते चैव रोषामर्षकृतेपि च ।

निष्पीडितः पुनश्चैव स्त्रीणामीर्ष्याकृते भवेत् ॥ 9.140 ॥

³ आकृत्या चेष्टया चिह्नैर्जात्या विज्ञाय तत्पुनः ।

स्वयं वितर्क्य कर्तव्यं हस्ताभिनयनं बुधैः ॥ 9.161 ॥

⁴ अन्येचाप्यर्थसंयुक्ता लौकिका ये करास्त्विह ।

छन्दतस्ते प्रयोक्तव्या रसभावविचेष्टितैः ॥ 9.163 ॥

⁵ देशं कालं प्रयोगं चाप्यर्थयुक्तिमवेक्ष्य च ।

हस्ताह्येते प्रयोक्तव्या नृणां स्त्रीणां विशेषतः ॥ 9.164 ॥

gesture is useless while acting. Gestures which are dominant in social behaviour should be used as per wish. Here it is clear that socio linguistic impact may not be avoided in performance.

(Verse no. 9.170¹) Hand movements with hand gestures are to be expressed through eye movements, eyebrow movements, and colour of the face. Emotions expressed in *Abhinaya*, are to be expressed according to understanding of audience. Rapport between Audience and performers is always dependent on gestures which are common in usage but *Nāṭyadharmī Abhinaya* on stage is most recommended with combination. For e.g. Vomiting shown on stage is nearer to common expression but with *Nāṭyadharmī* expression. The sense of bridging the gap between off stage and on stage behaviour has made classical dance more beautiful, adorable, and understandable. Gestures which are lost in modern social life are vivid in ancient classical dance. Some gestures are same for all types of societies though it be European. Some gestures are only in use or identified in *Bhāratvarṣa*. Communicating through *Hasta Mudras* was very common aspect in ancient India like daily *Yoga* practices, *Pūja Vidhī*, and *Yajñya Vidhī*. All these included different *Mudras* with *Yogic* impact on human body. For e. g. *Vayumudrā* in yoga is same as *Bhramaramudrā* in dance. *Hansāsya mudrā* is near to *jñyana mudrā* in yoga. *Sinhamukha Mudrā* is near to *Apāna Mudrā* in yoga. This similarities in *yogic Mudrās* and dance depict common understanding of classical performance. Thus socio linguistic references are positively helpful in understanding *Nāṭyaśāstra* better.

Bharata gives detailed explanations about gestures and their methods. They are changeable according to social hierarchy and status.

(Verse no. 9.171², 172³) Gestures of noble people should be performed around forehead. People who are with medium status should perform gestures around chest and people with lower status or sadder should have gestures beneath chest.

¹ सर्वे हस्तप्रचाराश्च प्रयोगेषु यथाविधि ।
नेत्रभ्रूमुखरागाद्यैः कर्तव्या व्यञ्जिता बुधैः ॥ 9.170 ॥

² करणं कर्म स्थानं प्रचारयुक्तिं क्रियां च समवेक्ष्य ।
हस्ताभिनयः कार्यस्तज्जैर्लोकोपचारेण ॥ 9.171 ॥

³ उत्तमानां कराः कार्या ललाटक्षेत्रचारिणः ।
वक्षस्थाश्चैव मध्यानामधमानामधोगताः ॥ 9.172 ॥

(Verse no. 9.173¹) People who are *Jyeṣṭha* i.e. senior should move hands in small scale. People with medium age or medium status should move hands in medium distance. People who are *Adhama* means low in character should move their hands in loud manner with spreading them out. The character building in classical dance is dependent on gestures, facial expressions, and body language. On stage behaviour of a character becomes well organized and very specific because *Abhinaya Vidhīh* is discussed by Bharata in *Nāṭyaśāstra*. This is very important socio linguistic reference to understand ancient society and its artistic behaviour. *Nāṭyaśāstra* plays important role in this manner as behavioural differentiation is not so perfectly followed in today's classical performance. Though the social scenario is changed, *Yogic* and *Yajñika* culture is less in practice. These socio linguistic references give us various hints to make classical dance more enjoyable and understandable.

Less understanding and more fascination about classical dance has reduced dance to just a performance without enjoyable feeling and common connection. Gestures, languages in dance play most important role in *Rasaniśpaṭi* which might not be identified most of the times in modern society. To establish a clear deep relation between classical performers and common audience, Bharata's socio linguistic tips play important role. Revival of understanding level of classical dance in our society is dependent on these subtle aspects in *Nāṭya*.

(Verse no. 9.174²) People with noble character and people with medium status should follow hand gestures depicting its characteristics. People with low status should follow hand gestures according to common man's nature or it is a common gesture in society. For e.g. *Vidūṣaka* shows a lady by touching nose while some king shows a lady by *Khaṭakāmukha Hasta*.

(Verse no. 9.175³) In other than contemporary situation, one might use contrast gestures according to his wisdom. There are some situations which are same for all the times, where hand gestures cannot depict intensity. So *Abhinaya* must be *Satvsamāśrayet i.e.* dependent on facial expressions and movements of *Upāṅgas*. By

¹ ज्येष्ठे स्वल्पप्रचाराः स्युर्मध्ये कुर्वीत मध्यमैः ।

अधमेषु प्रकीर्णाश्च हस्ताः कार्याः प्रयोक्तृभिः ॥ 9.173 ॥

² लक्षणव्यञ्जिता हस्ताः कार्यास्तूत्तममध्यमैः ।

लोकक्रिया स्वभावेन नीचैरप्यर्थसंश्रयाः ॥ 9.174 ॥

³ अथवान्यादृशं प्राप्य प्रयोगं कालमेव च ।

विपरीताश्रया हस्ताः प्रयोक्तव्या बुधैर्न वा ॥ 9.175 ॥

these verses it is clear that socio linguistic influence on *Hasta Mudrās* made *Nāṭyaṃ* more reachable to audience. Appreciation of any performed drama was dependent on understanding of these socio linguistic influences.

(Verse no. 12.9¹) The distance between two feet should be counted by once own foot. That is called as *Tāla*. And for gods and kings this distance is of four *Tālas*. People with medium status should keep distance of two *Tālas* and people with lower status and ladies should keep distance of one *Tāla*. As the distance is explained, the speed is also explained according to socio linguistic impact. Noble people should walk fast in four *Kalās*, people with medium status should walk in two *Kalās*, and people with lower class should follow *Ekakalā*. This verse shows that walking styles on stage were dependent on socio linguistic facts.

(Verse no. 12.10²) the speed is of three types that are *Sthitam*, *Madhyam*, and *Dṛtam*. *Catuṣkala* is a lowest speed which is called as *Sthitam*. *Dwikala* is a speed called as *Madhyama* and *Ekakala* means *Dṛtam*.

(Verse no. 12.11³, 12.13⁴) Noble people should walk slowly in vigour. Medium people should walk in medium speed. Fast speed is recommended for lower class. All these three speeds should be performed according to *Sātvika Abhinaya*. This management of speed is called as *Laya. Kāla, Tāla*. Three of them should be used according to *Sāttvika Abhinaya*.

(Verse no. 12.122⁵) After understanding methods of *Gati, Gati Pracāra* is discussed. Walking speed is explained according to status of the character. When stage is to be covered a character surrounded by medium and lower character, should go in *Catuṣkala* i.e. very slowly. He again can shift to *Dhṛtam* or *Ekakalam*. Bharata states that *Naṭa* should be changing speed in a group.

¹ स्वप्रमाणविनिर्मितः चतुस्तालो द्वितालश्चाप्येकतालस्तथैव

चतुस्तालस्तु देवानां पार्थिवानां तथैव च ॥ 12.9 ॥

² द्वितालश्चैव मध्यानां तालः स्त्रीनीचलिङ्गिनाम् ॥

चतुष्कलोऽथ द्विकलस्तथा ह्येककलः स्मृतः ॥ 12.10 ॥

³ चतुष्कलो ह्युत्तमानां मध्यानां द्विकलो भवेत् ।

तथा चैककलः पादो नीचानां संप्रकीर्तितः ॥ 12.11 ॥

⁴ धैर्योपपन्ना ' गतिरुत्तमानां । मध्या गतिर्मध्यमसम्मतानाम् ।

द्रुता गतिश्च प्रचुराधमानां लयत्रयं सत्त्ववशेन योज्यम् ॥ 12.13 ॥

⁵ अथ मध्यमनीचैस्तु गच्छेद्यः परिवारितः ।

चतुष्कलमथारधञ्च तथा चैककलं पुनः ॥ 12.22 ॥

(Verse no. 12.23¹) Characters like Monsters, *Daitya*, *Dānava*, *Yakṣa*, King, Snake, and *Rakṣasa* should walk in *Catustāla* distance i.e. two feet. Here distance and speed both are mentioned with good combination.

(Verse no. 12.24²) All the *Devas* from heaven should follow *Madhyamā Gati*. Arrogant character should follow speed like gods.

(Verse no. 12.25³) When Bharata is explaining distance between feet, speed of walking and rhythm of walking, the sages ask question regarding king's style. As a human being, king might not follow god's style. By this question, it is understandable that language or body language had definite impact of social status in *Nāṭya*. It is clear that no contrast behaviour was expected in drama as contemporary social life was mirrored in *Nāṭya*.

Various entities in society used body language according to their status. Walking, talking and gestures though *Nāṭyadharmī* were followed by original characters in society.

(Verse no. 12.26⁴) Bharata answers all sages that there are three types of *Prakṛtis* *Divya*, *Divyamānuṣi*, and *Mānuṣi*. *Nṛttakriya* and *Nāṭyaṃ* both are dependent on these *Prakṛtis*. King's *prakṛti* is *Divya Mānuṣi* following all the gods in *Nāṭyaṃ*, so following *devas* is not a mistake.

(Verse no. 12.27 to 12.31⁵) In *Avasthāntara*, three of the *Prakṛtis* change their *Gati* according to *Uttama*, *Adhama*, and *Madhyaṃ*. *Avasthāntara* i.e. physical

¹ दैत्यदानवयक्षणां नृपपन्नगरक्षसाम् ।

चतुस्तालप्रमाणेन कर्तव्याथगतिर्बुधैः ॥ 12.23 ॥

² दिवौकसां तु सर्वेषां मध्यमागतिरिष्यते ।

तत्रापि चोद्धता ये तु तेषां दैवैः समा गतिः ॥ 12.24 ॥

³ यदा मनुष्या राजानस्तेषां देवगतिः कथम् ।

अत्रोच्यते कथं नैषा गती राज्ञां भविष्यति ॥ 12.25 ॥

⁴ इह प्रकृतयो दिव्या दिव्य मानुष्य एव च ।

मानुष्य इति विज्ञेया नाट्यनृत्तक्रियां प्रति ॥ 12.26 ॥

⁵ देवानां प्रकृतिर्दिव्या राज्ञां वै दिव्यमानुषी ।

या त्वन्या लोकविदिता मानुषी सा प्रकिर्तिता ॥ 12. 27 ॥

देवांशजास्तु राजानो वेदाध्यात्मसुकिर्तिताः ।

एवं देवानुकरणे दोषो ह्यत्र न विद्यते ॥ 12.28 ॥

अयं विधिस्तु कर्तव्यः स्वच्छन्दगमनम् प्रति ।

संभ्रमोत्पारोपेषु प्रमाणं न विधीयते ॥ 12.29 ॥

तिस्रः प्रकृतयः

change occurred due to some incidence. For e.g. Fever, hunger, drain of penance, fear, surprise and curiosity. All these emotions are enacted differently by different *Prakṛtis* and *Uttama*, *Adhama* and *Madhyama* characters. Due to physical condition *Gati* is changed. For e.g. in *Śṛngara Rasa*, *Gati* changes according to physical conditions and emotions.

(Verse no. 12.38 and 12.39)¹ In this verse, *Vikalāgati* is mentioned for wild animals and criminals. A style followed by noble people should not be given to people with medium status and style of *Madhyamas* should not be given to *Nīca* characters. The common response in society for certain physical and emotional experiences itself is recommended for on stage acting. *Nṛtṭya* was *Nāṭyadharmī* in on stage performances. It expected to be connected to languages used amongst common people. Language of hand gestures, language of *Abhinaya*, language of body movements, and language of *Nṛtṭa* had definite socio linguistic impact.

(Verse no. 12.63²) Here in this verse *Adyārdhika Cāri* is recommended for ladies and lower class people for *Abhinaya* of surprise. At the same time surprise is enacted by noble people by using tears in eyes with vigour. The same emotion is shown by different *Sāttvika Abhinayas* according to social hierarchy.

(Verse no. 12.65³) People with medium status are also suggested to avoid *Souśthavaṃ* and measurement of *Tāla* and *Kāla*. One should not follow loud walk when grief is enacted. His walk is in small steps without distance.

(Verse no. 12.66⁴) In this verse example of a person is given. A person should not follow loud walk having intention of assassinating a close friend.

सर्वासां प्रकृतिनां तु अवस्थांतरसंश्रया ।
उत्तमाधममध्यानां गतिः कार्या प्रयोक्तृभिः ॥ 12.30 ॥
चतुर्धकलं वा स्यात् तदर्धकलमेव च ।
अवस्थान्तरमासाद्य कुर्यात् गतिविचेष्टितम् ॥ 12.31 ॥
¹ अपिचात्ययिके कार्ये दुःखिते शतृमार्गणे ।
धपराद्भानुसारेण श्वापदानुगतौ तथा ॥ 12.38 ॥
एतेष्वेवं गतिः प्रज्ञौ विकलां सम्प्रयोजयेत् ।
उत्तमानां गतिर्यातु न तां मध्येषु योजयेत् ॥ 12.39 ॥
² एषा स्त्रीणां प्रयोक्तव्या नीचसत्वे तथैव च ।
उत्तमानां तु कर्तव्या सधैर्या बाष्पसगता ॥ 12.63 ॥

³ मध्यानामपि तत्त्वज्ञैर्गतिर्योज्या विधानतः ।
उरःपातहतोत्साहः शोकव्याकुलचेतनः ॥ 12.65 ॥
⁴ नात्युत्क्षिप्तैः पदैर्गच्छेत् इष्टबन्धु निपातने ।
गाढप्रहारे कार्या च शिथिलाङ्गभुजाश्रया ॥ 12.66 ॥

(Verse no. 12.68¹) In cold and rain, one should walk in small steps. In same situation women should enact shivering with closed hands and legs. The acting changes amongst women and other *Naṭās*. This *Gati* is recommend in *Bhayānaka* and *Śītābhīnaya*.

(Verse no. 12.71²) In this verse women and lower cast people will act fear by shaking head and putting small steps to run with shivering body and dry lips.

(Verse no. 12.72³, 12.74⁴, 12.76⁵) By listening shouting and looking at wild animals, women should follow *Edka Krīḍitam* in small steps. Same *Cāri* is used by common businessmen and secretaries of the state where *Gatiḥ* is according to their own nature. These situational instructions are following socio linguistic norms.

(Verse no. 12.79⁶) All the *Brāhmins*, sages following penance, *Yatis*, and *Śramanas* should walk in *Atikrāntacāri*. This detailed explanation is given for separating characters according to their social status. Their rights and responsibilities make them act accordingly as audience are considered to be keen about body language used on stage. Bharata dictates principals in the beginning to follow and further provides details about acting and building characters. This socio linguistic impact has caused Bharata to explain details about body language through expressions and *Cāris*. By the reference of 4.3 this is also an example of *Nāṭyaśāstra* being in hand guide to all the *Naṭas* in second and forth BC.

12th *Adhyāya* has many socio linguistic references in Baroda edition but Kāshi edition gives different verses in 12th *Adhyāya*. Movements explained in Baroda edition are common to understand and use. They show the influence of *Lokanāṭya*. Any untrained *Naṭas* also could perform movements which are explained in *Gati Pracāra*.

¹ गतिः प्रयोक्तृभिः कार्या स्त्रीनीचप्रकृतावथ ।

पिण्डीकृत्य तु गात्राणि तोषां चैव प्रकम्पनम् ॥ 12.68 ॥

² स्त्रीणां कापुरुषाणां च ये चान्ये सत्त्ववर्जिताः ।

विस्फारिते चले नेत्रे विधूतं च शिरस्तथा ॥ 12.71 ॥

³ भयसंयुक्तया दृष्ट्या पार्श्वयोश्च विलोकनैः ।

द्रुतैश्चूर्णपदैश्चैव बध्वा हस्तं कपोतकम् ॥ 12.72 ॥

⁴ सत्त्वं च विकृतं दृष्ट्वा श्रुत्वा च विकृतं स्वरम् ।

एषा स्त्रीणां प्रकर्तव्या नृणाञ्चाक्षिप्तविक्रमा ॥ 12.74 ॥

⁵ एषामेवानुगैर्हस्तैर्गतिं भीतेषु योजयेत् ।

वणिजां सचिवानां च गतिः कार्या स्वभावजा ॥ 12.76 ॥

⁶ अतिक्रान्तैः पदैर्विप्रा द्वितालान्तरगामिभिः ।

यतीनां श्रमणानां च ये चान्ये तपसि स्थिताः ॥ 12.79 ॥

For e.g. one should follow *Cūrnapadaṃ* while walking. This difference might have occurred in different copies used in different regions in ancient times.

(Verse no. 12.109, 12.110)¹ In *Gati Pracāra* there are different movements explained for showing chariot. For getting out of the chariot or getting in, travelling and flying in the sky. Each and every movement explained according to characters. All the activities on stage are according to social status of the character.

(Verse no. 12.112²) In the verse 109, movements of snake are explained and this *śloka* gets completed in the next verse's 1st quarter i.e. 12.110. If a regular verse number is considered from Baroda edition, one cannot get any guideline regarding snake's movement. The same thing happens with 12.110, suddenly *Vīta*'s movement or walking is explained. As the 1st quarter of verse 12.111 is taken into consideration, the clear meaning of *Vīta*'s walks on stage is complete. If the verse 12.110 is taken as it is, it creates a joke, as *Vīta* is suddenly dancing in the *Parśwakraṅta Cāri* and *Swastikcāri*. In verse number 12.111 hand gestures of *Vīta* are explained. He keeps moving *Khaṭakāvardhamana* is clear in 1st quarter of verse no. 12.112. This problem continues till the end of the *Adhyāya* so the researcher takes all the references as 1st quarter of the verse is always actually a 2nd quarter of the verse. We do not identify this problem in Kāshi edition where verses are totally different and they are more connected to *Nāṭyadharmī Abhinaya* which is difficult to follow and doesn't have impact of *Lokadharmī* movements followed by uneducated *Naṭa*. Researcher is keen to study and refer both of the editions and specify the references as it is. This may cause to identification of irrelevant topics coming across in 12th *Adhyāya* of Baroda edition. A classical dancer knowing Sanskrit could understand contrast explanations which are not connected to performance or topic in flow.

(Verse no. 12.113³) In this verse *Gati* of young *Kancukīya* is explained by the measurement of *Ardhatāla* with frozen straight legs. He should walk as if walking

¹ पन्नगानां गतिः कार्या पादैः स्वस्तिकसञ्चितैः

पाश्र्वक्रान्तं पदं कुर्यात् स्वस्तिकं रेचयेदिह ॥ 12.109 ॥

विट स्यापि तु कर्तव्या गतिर्ललितविक्रमा ।

पादैराकुञ्चितैः किञ्चित् तालाभ्यन्तरपातितैः ॥ 12.110 ॥

² खटकावर्धमानौ तु कृत्वा विटगतिं व्रजेत् ।

किञ्चुकीयस्य कर्तव्या वयोवस्था विशेषतः ॥ 12.112 ॥

³ अवृद्धस्य प्रयोगज्ञो गतिमेव प्रयोजयेत् ।

अर्धतालोलिखितैः पादैर्विष्कम्भैर्ऋजुभिस्तथा ॥ 12.113 ॥

in the mud. This verse is also complete by the first quarter of verse number 114 in Baroda edition.

(Verse no. 12.114, 12.115)¹ Someone thin diseased or exhausted due to penance has *Gati* in slow steps called as *Manda Padakrama*. For *Tapaswi*, body language changes according to social status in a separate explanation. All the types of *Gatis* are connected with socio linguistic body language. It should be identified promptly on stage.

(Verse no. 12.142, 12.143²) In this verse, *Bhāva* is prescribed to be same as a kind of *Brāhmana* is characterized. One should follow any *Bhāva* by understanding *Prakṛti*. This *Gati Pracāra* should be divided according to different situations and nature of character.

(Verse no. 12.142, 12.143) in this verse, people from lower class like *Ceṭa* should follow *Gati* dependent on privileges experienced in social life. This shows that in *Nāṭyam*, body language explained social status of the character just like a language. This was followed in classical performance which is not very clearly denoted in today's classical performances. The body language stated in *Nāṭyaśāstra* accomplishes the needs of character building to its optimal possibility.

(Verse no. 12.148³, 12.150) In this verse a character *Śakāra* is shown to be agitated always, so his *Gati* is said to be *Canaladehikā*. The same explanation is given by the word *Curṇapada* in verse number 12.150. All the *Ceṭas* are also in a hurry always walk in odd manner with cloths not in proper place. Their glances are stated to be *Ardhavicārini* that is half closed. *Śakāra* and *Ceṭa* are the characters with lower status in society so their body language is shown according to their confused language.

In this verse *Vilokanaparāgati* is stated for people with lower status. Here *Jāti* is referred as *Swabhāva* that is one's own nature because *Ceṭa's* son is not *Ceṭa* and

¹ समुद्रहनिवाङ्गानि पङ्कलग्न इव व्रजेत् ।
अथवृद्धस्य कर्तव्या गतिः कम्पितदेहिका ॥ 12.114 ॥

विष्कम्भनकृतप्राणा मन्दोक्षितपदक्रमा ।
कृशस्याप्यभिनेया वै गतिर्मन्दपदक्रमा ॥ 12.115 ॥

² चीरचर्ममपीभस्मगैरिकाद्यैस्तु मण्डितः ।
यस्तादृशो भवेद्विप्रा हास्यो नेपथ्यजस्तु सः ॥ 12.142 ॥

तस्मात् प्रकृतिं ज्ञात्वा भावः कार्यस्तु तत्त्वतः ।
गतिप्रचारं विभजेत् नानावस्थान्तरात्मकम् ॥ 12.143 ॥

³ शकारस्यापि कर्तव्या गतिश्चञ्चलदेहिका ।
गतौ नमेत चेदानां दृष्टिश्चार्धविचारिणी ॥ 12.148 ॥

Śakāra's son is not *Śakāra*. So this is not a concept referred with modern cast for sure. *Jāti* is always referred as one's own nature or a behavioural trait. *Vilokaṅparāgati* i.e. turning eyes constantly here and there showing no stability of thoughts.

(Verse no. 12.151 and 12.152¹) In this verse it is stated that there are different *Jātis* amongst *Mlecca* people, those are *Pulinda*, *Śabara* etc. These people will hide themselves from the world around due to their disconnection. *Mleccas* are socially secluded people. Here also the verse number 12.151 is completed by the first quarter of 12.152. Verse number 150 is completed by the 1st quarter of 151. So people with lower *Jāti* should walk hiding themselves. Movements of *Pulinda* and *Śabara* people are dependent on their regions so here socio linguistic impact has mixed with regional impact also.

This verse is completed by 1st quarter of 133. It states that all the birds' wild animals should move according to their nature, *Jāti* that is *Mūlaswabdhāva*.

(Verse no. 12.153² and 12.59³) Here Bharata clearly informs that whatever he has not explain here should be taken from particular the social order and now he would state women's movements.

After giving so many instructions regarding *Gati Pracāra*, Bharata has given freedom to observe social behaviour of the people and adopt the movement needful in *Nāṭya*. Bharata has restricted on stage movements by dividing *Abhinaya* in *Nāṭyadharmī* and *Lokadharmī*. So it is automatically recommended that one should follow *gati Pracāra* taken from *Loka* by *Nāṭyadharmī* bearing.

(Verse no. 12.160⁴) in this verse three types of standing postures are explained for women. *Āyatam*, *Avahittam* and *Aśwagrāntam*. (Image no. 4.13),(Image no. 4.14)

¹ असंस्पर्शाच्च लोकस्य स्वाङ्गानि विनिगूह्य च ।

म्लेच्छानां जातयो यास्तु पुलिन्दशबरादयः ॥ 12.151 ॥

तेषां देशानुसारेण कार्यं गतिविचेष्टितम् ।

पक्षिणां श्वापदानां च पशूनां च द्विजोत्तमाः ॥ 12.152 ॥

² स्वस्वजातिसमुत्थेन स्वभावेन गतिर्भवेत् ।

सिंहरक्ष्वानराणां च गतिः कार्या प्रयोक्तृभिः ॥ 12.153 ॥

³ नोक्ता या या मया ह्यत्र ग्राह्यास्तास्तास्व लोकतः ।

अतः परं प्रवक्ष्यामि स्त्रीणां गतिविचेष्टितम् ॥ 12.159 ॥

⁴ स्त्रीणां स्थानानि कार्याणि गतिष्वभरणेषु च ।

आयतं चावहित्यं च अश्वक्रान्तमथापि च ॥ 12.160 ॥

(Verse no. 12.163¹, 12.168, and 12.169²) By the word *Pakṣasthitoparaha Avahittasthanam* a standing posture of women is explained. When leg is kept on the distance of one *Tāla* to the side then *āyata Sthāna* takes place.

From 2nd quarter of 12.163 till 1st quarter of 12.165 two *Ślokas* are inserted later on. Otherwise definition of *āyata Sthānam* is completed in first quarter of 12.163. Before 12.164 also one quarter is inserted or *Prakṣipta* so it creates confusion about *āyata Sthānam*. The meaning of *Pakṣasthito Aparaha* is the leg which is partially kept on the floor. Again 2nd quarter of 12.167 and 1st quarter of 12.168 is *Prakṣipta* and creates confusion about *Avahitthasthānam*.

In these two verses *Avahitthasthanam* is defined where *Vicalita Tryaśra* means diagonally kept, so one leg is in front on *Tryaśra* position and another is *Samapāda* at the distance of one *Tāla*. This *Sthānam* is *Avahittham* where one hand is *Latākhyā* and another is kept on the thigh. Here *Vicalita Tryaśra Pāda* is important word giving clarity about actual position recommended for movement. Lingual links from these verse are discussed in chapter 4.5. To recognize socio linguistic impact, one can see the use of these standing postures which give clear idea about lady's body language in real and also on stage. *āyasthānam* is performed in *Irśodbhava Kopa* i.e. Anger due to jealousy. *Avahitthasthānam* is used while waiting and in the expression of *Śrngāra Rasa*.

(Verse no. 12.185³) In this verse the step of *Khedanam* is explained i.e. putting every foot with a fall. Walking style of young women is explained. Here young women's body language has to be different than normal i.e. Thumka in Hindi.

(Verse no. 12.91 to 12.93) In this verse Bharata has stated movements of noble people with upward movements of the limbs and foot movement is also decorative. Body language of noble people in verse no. 192 stated as different from ladies and lower sadder people. Where all the half completed actions are recommended for *Madhyama, Uttama*, and *Nīca* person. Movement of child is also explained where there

¹ लतानितम्बगौ हस्तौ स्थानं ज्ञेयं तदायतम् ।

दक्षिणस्तु समः पादः त्र्यश्रःपक्षस्थितोपराः ॥ 12.163 ॥

² पुरो विचलितस्यश्रस्तदन्योऽपसृतः समः ॥ 12.168 ॥

पदस्तालान्तरन्यस्तस्त्रिकमीषत्समुन्नतम् ।

पाणिर्लताख्यो यत्रैकस्तदन्यस्तु नितम्बगः ॥ 12.169 ॥

अवहित्यं समाख्यातं स्थानमागमभूषणैः ।

³ पादस्य पतनं तज्जैः खेदनं तत्भवेत्त्रियाः ।

सयौवनानां नारीणामेवं कार्या गतिर्बुधैः ॥ 12.185 ॥

is no proper control and even any measurement. We can understand by these verses that character building was always dependent on walking style of the person affected by his social role.

(Verse no. 12.194¹) Third type of people, those are with neutral gender should follow feminine style. Here one can easily identify that for many centuries walking style of neutral people has remained same naturally as it is recommended in *Nāṭyaśāstra*. This shows socio linguistic impact in *Nāṭyashāstra*.

(Verse no. 12.198²) In this verse a women can act for male character through dressing speaking and walking like. Here is the reference that ladies performed male characters as male performed female characters. By these commendations *Abhinaya* is described and it became clear that *Abhinaya* follows socio linguistic impact on stage.

(Verse no. 12.99 to 12.202)³ 12.199 And 12.200, these two verses are *Prakṣipta* and information provided through these verses is not authentic. In verse 12.201 also it is stated that all the *Uddhatā* means loud and heavy *Āṅgahāras*, *Cāris* and *Mandalas* should not be performed by ladies. This opinion itself is inserted later on as the norms changed in the society, it gradually affected *Nāṭyaśāstra* text, and some instructions are inserted. Researcher refers these verses to understand operative and social connection of the text.

(Verse no. 12.203⁴) In this verse *āsana Vidhi* is explained i.e. sitting postures. Sitting postures explained in 203 is *Viśkambhitam* i.e. two legs are *Ancita* and one leg is spread away little bit by reclining on the *āsana*. In 204 and 205 also. In the state of worry, head is reclined and hands are giving support to the chin. These postures

¹ न तस्याः सौष्टवं कार्यं न प्रमाणं प्रयोक्तृभिः ।

तृतीया प्रकृतिः कार्या नाम्ना चैव नपुंसका ॥ 12.194 ॥

² स्त्रीपुमांसं त्वाभिनयेत् वेषवाक्यविचेष्टितैः ।

स्त्रीवेषभाषितैर्युक्तं प्रेषिताप्रेषितैस्तथा ॥ 12.198 ॥

³ मृदुसन्नगतिश्चैव पुमान् स्त्रीभावमाचरेत् ।

जातिहीनाश्च या नार्यः, पुलिन्दशबराङ्गनाः ॥ 12.199 ॥

याश्चापि, तासां कर्तव्या तज्जातिसदृशी गतिः ।

व्रतस्थानां तपःस्थानां लिङ्गस्थानां तथैव च ॥ 12.200 ॥

स्वस्थानाञ्चैव नारीणां समपादं प्रयोजयेत् ।

उद्धता येङ्गहारा स्युर्याश्चार्यो मण्डलानि च ॥ 12.201 ॥

तानि नाट्यप्रयोगज्ञैर्न कर्तव्यानि योषिताम् ।

तथासनविधिः कार्यो नृणां स्त्रीणां विशेषतः ॥ 12.202 ॥

⁴ उद्धता येऽङ्गहाराः स्युर्याश्चार्यो मण्डलानि वा ।

तानि नाट्यप्रयोगज्ञैर्न कर्तव्यानि योषिताम् ॥ 12.203 ॥

are explained as queens should follow exclusive body language in all types of situations on stage. There is not much difference between king's and queen's sitting postures.

(Verse no. 12.205 and 12.206)¹ At the time of sorrow, curiosity, loss of mind or in the state of confusion, one should spread away hands with no control and rest them to the sides, this explanation shows that king's *Viśkambhitam* is taken for granted to illustrate movements of hands.

(Verse no. 12.208²) In this verse the sitting posture *Utkaṭikam Sthanam* is explained. In this posture *Sfika* means backside of the thigh i.e. buttocks and *Pārshni* i.e. heel should come together while sitting in *Utkaṭikam*. This *Sthāna* is used in *Japa*, *Sandhyā* and *Dhyāna*. This sitting posture is called as full sit in modern classical dance.

(Verse no. 12.209³) In *Viśkambhitam* one knee is put on the floor and this posture is used for requesting beloved person or at the time of performing home. Thus *Viśkambhitam* and *Utkaṭikam* are two types to be used generally by male and female characters.

(Verse no. 12.216⁴) after explaining *Viśkambhitam* and *Utkaṭikam* suddenly types of chairs are explained to be given to people according to their social status. To the prince or head of the army *Munḍāsana* is recommended. *Munḍāsana* is a type of chair where some face is carved. For *Dwijāti* i.e. *Brāhmaṇa* should be given wooden chair and prince should sit on the chair of *Kutha* i.e. cane. Thus after explaining sitting postures in dance, types of chairs are explained. This is an important reference of socio linguistic impact as *Nṛtta āsana* and *Vidhī* is confused or mixed up with different types of chairs and mats recommended according to social status. The word *āsana* is a point of confusion where dance postures are to be discussed, there different things to be used on stage are discussed which might have been included in *Chitrābhinaya* that is 25th *Adhyāya*. This is an impact of social life with less Sanskrit usage.

¹ स्वस्थं मन्दालसं क्लान्तं स्रस्तालमथापि च ।

विष्कम्भकमुत्कटिकं मुक्तजानु तथासनम् ॥ 12.205 ॥

जानुगतं विमुक्तं च स्थानकान्युपवेशने ।

लक्षणं पुनरेतेषां विनियोगं च वक्ष्यते ॥ 12.206 ॥

² व्याधित्रीडित निद्रासु ध्याने चोपविशेत्रः ।

तथा चोत्कटिकं स्थानं स्फिकपाष्णीनां समागमः ॥ 12.208 ॥

³ पित्र्ये निवापे जप्ये च सन्ध्यास्वाचमनेऽपि च ।

विष्कम्भितं पुनश्चैव जानु भूमौ निपातयेत् ॥ 12.209 ॥

⁴ मुण्डासनञ्च दातव्यं सेनानीयुवराजयोः ।

काष्ठासनं द्विजातीनां कुमारानां कुथासनम् ॥ 12.216 ॥

(Verse no. 12.218¹) In this verse it is stated that queens should be given throne. All the ladies should be given *Munḍāsana* i.e. a chair with some face carved, Minister's wife should be given *Vetrāsanaṃ* i.e. chair of the cane. Thus categorically people with different social status were given fixed chairs to sit.

(Verse no. 12.225²) In this verse it is stated that, people with same status should be given same chairs. People with medium status should be given medium seat. Amongst the extra people, when more extras are included then people with lower status should get seat on the floor. Thus social status has impact on *Nāṭyaṃ* as if it is *āhārya Abhinaya*.

(Verse no. 12.226³) In front of *Upādhyāya* Kings and *Guṛūs*, other should sit on the floor or should take wooden chairs.

After *āsanavidhi*, in 17th *Adhyāya Varṇa Viparyāya* is discussed to identify socio linguistic impact.

(Verse no. 17.14, 17.15)⁴ in 17th *Adhyāya Bhāṣāvidhāna* and *Kākuswarupa* is given. It means usage of language in different pitch. In this verse how the pronunciation is changed due to regional impact is explained. In *Prākṛtaṃ* language *Dhakāra* changes to *Dhatva* and everywhere n becomes ṇ. These types of changes of *Varṇas* discussed in detailed.

(Verse no. 17.28⁵) In this verse language difference is highlighted between *Devas* and kings. *Devas* are supposed to use *Ati Bhāṣā* and *Bhubhujam* i.e. kings are supposed to use *ārya Bhāṣā*. Different *Prakṛtis* speak different languages and it has definite impact of social role. There are four types of languages in *Daśarupakaṃ* those are Sanskrit or *Prākṛta*. One is *Ati-Bhāṣā* 2nd is *ārya-Bhāṣā* 3rd is *Jāti-Bhāṣā* and last one is *Yonyanatari-Bhāṣā*.

¹ सिंहासनन्तु राज्ञीनां देवीनाम्मुण्डमासनम् ।

पुरोधोऽमात्यपत्नीनां दद्याद्वेत्रासनं तथा ॥ 12.218 ॥

² समे समासनं दद्यात् मध्ये मध्यमासनं ।

अतिरिक्तेऽतिरिक्तञ्च हीने भूम्यासनं भवेत् ॥ 12.225 ॥

³ उपाध्यायस्य नृपतेर्गुरूणामग्रतो बुधैः ।

भूम्यासनन्तथा कार्यमथवा काष्ठमासनम् ॥ 12.226 ॥

⁴ वर्धनगते च भावे धकारवर्णोऽपि ढत्वमुपयाति ।

सर्वत्र च प्रयोगे भवति नकारोऽपि च णकार ॥ 17.14 ॥

आपानं आवाणं भवति पकारेण वत्वयुक्तेन ।

अथथातथादिकेषु तु थकारवर्णो ब्रजति हत्वम् ॥ 17.15 ॥

⁵ तथा योन्यन्तरि चैव भाषानाट्ये परकिर्तिता

अतिभाषा तु देवानामार्यभाषा तु भुभूजाम् ॥ 17.28 ॥

In Baroda edition in verse no. 28 *Yonyantari-Bhāṣā* is misprinted as *Yogyantari*. These languages are called as *Deśa-Bhāṣā* those are changing according to different regions.

(Verse no. 17.29¹) In this verse *ārya Bhāṣā* is said to be *Sanskāra Pāthya Sanyukta* i.e. with rules and regulations. Different *Jātibhāṣās* are also used in *Daśarūpakaprayoga* which clears the representation of onstage performance in different types of languages. It shows that character building was always dependent on a type of language. This is an important socio linguistic impact vivid for centuries. In the verse number 30 *Yonyantari Bhāṣā* is also explained which is said to be originated from domestic and wild animals. Use of *Mlecca Śabda* is also denoted. The same reference is discussed in chapter 6. Where the lingual links between audience and *Naṭas* is taken into consideration.

(Verse no. 17.32²) As *Prākṛta* language and Sanskrit language is dependent on four *Varṇas*. It is also said that for *Dhīrodātta* character *Prākṛtaṃ* is used and for *Salalita* character again *Prākṛta* is used and for both *Dhīrodātta* and *Dhirpraśānt*, Sanskrit is used. So both the languages are expected to be used. It is also said that *Nāyaka* and heroes should use *Prākṛta* due to some *Kāranvyapadeśa* i.e. due to some reason.

(Verse no. 17.37³) In this verse *Prākṛta* is recommended to be used for ladies, lower social class, and people with neutral gender. Verse number 17.37 and 17.38 both are discussed as a reference in chapter 4.6. For *Parivrajakas*, *Munis*, *Śrotriya*s and noble people, Sanskrit language is recommended. Thus social status decided language life of drama which was meant to be multilingual towards *Rasāsvāda*. So socio linguistics had become very important to establish right impression on audience.

(Verse no. 17.51⁴) Seven types of languages are recommended in drama. *Māgadhi*, *Avantijā*, *Prāccya*, *Śouraseni*, *Ardhamāgadhi*, *Balhika* and *Dākṣinattya*. As languages are stated according to social status, these are according to different regions.

¹ संस्कारपाठ्यसंयुक्ता सम्यङ्न्याय्यप्रतिष्ठिता ॥

विविधा जातिभाषा च प्रयोगे समुदाहता ॥ 17.29 ॥

² प्राकृतं सस्कृतं चैव चातुर्वर्ण्यं समाश्रयम् ।

धीरोद्धते सललिते धीरोदात्ते तथैव च ॥ 17.32 ॥

³ भागवततापसोन्मत्तबालनीचग्रहोपसृष्टेषु ।

स्त्रीनीचजातिषु तथा नपुंसके प्राकृतं योज्यम् ॥ 17.37 ॥

⁴ प्राच्या विदूषकादीनां धूर्तानामप्यवन्तिजा ।

नायिकानां सखीनां च शूरसेन्यविरोधिनी ॥ 17.51 ॥

For e.g. People from east use *Balhika Bhāṣā* and *Khasas* use *Swadeśaja*. That might be *Khāsi* language.

(Verse no. 17.52¹) Soldiers and influential citizens should use *Dākṣiṇāṭya* language. There are three categories by which languages are decided. Class, region, and nature of the character. Nature of the character was expressed through various dialects. Bharata has recommended these protocols according to his observations of various *Naṭas*.

(Verse no. 17.53 and 17.57²) This verse is *Prakṣipta* i.e. inserted later on where *Dramila, Barbara, Kirāta, and āndhra Jātis* are banned to use *Kāvya* in Sanskrit. It is clear that Sanskrit *Kāvya* is used with other languages in combination depending on situations. So it might be confusing to ban any type of character from using Sanskrit *Kāvya*. Here *Bhāṣā* means Sanskrit as it is referred in *Mahabhāṣyaṃ* by *Patañjali*.

(Verse no. 17.63³) In this verse it is concluded that whatever has not explained should be taken from *Loka* by learned people. As every *Śāstra* in *Bhāratavarṣa* follows the principal that '*Lokaḥ Eva Pramānaṃ*'. Here also Bharata has given freedom in *Bhāṣāvidhāna*. He has stated freedom of Usage of language and also restricted it by using word *Budhaiḥ*. It means only learned people can observe *Loka* and work on *Bhāṣāvidhānaṃ*.

(Verse no. 17.65⁴) This is very important reference to project socio linguistic impact on *Nāṭya Prayoga* where addressing of characters in communicative situations are given. Addressing is dependent on *Uttama, Madhyaṃ* and *Nīca* characters. It is according to *Samān* i.e. Equal status, *Utkṛṣṭha* i.e. higher status and *Hīna* i.e. lower status in comparison. Addressing is recommended by hierarchy. All these combinations are important to create and build characters with effect towards *Rasaniṣpatti*.

¹ यौधनागरकादीनां दक्षिणात्याथदीव्यताम् ।

बाह्लिकभाषोदीच्यानां खसानां च स्वदेशजा ॥ 17.52 ॥

² शकारघोषकादीनां तत्स्वभावश्च यो गणः ।

शकारभाषा योक्तव्या चाण्डाली पुल्लसादिषु ॥ 17.53 ॥

न बर्बरकिरान्द्र द्रमिलाद्यासु जातिषु ।

नाट्यप्रयोगे कर्तव्यं काव्यं भाषासमाश्रितम् ॥ 17.57 ॥

³ एवं भाषाविधानं तु कर्तव्यं नाटकाश्रयम् ।

अत्र नोक्तं मया यत्तु लोकाद् ग्राह्यं बुधैस्तु तत्' ॥ 17.63 ॥

⁴ उत्तमैर्मध्यमैर्नीचैर्ये संभाषा यथा नराः ।

समानोत्कृष्टहीनाश्च नाटके तान्नीबोधत् ॥ 17.65 ॥

(Verse no. 17.70¹) It is an example of addressing amongst *Samāna* characters, addressing between higher and lower characters, and addressing between lower with higher characters. *Brāhmana* should call *Saciva* as *Amāṭṭya* and other lower characters should call *Saciva* as *ārya*. Here lower characters will not announce the post of higher character and this would maintain the social impact on drama as social reflections are important links between audience and dramatist as discussed in 4.6. Addressing plays very important part in communication when socio linguistic impact is considered.

(Verse no. 17.71²) People with same status should call each other by their own names and people with lower status should call the name of higher character with the reference of his family.

(Verse no. 17.73³) Scholarly person should be called as *Bhāva*. The person who is scholar but from lower cadre is to be called as *Mārśaka* and not *Bhāva*. People with same status should call each other *Vayasya* and person with lower cadre should be called as *Hum*, *Hwo*, or *Hande*. Thus addressing by understanding one's eminence is stated important by Bharata to maintain harmony between social life and life depicted in drama.

(Verse no. 17.74⁴) In this verse *Suta* and *Rathi* both the characters are specifically mentioned and *Suta* should call *Rathi* as *Ayuśman*. Any sage is called as *Sādhu* and in next verse, it is stated that superior should call lower as *Bhadramukha*. Thus addressing in communication i.e. *Nāmābhidhāna Vidhi* is documented by Bharata expecting to be followed for many centuries. To avoid vast explanation all the names are not explained here to clarify socio linguistic impact operated in *Nāṭya* and documented by Bharata in *Nāṭyaśāstra*.

(Verse no. 17.96⁵) 1st quarter of this verse is *Prakṣipta* where *Kapālikas* are to be named by the starting of word *Ghaṇṭā*. For example *Ghaṇṭākarnaḥ*, *Ghaṇṭālaḥ*

¹ ब्राह्मणैः सचिवो वाच्यो ह्यमात्यः सचिवेति वा ।

शेषैरन्यैर्जनैर्वाच्यो हीनैरार्येति नित्यशः ॥ 17.70 ॥

² समैः सम्भाषणं कार्यं येन नाम्ना स संज्ञितः ।

हीनः सपरिवारं तु नाम्ना संभाष्य उत्तमः ॥ 17.71 ॥

³ मार्शो भावेति वक्तव्यः किञ्चिदूनस्तु मार्शकः ।

समानोऽथ वयस्येति हं ह्यो हण्डेति वाधमः ॥ 17.73 ॥

⁴ आयुष्मन्निति वाच्यस्तु रथी सूतेन सर्वदा ।

तपस्वीति प्रशान्तस्तु साधो इति च शब्दते ॥ 17.74 ॥

⁵ कापालिकास्तु घण्टान्तनामानः समुदाहृताः ।

but this is not the part of original *Nāṭyaśāstra*. It is only referred to get the idea of social impact. In second quarter, people with vigour should be named by *Śouryodātta* names. For example *Śūrasenā*. Common feature located from society is reflected in *Nāṭyaśāstra* and also in *Nāṭya* for following centuries.

(Verse no. 17.97¹) In this verse, all the ladies from king's palace are recommended to be named as *Śrīvijaya*, *Vijayalakṣmi*, with the word '*Vijaya*'. All the prostitutes are also named with the ending *Datta*, *Mitra*, and *Sena* for example *Vāsava Datta*, *Saṅghamitra*, and *Vasantasena*. Though it is documented in *Bhāsanāṭakacakra*, *Vāsavadatta* is a popular queen's character with high status. *Bhāsanāṭakacakra* is older text than current available text of *Nāṭyaśāstra* and one can get many references from *Nāṭakas* by *Bhāsa* to understand about *Nāṭya* survived before *Nāṭyaśāstra*'s currently available text.

(Verse no. 17.99²) Here Bharata states that noble people's name should be with *Gambhira* i.e. with deep meaning. As their *Karma* will become according to their name. This type of trend is also seen in real social life which might be noted to be reflected in *Nāṭya*. Bharata has devoted more than thirty *Shloks* for *Nāmābhīdhānam*. it means it was a time's need to document the method of nomenclature in *Daśarūpaka*.

(Verse no. 17.100³) Thus names should be given according to social status and *Karma* to all the remaining characters though of women or men.

(Verse no. 17.148⁴) When current available text of *Nāṭyaśāstra* was documented. It was the time where ladies spoke *Prākṛta* more than Sanskrit. This *Asanskrita Pāṭhya* is identified in all the *Nāṭakas*. Before C.E. nature of *Prākṛta* pronunciation was different than Sanskrit so it is documented by Bharata that all the pauses in speaking should be same as Sanskrit in *Asanskrita*. Thus Bharata has given controlled path to *Prākṛta* usage in drama by identifying nature of *Prākṛta* language as

शौर्योदात्तानि नामानि तथा शूरेषु योजयेत् ॥ 17.96 ॥

¹ विजयार्थानि नामानि राजस्त्रीणां तु नित्यशः ।

दत्ता मित्रा च सेना च वेश्यानामानियोजयेत् ॥ 17.97 ॥

² गम्भीरार्थानि नामानि ह्युत्तमानां प्रयोजयेत् ।

यस्मान्ना मानुसदृशं कर्म तेषां भविष्यति ॥ 17.99 ॥

³ जातिचेष्टानुरूपाणि शेषाणामपि योजयेत् ।

नामानि पुरुषाणां तु स्त्रीणां चोक्तानि तत्त्वतः ॥ 17.100 ॥

⁴ अलङ्कारा विरामाश्च ये पाठ्ये संस्कृते स्मृताः ।

त एव सर्वे कर्तव्या स्त्रीणां पाठ्ये त्वसंस्कृते ॥ 17.148 ॥

a vulnerable language. Thus *Bhāṣāvidhānaṃ* has become important *Adhyāya* in *Nāṭyaśāstra* as per study of linguistic impact.

(Verse no. 20.26¹) Four *Vṛttis*; *Bhārati*, *Sātvati*, *Kouśiki* and *ārabhati* are stated by Bharata. *Bhārati Vṛtti* is explained as *Puruśa Pradhānā*. It is said that when *Madhu* and *Kaiṭabha* fought with *Viśnu* by blaming words in loud manner then this *Bhārati Vṛtti* was created. This *Vṛtti* is said to be as '*Vākpradhānā*' and '*Strī Varjita*'. Where language is protuberant and absence of women is important. *Naṭas* follow this by pronouncing their name again and again in loud manner. Here social language life is reflected in *Nāṭya*. One gets clear idea about contemporary society where women didn't speak loudly to fight and blame others in Sanskrit also. This is a socio linguistic reference to know about language used in *Nāṭya* by most reachable manner.

Thus in *Nāṭyaśāstra* socio linguistic impact is seen and language used by the characters is according to established social status or different norms.

(Verse no. 17.76²) In 12th *Adhyāya* of *Nāṭyaśāstra*, *Ahārya Abhianaya* is explained. *Ahārya Abhianaya* was also kind of language, communicating constantly in *Nāṭya* with audience. Here in this verse, dress up for ladies is explained as per regional impact and as per situational bearing Bharata states that he has explained women's dress up in different minutes and he would explain men's dress up again. As it is said *Veśabhāṣā* is important aspect of *Nāṭya*, Bharata has segregated *Veśa* as reflection of contemporary society.

(Verse no. 21.95³) In this verse 2nd quarter of verse number 21.95 is completed with the first quarter of verse number 21.96. And it is said that behaviour, age, and nature should be considered in *Nāṭya*. For dress up one should prepare his form for performance in *Nāṭya* which is dependent on *Desha* i.e. Region, *Jāti* i.e. Role and *Vaya* I.E. age. This is a socio linguistic impact identified on *Nāṭyaśāstra*.

(Verse no. 21.96⁴)As it is explained in first quarter of this verse, *Aṅgaracana* is according to region, *Jāti*, and age, In 2nd quarter *Deva*, *Yakṣa* and *Apsarās* are said to

¹ या वाक्प्रधाना पुरुषप्रयोज्या स्त्रीवर्जिता संस्कृतपाठ्ययुक्ता ।

स्वनामधेयैर्भरतैः प्रयुक्ता सा भारती नाम भवेत्तु वृत्तिः ॥ 20.26 ॥

² नाट्याभरणसंयुक्तो न चापि मृजयान्वितः ।

एवं स्त्रीणां भवेद्वेषो देशावस्थासमुद्भवः ॥ 21.76 ॥

³ वेषभाषाश्रयोपेता नाट्यधर्ममवेक्ष्य तु ।

वर्णानां तु विधिं ज्ञात्वा वयः प्रकृतिमेव च ॥ 21.95 ॥

⁴ कुर्यादङ्गस्य रचनां देशजातिवयःश्रिताम् ।

देवा गौरास्तु विज्ञेया यक्षाश्चाप्सरसस्तथा ॥ 21.96 ॥

be of *Gourvarṇa* i.e. saffron colour. Colours and dress up both spoke the language and well recognized in the society, where *Nāṭya* played major role in social wellbeing.

(Verse no. 21.101¹) As it is said that different *Dwipās* on the planet are separated by their colour and they should be shown colourfully in glorious manner dazzling like a *Gold*. Here people following different *Varṇas* in *Jambū Dvīpa* should be shown with glorifying golden colour.

(Verse no. 21.105²) In this verse kings are said to be of *Padmavarṇa* i.e. Lotus colour or with *Gour* i.e. Saffron colour. And *Śyāma* i.e. Faint blue colour. All the people with happiness in *Martya Lokas* should be shown in saffron colour by learned performers. Thus use of colours while characterising human being is stated.

Though *Gour Varṇa* is considered as white or near white in later centuries. It was saffron colour in *Nāṭyaśāstra*.

(Verse no. 21.108³) the colour of the face and *Aṅga* should be according to region, *Jāti* and *ātmecccha* i.e. own wish, Here Bharata gives guideline with enough space to be followed and doesn't allow *Nāṭyakartā* to avoid socio linguistic impact.

(Verse no. 21.109⁴) In this verse the word *Prṥthivyuddeśasansrayaṃ* has played very important role. *Prṥthivyuddeśa* i.e. person takes birth in *Martya Loka* or *Prṥthvi* for some definite cause. According to this cause; region, social status i.e. *Jāti* and *Karma* is decided. By understanding this aspect one should prepare the individual in *Nāṭyaprayoga*. Both *Śreyasa* and *Preyasa* i.e. *Loukika* and *Pāraloukika* are taken into consideration in *Nāṭya* or performing art. The stage appearance of *Naṭa* for character building is always complete by its *Ihaloukika* and *Pāraloukika Karma*. So regions, *Jātis* and *Karma* are exclusively dependent on character's *Martya* and *Pāraloukika* life. Reflection of Indian philosophy is identified in the text proving socio lingual impact.

¹ कर्तव्या नाट्ययोगेन निष्टप्त - कनकप्रभाः ।

जम्बूद्वीपस्य वर्षे तु नानावर्णाश्रया नराः ॥ 21.101 ॥

² राजानः पद्मवर्णास्तु गौराः श्यामास्तथैव च ।

ये चापि सुखिनो मर्त्या गौराः कार्यास्तु ते बुधैः ॥ 21.105 ॥

³ कारणव्यपदेशेन तथा चात्मेच्छया पुनः ।

वर्णस्तत्र प्रकर्तव्यो देशजातिवशानुगः ॥ 21.108 ॥

⁴ देशं कर्म च जातिं च पृथिव्युद्देशसंश्रयम् ।

विज्ञाय वर्तना कार्या पुरुषाणां प्रयोगतः ॥ 21.109 ॥

(Verse no. 21.110¹) Bharata has recommended colours of the characters giving importance to the region so he states that *Kirāta*, *Barbar*, *āndhra*, *Dravid*, *Kāśi* and *Kosala*, *Pulinda* and *Dākṣinattya* are most of the times in *Asita* colour i.e. Blackish.

(Verse no. 21.111²) all the *Śakas*, *Yavanas*, *Palhavas* and *Balhikas* should be coloured in saffron who all are from north.

(Verse no. 21.113³) Bharata has stated colours according to *Varna Vyavasthā*. He states that *Brāhman* and *Kṣatriya* both are in saffron colour, *Vaiśya* and *Sudra* both are in *Śyāma* colour i.e. bluish. Language of colours is considered as important in communication which gives clear idea about body language existed contemporary to Bharata.

(Verse no. 21.114⁴) *Mukha*, *Aṅga*, and *Upānga* all are coloured according to protocols. Beard and moustache is kept according to *Deśa*, *Kāla* and age. *Kāla* is time where *Rutu* or season is essential.

(Verse no. 21.125⁵) *Citraveśaha* is a colourful dress. Bharata has recommended three types of dressings, one is white, and another is colourful and third is *malina* i.e. Grey. *Devas*, *Dānavas*, *Yakṣas*, *Gandharvas*, *Uragas*, *Rākṣasas*, Kings and *Karkaśas* are recommended colourful dresses. Colouring of face and *Aṅga-Upānga* is also matched with dress up. Principally this type of makeup is followed today in Kathakali as well as Kuḍiaṭṭam. In Chau dance also this type of dressing is followed and it has clear impact of ancient socio linguistics.

(Verse no. 21.127⁶) *Vṛddha*, *Brahman*, businessmen, sages, *Kancukīya*, warrior, *Vaiśya*, and local people are recommended dress up in white. This social norm of white colour is seen all over India for many centuries and also in current scenario. So the same is reflected in *Nāṭya*.

¹ किरातबर्बरान्द्राश्च द्रविडाः काशिकोसला ।

पुलिन्दा दाक्षिणात्याश्च प्रायेण त्वसिता स्मृताः ॥ 21.110 ॥

² शकाश्च यवनाश्चैव पल्लवा बाह्लिकाश्च ये ।

प्रायेण गौराः कर्तव्या उत्तरां ये श्रिता दिशम् ॥ 21.111 ॥

³ ब्राह्मणाः क्षत्रियाश्चैव गौराः कार्यास्तथैव हि ।

वैश्याः शुद्रास्तथा चैव श्यामाः कार्यास्तु वर्णतः ॥ 21.113 ॥

⁴ एवं कृत्वा यथान्यायं मुखाङ्गोपाङ्गवर्तनाम् ।

श्मश्रुकर्म प्रयुञ्जीत देशकालवयोऽनुगम् ॥ 21.114 ॥

⁵ देवदानवयक्षाणां गन्धर्वोरगरक्षसाम् ।

नृपाणां कर्कशानो च चित्रो वेष उदाहृतः ॥ 21.125 ॥

⁶ विप्रक्षत्रियवैश्यानां स्थानीया ये च मानवाः ।

शुद्धो वस्त्रविधिस्तेषां कर्तव्यो नाटकाश्रयः ॥ 21.127 ॥

(Verse no. 21.137¹) In this verse Bharata has concluded *Vastra Vidhī* by saying, it should be according to *Deśa*, *Jātī* and *Vaya*. Dependent on *Uttama*, *Adhama* and *Madhyama* characters. Ladies and kings should follow this *Vastra Vidhī* in *Nāṭaka*. Indian society has flourished for centuries and life style has not changed but supplementary with modern life today. This language has affected *Ahārya Abhinaya* in *Nāṭya*, as 2000 years old style tags are surviving today also.

(Verse no. 21.139²) *Mukutaprayoga* is exclusive and important characteristic of dress up in *Bharatavarṣa*. Each and every character is recommended to wear *Mukuta* i.e. *headgear* by Bharata in *Nāṭaka*. All the *Divyas* and *Manuśas* are definitely recommended one or the other type of *Mukuta* according to *Deśa*, *Jāti* and age. Here *Jāti* is definitely a role in social life and not a cast by birth. According to basic nature of human beings, their behaviour in society decided their responsibilities and *Jātīs* survived. For e.g. *Vidūṣaka*, a character in *Nāṭaka* has born in *Brāhmin* family but unsuccessful to be a *Brāhmin*, so he has become helper of some influential personality.

(Verse no. 25.46³) In *Citrābinaya* while explaining *Bhāvābhinaya*, Bharata explains *Bhāva*, *Vibhāva* and *Anubhāva*, which is said to be enacted by *Puruṣaḥ* as well as *Strīyaḥ*. Here word *Athāpi* gives hint that there is some difference in *Abhinaya* by *Puruṣa* and *Abhinaya* by *Naṭī* i.e. Actress. Though *Vibhāva* and *Anubhāva* both are same for male and female, its expressions are different according to socio linguistic impact.

(Verse no. 25.47⁴) For male character, *Vaishnava Sthānaṃ* is recommended and for female character *āyataṃ* or *Avahitthaṃ Sthanaṃ* is recommended. By the word *Swabhāvataḥ*, Bharata has given clarity about natural behaviour. Body language of men and women in society is reflected in *Nāṭaka*.

(Verse no. 25.49⁵) Male character will act on in *Āṅgābhinaya* with vigour and loud movements, while female character will act on soft *Āṅgahāras* with small

¹ एवमेष भवेद्वेषो देशजातिवयोऽनुगः ।

उत्तमाधममध्यानां स्त्रीणां नृणानथापि च ॥ 21.137 ॥

² तथा प्रतिशिरश्चापि कर्तव्यं नाटकाश्रयम् ।

दिव्याणां मानुषाणां च देशजातिवयःश्रितम् ॥ 21.139 ॥

³ एवं भावो विभावो वाप्यनुभावश्च कीर्तितः ।

पुरुषैरभिनेयः स्यात्प्रमदाभिरथापि वा ॥ 25.46 ॥

⁴ स्वभावाऽभिनये स्थानं पुंसां कार्यं तु वैष्णवम् ।

आयतं वावहित्यं वा स्त्रीणां कार्यं स्वभावतः ॥ 25.47 ॥

⁵ धैर्यलीलाङ्गसम्पन्नं पुरुषाणां विचेष्टितम् ।

movements. Here the difference in the words *Viceṣṭita* and *Ceṣṭita* has deep meaning as ‘*Vi*’ prefix is meant for *Viśeṣena* i.e. highlighted. Thus male movements are loud and female movements are not loud. Here one extra ordinary hint is given by Bharata that *Bhāvābhinaya* includes movements of *Aṅgahāras*. So each time while expressing or speaking, stances are changed and movements are continued. For e.g. When *Bhīma* calls *Duśśasana* for fighting, he expresses it with backward and forward movements and different stances all together. In *Kīrātārjunyaṃ* by *Bhāravi*, when *Droupadi* scolds *Dharmarāja*, her *Bhāva* is depicted with different movements and stances.

(Verse no. 25.50¹) In this verse, hand gestures, leg movements and other body movements for women are said to be *Lalitaḥ*. Those are soft and attractive. While for male characters movements are *Uddhata* means aggressive and loud.

(Verse no. 25.51²) In this verse Bharata has clearly repeated by the word *Pruthak* i.e. different. According to *Rasa* and *Bhāva* male and female *Bhāvābhinaya* is totally different. Thus socio linguistic impact survives in *Bhāvābhinaya* in *Sātvati Vṛtti* also.

(Verse no. 25.55³) In this verse, *Abhinaya* is dependent on social norms of expressions. *Cibukouśṭhaprakampanāt* this word depicts effect of anger on facial movements, which is common in social behaviour. This *Abhinaya* is *Nāṭyadharmā* but has impact of regular expressions in Indian social behaviour. By the word ‘*Bhr̥kuṭi Karanena*’, Bharata has cleared that regular expressions are to be made loud and slow in movements in *Nāṭyadharmā Abhinaya* in *Nāṭya*. In anger, eyebrows may raise naturally once or twice but in *Nāṭyaṃ* eyebrows movement is performed slowly and in a loud manner. Same thing follows in next verse that is *Mounen Aṅguli Bhaṅgena*. *Aṅguli Bhaṅga* i.e. knuckle cracks to express anxiety. It is an exclusive body language in *Bhāratavarṣa*. This may be socio linguistic impression on *Nāṭya* which is an important social expression of anger.

मृदुलीलाङ्गहारैश्च स्त्रीणां कार्यं तु चेष्टितम् ॥ 25.49 ॥

¹ करपादाङ्गसञ्चारा स्त्रीणां तु ललिताः स्मृता ।

सुधीरचोद्धतश्चैव पुरुषाणां प्रयोक्तृभिः ॥ 25.50 ॥

² यथारसं यथाभावं स्त्रीणां भाव प्रदर्शनम् ।

नराणां प्रमदानां च भावाभिनयने पृथक् ॥ 25.51 ॥

³ नेत्राभ्यां बाष्पपूर्णाभ्यां चिबुकोष्ठप्रकम्पनात् ।

शिरसः कम्पनाच्चैव भ्रुकुटीकरणेन च ॥ 25.55 ॥

(Verse no. 25.56¹) Removing all the ornaments is another expression of anger especially seen in Indian culture. Not wearing ornaments is always counted as kind of expression. In anger and jealousy both Bharata has recommended *āyatasthānam*².

(Verse no. 25.27³) In this verse Bharata has stated expression of grief, where breathing speed is increased and one becomes thoughtful with the head down. Male character should show grief by the help of *Ākāśavacanam*. *Ākāśavacanam* i.e. some statements are heard from unknown person in the sky. Here a common expression is adopted by Bharata in grief, looking down with worry this common behaviour is itself highlighted with loud movements and body language reflected in society.

(Verse no. 25.58⁴) Ladies should show grief by fast breathing, crying, falling down, hitting ground and by hitting one's own head. This behaviour is not very different from behaviour in *Loka*. Though it is performed in *āyatasthānam*, there is a clear impact of body language in society.

(Verse no. 25.59⁵) Crying due to happiness, craving, and jealousy should be performed for only ladies and characters with lower status. This is also a socio linguistic impact where crying is a common expression followed on stage.

(Verse no. 25.60⁶) Male characters should act on fear by showing aggressive strength and vigour. This character also shows confusion and throws of his weapon..

(Verse no. 25.62⁷) Behaviour of male character and female character is totally different as a reflection of social behaviour. Female character should act on fear by shouting loudly, searching for beloved, and hugging to beloved person. Bharata has

¹ मौनेनागुलिभंगेन माल्याभरणवर्जनात् ।

आयतस्थानकस्थाया ईर्षा क्रोधे भवेत्स्त्रियाः ॥ 25.56 ॥

² वामःस्वभाव तो यत्र दो विरचिता समः । ताल मात्रांतरे न्यस्तस्त्र्येश्रः पक्षस्थितोपरा ॥ 12.161 ॥

This is left leg is in some pāda and at the distance of one tāla another leg is in diagonal stance with resting half of the feet.

³ आकाशवचनाच्चापि दुःखं पुसा प्रयोजयेत् ॥ 25.57 ॥

⁴ रुदितैः श्वसितैश्चैव शिरोभिहननेन च ।

भूमिपाताभिघातैश्च दुःखं स्त्रीषु प्रयोजयेत् ॥ 25.58 ॥

⁵ आनन्दजंचार्तिजं वा ईर्ष्यासंभूतमेव वा ।

यत्पूर्वमुक्तं रुदितं तत्स्त्रीनीचेषु योजयेत् ॥ 25.59 ॥

⁶ संभ्रमावेगचेष्टाभिश्शस्त्रसंपातनेन च ।

पुरुषाणां भयं कार्यं धैर्यविगबलादिभिः ॥ 25.60 ॥

⁷ भर्तुरन्वेषणाच्चैवमुच्चैराक्रन्दनादपि ।

प्रियस्यालिङ्गनाच्चैव भयं कार्यं भवेत्स्त्रियाः ॥ 25.62 ॥

depicted this *Abhinaya* with the reference of women's social behaviour. There are no expressional instructions to make it *Nāṭyadharmī*. This is a clear socio linguistic impact on *Nāṭya* found out in *Nāṭyaśāstra*.

(Verse no. 25.66¹) When women act on emotions of male, it should not be same like male character. *Naṭi* should follow feminine stance while showing male emotions also. Bharata has expected different *Karanas* in feminine manner though that *Bhāva* is of male character. Here the word *Prayatnataḥ* emphasizes *Lāsya Abhinaya* as it is discussed is 5th *Adhyāya* in *Shaṅkara Nṛtṭya*.

(Verse no. 25.114²) In this verse Bharata has clearly stated that *Bhāva* should be acted according to status of the character. *Bhāva* of *Uttama Prakṛti* should not be used in *Madhyama Prakṛti* and *Madhyama Prakṛti's Bhāva* should not be used for *Nīca Prakṛti* i.e. Characters in lower status.

(Verse no. 25.115³) This bifurcation of *Bhāvābhinaya* is justified by *ātmaceṣṭā*, as *Bhāva* imitates from different characters in different manner and continues in *Nāṭya* with its own colour. So special *Bhāvas* are shown by *Sāttvika Abhinaya* while common *Bhāvas* are shown as per *Loka* means in *Lokābhinaya*. Here the aesthetic sense of *Nāṭya* is protected by the combination of *Nāṭyadharmī* and *Lokadharmī Abhinaya*.

47 references are listed in this chapter which are stating socio linguistic influences deciding style of performance in *Nāṭyaśāstra*. Here important words like *Nīcasatva*, *Uttama*, and *Madhyama* are important words deciding style of using *Mudras* and various stances. Thus references are important to establishing communication in character building. When a character is a mature personality, hand gestures are controlled and in low speed. Their appearance on stage is also specified by their walking style. Instructions listed through these references are very useful in modern classical performance, where main dancer face a problem of feminine movements. There are

¹ पौरुषः स्त्रीकृतो वापि भावा ह्यभिनयं प्रति ।

सर्वे सललिता भावास्त्रीभिः कार्याः प्रयत्नतः ॥ 25.66 ॥

² भावो यत्रोत्तमानां तु न तं मध्येषु योजयेत् ।

यो भावश्चैव मध्यानां न तं नीचेषु योजयेत् ॥ 25.114 ॥

³ पृथक् पृथग्भावरसैरात्मचेष्टासमुत्थितः ।

ज्येष्ठमध्यमनीचेषु नाट्यं रागं हि गच्छति ॥ 25.115 ॥

definite solution on maintenance of male behaviour while performing *Caris* of *Nṛtta Paṭha*. Today's classical dance is seriously separated from these instructions so character building has become difficult task dependent on oral explanation. Ample of space is also given by Bharata to the dancer through these instructions.

Adhama Prakṛti is another word considerable to understand importance of communication established through socio linguistic references. While *Nāṭyaśāstra* was operating as a guide of performers, the communication between text and reader is also becomes clear by all the socio linguistic references.

Same mudra is recommended to be used differently by character depending on its social status. In this research study these references have helped researcher to understand relation between *Caris* and *Gatipracāra*.

4.5 Analysis and Interpretations of Lingual Links between Audience and Performers as well as Performer and Author.

Any art form appreciated by mass is understood first by the lay man under the influence of its own word bank. *Nāṭya* was a cohesion in diversity because entertainment and knowledge through all the interests was available to the people on one platform. Not only the language was common amongst audience and performers but also the word bank was common. In *Nāṭyaśāstra* we get types of words which were a lingual link between audience and performers. *Śāstrakāra* and performers also had their own word bank to discuss the topics in detail.

Circumstances explained in *Nāṭyaśāstra* are understood only by the people of same cultural and social background. There are some axioms functional behind every logic or information in text. This Chapter gives thought to these lingual links between audience and performers. Bharata and actors operate with the strong references and axioms in the process of guidance. These maxims are identified to understand *Caris and Mudras* in their true sense.

(Verse no. 1.118¹) in first *Adhyāya*, *Nāṭyaṃ* is stated to show life happenings of gods, demons, kings, family of the king and enlightened *Rṣis*. Here the concepts of *Deva*, *Asura*, *Brahmaṛṣi* are common in the society as every drama might be planned accordingly depending on these notions operating as axioms. A new axiom is stated in this verse that *Nāṭyaṃ* is meant for showing life episodes of particular entities of the society.

(Verse no. 1.126²) whoever will perform *Pūja* as per rituals stated and observed as getting auspicious wealth and enjoying the heaven. Here *Swarga Loka* is mentioned as well as known concept amongst all. It is mentioned in verse 1. 118 and in 1.119 that *Nāṭyaṃ* depicts stories and nature of these *Lokas*. Concept of *Loka* is very important link between Audience and performers. Mention of *Martyaloka* is understood without any specification. One who performs drama without performing *Pūja* goes to *Tiryag Yoni* i.e. bad life. *Sahadaivataihi* is a reference of various gods supporting *Nāṭya*.

¹ देवानामसुराणां च राजामथ कुटुम्बिनाम्
ब्रह्मर्षीणां च विज्ञेयं नाट्यं वृत्तान्तदर्शकम् ॥ 1.118 ॥

² यथाविधि यथादृष्टं यस्तु पूजां करिष्यति ।
स लप्स्यते शुभानर्थान् स्वर्गलोकं च यास्यति ॥ 1.126 ॥

Each and every support of *Maṇḍapa* is also affected by various gods. We can get the clear clue about social axioms which were common amongst audience and performers.

(Verse no. 2.55³) in this verse *Swastipunṅyāhghoṣa* was well known and common in practice that no explanation is given. At the base of every pillar gold is to be poured. As pillar was considered to be supported by various gods so golden base was considered most important for its long life. All the pillars were named as *Brahmaṇ*, *Kśatriya*, *Vaiśya*, and *Śudra*. There is no single comprehensive explanation about these names of pillars. In same *Adhyāya Rohiṇi Nakṣātram* is also mentioned for *Stambhasthāpana*. Acharya who was supposed to be in a leading role of building pillars should observe fast for 3 days and at the time of sunrise the task should be performed. Treating every *Sthamba* as living being was common practice in society contemporary to *Nāṭyaśāstra*. Prominence to all the rituals gives clear idea of the society which experiences unseen energy and vibrations constantly. Rituals had become equipment to operate and remove flaws of different vibrations. (Verse no. 3.98)⁴

The units which are worshipped in *Raṅgamaṇḍapa* are tend to worship you, they respect you as they get respected, so by any which way with all the efforts, one should perform worship of the stage. Here in this verse all the non-living things are believed to be responsive to living being's emotions. In next verse it is stated that fire which is worshipped well with mantra will not burn as much as non-worshipped fire. Here '*Prabhanjanasamiritaḥ Agniḥ*' means mantra *Agniḥ* is proven to be common concept and dominant lingual link to understand the text in any which time span.

(Verse no. 3.99 And 3.100⁵) thus *Raṅgadaivatapūjanam* is explained in *tṛtiya* Adhyāya and researchers tend to get many lingual links between audience and performers without losing concrete reference. These links have helped us to understand colloquial links used by *Naṭas* to reach out to the audience, even *Nāṭyashāstra* has used these types of links to reach out to performers as a guide. Active performer always took

³ सर्वेष्वेव तु निक्षेप्यं स्तम्भमूलेषु काञ्चनम् ।

स्वस्तिपुण्याहघोषेण जयशब्देन चैव हि ॥ 2.53 ॥

⁴ पूजिताः पूजयन्त्येते मानिता मानयन्ति च ।

तस्मात्सर्वप्रयत्नेन कर्तव्यं रङ्गपूजनम् ॥ 3.98 ॥

⁵ न तथा प्रदहत्याग्निः प्रभञ्जनसमीरितः ।

यथा ह्यपप्रयोगस्तु प्रयुक्तो दहति क्षणात् ॥ 3.99 ॥

शास्त्रज्ञेन विनीतेन शुचिना दीक्षितेन च ।

नाट्याचार्येण शान्तेन कर्तव्यं रङ्गपूजनम् ॥ 3.100 ॥

Nāṭyaśāstra as his guideline as discussed in 4.1. Sanskrit language was well known amongst audience and *Naṭas* which made the documentation easy, meaningful, and survived for centuries as a milestone.

Nāṭyashāstra gives references of *Ślokās* where even the contemporary concepts are common, proving utility of Sanskrit in 1st century and before.

(Verse no. 4.319⁶) in this verse purpose of human life is considered to be known by common people, so *Śāstrakāra* could count *Viśuddhi* and *Śiva Loka* in the list of benefits. These concepts are lingual links to develop rapport with audience. According to Abhinava Gupta, *Cāritam* and *Ceṣṭita* means performed. *Cāritam* is derived from *Cara* and *Tāndava* is a dance performed by *Śiva*. This verse states *Tāndava Lakṣanam* and it is understood by given lingual link that one should follow *Ceṣṭita* of *Śiva*.

(Verse no. 5.171) in this verse the concept of *Tiryag yoni* is repeated as it is given in 4.3 chapter. This type of repeated usage gives hint about axioms considered before documenting *Nāṭyaśāstra*.

(Verse no. 5.94 and 5.95)⁷ By one or two hands in *Catura Mudra* positioned circularly are used to show thoughtful discussion, consulting, inferring logically and shyness or embarrassment. Here recommences the reference of feminine behaviour. This usage is a mirror of social language used regularly to depict inner abstract expression of thoughts. Audience though without knowledge of gestures in dance could understand and feel the communication on stage due to lingual links in the language of classical dance.

Catura Hasta is used to carry, to be humble, to state a rule, to show expertise, to show eagerness of a child and to state conspiracy. *Catura Hasta* is also used to depict sentence, correctness, restriction, truth, and calmness. Here the language of gestures for child is stated separately. Children are always enthusiastic and spontaneous which is to be shown differently.

⁶ महेश्वरस्य चरितं य इदं सम्प्रयोजयेत् ।
सर्वपापविशुद्धात्मा शिवलोकं स गच्छति ॥ 4.319 ॥
⁷ नयविनयनियमसुनिपुणबालातुरसखकैतवार्थेषु ।
वाक्ये युक्ते पथ्ये सत्ये प्रशमे च विनियोज्यः ॥ 9.94 ॥
एकेन द्वाभ्यां वा किञ्चिन्मण्डलकृतेन हस्तेन ।
विवृतविचारितचरितम् वितर्कितं लज्जितञ्चैव ॥ 9.95 ॥

(Verse no. 9.97⁸) a playful act towards love, favourite things, memory, intelligence and emotions are shown by *Catura Hasta*. Forgiving and supporting are also shown by *Catura Hasta*. A sign to give a hint, Romance, Enquiring, intimacy and hygiene are shown through *Catura Hasta*. These are very important examples to know how subtle relational expressions in social behaviour were shown by *Catura Hasta*. Thus mudras have become lingual link in the enactments.

(Verse no. 9.98⁹) Cleverness, sweetness, respectful behaviour, softness, pleasure, and good character are enacted by *Catura Hasta*. Question, a topic for discussion, Dress up, soft Shawl and something little are depicted through *Catura Hasta*. The language used in classical dance was understood by social references. In this verse we get very important example of the social impact on the language of mudras as intelligence and sweetness both are depicted by the use of *Catura Hasta*. Asking welfare to each other was also enacted by *Catura Mudra*. The swings, placing and touches performed by *Catura Hasta* are capable of changing into contrast meaning.

(Verse no. 9.99¹⁰) in this verse, poverty and prosperity both are shown by same Hasta mudra and meaning is dependent on lip movements, chin movements, neck movements, head movements, eye movements, nose movements and facial expressions. The mudra which will show merits will also show non virtuous behaviour.

Poverty, prosperity, love, virtues, non-virtuous things, young age, house, wife, and different colours are shown by *Catura Hasta*.

(Verse no. 9.101¹¹) it is stated in verse 9.100 that yellow colour is shown by the circular movements of *Catura Hasta*. Same thing happens with *Bhramara Hasta*.

(Verse no. 9.103¹²) *Bhramara Hasta* is used in intimidation by words or saying insulting words to someone, speech of small child, hurry, *Tāla* and while giving conviction *Bhramara Hasta* is used. Here in *Kāśi* version of *Nāṭyaśāstra Bālālāpa* is

⁸ लीला-रती रुचिञ्च स्मृतिबुद्धिविभावनाःक्षमां पुष्टिम् ।

संज्ञामात्रां प्रणयं विचारणं सङ्गतं शौचम् ॥ 9.97 ॥

⁹ चातुर्यं माधुर्यं दाक्षिण्यं मार्दवं सुखं शीलम् ।

प्रश्नं वार्तायुक्तिं वेषं मृदुशाद्वलं स्तोकम् ॥ 9.98 ॥

¹⁰ विभवाविभवौ सुरतं गुणागुणौ यौवनं गृहं दारान् ।

नानावर्णाश्च तथा चतुरेणैवं प्रयुञ्जीत ॥ 9.99 ॥

¹¹ मध्यमाङ्गुष्ठसन्दौशो वक्रा चैव प्रदेशिनी ।

उर्ध्वमन्ये प्रकीर्णे च द्रङ्गुल्यौ भ्रमरे करे ॥ 9.101 ॥

¹² विच्युतश्च सशब्दश्च कार्यो निर्भर्त्सनादिषु ।

बालालापे च शीघ्रे च ताले विश्वासने तथा ॥ 9.103 ॥

written as *Bālālāpa*. Here meaning changes to dominating statement. *Kāśi* version may be considered appropriate as aggressive words are shown by *Bhramara Hasta* like *Nirbhartsana*.

Layman understood one *Mudrā* for different situations and meanings as *Upānga* usage is supporting *Hasta Mudrā*. Due to social impact, one particular *Mudrā* could become sufficient to state meanings in different situations with different words stating contrast meanings. This social impact on mudra language is a lingual link.

(Verse no. 9.122¹³) *Tamracūla* has been converted to *Tamracūda* in *Abhinaya Darpanam*. Names of fingers while explaining mudras are given without explaining. This is a lingual link as names for fingers were common amongst all. *Tamracūda* hasta is used for *Viśwasane*, *Śighradhye* and *Bālālāpa*

(Verse no. 12.8¹⁴) the distance between legs should be two and half *Tāla* and when leg is to be thrown up in the air it should be according to one's decision. Here *Tāla* means one feet. Thus measurements of feet changes according to performer. Textual explanation uses colloquial word taken for granted to be understood. This measurement of *Tāla* was popularly used measurement by a common man also. In this, *Adhyāyakala* is another measurement of rhythm which is counted as *Dwikala* and *Catuśkala*. The concept of *Laya* for speed in walking or *Nṛtta* is specifically explained by the word commonly used in society. Newly studying *Nata* was possibly acquainted with all these words without defining them by particular reference of *Śāstra*. *Sthitam*, *Madhyama*, and *Dṛtam* were stated as types of *Laya*. Here this might be realised that though the *prakṛita* language was dominant in society, concepts like *Dṛtam* were popularly in use in Sanskrit, so it has not become compulsory to give detailed definition of *Laya*. It states that information documented in *Nāṭyashāstra* was for understanding the methods i.e. *Vidhi*.

(Verse no. 12.25¹⁵) in this verse three types of *Prakṛtis* are explained; *Divya*, *Divyamānuśi*, and *Mānuśi*. *Divyamānuśi Nāṭya Nṛtta Kriya* is recommended for the king while *Mānuśi Kriya* is called as *Lokaviditā* i.e. Known by common people. As

¹³ मध्यमाङ्गुष्ठसन्दंशो वक्रा चैव प्रदेशिनी ।

शेषे तलस्थे कर्तव्ये ताम्रचूलकरेऽङ्गुलि ॥ 9.122 ॥

¹⁴ पादयोरनेतरं कार्यं द्वौतालावर्धमेव च ।

पादोत्क्षेपस्तु कर्तव्यः स्वप्रमाणविनिर्मितः ॥ 12.8 ॥

¹⁵ यदा मनुष्या राजानस्तेषां देवगतिः कथम् ।

अत्रोच्यते कथं नैषा गतिः राज्ञां भविष्यति ॥ 12.25 ॥

king was considered as *Devānsa* means the reproduction of Devine. The kings were knowledgeable through *Veda* and *Adhyātma*. So it wasn't considered wrong to follow *Divyagati*. This chapter explains *Gati* for *Uṭam Prakṛti*, *Adhama Prakṛti*, and *Madhyama Prakṛti*. The concept of *Kala* is also explained for *Nīca Prakṛti*. The words which are used here to explain *Gati Prakāra* i.e. Speed of various steps, are common lingual link.

(Verse no. 17.2) in 17th *Adhyāya* topic of *Bhāṣā Vidhānam* is discussed when *Nāṭya* included *Prākṛta* language. Multiple languages were used on stage according to geographic location. Common spoken language was used in some part of *Nāṭya* by some characters. Here in 17th *adhyāya*, *Prākṛta Pāṭha* is stated as important as Sanskrit *Pāṭha*. *Prākṛta* language established connection with local colloquial atmosphere and Sanskrit language established connection with local authenticity of various documentations.

The least of pronunciation change from Sanskrit to *Prākṛta* is mentioned in *Nāṭyaśāstra* to follow. So in above verse the *Prākṛta Pāṭhya* is said to be without *Sanskāra* and it is with different changes in *Varnās* that is called as *Avasthāntaram*. The patterns of these changes are documented which is in line with modern linguistics. The name of 17th *Adhyāya* is *Bhāṣā Vidhānam Kākuswarupanca*. This *Kāku* differences i.e. pitch of the voice. By mentioning these patterns of changes *Nāṭyaśāstra* gives certain guidelines to *Natās* to understand behaviour of various characters. This shows that there was a definite process of depending on lingual links between audience and performers. *Nāṭya* is appreciated only when it is understood by the last unit of the society. *Nāṭya* was not only meant for king's family but also for working habitants migrated from some other part of *Bhāratvarśam*. In 1st century *Nāṭyaśāstras* text was operated as in hand guide, while *Nāṭyaśāstra* was considered as *Veda* (1.106) it included documentation for further many centuries. *Pāṭhayam* is divided into three types. *Samānuśabdaṃ* i.e. as it is taken from Sanskrit. *Vibraśtam* i.e. changed due to pronunciation and *Deśigataṃ* i.e. *Avasthāntara* which takes place due to local language influence.

(Verse no. 17.3) in this verse instruction is given for *Prākṛta Pāṭhya* in *Nāṭya*. This *Prākṛta Pāṭhya* is of three types; *Samāna Śabda*, *Vibhraśta* and *Deśigata*. This reference shows that how *Prākṛta Pāṭhya* was dependent on knowledge of Sanskrit. Types of *Prākṛta Pāṭhyas* are made up through comparison with Sanskrit. Word *Samān Śabd* is derived from the fact that each language was compared with Sanskrit. Word *Vibhraśta* i.e corrupt word, is also used by the reference of Sanskrit word *Deśigataṃ* i.e. Localised elaborates that *Prākṛta* was restricted to some *Deśa* and *Sanskrit* language

was beyond territories. *Deśigatam* means the word which has got regional impact. It states that whenever *Sanskrit* language has got regional impact it has become *Prākṛta*. All these standards of language usage are dependent on *Sanskrit* language. The person expected to read *Nāṭyaśāstra* was learned or well versed in *Sanskrit*.

(Verse no. 17.5¹⁶) Consonants which are merged into another consonant or vowel or stay absent in the word, are called *Vibhraṣṭa*. For e.g. it is explained in 17.11 verse *Ch* becomes *sh*. *Kila* becomes *Kira* and *Khalu* becomes *Khu*. There are many examples of *Kira* in *Marathi* language. This word is identified in *Dnyaneśwari*. As word *Tadāga* has converted into *Talāva* in *Marathi*, this relation between *Sanskrit* and *Prākṛta* language is always considered in all the enactments which were public oriented, in or before *Bharata's* time. One gets many examples of *Vibhraṣṭvarna* in *Mruchakatikam* by *Bhāsa*. As each entity of society could enjoy *Nāṭyam* with the acquaintance of *Sanskrit* and *Prākṛta* both. So it might be derived that common lingual links were in existence due to balanced knowledge of *Prākṛta* and *Sanskrit* both.

(Verse no. 17.6)¹⁷ in this verse, *Bharata* stated that now onwards he would explain behaviour of the *Varnās* according to nature of *Prākṛta* language. In *Nṛtīya*, *Sāhītya* was considered very important. It was always selected up to the mark of understanding levels of audience. The deep understanding of the behaviour of the language helped performers and audience in *Rasanubhāva*. Not only by the *Varnā's* behaviour but also through social concepts and established lingual links, *Bharata* explains classical concepts through examples from common social life. In the 6th *Adhyāya*, *Bharata* gives examples of *Śāt rasa* i.e. six tests, from actual human life for explaining concept of *rasa* in *Nāṭya*. He calls sensible and balanced audience as *Sumanasā Puruṣa*. If the mind is in balanced state, language of dance as well as *Sahītya* is understood and enjoyed well. *Bharata* himself doesn't avoid this lingual link while writing different *Adhyāyas* of *Nāṭyashāstra*. Concept of *Rasa* has survived or identified through long many centuries till today also. The identification of *Rasaniṣpatti* would have been lost due to changes in social norms but there are some axioms followed by *Bharata* which made the concept familiar till now.

¹⁶ ये वर्णाः संयोगात् स्वरवर्णान्यत्वं न्यूनतां चापि ।

गच्छन्ति पदन्यस्तास्ते विभ्रष्टा इति ज्ञेयाः ॥ 17. 5 ॥

¹⁷ ये वर्णाः वर्णगता व्यञ्जनयुक्ताश्च ये स्वरा नियताः ।

तानपरस्परवृत्ते प्राकृतयुक्त्वा प्रवक्ष्यामि ॥ 17. 6 ॥

(Verse no. 17.11¹) in this verse example of *Deśigataṃ Avasthāntaraṃ* is given as *Kila* becomes *Kira* and *Khalu* becomes *Khu*. This two words *Kira* and *Khu* are identified in long many centuries in *Marahaṭi Prākṛta* language also. It is also said in this verse that ष changes to छ. As today also ष has changed into छ in Hindi. छ is same in many northern languages also. Same thing has happened with *Śāti* which is changed to *Chāti* in today's Marathi.

(Verse no. 17.16)² प changes to फ and म may be derived from *Mṛtaḥa* also and *Mrgaha* also. Here the loose fabric of *Prākṛta* language is considered for the establishment of permanent lingual link.

(Verse no. 17.30³) a language which is having many words from *Mlecch Bhāṣā* was used according to nature of pronunciation in *Bhāratavarṣa*. For e.g. Alexander was said as *Alekṣendra*. *Milind* was said in *Mlecch Bhāṣā* as *Menander*. Language domestic and wild animals and Language of birds are established in *Nāṭyaṃ* in its *Nāṭyadharmī* version. All these languages were understood in *Nāṭya* by audience as they had definite reference of colloquial usage.

(Verse no. 17.31, 17.33, 17.34)⁴ Here it is stated that *Prākṛtaṃ* is used due to poverty, illiteracy and *Yadṛccha* (one's wish). Incidental reasons are also considered behind the use of Prakṛt language. The observations from society had definite reflection on the language in *Nāṭya*. Bharata has included this nature of social life while documenting instructions.

(Verse no. 17.35⁵) it is clearly stated that one cannot use Sanskrit language in *Nāṭya* for arrogant character due to richness and characters collapsed in poverty

¹ छ इति षकारो नित्यं बोद्धव्यः षददादियोगेषु ।

किलशब्दान्त्यो रेफो भवति तथा खु इति खलुशब्दः ॥ 17.11 ॥

² परुषं फरुसं विद्यात्पकारवर्णोऽपि फत्वमुपयाति ।

यस्तु मृतः सोऽपि मओ यश्च मृगः सोऽपि हि तथैव ॥ 17.16 ॥

³ म्लेच्छशब्दोपचारा च भारतं वर्षमाश्रिता ।

अथ योग्यन्तरी भाषा ग्राम्यारण्यपशूद्भवा ॥ 17.30 ॥

⁴ नानाविहङ्गजा चैव नाट्यधर्मप्रतिष्ठिता ।

आर्यभाषाश्रयं पाठं द्विविधं समुदाहृतम् ॥ 17.31 ॥

धीरप्रशान्ते च तथा पाठ्यं योज्यं तु संस्कृतम् ।

एतेषामपि सर्वेषां नायकानां प्रयोगजम् ॥ 17.33 ॥

कारणव्यपदेशेन प्राकृतं संप्रयोजयेत् ।

दारिद्र्याध्ययनाभावयदृच्छादिभिरेव च ॥ 17.34 ॥

⁵ ऐश्वर्येण प्रमत्तानां दारिद्रे ण प्लुतात्मनाम् ।

though one wishes so. Social status of Sanskrit language was identically connected to nobleness and it is reflected in text providing regulations. This is an example of lingual link between hearers and Shastrakara i.e. Author of a school of thought

(Verse no. 17.36¹) Good people but uneducated should not use Sanskrit. People who have become mock devotees and *Śramantapasvibhikṣu* should use *Prākṛta* language. Ladies, lower cast people and neutral people should use *Prākṛta* language. All these guidelines are an effect of a lingual link between readers and creator of a text.

(Verse no. 17.39²) Artists, *Ganika*, and King should use Sanskrit as per the need of time. Bharata gives freedom to use Sanskrit as per the need of situation. Due to social norms. Haunted, mentally retarded, cunning, and immature personalities were not allowed to speak in Sanskrit on stage. At the same time it was stated that noble people and also being devotees should speak in Sanskrit. The setup on stage integrated social picture and it was totally dependent on audience's perception. In 17th *Adhyāya Bharata* has given freedom to use *Deśbhaṣā*.

The story in *Kāvyaṃ* used for drama is said to be *Nanadeśsamūḥitaṃ* i.e. originated in different territories. By this reference it might be derived that combination of Sanskrit and *Prākṛta* was understood in various parts of *Bharatvarṣa*. This *Adhyāya* gives seven names of languages. Those are *Māgadhi*, *Avantija*, *Prāchya*, *Śourseni*, *Ardhmāgadhi*, *Balhika*, and *Dakṣināṭya*. These all seven languages were used in combination with Sanskrit according to the character in *Nāṭya*.

(Verse no. 17.42, 14.43, and 17.44)³ Sanskrit language as a medium of all the art forms and easy in all types of usages, should be used for entertainment of all the *Lokās*. It was also recommended amongst prostitutes for entertainment of kings. To understand and present all types of art forms, artists are suggested to use Sanskrit in

अनधीतोत्तमानां च संस्कृतं न प्रयोजयेत् ॥ 17. 35 ॥

¹ व्याजलिङ्गप्रविष्टानां श्रमणानां तपस्विनाम् ।

भिक्षुचक्रचराणां च प्राकृतं संप्रयोजयेत् ॥ 17. 36 ॥

² राज्याश्च, गणिकायाश्च शिल्पकार्यास्तथैव च ।

कलावस्यान्तरकृतं योज्यं पाठ्यं तु संस्कृतम् ॥ 17. 39 ॥

³ क्रीडार्थं सर्वलोकस्य प्रयोगे च सुखाश्रयम् ।

कलाभ्यासाश्रयं चैव पाठ्यं वेश्यासु संस्कृतम् ॥ 17.42 ॥

कुलोपचारज्ञानार्थं क्रीडार्थं पार्थिवस्य च ।

निदिष्टं शिल्पकार्यास्तु नाटके संस्कृतं वचः ॥ 17. 43 ॥

आम्नायसिद्धं सर्वासां शुभमप्सरसां वचः ।

संसर्गादिवतानां च तद्धि लोकोऽनुवर्तते ॥ 17. 44 ॥

drama. It is stated that Sanskrit is followed by all the *Lokās* because it is well refined by Grammar, used by heavenly fairies, and also used by all gods. By this verse one can understand the status of Sanskrit language when *Nāṭyaśāstra* was documented as an authentic text in the field of performance.

(Verse no. 17.49¹) it is specified that usage of Sanskrit was unavoidable due to its versatile and synthetic capacity of handling all the creative art forms. All the artists always spoke in Sanskrit though at a time many languages were effectively used in ancient drama. As it is said that Sanskrit is easy to understand by all types of societies even for kings, this might be derived that a measure link between all the languages was Sanskrit because Sanskrit was refined through advanced Grammar and it was out of regional impact. So regional languages changed time to time but Sanskrit was steadily used all over *Bharatvarś*. This gives idea about ancient society depicted in mythology, *Purānās*, *Mahābhārata*, and *Ramāyana*. The textual language of *Nāṭyaśāstra* is same of *Mahābhārata*, *Purāna* and common usage in all dramas. All the performers were keen to use Sanskrit competitively with all the regional languages at a time. Lower characters in drama like *Śākāra*, *Abhira*, *Cāndāla*, *Śabara*, *Dramila* and *Andhraja* used *Vibhāśā* which was nothing but badly pronounced Sanskrit. A bad version of Sanskrit created impression of roughness.

Abhir, *Śākār*, *Candāl*, *Dramil*, and *āndhraj* inhabitants in jungles are shown to be speaking in *Vibhāśā*. *Vibhāśa* might be said as bad Sanskrit or Sanskrit with bad pronunciation. At a time all these languages were given to different characters in one drama.

(Verse no. 17.50²) Kings were supposed to use *Māgadhi* language which was spoken in his inner palace in personal interactions. All the noble people, managers, and prince were used *Ardhmāgdhi*. This is an important lingual link that king used *Māgadhi* language in his personal life and followed Sanskrit in his formal appearance in his court. Prince was supposed to speak in *Ardhmāgdhi*. This versatile usage of languages shows polyglot ability of the audience reflected in *Nāṭya*.

¹ शकाराभीरचण्डाल - शवरद्रमिलान्द्रजाः ।

हीना वनेचराणां च विभाषा नाटके स्मृता ॥ 17. 49 ॥

² मागधी तु नरेन्द्राणामन्तः पुरसमाश्रया ।

चेदानां राजपुत्राणां श्रेष्ठिनां चार्धमागधी ॥ 17.50 ॥

(Verse no. 17.52¹) in this verse it is stated that all the citizens and soldiers and gods used *dakṣināṭya* language. People from *Udici* means east were supposed to speak in *Bāl̥hik*. *Khasa people* used their regional language.

Languages like *Prāci*, *Śurseni*, *Bāl̥hika*, *Dakṣināṭyā*, *Māgadhi*, *Ardhmāgdhi*, *Śakārbhāśā*, and *Cāndālī* are recommended for different types of people. Each character was built up not only by his appearance, behaviour, or expressions but also by type of languages he used. Different types of languages played very important role in Bharata's drama as all the idioms or dialogues usually used in society were present in drama on stage. All the performers were expert in linguistic fabric existed in ancient society. This language bond between *Natās* and *Prekśakas* gave compact foundation to performing art's world.

(Verse no. 17.54, 17.55 and 17.63)² In this verse it is stated that he has recommended usage of several languages and still whatever I haven't specified should be taken from *Loka* by learned people. Even after discussing many types of characters with different types of languages, Bharata has kept the space for choice to decide any language used in society. As in Grammar, '*Lokaḥ Eva Pramanam*' is a statement followed, Bharata also gives significance to *Loka* i.e. Contemporary society. The question might occur that if *Lokaḥ* is to be considered authentic 'what is the use of any school's documentation?' The answer is hidden beneath. Any *Śāstra* though giving space to its user or follower, gives solid foundation for the choice to be made. So though the Roman language spoken at the time by Alexander's soldiers in *Bharatvarṣa*, it didn't enter into drama only because of Bharata's solid groundwork complete. *Nāṭakaṃ* remained out of foreign impact though all the kings were having good overseas relations with Greece, Rome, and Egypt. Bharata has discussed vernaculars as well as regional impacts while discussing about languages in use. Due to geographical conditions differences in elocutions are true today also. The same was having clear impact on

¹ यौधनागरकादीनां दक्षिणात्याथ दीव्यताम् ।

बाह्लिक भाषोदीच्यानां खसानां च स्वदेशजा ॥ 17.52 ॥

² अङ्गारकारकव्याध-काष्ठयन्त्रोपजीविनाम् ।

योज्या शकारभाषा तु किञ्चिद्वानौकसी तथा ॥ 17.54 ॥

गजाश्चाज्जाविकोट्टादिघोषस्थाननिवासिनाम् ।

आभीरोक्तिः शावरी वा द्रामिड़ी वनचारिषु ॥ 17.55 ॥

एवं भाषाविधानं तु कर्तव्यं नाटकाश्रयम् ।

अत्र नोक्तं मया यत्तु लोकाद् ग्राह्यं बुधैस्तु तत् ॥ 17.63 ॥

Nātakam. This polyglot drama was understood and cherished by audience which gives us indication about aptitude of the mass.

(Verse no. 17.68¹) In this verse it is stated that a *Bramhan* should be addressed as *Arya*, king should be addressed as *Maharāja*, teacher should be called *Upadhyāya* and any old person should be called as *Tāta*. In some following verses also the types of addressing other person are given. This important lingual link between spectators and artistes helped to build up definite characters in *Nāṭyam*. Addressing has got too much importance in *Nāṭyaśāstra* as introduction of the character didn't remain dependent dominantly on *Ahārya Abhinaya* or *Nepathya*.

(Verse no. 17.76²) in this verse, it is clearly specified that one should address any character by the trend which is set in contemporary society. It is stated that one should be called according to his work, his skills, his knowledge, or his *Jāti*. *Nātakā* should have those names accordingly. Here, *Śāstra* gives clue about a link between audiences and performers without which understanding *Nāṭyam* was not possible. If this addressing is changed unexpectedly it would be considered as a joke. This conditioning is always seen creating jokes in Sanskrit dramas. This edition of *Nāṭyaśāstra* was available as it is in 3rd century B.C., where we get Sanskrit dramas written in 4th century B.C. This dramas are reflecting all the norms stated in *Nāṭyaśāstra* which shows that this edition might be older than considered today.

(Verse no. 17.84³) Bharata states that what male characters should address while talking to each other is stated and He would explain addressing of women in *Nataka*. This gives us indication that social protocols were most important in *Nataka*, even *Śāstra* never denied influence of *Lokā* in the documentation. Same thing is considered in *Vyākaran Śāstra* where well recognised catchphrase is “*Lokāha Eva Pramanam*.” Why this was to be documented and recommended in *Śāstra*? This question promotes researcher to think about social relations in first B.C. Here *Kāryam*, *Bhaśyah* these types of words are giving hint of ‘should be pattern’. It means somewhere due to regional and *Prākṛta* impact addressing might have changed, which might not be

¹ आर्येति ब्राह्मणं ब्रूयान्महाराजेति पार्थिवम् ।

उपाध्यायेति चाचार्यं वृद्धं तातेति चैव हि ॥ 17.68 ॥

² यद्यस्य कर्म शिल्पं वा विद्या वा जातिरेव वा ।

स तेन नाम्ना भाष्यो हि नाटकादौ प्रयोक्तृभिः ॥ 17.76 ॥

³ पुरुषाभाषणं ह्येव कार्यं नाट्ये प्रयोक्तृभिः ।

पुनः स्त्रीणां प्रवक्षामि यथाभाष्यास्तु नाटके ॥ 17.84 ॥

acceptable by the hierarchy in society. In further verses, queen should be called *Bhaṭini* or *Swamini* especially by servants in the palace, is stated.

(Verse no. 17.92¹) here in this verse a kind of status carried by *Ganikās* is clear. It is stated that their mother should be called as ‘*Aṭte*’. Common people apart from king should call their wife as ‘*Priye*’ which is not recommended for king. This reference is a strong lingual link between society and performers. This is also a socio linguistic impact which is discussed in 4.4.

(Verse no. 17.93²) *Sārth Vahās* were significant personalities of social life in ancient India. *Sārth Vāh* used to have *Sārthas* and their guild had one leader called as *Purodha*. These *Purodhās* were well known amongst common people and their status was high in social structure. *Purodha* should call his wife as *ārye* is stated in this verse. Instructions are given to *Kavi* that he should follow the norms in his writings.

This socio linguistic impact is discussed in 4.4 by the view of socio linguistics.

(Verse no. 17.106³) in this verse Bharata is talking about *Kakuswarabheda* or the pitch of dialogues. It is explained where there are usages of head, throat, and chest. When the person is too far, one should call by using head. When the person is not too near, one should use his throat to call and for nearby person, one should call or make a sound through chest. This social behaviour is adopted in *Natya* as a lingual link between actor and viewers.

(Verse no. 17.109⁴) this prose part of *Nāṭyaśāstra* is most important to explain usage of *Varna*, *Swara*, and *Kāku Bheda*. Concepts like *Udāṭa*, *Anudāṭa*, *Swarita*, *Kāku* are most utilized words and it is a common link between *Śāstrakār* and *Naṭas*. One who refers *Nāṭyaśāstra* is well prepared with the reference about the discussion. Conditions like *Sakānśaṃ* and *Nirakānśaṃ* are understood without definition given.

¹ अत्तेति गणिकामाता वाच्या परिजनेन हि ।

प्रियेति भार्या शृङ्गारे वाच्या राज्ञेत्तरेण वा ॥ 17.92 ॥

² पुरोधः सार्थवाहानां भार्यास्त्वार्येति सर्वदा ।

तल्लिङ्गार्थानि नामानि कार्याणि कविभिः सदा ॥ 17.93 ॥

³ आभाषणं च दूरस्थे शिरसा संप्रयोजयेत् ।

नातिदूरे च कण्ठेन ह्युरसा चैव पार्श्वतः ॥ 17.106 ॥

⁴ तत्र हास्यश्रृंगारयोः स्वरितोदात्तवर्णैः पाठ्यमुपपाद्य' वीररौद्राद्भूतेषु- उदात्तकम्पितैः करुणबिभत्सभयानकेष्वनुदात्तस्वरितकम्पितैरिति । द्विविधा काकुः साकांक्षा निराकांक्षा चेति वाक्यस्य साकांक्षनिराकांक्षत्वात् ॥ 17. 109 ॥

(Verse no. 17.110¹) in this verse *Aniyuktārthakam* and *Niyuktārtham* two concepts are explained. A sentence is pronounced without meaning and *Niyuktārtham* is sentence with meaning. The sentence said without meaning is expressive exclamation pronounced *Sakānkśa* i.e. with aspiration. *Niyuktārtham* is a sentence with meaning pronounced *Nirākānkśam* i.e. Without aspiration. In the next verse also six *Varnālnkāras* are explained which are *Ucha* i.e. loud, *Dīpta* i.e. harsh, *Mandra* i.e. heavy sound, *Nīca* i.e. lower sound, *Dr̥ta* i.e. fast, and *Vilambita* i.e. sustained sound. This discussion about *Śabdālnkāra* takes place with various lingual links understood only by the person performing on stage. All these *Alankāras* are connected with various *Rasas* in traditional *Ślokās*, where in rare Sanskrit *Dhātus* i.e. roots are used elaborating common utility of the language as discussed in 4.1. 17th *Adhyāya* unavoidably becomes difficult if someone is not in the reference of performance as well as Sanskrit language.

(Verse no. 17.112 And 18.5)² in this verse four *Vruṭis* explained. Those are *Sātvati*, *Kouśiki*, *ārbhati*, and *Bhārati*. *Kāvya-bandha* changes and gets regional impact due to differences in these *Vruṭis*. The example is given of *Swara* as *Swara* gets village's impact because of *Jāti* and *Śruti*.

In this explanation *Śruti* and *Jāti* both are important lingual links to understand the text.

(Verse no. 18.6³) in this verse it is stated that *Śadja* and *Madhyama* are called as *Purnaswara.Gramau* i.e. popular amongst *Grāmina* people. By giving this example of *Swara*, *Bharata* has explained two types of *Kāvya-bandhas* as those are including all the *Vruṭis* or those are created from all the *Vruṭis*. Those two *Kāvya Bandhās* are *Prakarana* and *Nataka*. Both types of *Kāvya Bandhās* are created from *Sātvati*, *Kouśiki*, *Bhārati*, and *ārabhati Vruṭi*. So here it is clear that *Grāmau Swara* means common *Swaras* where all *Swaras* can be dependent. As said in 18.5 due to *Jāti* and *Śruti* all the *Swaras* have come together on common platform. It might be stated as all the *Swaras* are dependent on *Śadja* and *Madhyama*.

¹ अनियुक्तार्थकं वाक्यं साकांक्षमिति संज्ञितम् ।

नियुक्तार्थं तु यद्वाक्यं निराकाक्षं तदुच्यते ॥ 17. 110 ॥

² उच्चो दीप्तश्च मन्द्रश्च नीचो द्रुतविलम्बितौ ।

पाठ्यस्यैते हुयलङ्कारा लक्षणं च निबोधन ॥ 17. 112 ॥

जातिभिः श्रुतिभिश्चैव स्वरा ग्रामत्वमागताः ।

यथा तथा वृत्तिभेदैः काव्यबन्धा भवन्ति हि ॥ 18.5 ॥

³ ग्रामौ पूर्णस्वरौ द्वौ तु यथा वै षड्मध्यमौ ।

सर्ववृत्तिविनिष्पन्नौ काव्यबन्धौ तथा त्विमौ ॥ 18.6 ॥

Prakarana Kāvya Bandha and *Nātaka Kāvya Bandha* provide same platform to all the *Vruṭis* together. By this reference we may understand that person who is getting guidance from *Nāṭyśāstra* is a learned person who knows *Swara Vidnyānaṃ* properly. It also gives the proof that *Nāṭyśāstra* was an in hand guide for performing artists, experts and *Acāryas* as it is discussed in 4.3.

(Verse no. 18.14¹) in this verse definition of *Aṅka* is given and it is stated that this is an old traditional word used in *Nāṭyaṃ*. One which enhances meaning by *Rasa* and *Bhāva*, is called as *Aṅka*. Many types of happenings get together in *Aṅka* and take the plot further through various *Rasas* and *Bhāvas*.

(Verse no. 18.16²) after giving definition of *Aṅka* the characteristics are explained to understand or identify *Aṅka*. Wherever the plot of the story progresses with the meaning and it is completed, wherever seeds of further happenings are given and wherever some endeavours are remaining and attached to current happenings that is called as *Aṅka*. Here three words are important *Bīja*, *Binduh*, and *Arthah*. These units are responsible for the progress of the plot of the story and they are observed in synchronization in *Aṅka*. When some guidance is expected from *Nāṭyaśāstra*, one should understand concepts used in this verse. So this reference of lingual link has become important.

(Verse no. 18.18³) in this verse it is stated that all the characters of *Nāṭakā* are operating through many *Rasas* then *Anka* takes place. One should understand the *Anka* for various *Rasas* depicted through many characters.

(Verse no. 18.19⁴) this verse is inserted later i.e. *Prakṣipta*. But it states that when all the characters are leaving the stage due to some or the other reason that should be known as *Anka*. This is the guidance to identify *Ankas* practically when the *Nātaka* is prepared.

¹ अङ्क इति रूढिशब्दो भावैश्च र सैश्च रोहयत्यर्थान् ।

नानाविधानयुक्तो यस्मात्तस्माद्भवेदङ्कः ॥ 18.14 ॥

² यत्रार्थस्य समाप्तिर्यत्र च बीजस्य भवति संहारः ।

किञ्चिदवलनविन्दुः सोऽङ्क इति सदावगन्तव्यः ॥ 18.16 ॥

³ नायकदेवीगुरुजनपुरोहितामात्यसार्थवाहानाम् ।

नैकरसान्तरविहितो ह्यङ् इति स वेदितव्यस्तु ॥ 18.18 ॥

⁴ पञ्चापरा दशपरा ह्यङ्गाः स्युर्नाटके प्रकरणे च ॥

निष्क्रामः सर्वेषां यस्मिन्नङ्कः स विज्ञेयः ॥ 18.19 ॥

(Verse no. 18.34¹) in this verse, usage of *Prākṛta Bhāṣa* is explained. *Prākṛta* usage is to be followed according to performance. This usage is not followed by *Uṭam*, *Maddhyama* characters. In *Prakarana* also it is not considered good and also not brought into practice. The freedom is given to use *Prākṛta* language, where it is not expected normally.

When performance is more audience oriented and needs to reach out by the local references, then some use of *Prākṛta* language is allowed by going out of etiquette. Performers are giving importance to colloquial connection with the audience on stage. This shows that *Nāṭyaśāstra* provided and guided for freedom in procedures.

(Verse no. 18.36²) when *Naṭaka* or *Prakarana* is performed and plot is expanded, one should shorten it by *Praveśaka* or *Sandhi*, where hints are given of some happenings without performing on stage. When emotional interaction is going on *Cūrnapadam* is to be used. The definition of *Curn Padam* and *Nibaddha Padam* is given in 14th *Adhyāya* where *Nibaddha Padam* is with *Candovidhanam*. One which is according to meaning and not bound in *Canda* is called as *Cūrnapadam*. When too many emotional interactions are going according to word's meaning, *Yati* is taken but not according to *Canda* but meaning. Extraordinary use of *Cūrnapadam* is also stated to be harmful to the performance. Bharata has stated these facts by understanding extraordinary use of *Curnpadam* in many *Natakas*. Here the usage *Prayogasya Khedah* might be common lingual link between readers and *Śāstrakara*.

(Verse no. 18.42³) in *Kāvya-bandha*, one should follow *Gopuchagram* and keep all the *Udaṭa Bhāvas* behind. Here Bharata has taken care of *Nibaddha Padam* means *Candobaddha Kāvyaṃ* where *Gopuchagram* is concluding. *Gopuchagram* is a concept where number of letters go on decreasing, in the manner of tale of cow. It is used for *Kāvya* and also *Curnpadam*. *Gopucagra* is a lingual link to understand type of *Kāvya* and *Jāti*.

¹ नोत्तममध्यमपुरुषेरा चरितो नाप्युदात्ताः चनकृतः ।

प्राकृतभाषाचारः प्रयोगमाश्रित्य कर्तव्यः ॥ 18.34 ॥

² बह्नाश्रयमपि कार्यं प्रवेशकैः संक्षिपेच्च सन्धिषु वा ।

बहुचूर्णपदैर्युक्तं जनयति खेदं प्रयोगस्य ॥ 18.36 ॥

³ कार्यं गोपुच्छाग्रं कर्तव्यं काव्यबन्धमासाद्य ।

ये चोदात्ता भावास्ते सर्वे पृष्ठतः कार्याः ॥ 18.42 ॥

(Verse no. 18.45¹) in *Nataka*, real historically famous characters are taken to set the plot while in *Prakarana Kavi* creates new characters by his own creativity. Here the *autpattikaṃ* is a common word taken for granted amongst reader and Writer. In *Prakarana*, plot of story is also imaginary i.e. *Autpaṭikaṃ* and no historical character is built up.

(Verse no. 18.47²) in this verse similarity between *Nataka* and *Prakarana* is stated. *Vastuśarira* i.e. plot of the story and *Vruṭibheda* is four types of *Vruṭis*, both are used in *Prakarana* same like *Nataka* with all the characteristics and in all the *Sandhis*. So it might be understood that in *Nātaka Divya Cāritam* i.e. Great characters from history, is built up and in *Prakarana* some common person comes as a *Nayaka* of the story. Audience enjoying performances was acquainted with definitions of *Nāṭakaṃ* and *Prakaraṇam* etc. Through lingual links.

(Verse no. 18.53³) in this verse it is stated that if *Veśayuvati* and *Kulastri* come together by some reason, one should follow *Śuddha Bhāśacāra* at the time. This shows that Sanskrit *Pāthyam* was used to make the situation comfortable. Using Sanskrit for creating comfort might have been social norm.

(Verse no. 18.72⁴) while explaining *Samawakara*, where *devas* and *Asuras* are main characters, Bharata has explained three types of *Śruṅgāras*. *Dharma Śruṅgāra*, *Artha Śruṅgāra* and *Kāma Śruṅgāra*. *Śruṅgāra* rasa was considered as a king of all the *Rasas*. Four *Puruśarthas*; *dharma*, *Artha*, *Kāma*, and *moksha* have become foremost lingual link between *Śāstrakāra*, *Naṭas* and audience by the life principals followed by all the people in *Bhāratavarśa*. It became possible to explain *Śrṅgāra* and its types according to *Puruśārthas* because of these links.

(Verse no. 18.73⁵) after explaining types of *Śrṅgāra*, Bharata has given definition of *Śrṅgāra* that is *Dharmaprāpaka* which achieves *dharma*. This concept of

¹ यत्र कविरात्मशक्त्या वस्तु शरीरं च नायकं चैव ।
 औत्पत्तिकं प्रकुरुते प्रकरणमिति तद् बुधैर्ज्ञेयम् ॥ 18.45 ॥

² यन्नट के मयोक्तं वस्तु शरीरं च वृत्तिभेदाश्च ।
 तत्प्रकरणेऽपि योज्यं सलक्षणं सर्वसन्धिषु तु ॥ 18.47 ॥

³ यदि वा कारणयुक्त्या वेशकुलस्त्रीकृतोपचारः स्यात् ॥
 अविकृतभाषाचारं तत्र तु पाठ्यं प्रयोक्तव्यम् ॥ 18.53 ॥

⁴ त्रिविधश्चात्र विधिज्ञैः पृथक्पृथक्कार्ययोगविहितार्थः ।
 शृङ्गारः कर्तव्यो धर्मे चार्थे च कामे च ॥ 18.72 ॥

⁵ यस्मिन् धर्मं प्रापकमात्महितं भवति साधनं बहुधा ।
 व्रतनियमतपोयुक्तो ज्ञेयोऽसौ धर्मशृङ्गारः ॥ 18.73 ॥

Dharmaśrīngāra is understood only by the person who is following concept of *Varnāśrama Dharma*.

(Verse no. 18.74¹) while giving definition of *Arthaśrīngāra* concept of *Arthārtha Ratihi* is understood by the person knowing cultural background and social hierarchy in ancient Indian society. In next verse, also *Kāmaśrīngāra* has become prime lingual link to understand *Nāṭya*.

Thus in *Daśarūpa Vidhānaṃ*, which is *Aśtādaśodhyāya* of *Nāṭyaśāstra*, *Daśarūpakas* are understood and defined because of conventional lingual links for thousands of years. Researcher is keen to highlight these links where language plays key role in the tradition of *Nāṭya* and its *Śāstra*.

(Verse no. 19.134²) *Sandhinirupanaṃ* is *Ekavīṅśatyodhyāya* of *Nāṭyaśāstra*. After explaining five types of *Sandhis*, while explaining *Lāsya Anga* Bharata has given ten types of *Lāsya Aṅgās*. These are *Geyapadaṃ* i.e. songs without instruments, *Sthitapāthyam* i.e. Giving beats by hands using five figures to speak out syllables in standing position, *āsinam* i.e. Sitting at one place and expressing sorrow and worry without instruments, *Puśpagandika* i.e. Male character is enacted by women and jokes are created through songs, *Pracedakam* i.e. Romance with beloved in moonlight, *Trimūdhama* i.e. Using compound with same meter in sound alphabets and male character is depicted, *Saindhava* i.e. *Karaṇas* are performed well, not following protocols by using *Prakṛita* language, *Dvimudhakam* i.e. Answers are given with *Rasa* and *Bhāva* with dual meanings, *Ukṭapratyuktam* i.e. With insulting words showing anger or happiness with songs of different meanings. While explaining *Uṭamoṭamankam* it is said to be inclusion of many *Rasas* together with various *Ślokās* and decorated with many *Helās* and *Hāvas*. Colloquial communicative gestures which are known by common people were used. *Hela* is loud sound made to get the attention and *Hāva* is a gesture in regular use amongst laymen. By this reference researcher has observed local gestures worked as a lingual link between audience and performers. One reference of this is followed in *Abhinaya Darpaṇam* by *Nandikeśwara* in 11th century that is *Galahastārthakepi Ca*. One of the usage stated of *Ardhacandra Hasta*.

¹ अर्थस्येच्छायोगाद्बहुधा चैवार्थतोऽर्थशृङ्गारः ।

स्त्रीसंप्रयोगविषयेष्वर्थार्था वा रतिर्यत्र ॥ 18.74 ॥

² उत्तमोत्तमकं विद्यादनेकरससंश्रयम् ।

विचित्रैः लोकबन्धैश्च हेलाहावविचित्रितम् ॥ 19.134 ॥

(Verse no. 20.2¹) in this verse form of *Vishnu*, *Acyuta* is stated to be in *Nāgaparyanka* i.e. Bed of *Śeśnaga*. This reference of *Vishnu* must have been very common to be taken for explaining origin of *Vruṭis*. *Viśnu*'s fight with *Madhu* and *Kaitabha* is referred from *Viśnupurāna* and it is taken for granted as a cultural link affecting language to reach out to audience.

(Verse no. 20.9²) in this verse, *Vishnu* said to *Brahma* that while talking with *Madhu* and *Kaitabha*, language used by him would be called as *Bhārativruṭi*. He has fought with various types of loud and violent words by the purpose of creating *Bhārativruṭi* which is *Vākya Bhuiśtha* i.e. made up of many sentences.

(Verse no. 20.19³) after stating four types of *Vruṭis* and their origin *Vishnu* states that he has explained all the *Nyāyas*, *āśraya* of all the *Angahāras* would be used to perform battle. After this verse there is one *Prakṣipta* verse which explains the meaning of *Nyāyā* that is *Nānācāri Samāśrayah* used for battle and *Śastravimokṣa*. The popular stances in battles were called as *Nyāyās* used most of the times in *ārabhati Vruṭi*. A battle needs stance is one of the maxims as a lingual link in *Nāṭyaśāstra* used to explain the concept of *Nyāyas* and *ārabhati Vruṭi*.

(Verse no. 20.25⁴) this verse gives reference of each *Vruṭi* from *Veda*. *Bhāratī* is from *Rugveda*, *Sātvati* is from *Yajurveda*, *Kouśiki* is from *Sāmaveda*, and *ārabhati* is from *Atharvaveda*. While explaining this, *Vedās* are taken for granted as if they are known by each unit of the society. These are lingual links between readers and author.

(Verse no. 20.27⁵) four types of *Bhārtati Vruṭis* are given in this verse *Prarocana*, *Mukhaṃ*, *Vīthī*, and *Prahasan*.

¹ एकार्णवं जगत् कृत्वा भगवानच्युतो यदा ।

शेते स्म नागपर्यङ्के लोकान् संक्षिप्य मायया ॥ 20.2 ॥

² वदतां वाक्चभूयिष्ठा भारतीयं भविष्यति ।

तस्मादेतौ निहन्यन्तेत्युवाच वचनं हरिः ॥ 20.9 ॥

³ न्याय श्रितैरङ्गहारैर्न्यायाच्चैव समुत्थितैः ।

यस्माद्युद्धानि वर्तन्ते तस्माद्याया प्रकीर्तिताः ॥ 20.19 ॥

⁴ ऋग्वेदाद्भारती क्षिप्ता यजुर्वेदाच्च सात्त्वती ॥

कैशिकी सामवेदाच्च शेषा चाथर्वणादपि ॥ 20.25 ॥

⁵ भेदास्तस्यास्तु विज्ञेयाश्चत्वारोऽङ्गत्वमागताः ।

प्ररोचनामुखं चैव वीथी प्रहसनं तथा ॥ 20. 27 ॥

(Verse no. 20.30¹) in this verse introduction of the drama is defined. In the *āmukha* or *Prastāvana* there are conversations amongst *Sutradhāra* and *Nati*, *Viduṣaka*, or *Pāripaśwaka*. This conversation includes versatile sentences and

(Verse no. 20.31 And 20.33²) *āmukha* again has five *Angas*. Those are *Udghatyaka*, *Kathodghatah*, *Prayogadiśaya*, *Pravruṭaka*, and *Avalgita*. All these names themselves have information about what should happen in which *Anga* for e.g. *Kathodghatah*, by the reference of *Sutradhāra*'s discussion, character enters the stage and story starts.

(Verse no. 20.35³) in this verse *Vākyaṃ* and *Vakhyartha* both are counted as reference for any character's entry on stage. This is a common link understood by audience to experience *Nāṭya*.

(Verse no. 20.36⁴) this verse stats *Prayogātiśaya* i.e. within a scene *Sutradhāra* creates another new scene to allow new characters to enter the stage. This *Prayogātiśaya* is not possible without command on the language.

(Verse no. 20.37⁵) in this verse *Kālapravruṭi* i.e Time bound changes in atmosphere, is illustrated. This is a lingual link between seeker and guide. This *Pravruṭakam* is one of the *Anga* of *āmukha*. It establishes link between *Nata* and audience.

(Verse no. 20.42⁶) in this verse, while explaining *Sātvati Vruṭi* originated from *Yajurveda*. It is called as *Satvādhikarayukta*. *Sātvati Vruṭi* is said to be of *Satvaguna* i.e. Facial expressions of emotions like happiness and sadness are along with *Vācīkābhianya*, *Aṅgābhianya*, and various *Nyāyas*. This *Sātvati Vruṭi* is dominantly

¹ नटी विदूषको वापि पारिपार्श्विक एव वा ।

सूत्रधारेण सहिताः संलापं यत्तु कुर्वते ॥ 20.30 ॥

² चित्रैर्वाक्यैः स्वकार्योत्थैर्वीथ्यङ्गैरन्यथापि वा ।

आमुखं तत्तु विज्ञेयं बुधैः प्रस्तावनापि वा ॥ 20.31 ॥

उद्गात्यकः कथोद्गातः प्रयोगातिशयस्तथा ।

प्रवृत्तकावलगीते पञ्चाङ्गान्यामुखस्य तु ॥ 20.33 ॥

³ सूत्रधारस्य वाक्यं वा यत्र वाक्यार्थमेव वा ।

गृहीत्वा प्रविशेत्पात्रं कथोद्गातः स कीर्तितः ॥ 20.35 ॥

⁴ प्रयोगे तु प्रयोगं तु सूत्रधारः प्रयोजयेत् ।

ततश्च प्रविशेत्पात्रं प्रयोगातिशयो हि सः ॥ 20.36 ॥

⁵ कालप्रवृत्तिमाश्रित्य वर्णना या प्रयुज्यते ।

तदाश्रयाच्च पात्रस्य प्रवेशस्तत्प्रवृत्तकम् ॥ 20.37 ॥

⁶ वागङ्गाभिनयवती सत्वोत्थानवचनप्रकरणेषु ।

सत्त्वाधिकारयुक्ता विज्ञेया सात्वती वृत्तिः ॥ 20.42 ॥

observed in *Kudiatam* at present. The word like *Satva Guna* is important lingual link in *Śāstra* for the guidance of performers.

(Verse no. 20.66¹) this verse is explaining *ārabhati Vruṭi*. Bharata has stated it as *Śādgunyasamārabdha* i.e. starts due to six *Gunas* i.e. Characteristics, of a fighter. It includes various efforts like aggressiveness, escaping for one's own benefits or loss. Here *Śādguna* is a lingual link to understand *Śāstrakāra*. We do not understand the intention of *Śāstrakāra* without knowing *Śādguna*.

(Verse no. 20.67²) *Sankṣiptak*, *Avapāta*, *Vastuḥapana*, and *Sampheta* are four types of *ārabhati Vruṭis*. Here *Vastuḥāpanam* i.e. Reminding things or stories in the scene of confrontation and battle. *Sankṣiptak* i.e. Weapons and things of card boards are used in the scene of battle. *Avapāta* i.e. various characters enter the stage and take exit at a time. Characters said to be fallen on stage in hurry. *Sampheta* i.e. providing hints about future through dialogues. For e.g, Jatayu threatened Ravana for his future.

(Verse no. 21.81³) in this verse combinations of colours are mentioned by traditional names like *Pāndu Varnaḥ* and *Padmavarna*. These names are understood due to utility of language on both sides. Here the word '*Samāyogaha*' is an important lingual link between *Śāstrakar* and *Natas* survived for many centuries. After this verse the name comes *Gouravarna* which is a mixture of red and yellow. This meaning of *Gouravarna* is seen to be changed in last many centuries and *Gouravarna* has used for whitish shade. And due to definition *Devaha Gouraha* people started thinking that all the *Devas* are white. Actually it was *Keśara Varna*. This is a lost lingual link between audience and performers. The concept of *Varna* and *Upvarna* is taken for granted and explained. Here it is to be noted that white colour is called as *Sītavarṇa*.

(Verse no. 21.91⁴) this verse is connected with previous verse where it is stated that *Naṭa* has coloured and dressed himself according to the character and gets into the character he is playing. Those may be *Deva*, *Danava*, *Gandharva*, and *Yakṣa*. *Rākṣasa* or *Pannaga*. It means due to dressing and colouring of the face *Naṭa* is not

¹ षाङ्गुण्यसमारब्धा हठातिसन्धानविद्रवोपेता ।

लाभालाभार्थकृता विज्ञेया वृत्तिरारभती ॥ 20.66 ॥

² संक्षिप्तकावपातौ वस्तूत्यापनमथापि संफेटः ।

एते ह्यस्या भेदा लक्षणमेषां प्रवक्ष्यामि ॥ 20.67 ॥

³ सितपीतसमायोगात्पाण्डुवर्णः प्रकीर्तितः ।

सितरक्तसमायोगात्पद्मवर्णः प्रकीर्तितः ॥ 21.81 ॥

⁴ परभावं प्रकुरुते यस्य वेषं समाश्रितः ।

देवदानवगन्धर्वयक्षराक्षसपन्नगाः ॥ 21.91 ॥

identified. He merges his identity into the character. Here the words like *Dānava*, *Gandharva*, *Yakṣa*, and *Rakṣasa* are factually well known to the people and this was a lingual link. To understand the intention of Bharata, this link is important.

(Verse no. 21.92¹) in this verse *Jivabandha* is a lingual link to understand the text. Because of this second quarter stating *Strī Bhāva*. 21.92 is *Prakṣipta*. To get the meaning of *Jīva Bhandh*, all the Mountains, Rivers and oceans are considered as *Jīva Bandhas* and that is stated in *Prakṣipta* quarter.

(Verse no. 21.93²) 1st line of verse number 21.92 is directly connected to the second quarter of 21.93. Two quarters are inserted between, later on which repeats the fact. Practically in the 2nd line of 21.93 *Prasāda*, *Yantra*, *Carma*, *Varma*, and *Dhwaja* are counted in the name of *Prānisadnyaha*. Different weapons are also counted under *Prānisadnyaha*. By the impact of time, the lingual link *Prānisadnyaha* had lost its complete meaning so one gets two lines of insertion in the text. By this example we can understand importance of lingual links to maintain the reference of the text with practical performance. By this approach, if this type of lingual links are identified, totally different information might be recovered through the text.

(Verse no. 21.94³) in this verse it is clearly stated that all the weapons might take human form due to some reason for particular time but they are counted as *Apraninah* i.e. non-living beings. This thing is referred by the word *Kāranopetaha Śaririnaha* i.e. who takes bodily appearance due to particular reason. So *Prānisadnyaha* is very important usage as a link between performers and *Śāstrakāra*.

Here mistakes in plural forms in verse and wrong identification of the gender of mountains and oceans have identified two quarters as inserted. It also depicts less knowledge of Sanskrit not matching with the Bharata's writings.

(Verse no. 21.99⁴) in this verse *Narāyana*, *Nara*, *Nāgaha* and *Vasuki* are in *Śyāma* colour and *Daitya*, *Dānava*, *Rakṣas*, *Guhyaka* and *Nagas* are also *Śyāma* in their

¹ प्राणिसंज्ञाः स्मृता ह्येते जीवबन्धाश्च येऽपरे ।

स्त्रीभावाः पर्वताः नद्यः समुद्रा वाहनानि च ॥ 21.92 ॥

² नानाशस्त्राण्यपि तथा विज्ञेयाः प्राणिसंज्ञया ।

शैलप्रासादयन्त्राणि चर्मवर्मध्वजास्तथा ॥ 21.93 ॥

³ नानाप्रहरणाद्यश्च तेऽप्राणिन इति स्मृताः ।

अथवा कारणोपेता भवन्त्येतेशरीरिणः ॥ 21.94 ॥

⁴ नारायणो नरश्चैव श्यामो नागश्च वासुकिः ।

दैत्याश्च दानवाश्चैवराक्षसा गुह्यका नागाः ॥ 21.99 ॥

colour. Here *Daityās*, *Dānvas*, and *Rakśasas* are totally different from each other. This is important lingual link that difference between these entities was known by performers.

(Verse no. 21.100¹) in this verse *Piśācha*, *Jala* and *ākāśa* are said to be *āsita* that is not white or black. And people from six *Dwīpas* are said to be with blackish golden colours. Here 2nd line of verse number 21.100 is completed with 1st line of verse number 21.101. *Dwīpa* is very important word known for centuries as a land in the ocean like Australia. Word *Jambudwīpa* has also survived for thousands of years and this lingual link has helped to maintain the practical reference.

(Verse no. 21.112²) in this verse people named by their territories and they are told to be made *Śyāma*. All the names of different regions are intact from centuries. Names themselves have become lingual link between *Śāstrakāra* and *Natas*. Whoever referred this text in any which century, he had got the reference from different regions to understand different characters.

In the chapter 4.3 all the references give clear hint about *Nāṭyaśāstra* being in hand guide for all the performers in all over Bharatavarsha. When some text was available in 3rd century B.C. this text might have been an authentic documentation of well-established *Śāstra* of *Nāṭya*. We get a type of reference in discussion that *Anuvansāha Ślokas* or some statements taken from *Sangraha*. Same type of *Sangraha* named text was available in the field of Sanskrit grammar as referring *Sangrahe Uktam*.³ When any bank of rules survives from centuries in use and it is documented for the sake of maintaining understanding level of the reader from any which region, then the text includes various links from colloquial language which are same amongst textual references and social life.

Śāstrakāra Bharata had used these types of lingual links to be connected with *Acāryas* all over *Bhāratavarśa* and all the performers used lingual links to get connected with their audience. A word bank used by *Natas* was always in common use of audience also. All the references collected in this chapter by researcher provide clear idea about the language and usages of ancient times before Bharata and post Bharata.

¹ पिशाचा जलमाकाशमसितानि तु वर्णतः ।

भवन्ति षट् द्विपेषु पुरुषाश्चैव वर्णतः ॥ 21.100 ॥

² पाञ्चालाः शौरसेनाश्च माहिषाश्चौड्रमागधाः ।

अङ्गा वङ्गाः कालिङ्गाश्च श्यामाः कार्यास्तु वर्णतः ॥ 21.112 ॥

In current classical performances lingual links from *Nāṭyaśāstra* are identified and those play important role to revive the ethos of ancient dance.

4.6 Analysis and Interpretation of List of Meanings Differed from Practical Performance.

For something which is forgotten in current classical performance and a possibility of finding difference due to different performing patterns from ancient times, This chapter will focus on words explaining these patterns, in the light of Sanskrit. Being not used in daily conversation for centuries, some words in Sanskrit with their contemporary meanings differ from ancient meanings. This has created confusion amongst *Mudras*. E.g. *Padmakōṣa* and *Urñanabha* were confused with each other and *Urñanabha* is no more in use. (Image no. 4.15 and 4.16)

¹Four instruments including flute, *Vīṇā*, *Mṛdanga* and *Tāla* i.e. Bell, form a group of musicians called as *Kūtapam*. In modern performances this is called as *Vādyavṛnda*, and *Kūtapa* word is not used any more.

(Verse no. 4.280²) all the words like *Paryastaka* and *Pinḍi* are used rarely and for specific form. *Bhedyaka* and *Śṛkhalā Pinḍi* are not named as *Pinḍi*. *Pinḍi* is mentioned by English word Tableau and generally used for showing gods and goddesses. As these original concepts are revived, their types would be also in use and known.

(Verse no. 14.281³) *Upohanam* or *Upavahanam* both the words are used in *Nāṭyaśāstra* but they are not used in today's classical dance. *Śuṣkāṣaram Upohanam* means some words are pronounced without music in the beginning to enter the stage and then song starts. In modern classical dance *Upohanam* is confused with *Jāti*. In current classical dance *āsārīta* is called as tuning and *āsārīta* word is not used at all. Each time in live performance some round is allotted for tuning of all the instruments which are probably affected by climate and usage. In current performances this time is taken in the beginning but not called as *āsārīta Vidhi* due to less Sanskrit knowledge.

(Verse no. 4.283⁴) First *āsārīta* is called as *Kaniṣṭha āsārīta* and second one is called as *Dvitiya āsārītam*. Song used in *āsārītam* is enacted and also showed by

¹ कुतपम् – 'चतुर्विधमातोद्यं कुतपम्' - इति अभिनव ।

उपोहनं शुष्काक्षरं कनिष्ठासारिते पञ्चकलम् – अभिः ।

² तावत्पर्यस्तकः कार्यो यावत्पिण्डी न बध्यते ।

पिण्डीं बध्वा ततः सर्वा निष्क्रामेयुः स्त्रियस्तु ताः ॥ 4.280 ॥

³ तत्रोपवहनं भूयः कार्यं पूर्ववदे हि ।

ततश्चासारितं भूयोगायनं तु प्रयोजयेत् ॥ 4.282 ॥

⁴ पूर्वैव विधानेन प्रविशेच्चापि नर्तकी ।

Nṛtta. Showing some *Abhinaya* with *Nṛtta* is used today in *BharataNāṭyam*, where some *Khaṇḍacāpu* or *Miśracāpu* is followed by foot work and hand gestures are same like *Abhinaya*. This style was one of the types of *Nṛtta* where there was only *Nṛtta* on song without *Abhinaya*. Here *Nṛtta Hastas* played very important role is *Nāṭyaśāstra*. This type of *Nṛtta* on song is identified in folk dance today, while it is followed rarely in classical performance. So *Abhinaya* repeated with *Nṛtta* remained in only one form that is combination of *Jāti* and *Abhinaya*. When different *Angaharas* are performed on some songs those are *Nṛtta* without *Abhinaya*. In ancient times *Angaharas* were also used for emotional expressions. Some glimpses of this type of performance are identified in *Kuḍiṭṭam*.

(Verse no. 5.6¹) in this verse while explaining *Pūrvaranga* Bharata gives word *Pādabhaḡaḡ*. *Pādabhāḡaḡ* is a part of presentation. There are various sections of *Pūrvaranga* which are called as *Pādabhāḡaḡ*. Bharata has also stated word *Kalaḡ*, those are *Tāla Kalaḡ*. Seven types of *Tālas*. *Tāla* takes place by its number of *Mātras* in one quarter. A type of *Tālakalā* depends on number of beats and those are of seven types.

(Verse no. 5.10²) Settlement of all the instruments was carried out systematically, when *Pāṇīvibhāga* i.e. a group of people giving *Tāla* on hands, Matched the pitch all together with others. This is called as *Sanghoṭana Vidhiḡ*. English word ‘tuning’ is dominant in this field for all these methods. *Mārgāsāritam* is a word which is used for pitch setting of *Tablā* i.e. *Dardura* and *āsāritam* is a process where *Kalas* and instruments are set together matching the pitch. Dancers are also included in this process to match their tunes.

(Verse no. 5.12³) in the process of *Pūrvaranga* Bharata has instructed to match all the *Kutapas* together. When curtain is closed *Sanghoṭanā*, *Parighaṭanā*, *Mārgāsāritam*, and *āsāritam* is completed. When curtain is opened *Nṛttapāṭhya* is matched with *Kutapa*. *Nṛttapāṭhya* is a *Jati* which is pronounced for *Nṛtta*.

गीतकार्थं त्वाभिनयेद् द्वितीयासारितस्य तु ॥ 4.283 ॥

¹ पूर्वरङ्गो महाभागा गदतो मे निबोधत ।

पादभागाः कलाश्चैव परिवर्तास्तथैव च ॥ 5.6 ॥

² सङ्घोटना ततः कार्या मार्गासारितमेव च ।

ज्येष्ठमध्यकनिष्ठानि तथैवासारितानि च ॥ 5.10 ॥

³ ततः सर्वैस्तु कुतपैः संयुक्तानीह कारयेत् ।

विघट्य वै यवनिकां नृत्तपाठकृतानि तु ॥ 5.12 ॥

(Verse no. 5.14¹) after performing *Tāṇḍava* some song is explained through *Abhinaya* this is called as *Utthapanam*. Here *Rangadwāraṃ* is a short hint presented about *Rūpaka* which is to be performed. *Parivartanam* is a *Namskāra*, performed to all the directions i.e. *Dik Devatās*.

(Verse no. 5.15²) *Cāri* is a presentation in *Śṛṅgāra Rasa* explaining some biography through praising in various *Angaharas* and *Nṛtta Cāris*. In short it is some *Stotra* with a praise of *Mahādevi*. In *Mahācāri* dominance of *Raudrarasa* with the praising of *Bhagawān* in *Uddhata Mandalas* and *Angahāra*. All the *Stotras* which are considered in the form of *Sāhitya* to sing in modern days, actually refer to *Mahacāri* and *Cāri* performed daily in the temples. *Stotras* were only meant for deities and not for kings. This is an evidence of dance performers not coming to the King's court but remained in the temples and kings went to temples for occasional performances.

(Verse no. 5.17³) Settling of *Kutapa* is called as *Pratyāhāra* i.e. Singers join and get settled. This word *Pratyāhāra* is not used in current classical performance.

(Verse no. 5.18⁴) Songs which are sung in the beginning, those are called as *ārambha* and when *ātodyas* are tuned that is called as *āśravana Vidhiḥ*. *Mṛdangam* is smeared with floor and some instrument of percussion are smeared with ink. Before this *āshrāvana* i.e. to make it to listen, is performed.

(Verse no. 5.19⁵) when all the instruments are matched with *Tāla* given by hands, this process is called as *Vaktrapāni* and after *Vaktrapāni* all the *Tantri Vādyas* are connected with other instruments that is called as *Parighaṭṭanā*. A settlement of *Vaktrapāni* with *Kalas* is called as *Sanghoṭanā Vidhi*.

¹ ततश्चोत्थापनं कार्यं परिवर्तनमेव च ।
नान्दी शुष्कावकृष्टा च रङ्गद्वारं तथैव च ॥ 5.14 ॥

² चारी चैव ततः कार्या महाचारी तथैव च ।
त्रिकं प्ररोचना चापि पूर्वरेङ्गे भवन्ति हि ॥ 5.15 ॥

³ कुतपस्य तु विन्यासः प्रत्याहार इति स्मृतः ।
तथावतरणं प्रोक्तं गायिकानां निवेशनं ॥ 5.17 ॥

⁴ परिगीतक्रियारम्भ आरम्भ इति कीर्तितः ।
आतोद्यरञ्जनार्थं तु भवेदाश्रावणाविधिः ॥ 5.18 ॥

⁵ वाद्यवृत्तिविभागार्थं वक्रपाणिर्विधीयते ।
तन्त्रयोजः करणार्थं तु भवेच्च परिघट्टना ॥ 5.19 ॥

(Verse no. 5.22¹) there is some introduction which is performed with *Abhinaya* by *Nāndi Pāṭhakaḥ* that is called as *Utthapanam*.

(Verse no. 5.28²) Here *Vidūṣaka*, *Sutradhāra* and *Paripārśwaka* three of them chit chat together is called as *Trigataṃ*. This process is identified in modern performance but not named as *Trigataṃ*.

(Verse no. 5.29³) by referring small part of *Kāvya* with specific intention, some discussion is presented, it is called as *Prarocana*. This word is not used in modern performance.

(Verse no. 5.32 and 5.43)⁴ A song which sung for *Devastuti* i.e. praising of god with perfect *Tala* is called as *Nirgītaṃ*. *Nirgītaṃ* is made up of *Bahirgītaṃ* because of annoyed *Dānavas*. All the meaningful words were removed from *Nirgītaṃ*. Only *Guru* and *Laghu Varnas* pronounced together without any meaning. This *Bahirgataṃ* is very popular in modern *Bharatanatyam*, *Satriya* and *Kucipudi* but not identified as *Bahirgataṃ*. The changed form of *Nirgītaṃ* from *Devastuti* to *Varnocara* made it *Bahirgitaṃ*.

(Verse no. 8.18⁵) this verse is from *Upāṅga Vidhānaṃ* where *Śirobhinaya* i.e. Head movements in expressions are explained. These movements are thirteen where *Nihancitaṃ* and *Ancitaṃ* words are not used in current definitions due to absence of knowledge of Sanskrit. Both the words are explained in subchapter 4.6.

(Verse no. 8.24⁶) in this verse *Vidhutaṃ Śiraha* is said to be used in cold, fever, irritation, and doziness due to drinking. *Vidhhutaṃ* is not mentioned in *Abhinaya Darpaṇam* as it is very subtly separate from *Dhutaṃ*. If *Dhutaṃ* is controlled and

¹ यस्मादुत्थापयन्त्यत्र प्रयोगं नादिपाठकाः ।

पूर्वमेव तु रङ्गोस्मिंस्तस्मादुत्थापनं स्मृतम् ॥ 5.22 ॥

² विदुषकः सूत्रधारस्तथा वै पारिपार्श्वकः ।

यत्र कुर्वन्ति सञ्जल्पं तच्चापि त्रिगतं मतम् ॥ 5.28 ॥

³ उपक्षेपेणं काव्यस्य हेतुयुक्तिसमाश्रया ।

सिद्धेनामन्त्रणा या तु विज्ञेया सा प्ररोचना ॥ 5.29 ॥

⁴ नारदाद्यैस्तु गन्धर्वैः सभायां देवदानवाः ।

निर्गीतं श्राविताःसम्यग्लयतालसमन्वितम् ॥ 5.32 ॥

निर्गीतं गीयते यस्मात् पदं वर्णनियोजनात् ।

अनसूयया च देवानां बहिर्गीतमिदं स्मृतम् ॥ 5.43 ॥

⁵ निहञ्चितं परावृत्तमुखिसं चाप्यधोगतम् ।

लोलितं चेति विज्ञेयं त्रयोदशविधं शिरः ॥ 8.18 ॥

⁶ शीतग्रस्ते भयार्ते च त्रासिते ज्वरिते तथा ॥

पीतमात्रे तथा मद्यं विधूतं तु भवेच्छिरः ॥ 8.24 ॥

performed with speed, it becomes *Vidhutaṃ*. This word is derived from the root धृ for धृनुते. The difference between *Kampitaṃ* and *Dhutaṃ* is very important in *Abhinaya* of *Bhāva*. In expression of emotions, hair line differences are highlighted and denoted with separate movements. Bharata has documented this minute differentiation, so *Sukṣmābhinaya* is understandable. Word *Akampitaṃ* is also not used in later texts, as its difference with *Kampitaṃ* is not highlighted.

(Verse no. 8.28¹) here the definition of *Avadhutaṃ* is given. The head is bowed down once i.e. *Adhaḥ Sakṛta ākṣiptaṃ*. Here the word *ākṣiptaṃ* is used for different movements of hands, legs, and waist. *ākṣiptā* is one of the *Cāris* and here *ākṣiptaṃ* is used for head movement. *Sakṛta* means only once. This movement is used in message giving and depicting loss or mistakes.

(Verse no. 8.29²) in this verse *Ancitaṃ* i.e. Movement of head, is explained. In this definition, word *Avanataṃ* is most important which is not used anywhere else. *Pārśwa Nataṃ* is a side bending where the loss of control is shown. This movement is used in showing disease, faint, arrogance, worry, and holding of chin. The chin is held in worry and chin is held in some expression, where neck bending is important. *Avadhutaṃ* is not taught specifically but followed in performance.

(Verse no. 8.30³) as mentioned before *Nihancitaṃ* is not in use or not mentioned, as some other *Lokābhinaya* might be punctuated for *Nihancitaṃ*. This head movement is specially meant for ladies. In this definition *Kuncitaṃ Bhṛlataṃ* is mentioned while explaining *ākṣipta* head movement. Here the word *Manāk* means little, it means eyebrows are shrunk and shoulders are lifted up and even touched near head. Here the word *Avasaktaṃ* i.e. Attached and *Anśaṃ* i.e. Shoulders, both are important. The word *Nihancitansakutaṃ* is explained in the chapter 4.6.

(Verse no. 8.31⁴) in this verse usage of *Nihancitaṃ* is explained, it is used in arrogance, ego, pretention, shocking moments, attractive movements, in proud moments and while shouting.

¹ यदधः सकृदाक्षिप्तमवधृतं तु तच्छिरः ।

संदेशावाहनालोपसंज्ञादिषु तदिष्यते ॥ 8.28 ॥

² किञ्चितावनतग्रीवं शिरो विज्ञेयमञ्चितम् ॥

व्याधिते मूर्च्छिते मते चिन्तायां हनुधारणे ॥ 8.29 ॥

³ उल्लिप्तांसावसक्तं यत्कुञ्चितभ्रूलतं मनाक् ।

निहञ्चितं तु विज्ञेयं स्त्रीणामेतत्प्रयोजयेत् ॥ 8.30 ॥

⁴ गर्वे माने विलासे च विब्वोके किलकिञ्चिते ।

(Verse no. 8.42¹) in this verse, last four glances are explained from 36 glances. The word *ākekara* is not used in current classical dance. *ākekara* is a glance where eye corners are shrunk, eyes are closed partially, and eyeballs are shrunk frequently. This glance is used in *Sancāri Bhāva* where insulting other person or observing very small object is performed. This *ākekara* word is not used commonly and counted as *Lokābhinaya*.

(Verse no. 8.138²) in this verse *Ośtha Viniyogas* are explained. Those are *Vivartanaṃ* i.e. moving lips to the side, *Kampanaṃ* i.e. Lips are shaken while trembling, *Visarga* i.e. Lips are folded out and stretched, *Viniguhanam* i.e. rolling both lips inside. *Sandaustakam* i.e. Lip bite, *Samudgam* i.e. Lips are lifted up. In this list, movement of *Sandaustakam* is counted as *Lokābhinaya* which is in *Lokadharmī Abhinaya* i.e. observed and adopted from *Loka* and not from classical definitions. So this *Sandaustakam* is not used by all in current performances.

(Verse no. 8.148³) Second *Carana* of 8.144 and first *Carana* of 8.145 comprises one *Śloka*, here all the chin movements are explained. In this verse names are given for chin movements, *Kuṭṭanaṃ* i.e. moving chin up and down frequently because *Kuṭṭanaṃ* is also used for *Śiro Kuṭṭanaṃ*, *Hasta Kuṭṭanaṃ*, *Pāda Kuṭṭanaṃ*. Wherever the repetitive movement is told *Kuṭṭanaṃ* or *Kuṭṭitaṃ* words are used. Because of less use of colloquial Sanskrit *Kuṭṭanaṃ* is confused with banging. When something is banged on the floor or on some surface it is said to be *āviddham* but confused with *Kuṭṭanaṃ*. In next verse, it is explained that *Kuṭṭanaṃ Dantasangharśaḥ* means in cold, shaking of the chin is *Kuṭṭanaṃ*. Here *Cukkitam* is also not used commonly as it is jaw dropping and counted in *Lokadharmī Abhinaya*. All the *Cibuka Kriyas* i.e. Chin movements are not taught systematically because of less understanding of Sanskrit language. There are many examples like *āsya karma*, *Nāsa Karma* like *Vikunita* in verse number 8.127, not understood and lost from the syllabus of classical

मोट्टायिते कुट्टमिते स्तम्भे माने निहञ्चितम् ॥ 8.31 ॥

¹ आकेकरा विकोशा च त्रस्ता च मदिरा तथा ।

षत्रिंशदृष्टयो ह्येतास्तासु नाट्यं प्रतिष्ठितम् ॥ 8.42 ॥

² विवर्तनं कम्पनं च विसर्गविनिगूहनम् ॥ 8.138 ॥

संदंष्टकसमुद्रं च षट्कर्माण्यधरस्य तु ।

³ कुट्टन खण्डनं छिन्नं चुक्कितं लेहितं समम् ॥ 8.144 ॥

दष्टञ्च दन्तक्रियया चिबुकन्त्विह लक्ष्यते ।

dance. *Vikunīta* is shrunken nose mentioned in *Nāsa karma* and *āsyā karma*. It is ignored and practically created ignorance about detailing expected in *Abhinaya* in ancient times.

8th *Adhyāya* i.e. *Upaṅgavidhanam* is ignored and most important chapter from *Nāṭyaśāstra* to be revised and included in classical dance syllabus in modern days.

(Verse no. 9.25)¹ in this verse words *Parivāhitam* and *ādhitam* are explained. Here in the word *Parivāhitam*, root वह is important. *Vāhitam* denotes lifting and carrying, so head is lifted to sides one by one. This *Parivāhitam* is performed by dropping down the head on shoulders which doesn't go with the meaning of the root *Vah*. If the head is dropping down towards shoulder then one should get the words पतितं, अंसः etc. But these words are absent. Word *Vāhitam* plays important role in deciding the movement. While explaining *ādhitam* word *Tiryak* i.e. Diagonal is important.

When head is diagonally lifted, it is called as *ādhitam*. Thus the meaning of *Udwahitam* is to be considered with *Tiryak* to understand *ādhitam*. This head movement is performed currently but not taught basically to the students as if it is a part of *Lokābhinaya*. Because of less Sanskrit knowledge many definitions are dropped or forgotten down the line in many centuries to make *Nāṭyaśāstra* more difficult to understand and follow.

(Verse no. 9.57)² (Verse No. 9.59)³ In these verses, *Śikhara Hasta* is explained by the help of *Muśṭihasta*. Instruction is given just to raise the thumb. From *Śikhar Kpitha* is created by closing first finger around thumb. This explanation is dependent on the word *Dvyangushthakanipeedita*.

Hansvaktra and *Hansasya* both are same as *Vaktra* and *Asya* both mean *Mukha*. But this meaning changed later on due to less Sanskrit knowledge and *Samdanśa* started being called as *Hansasya*. *Khaṭakakhya* in *Nāṭyashastra*, started being called as *Kaṭakāmukha*, which is actually a different *Mudra*.

In verse 9.64⁴, *Katakāmukhaḥ* is given and it is stated that it is made up from *Kapittahahastā*. In verse no 9.65 *Sūcimukha Hasta* is given and it is stated that it

¹ पर्यायशः पार्श्वगतं शिरः स्यात्परिवाहितम् ।

आधूतमुच्यते तिर्यक्सकृदुद्वाहितं तु यत् ॥ 9.25 ॥

² अस्यैव च यदा मुष्टेरुर्ध्वः अङ्गुष्ठः प्रयुज्यते ।

हस्तः सः शिखरो नाम तदा ज्ञेयः प्रयोक्तृभिः ॥ 9.57 ॥

³ अस्यैव शिखराख्यस्य द्वङ्गुष्ठकनिपीडिता ।

यदा प्रदेशिनी वक्रा स कपित्थस्तदा स्मृतः ॥ 9.59 ॥

⁴ उल्लिखितवक्रा तु यदा अनामिका सकनीयसी ।

is created from *Khaṭakāmukhaḥ*. Here in these verses *Khaṭakāmukhaḥastā* is explained but in current Mudras *Khaṭakākhyā* is called as *Khatakamukha*. From *Khaṭakāmukha Hasta*, if *Pradeśini* stretched straight, then *Sūcimukha* is created. By moving only first finger, it was said to be used for showing *Kuṭilagati*, *Patakamanjirī* and *Karnaculika*, all the vibrating items. This freedom to vibrate fingers in *Mudrās* is lost after 11th century in *Bharatanāṭyam*. This usage of fingers is seen in *Kudiatṭam* dominantly. Distance created from Sanskrit language has increased ignorance about the detailed use of all the *Mudrās*.

(Verse no. 9.89)¹ *Kangula Hasta* (Image 4.6) is explained by the help of word *Sandansha* and *Pradeśini*. Here *Sandansha* has come to us through tradition forgetting actual touch of first finger and thumb with the bend at the centre of the palm i.e. *Abhugnatalamadyastha*. Word *Tretāgnishtha* was not understood or skipped through usages and *Kangula hasta* changed.

In the definition of *Hansavaktram* the word *Tretagnishtha* is taken to explain a gesture which is called as *Khaṭakāmukha* in modern *Bharatanāṭyam*. Word *tretāgni* means bottom of thumb before tip. When any finger is rested from the bottom to before tip of the thumb, it is called as *Tretāgnishtha*. In *Nāṭyaśāstra Khaṭakāmukha Hasta* is defined by the help of *Kapittha Hasta*.

(Verse no. 9.101)² In this verse, *Bhramara hasta* is explained. In later centuries word *Sandansha* was not considered and taken for granted as *Tretāgnishtha* affecting *Bhramara Hasta* for Centuries. First finger is also confused with rolling in for just bending. Original *Bhramara Hast* survived in *Chākyāra* Dance form but changed in *Bharatanāṭyam* damaging aesthetic sense. (Image no. 4.17 and 4.18)

(Verse no. 9.104)³ *Mudrā Hansvaktra* given in this verse is also called as *Khatakakhyā* (image 4.19 and 19/2) in *Nāṭyaśāstra*. The difference occurred from 11th century onwards where *Hansavaktra Mudrā* is called *Khaṭakāmukhaḥ* in *Abhinaya Darpaṇam* by *Nandikeśwara*.

अस्यैव तु कपित्थस्य तदसौ खटकामुखः ॥ 9.64 ॥

¹ त्रेताग्निसंस्थिता मध्यातर्जन्यङ्गुष्ठका यदा ।

काङ्गुले अनामिका वक्रा तथा च ऊर्ध्वा कनीयसी ॥ 9.89 ॥

² मध्यमाङ्गुष्ठसन्दंशो वक्रा चैव प्रदेशिनी ।

ऊर्ध्वमन्ये प्रकीर्णे च द्वङ्गुल्यौ भ्रमरे करे ॥ 9.101 ॥

³ तर्जनीमध्यमङ्गुष्ठास्त्रेताग्निसंस्थिता निरन्तराः ।

भवेयुर्हंसवक्रस्य शेषे द्वे संप्रसारिते ॥ 9.104 ॥

The verse no 103 is similar to verse no 123 as 1st line of both the verses is one and the same. Here *Tāmracūlkara* is explained and usages are stated.

(Verse No. 9.110)¹ As *Tretāgnistha* word is not considered while understanding *Hastas*. Word *Vaktram* is also not considered and original *Hansāsya* is confused with *Samdansha*. Here word *Vaktram*, *Mukham* and *āsyam* three are used by one meaning being synonyms but while defining *hastas* these words are not taken as synonyms but independent *Hastas*. *Hansavaktram* is sometimes called as *Hansāsya* and confusion occurred. Current *Hansāsya Hasta* is originally *Sandanshaḥ*.

(Verse No. 9.117)² *Mukula Hasta* is explained by the help of *Hansamukha* that is one and the same *Hansāsya* or *Hansavaktra* explained in *Nāṭyaśāstra*. Thus synonyms were not identified as synonyms and affected understanding of the text. *Abhinayadarpaṇa* written in 11th century had this impact of distance from Sanskrit words and their common social use. In current *Hansāsya* which is originally *Sandansha*, the word *ābhugnatalamadhyastha* is not considered at all. Word *ābhugna* means a bend and *Talamadhyastha* means central part of the palm. To understand usage of words in ancient time we can understand words like *Khaṭaka* and *Khaṭakāmukha*, *Śikhara* and *Śikharākhyā*. Sometimes in other chapters *Khaṭakāhastā* is also mentioned as *Khaṭakākhyā*.

(Verse no. 9.231)³ after explaining *Hastakaraṇam* ten types of *Bāhu Prakāras*, five types of *Uraḥ* i.e. Movement of chest, are explained. *Bharata* has explained *Udvāhitam Uraḥ*, One which is carried up i.e. called as chest up. This *Udvāhitam Uraḥ* is used in *Śakaṭāsya Cāri* where the sitting posture is similar to chariot riding. *Udvāhitam* used for *Śirobhed* also and it is used for chest movements also. When head is *Udvāhitam* and carried up, it is called as *Udvāhitam*. Currently in *Śakaṭāsya Cāri* it is mistaken that *Udvāhitam Uraḥ* means head is also to be lifted. This mistake is followed in *Śakaṭāsya Karaṇam* showed in Image. (Image no. 4.20)

¹ तर्जन्यङ्गुष्ठसन्दंशः अरालस्य यदा भवेत् ।

आभुग्नतल मध्यस्था स सन्दंशः इति स्मृता ॥ 9.110 ॥

² समागताग्रास्सहिताः यस्य अङ्गुल्यः भवन्ति हि ।

ऊर्ध्वा हंसमुखस्यैव स भवेत् मुकुलः करः ॥ 9.117 ॥

³ उद्धाहितमूर्ध्वकृतमुरो ज्ञेयं प्रयोक्तृभिः ।

दीर्घोच्छ्वासोन्नतालोके जृम्भणादिषु चेष्यते ॥ 9.231 ॥

(Verse no. 9.57 and 9.58¹) after stating *Urokarma Bharata* is explaining *Janghākarma* in 9th *Adhyāya*. Here nine types of *Janghā* movements are explained. Here meaning of *Janghā* is taken by mistake as a thigh which is to be taken as *Mīnakhandah* i.e. Calf of leg. Calf is called as *Janghā* in *Rāmarakṣa* also. One of the popular *Kavaca*, traditionally written by *Budhakouśika*. All the movements of calf are explained from verse 9.257 where *Nataṃ* is important movement useful in *Vaiśakha Sthānaṃ* or *āyatamaṇḍalaṃ*. It is called as half sit in current classical dance. This is *Nataṃ Janghākarma*. This word *Nataṃ* is not used in current classical dance or used only for bending from the waist. Though this regular bending in colloquial Sanskrit is *Natam*, it is specially allotted for the movement of calf in *Nāṭyaśāstra*. Here also second line of 9.257 along with first line of 9.258 becomes one *Śloka* which is rarely identified and meanings are differed.

(Verse no. 9.259 and 260²) as first quarter of 9.259 along with second *Carana* of 9.260 make one *Śloka* where the definition of *Nataṃ* is explained to be performed by folding of knees. These mistaken counting of quarters have created confusion about *Cāris* both *Bhoumācāri* and *ākāsiki Cāri*. Due to this confusion we get one of the *Prakṣipta Carana* after verse number 9.260. Where it is differentiating *Nataṃ* and *Kṣiptaṃ* both. In *Śakaṭāsya Cāri* as *Urokarma* or chest movement is told as *Udvāhitam*, in *Śirobheda* also it is *Udvāhitam* and in *Janghākarma* also a type of movement is *Udvahita*. This shows that Sanskrit word *Udvāhitam* is explained process treated as a name by mistake and definitions became difficult to understand.

In next verse 9.262 *Bharata* has given example of *Vidūṣaka Parikrama* where the movement of calf *āvartitaṃ* is performed by *Vidūṣaka*.

(Verse no. 9.263³) in *Janghākarma Nataṃ* is used in *Maṇḍala Sthānaṃ* or any type of *Sthānaṃ āsanaṃ* and *Gatihī*.

¹ आवर्तितं नतं क्षिप्तमुद्गाहितमथापि वा ॥ 9.257 ॥

परिवृत्तं तथा चैव जङ्घाकर्माणि पञ्चधा ।

वामो दक्षिणपारश्वेन दक्षिणाच्चापि वामतः ॥ 9.258 ॥

² पादो यत्र ब्रजेद्विप्रास्तदावर्तितं मुच्यते ॥

जङ्घास्वस्तिकयोगेन क्रमादावर्तितं नयेत् ॥ 9.259 ॥

जाननुः कुञ्चनाच्चैव नतं ज्ञेयं प्रयोक्तृभिः ।

³ नतं चापि हि कर्तव्यं स्थानासनगतादिषु ।

क्षिप्तं व्यायामयोगेषु ताण्डवे च प्रयुज्यते ॥ 9.263 ॥

(Verse no. 9.264¹) in this verse calf moment is explained for *Udvāhitam* i.e. Lifting calf up. It is used in banging foot and walking. *Parivr̥ttam* i.e. Calf turned around. This calf movement is used in *Tāṇḍava* etc. Bharata stats that these are total five movements of calf and he would explain movements of leg.

(Verse no. 9.265²) in this verse five types of leg movements are explained these are *Udghaṭṭitaḥ, Sama, Agratalasancara, Ancita* and *Kuncita*.

(Verse no. 9.266³) in the verse 9. 266, the word *Agratala* and *Pādatalāgra* are confused with each other. In this verse also second *Carana* of 9. 266 is with first *Carana* of 267. This one *Śloka* has given the definition of *Udghaṭṭitaḥ*. This *Udghaṭṭita Pāda* is used in today's *Aḍavu* and repeated for *Vyāyāma* and it is called as *Kudittametādvu*. *Udghaṭṭita* is also used by one leg but in current performance, it is forgotten and most of the times both the legs are used. *Udghaṭṭita* (Image 4.21) movement includes *Pādatalāgra* i.e. front foot, on which leg is rested and then heel is banged on the floor. In *Agratala Sancara* which is defined in the verse 9.273 and 9.274. One walks on front foot. (Image - 4.30)

(Verse no. 9.267⁴) in 267 it is recommended that *Udghaṭṭita* movement may be used in *Karana* once or more than once.

(Verse no. 9.268⁵) in this verse *Samapāda* is defined and word used *Swabhāvaracite Bhūmou*. This word *Swabhāvaracita* is locative case is *Sati Saptami* and *Bhumau* is *Adhikaraṇa Saptami*. When performer is in natural stance, this *Samapāda* is used in *Swabhāvābhinaya* i.e. acting in natural bearing. (Image no. 4.22)

¹ तथा चोद्वाहितं कार्यमाविद्धगमनादिषु ।

ताण्डवादौ प्रयोक्तव्यं परिवृत्तं प्रयोक्तृभिः ॥ 9.264 ॥

² उद्धृष्टितः समश्चैव तथाग्रतलसञ्चरः ॥ 9.265 ॥

अञ्जितः कुञ्चितश्चैव पादः पञ्चविधः स्मृतः ।

उद्धृष्टितः समश्चैव तथाग्रतलसञ्चरः ॥ 9.265 ॥

अञ्जितः कुञ्चितश्चैव पादः पञ्चविधः स्मृतः ।

³ पञ्चविधः पादः –

स्थित्वा पादतलाग्रेण पाष्णिर्भूमौ निपात्यते ॥ 9.266 ॥

यस्य पादस्य करणे भवेदुद्धृष्टितस्तु सः ।

⁴ अयमुद्धृष्टितकरणेष्वनुकरणार्थं प्रयोगमासाद्य ॥ 9.267 ॥

द्वुतमध्यमप्रचारः सकृदसकृद्वा प्रयोक्तव्यः ।

⁵ स्वभावचित्ते भूमौ समस्थानश्च यो भवेत् ॥ 9.268 ॥

समपादः स विज्ञेयः स्वभावाभिनयाश्रयः ।

(Verse no. 9.259¹) in this verse it is specified that *Samapāda* is to be used for basic *Abhinaya* and for different *Karaṇas* also.

(Verse no. 9.270²) in this verse it stated that *Samapāda* is used in *Pādarecitam*.

9.271 here when heel is taken inside and toe is outside this foot movement is called as *Tryaśrapadaḥ*. This type of *Pāda* is not mentioned in the list of five in the verse number 265. So *Tryaśryapāda* is though important but it is not counted in major five foot movements. This *Tryaśrya Pāda* is used in *āyata Maṇḍalam*, *Vaiśākhaṣṭhanam* and in *Aśvagrānta* also. In verse number 270 and verse number 272 same definition of *Tryaśryapāda* is repeated and these *Ślokās* might be inserted i.e. *Prakṣipta*.

(Verse no. 9.271³) in this verse the first word *Tyaktwā* is with *Pāṭhabheda Kṛtvā*. When *Samapāda* is left then *Aśvagrāntā* is performed and *Tryaśrya Pāda* is used when some communication is through showing some weakness. *Aśvagrāntā* and *Tryaśrya Pāda* both the positions are performed by leaving *Samapāda*. So *Tyaktwā* is right word to be taken for meaning. This difference questioned in Baroda edition due to *Paāṭhabheda* occurred. Distance between performers and Sanskrit, got indicated by this *Pathabheda*.

Samapāda is called as *Sthānasāśraya* i.e. a stance which is taken as a basic position before performing any other. By the help of *Samapāda*, *Sthānas* have become easy to explain. These standing postures are used in dialogues.

(Verse no. 9.272⁴) in *Samapāda* when one leg is twisted with the heel inside then it is called as *Tryashrya Pāda*. (Image no. 4.13)

(Verse no. 9.273 and 9.274⁵) this verse comprises the second *Carana* of 9.274 and first *Carana* of 9.275 comprises the use of front foot i.e. *Agratala Sancara*,

¹ स्थिरः स्वभावाभिनये नानाकरणसंश्रये ॥ 9.269 ॥

चलितश्च पुनः कार्यो विधिज्ञैः पादरेचिते ।

² समस्यैव यदा पाष्णिः पादस्याभ्यन्तरे भवेत् ॥ 9.270 ॥

बहिः पार्श्वस्थितोऽङ्गुष्ठस्यश्रपादस्तु स स्मृतः ।

³ त्यक्त्वा (कृत्वा ?) समपदं स्थानमश्नक्रान्ते तथैव च ॥ 9.271 ॥

स्याद् विक्लवादिष्वर्थेषु त्र्यश्रः पादो यथाविधि ।

⁴ अस्यैव समपादस्य पाष्णिरभ्यन्तरे भवेत् ॥ 9.272 ॥

त्र्यश्रपादः स विज्ञेयः स्थानकादिषु संश्रयः ॥

⁵ उल्लिप्ता तु भवेत्पाष्णिः प्रसृतोऽङ्गुष्ठकस्तथा ॥ 9.273 ॥

this usage includes *Todanam*, *Nikuṭṭana* i.e. Movement in the air. Most of the times *Nikuṭṭana* is confused with banging. *Sthitaniṣumbhanam* and *Bhumitaḍana* is banging on the floor. *Bhramaṇa* for all circular movements. *Vikṣepa* is throwing a leg outside. *Vividha Recaka* i.e. all the circular movements in the air by leg. *Pārśnikṛta āgamanam* i.e. walking style where the foot is lifted up and put forward resting on the heel. This walking style is called as *Pārśnikṛta āgamanam*. By this explanation the foot *Agratala Sancara* denotes all types of leg lifting movements and it becomes vivid that how this foot movement is most important in all the *Cāris*. (Image no. 4.24) (Image no. 4.25)

(Verse no. 9.275¹) In this verse, definition of *Ancitapāda* is given. This *Ancitapāda* is commonly used in current classical dance with the same name. When the heel is rested on the floor and toe is up, this foot is called as *Ancita*.

Ancita Pāda is used while walking on heel, turning around, banging on the floor, in different circular movements. (Image no. 4.26)

(Verse no. 9.277²) In this verse *Bharata* has given definition of *Kuncitapāda* where the heel is lifted and fingers are shrunk. Mid of the foot is also shrunk and this foot is called as *Kuncitapāda*. *Kuncitapāda* is used on the floor in the air or while resting on other leg also. In modern days *Kuncitapāda* is only thought as it is rested on the floor. But *Kuncitapāda* is also used in various *Bhrāmarīs*, *Apakrānta Karaṇam* or *Additā Cāri*. *Kuncitapāda* lifted up in air is not counted as *Kuncitapāda*, so confusion remains about different *Karaṇas*. This reservation of meaning has separated dance from text and *Karaṇas* are mistaken.

Usage of *Kuncitapāda* is explained. It is used in loud walk, general turning or turning while lifting the leg up. *Kuncitapāda* is also used for *Atikrāntakām* which is not performed clearly in *Aḍavus*. (Image no. 4.27)

(Verse no. 9.278 and 9.279³) this verse gives definition of *Śucipāda* which is not listed in major five types of *Pādas*. This *Śucipāda* is rested on the floor with heel

अंगुल्यश्चाञ्चिताः सर्वाः पादेऽग्रतल सञ्चरे ।

तोदननिकुट्टने स्थितनिशुम्भने भूमिताडने भ्रमणे ॥ 9.274 ॥

विक्षेपविविधरेचकपाणिर्कृतागमनमेतेन ।

¹ पाणिंस्यस्य स्थिता भूमौ पादमग्रतलं तथा ॥ 9.275 ॥

अङ्गुल्यश्चाञ्चिताः सर्वाः स पादोऽञ्चित उच्यते ।

² ऊक्षिता यस्य पाणिं स्यादङ्गुल्य कुञ्चितास्तथा ॥ 9.277 ॥

तथाकुञ्चितमध्यश्च स पादः कुञ्चितः स्मृतः ।

³ उदात्तगमने चैव वर्तितोद्धर्तिते तथा ॥ 9.278 ॥

up and thumb straight touching the floor. This *Śucipāda* is separately defined as it should not be replaced by *Kuncitapāda*. Most of the times *Śucipāda* is considered as *Kuncitapāda* and not counted separately, as *Kuncitapāda* is also sometimes rested on the floor. In next verse 9.280, only one *Carana* is existed, which explains *Kuncitapāda* i.e. *Nṛtta* and *Nupūrakaraṇa*. Second *Carana* of this verse might be missing as next three verses are complete with explanation of coordination between *Pādakaraṇa* i.e. Foot movement, calf movement and movement of thigh. Due to this coordination, basic stance of *Bharatanāṭyaṃ* i.e. half sit is fulfilled and developed. If this coordination is not explained *Aramanḍi* i.e. half sit may not be achieved. (Image no. 4.28)

10th *Adhyāya: Cāri Vidhānaṃ.*

(Verse no. 10.2 and 10.04)¹ this verse is from *Daśamodhyāya* which includes *Cāri Vidhānaṃ* and *Vyāyāma Vidhānaṃ*. Movement by one leg is called as *Cāri* and two different *Cāris* could be performed with two legs i.e. *Karaṇaṃ*. When *Cāri* is repeated to both the sides and performed with hands then it becomes *Vyāyāma*. This *Vyāyāma* is performed in three speeds i.e. *Kālas*, with certain foot work with particular *Tāla*. When *Karaṇas* are combined with each other, that combination is called as *Khaṇḍa* and by including three or four *Khaṇḍas* it is called as *Maṇḍalaṃ*. Whole of 11th *Adhyāya* is devoted for *Maṇḍalavidhānaṃ*.

In modern classical dance *Vyāyāma* in *Nṛtta* is identified with *āḍavu*. *āḍavus* are performed same to both the sides each and every time which gives good exercise and practise to dancer. But after enough preparation of muscles through *āḍavus*, one should start performing *Khaṇḍa* which is a combination of *Karaṇās* and then should go towards *Maṇḍala*. All these steps after *āḍavus* are lost and rarely identified in *Pandanallura* style of *Bharatanāṭyaṃ*, in *Kucipudi*, in *Saṭṛiya* dance, in *Odisy* dance and more vividly in *Goṭipoā* and *Chāu* dance. Revival of *Maṇḍalas* and

अतिक्रान्तक्रमे चैव पादमेतं प्रयोजयेत् ।
भवेत्पार्श्वरङ्गुष्ठाग्रेण संस्थितः ॥ 9.279 ॥
वामश्चैव स्वभावस्थः सूत्रीपादः प्रकीर्तितः ।

विधानोपगताश्चार्योव्यायच्छन्ते परस्परम् ।
यस्मादङ्गसमायुक्तास्तस्माद्द्वयायाम् उच्यते ॥ 10.2 ॥
करणानां समायोगाः खण्ड इत्यभिधीयते ।
खण्डैस्त्रिभिश्चतुर्भिर्वासंयुक्तैर्मण्डलं भवेत् ॥ 10.4 ॥

even *Angahāras* is a major task in which identification and analysis of differed meanings of the words in the text is needful.

(Verse no. 10.5¹) in this verse, importance of *Cāris* is explained *Nṛttam* takes place because of *Cāri*. It is performed due to *Cāris*. *Cāris* are used in applying weapons. *Cāris* are famous in *Yuddha* i.e. Battle. In further verses *Cāris* are explained in two types. *Bhaumācāri* and *Akāśiki Cāri*.

(Verse no. 10.16)² in list of *Cāris* 3rd *Cāri* is named as *Śakaṭāsya*. This verse gives definition of *Śakaṭāsya Cāri*. Meaning of word *Śakaṭāsya* means a stance in which one should sit on the *Śakata* or in the *Ratha*. Word *Niśannangaha* denotes sitting postures without स्फिकपाणिनां समागम (Ref. Verse 12.208) i.e. Joining of heels and buttocks.

(Verse no. 10.19)³ *Viccyavā* is identified in all the dance forms like *Sattriya*, *Kuchipudi* etc. (Image no. 4.29) (Image no. 4.30)

(Verse no. 10.22)⁴ *Urudvṛtta*, this is a *Cāri* identified in *paṇḍanallura Bharatanāṭyam* style of classical dance without this name which matches with *śloka*.

(Verse no. 10.23)⁵ *Additā Cāri* is explained in subchapter number 4.7.1 This *Cāri* is clearly seen in *Satriya* style of dance but not identified by this name. (Image no. 4.31) (Ref. Verse 9.273)

(Verse no. 10.25)⁶ *Janitā Cāri* is explained in sub chapter number 4.7.1 this is a normal walk followed in all the dance forms without identifying by this name.

(Verse no. 10.27, 10.28 and 10.58)⁷ In this verse, six standing positions or postures are given. Those are *Vaiśnava Sthānam*, *Samapāda*, *Vaiśākh Sthānam*,

¹ चारीभिः प्रसृतं नृतं चारीभिःश्लेषितं तथा ।

शस्त्रमोक्षश्च चार्यो युद्धे च कीर्तिताः ॥ 10.5 ॥

² निषण्णाङ्गस्तु चरणं प्रसार्य तलसञ्चरम् ।

उद्वाहितमुरः कृत्वा शकटास्यां प्रयोजयेत् ॥ 10.16 ॥

³ विच्यवात् समपादाया विच्यव्यां सम्प्रयोजयेत् ।

निकुट्टयंस्तलाग्रेण पादस्य धरणीतलम् ॥ 10.19 ॥

⁴ तलसञ्चरपादस्यपाणिर्बाह्वोन्मुखी यदा ।

जङ्घाञ्चिता तथोद्धृता ऊरुद्धृतेति सा स्मृता ॥ 10.22 ॥

⁵ अग्रतः पृष्ठतो वापि पादोऽग्रतलसञ्चरः ।

द्वितीयपादो निर्घृष्टः यत्र स्यादङ्घ्रिता तु सा ॥ 10.23 ॥

⁶ मुष्टिहस्तश्च वक्षःस्थः करोऽन्यश्च प्रवर्तितः ।

तलसञ्चरपादश्च जनिता चार्युदाहता ॥ 10.25 ॥

⁷ तलसञ्चरपादाभ्यां घूर्णमानोपसर्पणैः ।

सामोत्सारितमत्तल्ली व्यायामे समुदाहताः ॥ 10.27 ॥

Maṇḍala Sthānaṃ, *Pratyāliḍha Sthānaṃ* and *ālīḍha Sthānaṃ*. In this explanation *Maṇḍal Sthānaṃ* is a half sit followed in modern classical dance. (Image no. 4.32)

Baroda edition

(Verse no. 12.161 and 12.162¹) in this verse definition of *āyata Sthānaṃ* is explained where left leg is in *Samapāda*, right leg is in *Tryaśrapāda* at the distance of one *Tāla* and chest is straight with chin up. One hand is *Latā Hasta* while another is rested near the waist, this posture is called as *āyatam*. Sometimes *āyata Sthānaṃ* is confused with half sit that is called as *Maṇḍala Sthānaṃ* or *Nataṃ Sthānaṃ*. Currently all the *āḍavus* are performed in *Maṇḍala Sthānaṃ* and when naturally some *Abhinaya* is to be performed, three types of *Sthānas* were followed by *Naṭi*. This *Sthānaṃ* is basically in the stance of *Nataṃ* which is half sit. Here ‘*Swabhāvataḥ*’ word depicts easy stance of *Samapāda* because of which waist is slanted to left and right leg naturally becomes *Natajānu* i.e. bent knee. This *āyata Sthānaṃ* is different than *Avahitthaṃ*. In *Avahittha Sthānaṃ* there is distance in *Samapāda* and *Tryaśra Pāda* is of one *Tāla*. *Tāla* means measurement of one foot according to the person who performs. (Image no. 4.33)

Baroda edition

(Verse no. 12.168 and 12.169)² in three *Ślokas* definition of *Avahitta Sthānaṃ* is given by both the sides, right and left. It is mentioned that there is distance of one *Tāla* in two feet. (Image no. 4.34)

उभाभ्यामपि पादाभ्यां घूर्णमानोपसर्पणैः

उद्वेष्टितापविद्धैश्च हस्तेर्मत्तल्ल्युदाहता ॥ 10.28 ॥

वैष्णवं समपादं च वैशाखं मण्डलं तथा ।

प्रत्यालीढमथालीढं स्थानान्येतानि षण्णाम् ॥ 10.51 ॥

¹ वामं स्वभावतो यत्र पादो विरचितः समः ॥ 12.161 ॥

तालमात्रान्तरे न्यस्तस्त्रश्रः पक्षस्थितोऽपरः ।

प्रसन्नमाननमुरः समं यत्र समुन्नतम् ॥ 12.162 ॥

लतानितम्बगौ हस्तौ स्थानं ज्ञेयं तदायतम् ।

² काशी edition –

हस्तौ ज्ञेयं स्थानं ज्ञेयं तदायतम् ॥ 12.169 ॥

अवहित्थम् स्थानम्

Kāśī edition

(Verse no. 12.173¹) the definition of *Avahiṭṭhaṃ Sthanaṃ* in Kāśī edition is in some different words. Here word *Viracita* means moved little and replaced by *Pakṣasthitaḥ* i.e. partially touch.

अश्वक्रान्तं

Baroda edition

(Verse no. 12.172²) in *Aśvakranta*, one leg is in *Samapāda* and another is said to be *Agratalāncita* i.e. *Ancita* followed by *Agratalāncita* i.e. *Ancita* followed by *Agratala* movements. Another leg is sometimes banded in *Sūci* and sometimes banded in *Aviddha* that is flat feet.

अश्वक्रान्तं,

Currently this movement is identified in *Pandanallura* style in *Bharatanaṭyaṃ* while it is removed from *Kalākṣetra* style in *Bharatanaṭyaṃ*.

Kāśī edition,

(Verse no. 12.175³) in Kāśī edition, we identify these three definitions repeated in three *Ślokas* to not to lead any misunderstanding about this *Gati*. (Image no. 4.35)

(Verse no. 21.80⁴) *Kāraṇḍava* colour is said to be a mixture of white and blue creates sky colour which is not understood as *Kāraṇḍava* in modern usage. *Kāraṇḍava* i.e. duck. White duck has some bluish shade, but *Kāraṇḍava* might be confused with white mixed with any colour. In 21st *Adhyāya*, *Ahārya Abhinaya* is explained. Ornaments for women and colours are mentioned for human characters.

(Verse no. 21.140⁵) *Mukuṭa* is a word used for all types of head gears in *Nāṭyaśāstra*. *Pārśwagatā* i.e. to one side of the head. *Mastakin* i.e. fixed and totally

¹ समो यत्र स्थितो वामस्त्र्यश्रः पक्षस्थितोपरः ।

वामोन्नतं त्रिकं यस्मिन्नवहित्थं तदुच्यते ॥ 12.173 ॥

² पादः समस्थितश्चैक एकश्चाग्रतलाञ्छितः ॥ 12.172 ॥

सूचिविद्धमविद्धं वा तदश्वक्रान्तमुच्यते ।

³ एकः समस्थितः पाद एकस्त्वग्रतलाञ्छितम् ।

सूचिविद्धमविद्धं वा तदश्वक्रान्तमुच्यते ॥ 12.175 ॥

⁴ तानहं संप्रवक्षामि यथाकार्यं प्रयोक्तृभिः ।

सितनीलसमायोगे कारण्डव इति स्मृतम् ॥ 21.80 ॥

⁵ पार्श्वगता मस्तकिनस्तथा चैव किरीटिनः ।

enveloping the head. *Kiriṭin* i.e. one which is made up of metal and fixed from the forehead. These *Mukutas* were used for kings as well as *Deva*, *Gandharva*, *Yakṣa*, *Pannaga*, *Rākṣasa* and *Nara*. Currently meaning of *Mukuṭam* is reduced to crown of metal which was actually used for all types of head covers in *Nāṭyaśāstra*.

There are total 78 references listed in this chapter where meanings of words are different from classical performances. There is a definite source to find out more words which will clarify practical movements and concepts in classical dance. In this chapter words are compared with Kashi Edition and Baroda edition. Because of this list some *Caris* have become more vivid about their movements. *Mattalli*, *Samotsārita Mattalli*, *Śakaṭāsya Cāri*, *Urudhvṛtta Cāri*, *Janitā Cāri* and *Aḍḍitā Cāri* are revised and movements are clarified. This list has also helped to understand some *sthanakas* like *Avahittham* and *Vaiśnava Sthanam*. In current classical dance, *Vaiśnava Sthanam* is not identified saperatly from *Avahittham* as the distance between feet is mentioned by *Tāla* measurement.

4.7 Analysis and Interpretation of Words not used in Current Classical Performance.

Researcher is keen to identify impact of *Nāṭyaśāstra* on current classical performances where some part of ancient performance is surviving with small glimpses identified by different names. All the classical *Saujnyās* from *Nāṭyaśāstra* are in practice by 20% but named in a different way due to lack of Sanskrit knowledge. If Sanskrit names are considered by the perspective of morphology then *Nṛtta Cāris* are easy to identify, but Sanskrit language remained textual and lost its connection with the performance for some centuries to leave the original text aside. In this chapter various words from *Nāṭyaśāstra* with their meanings and movements are identified and explained to find out differences between those names and movements and names in current *Bharatanāṭyam* with due respect to Dr. Padma Subramanyam and her research approach. Dr. Padma Subramanyam had taken due efforts in 1962 to 1970 to connect *Bharatanāṭyam* to ancient aesthetics and it has become possible to revive the movements in *Nṛtta* again with the textual references along with compatible understanding of lively Sanskrit language. As Sanskrit language was considered as a dead language, it was not spoken by mass along with its basic nature of expression. Sanskrit language is revived from 1982 to be used by a large quantity of people with lively experience of textual connections. This revolutionary revival of Sanskrit has given better understanding of concepts explained with textual references. *Cāri* in *Bharatanāṭyam* or other classical dances, explained in *Nāṭyaśāstra* are understood through language usage and sculptures to discover original capacity of *Rasaniśpatti* through dance performance.

1) *Nṛtta Mātrkā* नृत्त मातृका 4.31

Basic foot movements are called as *Cāris* and *Cāris* compose *Karaṇa*. *Karaṇas* include hand movements also. Leg movements and hand movements are combined to make *Karaṇa*. Two *Karaṇas* together make *Nṛtta Mātrka*. Two, three, or four *Mātrkas* performed together make *Aṅgahāras* and *Mandalas*. *Aṅgahāras* are *Sthira hasta* i.e. hands are unmoved in a posture. *Mandalas* are commended combination of *Karaṇas*. So *Matrka* is a basic unit used in *Nṛtta*. In current classical performance *Mātrka* word is not in use and if it is referred, it is considered as a postures. Exercise to perform these *Mātrkās* properly is in practice. In *Nāṭyaśāstra* this exercise is called as

Vyāyāma performed in *Laya* and *Tāla*. This exercise itself is performed on stage as *Nṛtta* in current performances before reaching *Karaṇas*, *Mātrkas* and successively *Aṅgahārās* or *Mandalas*. Thus it is identified that exercise in itself has become performance and no space is remained to develop oneself to perform *Mandalas*. So current classical *Bharatanāṭyaṃ* is practically frozen to a *Vyāyāma* sequence.

2) *Mātrka* मातृका 4.31

Sthāna, *Cāri* and *Nṛtta Hasta*, these three together make *Karaṇas*. Combinations of two *Karaṇas* make *Mātrkās*.

3) *Sauṣṭhavaṃ* सौष्ठवं 4.60

When waist, elbows, shoulders and head are aline with ear and chest is up then it is called as *Sauṣṭhavaṃ*. All the *Mātrkās* are to be performed by following *Anagasauṣṭhavaṃ*. This word is not used as it is in today's classical dance. This standing posture is always followed before *Nṛtta*.

4) *Angasauṣṭhavaṃ*. अङ्गसौष्ठवं 4.61.

Here also in 4th *Adhyāya*, 2nd quarter of verse number 60 and first quarter of verse 61 comprise one *Śloka*, which is true with all the numbers of the *Ślokas* in Baroda edition.

5) *Recakāha* रेचकाः

Recaka is a gesture which is used for *Kaṭi*, *Jānu*, *Pādaḥ*, *Hastah* and *Grivā* i.e. Neck. *Recaka* means moving limbs in a circular manner and settle them in a certain position. Hand gesture is performed or settled with *Recaka*. Legs are also settled by using *Recaka*. This circular movement is a part of aesthetics in dance, which is most important and used today in *Sattriya* and Odissy dance. All the *Gottipoās* are taught to use *Recakas* but in rough manner. In current *Bharatanāṭyaṃ* *Kaṭirecaka*, *Pādarecaka*, *Grivā Recaka* and *Śirorecaka* are stoped and some *Hasta Recakas* are used occasionally. Not using *Recakas* often had made *Bharatanāṭyaṃ* very sharp and stagnant without *Śṛṅgārika* effect. For removing *Śṛṅgāra Rasa* from modern *Bharatanāṭyaṃ* in 1942 many *Recakas* were removed or stopped from usage.

6) *Aṅgahārāhā* अङ्गहारः

Aṅgahāra is made up of *Cāris* and *Karanas*. It is a settled posture taken over after certain *Recakas* with stable hands. In today's classical dance *Aṅgaharas* are replaced many times by *Aḍavus* which were a part of *Vyāyāma Vidhi*. *Aḍavus* were

performed to prepare limbs for perfect stance having control on muscles. Performing different *āḍvus* in sequence has become popular trend in *Bharatanāṭyaṃ* which was actually for performing *Āṅgahara* and *Mandala*. The purpose of *āḍvus* has changed and *Bharatanāṭyaṃ* is restricted till *āḍvus* in *Nṛtta* to not to reach to *Karaṇas* and *Āṅgahāras*.

7) *Jarjara* जर्जरः

Jarjara is a word used for *Dhwaja*, *Dhwajastambha*, flag or *Patākā* in *Nāṭya* on stage. *Jarjara* was always carried and put on stage with all the rituals. That is called as *Jarjara Sthapanam*. In modern classical dance this *Jarjara Sthapanam* is not performed and it is replaced by *Natarāja Pujanam*. In Marathi language *Jari Patakā* is the word used for flag or *Patākā*, which has derived from *Jarjara*. In modern times also some program is started with flag hosting and dancing with flag.

8) *Kuṭṭitam* कुट्टितम्

This word is derived from the root *Kuṭṭa* that is to move repeatedly. Repeated upside down movement is called as *Kuṭṭitam*. It is used rarely but not named in current classical dance. *Kuṭṭanam* is mostly preferred for banging in today's performance.

9) *Samanakhau Pāda* समनखौ पादौ

This word is used for *Samapāda* which is moved forward with nail to nail attachments. *Samanakha* movement has also named as *Samanakha Karaṇa*. In *Samapāda* there is some distance between two feet while in *Samanakha* there is no distance at all. This *Karaṇa* is also used but not named in current classical dance. *Samanakha* is used in *Gati Pracāra* and *Cūrna Padaṃ*. It is used to show sitting in a boat, aircraft or some vehicle and moving forward.

10) *Gatipracārah* गतिप्रचारः

Gati Pracāra means walking style. *Nāṭyaśāstra* has devoted 12th *Adhyāya* completely for *Gatipracāra* because and character building as a whole depends on this walking style. This word is not in use in modern classical dance.

11) *Paryastakaḥ* पर्यस्तकः

This word is not used but conceptually followed in today's classical dance. *Paryastakaḥ* means repetitive circular hand movements performed before *Pindibandha* or any stagnant position. This movement is also used for position shifting on stage or

stage cover too. Word *Paryastaka* is not used currently so it has become difficult to explain actions before *Pindibandha*.

12) *Karaṇam* करणम्

Karaṇam is a combination of two *Cāris* ending in certain position aesthetically rich and beautiful. Three of them make *Khand* and Four *Karaṇas* together make *Aṅgaharaha*. *Karan* is considered as a basic unit in classical dance. In present classical dance *Karaṇas* are taught rarely and used in the mid of sequences of *āḍvus*. For long many centuries systematized practice of *Karaṇas* was lost and very less *Karaṇas* were in practice. Dr. Padma Subramanyam revived *Karaṇas* in 1962 and it has some contradictions with textual Sanskrit explanation. There is no agreement about specification of *Karaṇas* till today.

13) *Apavidhham* अपविद्धम् 4.65

Apavidhham is one of the *Cāris* where *Tryaśrya Pāda* i.e. banged inside in *Swastika* position. Many times *Aṅgaharas* or *Maṅḍalas* are concluded by *Apavidhha Cāri* which gives finishing touch to the sequence. In current classical dance *Apavidhā* is used in *āḍvus* i.e. *Vyāyāma* now performed itself onstage.

14) *Samanakham* समनखं 4.66

Samanakham is one *Karaṇam* following *Samanakhau Padau* with some movement of shifting forward. There is difference between *Samanakhau Padau* and *Samanakham*. One mentions stagnant position while other depicts forward movement.

When both the feet are attached in standing position with the hands in *Pralambita* position this is called as *Samanakha Karaṇa*. *Samanakha* becomes different from *Samapāda Sthāna* due to feet attached together and moved forward. This *Karaṇa* is used for *Cūrnapadaṃ* in *Gatipracāra*. (Image 4.50), (Image 4.51), (Image 4.52)

15) *Ardharecitakam* अर्धरेचितकम् 4.64

When hands are moved in *Apavidhha*, *Sucipāda* is moved repeatedly and waist is tilt, this is called as *Ardharecitam*. *Ardharecītam* is used sometimes in *Bharatanāṭyam* but not named same.

Bharata has explained *Kūṭapa* in *Pūrvaraṅga Vidhānam*. *Kūṭapa* is called as *Vādyavṛnda* in modern days. *Mārdaṅgika* i.e. who plays *Mṛdaṅga*, *Pāṇavika* i.e. one who plays *Panava* that is drum. *Darduarika* i.e. One who plays *Dardūra* i.e. *Tabala*. *Vanśavādaka* i.e. one who plays flute. All the instrumentalists sit together and create effective combination of instruments. This process is called as *Kūṭapa Vinyāsa*. *Kūṭa*

means sound and *Pāti* means protect i.e. one who protects music needed for *Nāṭya*. It is also changed in meaning to explain in later period when Sanskrit did not remain common. *Kūṭapa* is divided as *Kuṃ Tapati*. One which glorifies stage.

16) *Nṛttahasta* नृत्तहस्त

Nṛttahastas are used in *Karaṇas* and *Aṅgaharas* for only *Nṛtta*. This word is not used in current classical dance training. Variety of *hastas* from *Natyashastra* are not in use. Separate training of these gestures was existed in ancient classical dance. Though *Karaṇas* and *Aṅgaharas* are used in *Abhinaya* also, concurrent hand movements have no meaning to convey. In *Bhujāṅgatṛāsita Cāri*, *Sūcimukha Hasta* is used i.e. *Sarpaśirśa* with thumb near the palm. Though the reactions on face are vivid of fear due to snake. *Hastas* are naturally used as a reflex action.

17) *Khaṭakāmukhou* खटकामुखौ 9.183

When the both hands are in *Khaṭakāmukha* i.e. First finger is folded on thumb, middle finger is *Tretāgnistha* i.e. rested under the thumb on side palm. Ring finger and last finger are straight. This *Hasta* is held on the distance of eight *Aṅgulas* from chest facing each other. Here the meaning of word *Parāṅgmukha* means facing each other. Dr. Padma Subramanyam has taken this meaning as *Parāṅgamukhou* i.e. facing opposite. So she has used *Khaṭakāmukhou* folded inside towards chest, which is not according to definition.

18) *Udvṛttou Hastou / Tālavrunttakou* ऊद्वृत्तौ / तालवृत्तकौ 9.185

This *Nṛtta Hasta* is almost absent in *Bharatanāṭyaṃ*. It is used in *Cāśagati* sometimes in *āḍavus*. When *Hansapakṣa Hasta* is turned around and used in *Nṛtta*, it is called as *Udvṛttau* or *Tālvṛntakau*.

19) *Talamukhou Hastou* तलमुखौ हस्तौ 9.186

When hands are with level of shoulders and elbows i.e. *Caturasrou*. *Kaṭakhāmukhou* are held in *Caturasrau* and when they are changed to *Hansapakṣa* facing from sides, diagonally, those are called as *Talamukhou*. This gesture is not in use in current *Bharatanatyam*. This is identified roughly in *Yakshagānam*.

20) *Swastikau* and *Viprakirnakau* स्वस्तिकौ and विप्रकीर्णकौ 9.187

When *Hansapakṣa Hastau* are folded from wrists in the form of swastika those are called as *Swastikau*. These hands are left out from swastika to spread away to make *Vipprakirnau*. This hand gesture is not used or identified in current trainings.

21) *Arālakhaṭākākyo Hastau* अरालखटकाख्यो हस्तौ 9.188,

Khaṭākākhya Hasta is used with *Arāla Hasta* with different combinations like *Swastika*. This Gesture is not in use.

22) *Arālakhaṭākāmukhau* अरालखटकामुखौ 9.188

Khaṭākāmukha Hasta is used with *Arālahasta* in different combinations. This Hasta is also not identified in current classical dance.

23) *Arālakhaṭakau* अरालखटकौ 9.189

When both the hands in *Arāla* and dropped from wrist are called as *Arālakhaṭakau*. When hands are loose from wrist they are dropped down or turned around to perform *Recitam*. This gesture is not in use.

24) *āviddha Vakrakau* आविद्ध वक्रकौ 9.190

When hands are moved inside folding from elbows and shoulders with inward twists, their palms are opposite to each other, that is *Parāṇmukhau*. These hands are called as *āviddha Vakraku*.

25) *Sūcīmukhau Hastau* सूचीमुखौ हस्तौ 9.191, 9.192

There are two definitions of *Sūcimukhau*. *Sarpaśr̥ṣa Hasta* is made up with thumb folded in and both hands are diagonally spread out. In another definition they are crossed in swastika. Both are called as *Sūcimukhau*. This gesture is identified in Kopeswara temple at Khidrāpura, Maharashtra in *Bhujāṅgatrāsītā Cāri*.

26) *Recitau Hastau* रेचितौ हस्तौ 9.193

Hansapakṣa Hasta are circularly moved very fast and spread out with palms up. This movement is identified in *Kathakali* and *Yakṣagāna*, frequently in *Nṛtta* and *Abhinaya* both. It is also very important in *Sattriya* dance but named otherwise.

27) *Ardharecitau Hastau* अर्धरेचितौ हस्तौ 9.194

When one hand is spread out in *Caturastra* in the line of shoulders and elbows and another hand is moved circularly. It is called as *Ardharecitau*. This *Nṛtta Hasta* is identified in *Cāśagati* in *Bharata Nāṭyaṃ*.

28) *Uttanavancitau* उत्तानवंचितौ 9.195

This hand gesture is in *Tripatāka*, *Ancita* in *Kūrpara* i.e. Elbows and *Ansa* i.e. Shoulder. This double hand posture is used currently in *Bharatanāṭyaṃ* in *Maṇḍalam* while performing *āḍavu*. When elbow is folded but shoulders are not

Ancitau it is identified in *Sattriya* dance. The name *Uttanau Ancitau* is not used in current performance.

29) *Pallavau* पल्लवौ 9.196

When *Patāka Hasta* is dropped down from wrist it is called as *Pallava*. *Pallava* is used in various *Karaṇas* and *Āṅgaharas* but not named as *Pallavau*.

30) *Nitambaou* नितम्बौ 9.196

Nitambau is a word where *Pallava* hands are taken out from *Bāhuśirśa* i.e. beginning of the hand. It is called as *Nitambau*. This word is not in use though gesture is used frequently to show some postures.

31) *Keśabandhau Hastau* केशबन्धौ हस्तौ 9.197

When *Pallava* hands are taken out from the hair or around the hair and both are lifted upwards those are called as *Keśabandhau*. This movement is like tying the hair on the top of the head.

32) *Latākhyau* लताख्यौ 9.198

Both the hands in *Pallava* are diagonally spread out upwards those are called as *Latākhyau*.

33) *Karihastah* करिहस्ताः 9.199

When *Lata Hasta* is moved like elephant's trunk and another hand is near ear in *Tripatāka* it is called as *Karihastaha* showing trunk of an elephant.

34) *Pakṣavancitakau* पक्षवञ्चितकौ 9.200

When *Tripatāka Hasta* is folded inside and tips of hands are between waist and thigh in *Tripatāka*, this hand is called as *Pakṣavancitakau*. This hand is in use but not named in performances.

35) *Pakṣapradyyotakau* पक्षप्रद्योतकौ 9.201

Tripatāka hands are turned out between waist and thigh, those are called as *Pakṣapradyyotakau* it means one which is showing feathers. *Pakṣavancitakau* and *Pakṣapradyyotakau* both are used together in alternate manner in many movements as well as *āḍvus*. In *Bharatanāṭyam Yaṭṭadavu* refers to this types of hands.

36) *Garuḍa Pakṣakau* गरुड पक्षकौ 9.201

When *Pakṣapradyyotakau* hands are moved up and down those are called as *Garuda Pakṣakau*.

37) *Danḍa Pakṣau* दण्ड पक्षौ 9.202 When *Hansapakṣa* is turned around and spread outside, those hands are called as *Danḍa Pakṣau*.

38) *Urdhwa Maṇḍalinau* उर्ध्व मण्डलिनौ 9.203

When *Pallava* hands are circularly moved above the head, those are called as *Urdhwa Maṇḍalinau*. This gesture is used while rounds are taken in jump. This movement is frequently identified in *Sattriya* dance.

39) *Pārśwa Maṇḍalinau* पार्श्व मण्डलिनौ 9.20 when hands are moving around on the head and taken down to rest on hips those are called as *Pārśwamaṇḍalinau*.

40) *Uromaṇḍalinau* उरोमण्डलिनौ 9.204

Hands which are moved around chest are called as *Uromaṇḍalinau*.

41) *Urah Pārśvārdhamanḍalau* उरः पार्श्वार्धमण्डलौ 9.205

When hands are moved in half circle to both sides of chest, then *Urah Pārśvārdhamanḍalau* hands are performed.

42) *Khaṭakākhyou* खटकाख्यौ 9.206

This *Mudra* is confused with *Khaṭakāmukha* in current *BharataNāṭyaṃ*. *Khaṭaka Hasta* is *Hasta* where first finger, middle finger, and thumb are *Tretāgnistha* means joined together with ring finger and last finger are straight. This *Hasta* mudra is performed with *Alapallava* which is called as *Alapadmaka* in current *Bharatanāṭyaṃ*. (Image no. 4.19 and 4.19/2)

43) *Nalini Padmaḥṣau* नलिनि पद्मकोषौ 9.207

This *Hasta* is not used popularly in current performance as *Urnanābha Hasta* and *Padmaḥṣa hasta* are confused with each other. Both the hand gestures are mentioned in *Nāṭyaśāstra* where *Padmaḥṣa* is smaller than *Urnanābha*. *Urnanābha Hasta* is used as *Padmaḥṣa Hasta* and *Padmaḥṣa* has lost its usage in current *Bharatanāṭyaṃ*. (Image no. 4.15 and 4.16)

44) *Ulbanou Hasta* उल्बनौ हस्त 9.208

Ulabana means to hide. When *Alapadma Hasta* is turned inwards too much to not to show palms, it is called as *Ulbanou Hasta*. *Ulbanou Hastau* (both hands) are used in *Sattriya* dance to hide the face to open with *Prakaṭikaraṇa*. It is named in *sattriya* dance as *jhalak*.

45) *Lalitau* ललितौ 9.209 *Pallava Hastas* held near head in *Karaṇa* posture are called as *Lalitau*.

46) *Nyāya* न्याय 20.41 (Verse no. 20.41¹) in this verse *Nyāya* is a word not referred in today's classical performance. *Vṛttam* is another word which is not used today. Which is a style of behavior. *Nyāya* is a stance used for battle or for *Nṛtta* which is related to emotions.

47) *Utthapaka* उत्थापक 20.45

(Verse no. 20.45²) *Utthapaka* is a type of *Sātvati Vṛtti* in which enemy is provoked for battle by teasing him to show his powers. This *Utthapaka* is performed in *Kudiiṭṭam* and also in *Kathakali* but not mentioned popularly as *Utthapaka*. Some glimpses of *Utthapaka* are seen in *Yakṣagānaṃ* and *Daśāvātāra* also.

48) *Parivartaka* परिवर्तक 20.46

(Verse no. 20.46³) *Parivartaka* is a type of *Sātvati Vṛtti* where provoking words are taken by some other different meanings. *Parivartaka* name is not used for this type of scene in *Nāṭya* popularly.

49) *Sanllapakaḥ* संल्लापकः 20.48

(Verse no. 20.48⁴) by the purpose of insult or not by the purpose of insult, one speaks some sweet words lovingly and tries to convey different opinion, this type of sweet conversation is called as *Sanllapakaḥ*. This *Sanllapaka* word is not used for this type of conversations in current classical performances.

50) *Sanghātyaka* सङ्घात्यक 20.50

(Verse no. 20.50⁵) when a group of people is in conspiracy, the members speak with each other by the intention of treachery due to luck, power or personal flaw.

¹ या सात्वतेनेह गुणेन युक्ता न्यायेन वृत्तेन समन्विता च ।

हर्षोत्कटा संहृतशोकभावा सा सात्वती नाम भवेत्तु वृत्तिः ॥ 20.41 ॥

² अहमप्युत्थास्यामि त्वं तावद्दर्शयात्मनः शक्तिम् ।

इति संघर्षसमुत्थतज्जैरुत्थापको ज्ञेयः ॥ 20.45 ॥

³ उत्थानसमारब्धानर्थानुत्सृज्य योऽर्थयोगवशात् ।

अन्यनर्थान् भजते स चापि परिवर्तको ज्ञेयः ॥ 20.46 ॥

⁴ साधर्षजो निराधर्षजोऽपि वा रागवचनसंयुक्तः ।

साधिक्षेपालापो ज्ञेयः संल्लापकः सोऽपि ॥ 20.48 ॥

⁵ मन्त्रार्थं वाक्यशक्त्या देववशादात्मदोषयोगाद्वा ।

संघातभेदजननस्तज्जैः संघात्यको ज्ञेयः ॥ 20.50 ॥

This type of conversation is *Sanghātyaka*. This *Sanghātyaka* word is not in use in *Nāṭya* today.

51) *Narma* नर्म 20.58

(Verse no. 20.58⁶) *Kauṣiki Vṛtti* is divided into four types and *Narma* is one type of *Kauṣiki Vṛtti*. In this type of performance *Śṛṅgāra* rasa is depicted through jealousy, anger, panic requests, insulting moments and dependence. It is named as *Narma* and not identified by this name in current classical performance.

52) *Narmasphuṅjo* नर्मस्फुंजो 20.59

(Verse no. 20.59⁷) *Narmasphuṅjo* is a type of *Kauṣiki Vṛtti* with the dominance of *Śṛṅgāra* rasa. In this type of performance attractive and provoking dresses and sentences are used. Fresh union of couples, a kind of fear and anxiety is depicted in *Narmasphuṅja* performance. This particular word is not in use in current performances.

53) *Narmasphota* नर्मस्फोट 20.60

(Verse no. 20.60⁸) *Narmasphota* is a type of *Kauṣiki Vṛtti* where various *Bhāvas* are adorned with small expressions where no single rasa is dominant. The name *Narmasphota* is not used for this type of performances in current classical dance.

54) *Narmagarbha* नर्मगर्भ 20.61

(Verse no. 20.61⁹) In *Narmagarbha Kauṣiki Vṛtti*, a hero of *Nāṭya* is in some mock role and he is identified by his behavior, knowledge, handsome looks, skills and prosperity due to some tasks to be completed. This type of performance is not called as *Narmagarbha* in current classical performance.

55) *Sankṣiptaka* संक्षिप्तक 20.68

⁶ ईर्ष्याक्रोधप्रायं सोपालम्भकरणानुविद्ध च ।

आत्मोपक्षेपकृतं स विप्रलम्भं स्मृतं नर्म ॥ 20.58 ॥

⁷ नवसङ्गमसम्भोगो रतिसमृदयवेषवाक्यसंयुक्त ।

ज्ञेयो नर्मस्फुंजो ह्यवसानभयात्मकश्चैव ॥ 20.59 ॥

⁸ विविधानां भावानां लवैर्लवैर्भूषितो बहुविशेषैः ।

असमग्राक्षिप्तसो नर्मस्फोटस्तु विज्ञेयः ॥ 20.60 ॥

⁹ विज्ञानरूपशोभाधनादिभर्नायको गुणैर्यत्र ।

प्रच्छन्नं व्यवहरते कार्यवशात्नर्मगर्भोऽसौ ॥ 20.61 ॥

(Verse no. 20.68¹⁰) *ārabhaṭi Vṛtti* is divided into four types. *Sankṣiptaka* is one of the types of *ārabhaṭi* where basic plot of the story is very small. But happenings are depicted on stage through some kind of *Śilpa* and colourful set. This characteristic is seen in many dramas and dance dramas today but it's not named as *Sankṣiptaka*.

56) *Avapāta* अवपात 20.69(Verse no. 20.69¹¹) *Avapāta ārabhaṭi Vṛtti* is mentioned in this verse. In this type of performance, characters enter on stage for very short span and they express fear, happiness, making of revolution and confusion on stage. Characters keep coming and taking exit which is called as *Avapātaṃ*. Due to less detailing *Avapātaṃ* word is not used in current performance.

57) *Vastu Utthāpanaṃ* वस्तुत्थापनम् 20.70

(Verse no. 20.70¹²) *Vastu Utthāpanaṃ* is one type of *ārabhaṭi Vṛtti* which is mentioned in above verse. In this performance all types of *rasa* are combined and revolutionary movements are depicted. *Vastu Utthāpanaṃ* word is not used in current classical performance.

58) *Sampheta* संफेट 20.71

(Verse no. 20.71¹³) *Sampheta* is one type of *ārabhaṭi Vṛtti* where many types of misunderstandings, conspiracy, fight, small battles and war is depicted. Word *Sampheta* is not used for this type of performances.

59) *Sthāyi* स्थायी 20.76

(Verse no. 20.76¹⁴) *Rasa* in *Nāṭya* was divided into two types. Those are *Sthāyi Rasa* i.e. Major *Rasa* and *Sancāri Rasa* i.e. Supportive. *Sthāyi* and *Sancāri* both the words used for *Bhāva* and not popularly used for *rasa* in current classical dance. In this verse, various *Rasas* are seen due to various *Bhāvas* in *Nāṭya* then dominant *rasa* is named as *Sthāyi Rasa*. This concept is not particularly followed or named

¹⁰ अन्वर्थशिल्पयुक्तो बहुपुस्तोत्थानचित्र नेपथ्यः ।

सक्षिप्तवस्तुविषयो ज्ञेयः संक्षिप्तको नाम ॥ 20.68 ॥

¹¹ भयहर्षसमुत्थानं विद्रवविनिपातसंभ्रमाचरणम् ।

क्षिप्रप्रवेशनिर्गमवपातमिमं विजानीयात् ॥ 20.69 ॥

¹² सवेरससमासकृतं सविद्रवाविद्रवाश्रयं वापि ।

नाटयं विभाव्यते यत्तद्वस्तुत्थापनं ज्ञेयम् ॥ 20.70 ॥

¹³ संरम्भसंप्रयुक्तो बहुयुद्धनियुद्धकपटनिर्भेदः ।

शस्त्र प्रहारबहुलः सम्फेटो नाम विज्ञेयः ॥ 20.71 ॥

¹⁴ सर्वेषां समवेतानां यस्य रूपं भवेद् बहु ।

स मन्तव्यो रसः स्थायी शेषाः सञ्चारिणः स्मृताः ॥ 20.76 ॥

4.7.1 Analysis and Comparative Study of *Cāri Prakaraṇam* चारी प्रकरणम्

1) *Bhaumā Cāri* भौमा चारी

This word is derived from root *Cara* means to move. *Bhaumā Cāri* is a movements of feet or one foot preferred to perform close to ground to make *Karaṇas* and *Mandalas*.

In current classical dance *Cāri* is referred as steps and *āḍavus* are designed to form group of *Cāris* together. *Bhaumā* means near to ground. There is no distance in ground and foot or there are no high jumps in these *Cāris*. These *Cāris* are used in dialogues, different positions, small stances or standing positions of characters and long *Ṇṛtta* sequence. *Bhaumā Cāris* are basic steps to go towards *Karaṇa* and *Khanda*. *Gatipracāra* is totally different from these *Cāris*. *Cāris* may take place in *Gatipracāra* but *Gatipracāra* may not be included in *Cāris*. For e.g. *Janīta Cāri* is used to show both standing and walking posture of woman. This *Cāri* may be included in *Gati Pracāra* or *Gati* of *Vīṭa* and *Ceṭa* but this *Gati* is not a part of *Janitā Cāri*. *āḍavus* are designed to develop muscles to perform *Cāris*. In modern performances *āḍavus* are performed on stage which shows only preparation towards *Cāris*.

2) *Sthitāvartā* स्थितावर्ता

This *Cāri* is not used in current *Bharatanāṭyaṃ* performance. It is seen in some folk dances in Maharashtra, in Manipuri dance and in *Bīhu* folk dance. It is also seen in *Garbā* dance and *Kucipudi* classical dance. This is a *Cāri*, where one leg is dragged in a circle towards another with both the knees folded and another foot is thrown out to small distance. *Sthitāvartācāri* is not used in *āḍavus* due to some misunderstanding, because of some *Vyāyāma Vidhāna* stated in *Nāṭyaśāstra*. *Cāri* is a movement to shift towards some direction or in circular manner. *Samapāda Cāri* is called as *Sthānasanśraya* as it is used for standing still after some movement. The word *Agratala Sancara* i.e. using front foot, is important in the definition of *Sthitāvartā Cāri*.

3) *Śakaṭāsya* शकटास्या

This *Cāri* is performed by sitting on hips with one leg folded inwards, another leg is spread out with the foot upside down. This *Cāri* is performed in

Mandī āḍavu when one sits in full sit, Jumps once in *Utkaṭikaṃ Sthānaṃ* and sits to one side with the knees folded and rested on the floor. This *Mandī āḍavu* is useful in *Nṛtta* as well as denial in *Abhinaya*. Dr. Padma subramnyam has explained *Śakaṭāsya Cāri* by stating to sit on one heel and spread out another leg to back similar to *Pratyālīdha Sthana*. In this position *Sphikapārśni Samagaṃ* i.e. joining heel and buttocks and *Agratalasancara Pāda* i.e. Spreading legs on toe, both are performed which are not stated in definition. In the definition *Niśannaṅgaḥ* i.e. Resting or sitting on the floor and *Talasalancara* i.e. heel of the foot is upward, both words are most important. Explanation given about this *Cāri* in *Abhinava Bhārati* by *Abhinava Gupta* is also matching with the definition stating *Niśannaṅgaḥ*, where he explains it by the word *Bālakhelitaṃ*. (Image no. 4.40)

Śakaṭāsya Cāri is identified at Kopeśwara temple, Khidrāpur, Maharashtra which is from 7th century EC. This temple is older than *Bṛhadeśwara* temple and reference is to be confirmed by the Image 4.40. Word *Talasalancara Pāda* comes again and again in many *Cāris* where it tallies with upward position of sole of the foot. In the definition *Uddhwāhitaṃ Uraḥ* is another reference where the chest is upward with confidence as if riding a chariot or some *Vahana*. In this Image, *Saraswati* is riding on elephant with *Vīna* in hand. (Image no. 4.41) (Image no. 4.42)

4) *Adhyardhikā* अध्यर्धिका 10.17

This *Cāri* is very useful and used regularly in all types of classical dances. But not mentioned by this name. When left leg is behind right leg in *Natajānu* posture and right leg is followed by left to shift, then *Adhyardhika Cāri* is performed.

5) *Cāṣagati* चाषगति 10.18

This *Cāri* is used in current *Bharatanāṭyaṃ* frequently but not mentioned by this name. In *Alidham*, right leg is spread out and left leg is dragged in towards right. This *Cāri* is also used in *Kalaripayattu* where the movements are identified with *Mandalavidhāna*.

6) *Viccyavā* विच्चवा 10.19

This *Cāri* is used in current *Bharatanāṭyaṃ* and in other classical dances like *Sattriya* also. When *Samapāda* is left and floor is tapped by *Talāgra* i.e. Toe, then *Viccyava* is performed. According to *Abhinava Bhārati* singular form of *Pādasya* is to

be taken as *Pādayoḥ* that is dual form and jump on both the toes in *Natajānu* with knee folded.

In other *Pāṭhabheda* word *Samapādāyām* is mentioned, where the possibility of *Viccyava* is denied. So this *Cāri* is definitely not performed by *Samapāda*. This *Cāri* is meant to change the posture from *Samapāda* to any other *Sthāna* like *āyataṃ* i.e. one leg is in *Samapāda* and another is in *Tryaśrapāda* with both knees folded, in *Vaiśākha Sthānaṃ* i.e. 10.62 in *Nāṭyaśāstra*, *Vaiṣṇava Sthānaṃ* i.e. 10.53 in *Nāṭyaśāstra*, *Maṇḍalaṃ* i.e. 10.65 in *Nāṭyaśāstra*. *ālīḍhastāhanaṃ* i.e. 10.67.

Viccyava Cāri's scope is broader than considered. It is useful each time with different stance according to *Sthānaṃ* or *Cāri* to be followed.

7) *Eḍakākriḍitā* एडकाक्रीडीता 10.20

This *Cāri* is mentioned to be performed by one leg or both the legs together. Alternate legs are suggested by the indeclinable 'च' used in definition. In *Talasanacara Pādābhyāṃ*, *Talasanacara Pāda* is a word again used for sole of the foot facing upwards. In this *Cāri* though both the feet are lifted up by a jump it is not included in *ākāśiki Cāri* as to show total attachment with the ground by completing the movement very fast.

8) *Baddhā* बद्धा 10.21

This *Cāri* is used rarely in current performances. *Jaṅghāsanvedhāt* is a key word where both the calves of the legs are touched each other and *Swastika* i.e. Crossed legs, is performed. The word *Urūbhyam Valanaṃ* i.e. Turning around with both the thighs. Here full circle and half circle both are called as *Valanaṃ*. *Baddha* i.e. bound. Legs are locked across by this movement.

9) *Urudvṛttā* उरुद्वृत्ता 10.22

In this *Cāri* one thigh is lifted up and knee is folded by *Jaṅghāncita* i.e. Calves are almost touched to rears. Here also *Talasanacarapāda* i.e. sole upward, is mentioned and by the word *Bāhyonmukhi*, heel is guided to be outside. This *Cāri* is useful in attractive walk. In this definition *Ākāśiki Cāri Udvṛtta* is mentioned to state inner and outer wave of the knee. Dr. Padmasubramanyam showed this *Cāri* by the name *Āvidhodyṛtta Sanjnite* from *Ākāśhikī Cāri*.

10) *Aḍḍitā* अड्डिता 10.23

In this *Cāri*, again *Agratalasancara* word is used to show sole of the foot upwards. The word *Adḍitā* means gently touching. This meaning is specified by the word *Nirgr̥ṣtaḥ*. The folded leg is said to be touched to other leg in the front side or in the back side.

11) *Utspanditā* उत्स्पन्दिता 10.24

Spandan i.e. Vibration. This word states the meaning of this *Cāri*. Here *Recakānusāreṇ* is important word which means according to circular movements. While performing many *Cāris* and connecting them all together, foot shifts its position by vibrating little bit then it is called as *Utspandita* as vibration is upwards. Wait of the body is balanced by giving pressure sometimes to the thumb side and sometimes to the side of last finger. Dr. Padma Subramanyam has shown this *Cāri* by dragging one foot sometimes inwards and sometimes outwards which may be useful in some shifts or conjunctions of *Cāris*. But factually *Utspandan*, vibrating foot upwards is a movement specified in the definition. *Utspandita Cāri* is a conjunction for many other *Cāris* to be performed.

In all the *Karaṇas* and *Aṅgaharas* *Bhoumācāri* is combined with *ākāśiki Cāri* maintaining aesthetic sense and the sense of accomplishment and comfort. All the *ākāśiki Cāris* are completed and now *Bhaumā Cāris* are described.

Cāris are intended to perform *Karaṇas*, *Khaṇḍas*, *Aṅgahāras* and *Mandalas*. *Aṅgaharas* and *Karaṇas* are not divided in *Bhaumā* and *ākāśiki*. But *Mandalas* are divided into *Bhaumāni Maṇḍalani* and *ākāśagāmini Maṇḍalani* as in *Maṇḍalaṃ* hands are expected to be engaged in holding some weapon.

12) *Janitā* जनिता 10.25

In the definition of *Janitā Cāri* the word *Talasancara Pāda* has occurred which shows sole of the foot upwards. This *Cāri* is also a conjunction of many other movements. The force of the movement of the leg is balanced by *Janitā Cāri*. Before taking any position the leg is lifted up with sole of the foot up. A normal walk also expects *Janitā Cāri* in dance. Dr. Padma Subramanyam has shown this *Cāri* in *Agratala Sancara* or in flat feet on ground which do not match with the definition. (Image no. 4.44)

13) *Syanditā* स्यन्दिता 10.26 This *Cāri* is performed with the distance of four *Tālās*

In *Natam Sthanam*. It is used to shift from *ālīḍha* to *Pratyālīḍha sthanam*.

14) *Apasyanditā* अपस्यन्दिता 10.26

This *Cāri* is used in *Mohiniattam* amongst current classical dances. Sometimes for showing, pulling or pushing, this *Cāri* is performed without naming it *Syandita* and *Apasyandita*. Here one leg is kept five *Tālās* away, in *Natajaṅghā* and waist is moved forward. Practically *Syandanam* means shifting further. So *Syandan* means *Ratha* i.e. Chariot. This movement looks like *ālīḍha* and *Prattyalīḍha* which is stagnant in position. Opposite to this, *Cāri* is a movement which is to be used for shifting forward and backward. Dr.Padma Subramanyam has shown *Syandita* more like a swing and not like a shifting movement. This *Cāri* is useful in shifting *Maṇḍala Sthānam* to *Apakrānta* or from *Vaiśākha Sthānam* to *Prattyalīḍha*. These types of movements in *Nṛtta* are more useful to make it more fluent. In the scene of *Amṛtamanthanam*, in the churning movement all *Devas* and *Dānavas* follow *Syandita Cāri*. So the movement should be more like shifting and not like swinging. In *Abhinava Bhārati* also by the word *Prasāraṇadharmatwāt* i.e.By the characteristic of dispersion, the movement is clarified.

15) *Samotsārita Mattalli* समोत्सारित मत्तल्लि 10.27

This *Cāri* is meant for showing a movement of a person who has not caught up in *Madana's* influence. On who removes influence of *Madana* when a man is awoken from romantic mood, he suddenly lifts his one leg forcefully and places it in *Swastika* i.e.cross, lifts another leg immediately. Word *Talāncara Pāda* i.e. a foot with sole upwards and *Ghūrnamāna* i.e. a foot moved in upwardly circular form. Word *Samotsārita* shows a movement of throwing out a leg upwards due to placement of another leg. Some times *Mattali* is confused with *Mattānām Gati* that is a walk of insane person. But for showing walking styles, *Gatipracāra* is separately discussed in 12th *Adhyāya* in *Nāṭyaśāstra*. *Gati Pracāra* is used for character building while *Cāri* is used for *Niyuddhakrama* i.e. Battle, *Nṛtta* and sometimes for expressing *Bhāva*. Dr. *Padmāsubramayam* has shown *Mattali* with *Kaṭikampana* which is not mentioned in the definition. *Kampita Kaṭi* i.e. side by side movement of waist. (Image 4.45)

16) *Mattalli* मत्तल्ली 10.28

When the same movement is repeated by both the legs and hands are in *Udveṣṭita* and *Apavidha*, *Mattalli* is performed. Here a word *Hastaiḥi* i.e. by hands shows that many *Hastamudras* are repeated again and again sequentially. Otherwise *Hastābhyām* i.e. Dual form would have been used. (Image 4.46)

17) *Akāśiki Cāri* आकाशिकी चारी 10.29

These *Cāris* are used for high jumps and loud stances in *Praharana Vidhi*. We can identify these *Cāris* in *Kalaripayattu* and *Cāu* dance. *Gottipoā* dance also includes this type of *Cāris* while performing *Nṛtṭya Yoga*. All these *Cāris* are rarely incorporated in *Bharatanāṭyaṃ* but not in *Nṛtta* sequence of *Bharatanāṭyaṃ*. In *Sātriya* dance also *ākāśiki Cāri* is used but not mentioned as named in *Nāṭyaśāstra*. *Cāris* like *Aḍḍita* and *Mattali* are not found most of the times in today's *Bharatanāṭyaṃ*. Researcher is keen to verify definitions in the light of Sanskrit language of *Bharata*.

18) *Atikrāntā* अतिक्रान्ता 10.30

This is a first *ākāśiki Cāri* mentioned in *Nāṭyaśāstra* in 10th *Adhyāya*. In this *Cāri Kuncita Pāda* is thrown upwards and spread in front. After throwing the leg out, one should put down the same leg forcefully that is called as *Atikrāntā Cāri*.

19) *Apakrāntā* अपक्रान्ता 10.31

In this *Cāri* both the thighs are turned to one side and right leg with *Kuncita* feet lifted up and thrown to left side. This *Cāri* is identified in *Naṭarāja* stance. Both *Atikrāntā* and *Apakrāntā* are identified but have lost their regular course in *Nṛtta*. Here the word *Pārśwe* means to the side and not hip. Though *Pārśwa Karma* is explained in *Nāṭyaśāstra* in 9th *Adhyāya* (9.234) here by the reference *Pārśwe* is not a word for hip. Dr. Padma Subramanyam has performed *Ancita Jaṅghaṃ* with *Ūruvalanaṃ* and settled the leg in *Tryaśrapāda* which is not in the definition.

20) *Pārśwagrāntā* पार्श्वक्रान्ता 10.32

In this *Cāri*, *Kuncita Pāda* is lifted up and held the knee near the chest thrown to the same side, this leg is settled in *Udghaṭṭita Pāda* and shifting is completed. When right leg is lifted up *Udghaṭṭita Pāda* is performed by left leg with small jump. This movement makes *Pārśwagrāntā* more comfortable. Next *Cāri* is *Urdhwajānu*. In this *Cāri*, especially stated stable leg supports to get the meaning of *Pārśwagrāntā Cāri*. This *Cāri* is used in *Yaṭṭāḍavu* in modern *Bharatanāṭyaṃ*, sometimes in *Pandanallura* style. This *Cāri* is also identified in *Sātriya*, performed constantly with *Vicyavā*.

21) *Urdhwajānu* उर्ध्वजानु 10.33

The same quarter is repeated in the definition of *Urdhwajānu* which is given for *Pārśwakrāntā*. Second quarter of this *Karikā* says that another leg should be stable in this *Cāri*. This explanation gives clear idea of *Pārśwakrāntā* and *Urdhwajānu*. In *Pārśwakrāntā* the same leg is settled to the side in *Udghaṭṭita* movement while in *Urdhwajānu*, this leg is stable. Researcher is keen to identify this movement in the flow of *Nṛtta*.

22) *Sūci* सूची 10.34

In this *Cāri Kuncita Pāda* is lifted up and spread out far in front. And it is banged in front maintaining the distance. In *Atikrāntā Cāri Kuncita Pāda* is thrown in front but taken back and banged down. The word *Agrayogena* i.e. In front, and *Jānu Urdhwaṃ* i.e. above knee level, both make difference between *Atikrāntācāri* and *Sūcicāri*. *Sūcicāri* is used for kicks in *Maṇḍalas* while *Atikrāntā* is used to take the stance.

23) *Nupūrapādikā* नुपूरपादिका 10.35¹⁵

In this *Cāri Ancita Pāda* is performed at the back and it is banged by *Agratala* on the floor. This is *Nupūrapādikā*. This *Cāri* is identified in *Goṭṭipoa* dance, *Odisi* dance but in some different manner. This is a normal movement of making sound of *Nupūra* by perfect bangs. Dr.Padma Subramanyam has taken the meaning of *Ancitapāda* as *Ancitajaṅghaṃ* and leg is turned back, lifted up and banged by *Adhyardhika* position. In *Abhinava Bhārati*, *Abhinava Gupta* has stated that *Ancita Pāda* is to be lifted and touched the hip to bang it forcefully on *Agratala*. This movement gives right sound of *Nupūra*. So movement stated by Dr.Padma Subramanyam may not be supported.

24) *Dolapādā* दोलपादा 10.36

In this *Cāri Kuncita Pāda* is in swinging movement rested in *Ancita*. Here also *Pārśwa* word means side. This movement is absent in *Nṛtta* of most of the classical dances.

25) *ākṣiptā* आक्षिप्ता 10.37

¹⁵ Researcher has found out exact movement by the help of word दृते निपातयेत् भूमौ. To perform this fast movement, one has to get support of another foot by *Utspandita*.

¹⁵ गच्छेदभ्यंतर जानु यत्तु तद्वलनं स्मृतम् । 9.25

In this *Cāri Kuncita Pāda* is lifted up and folded towards another leg and crossed to keep on the heel in *Ancita*. Here the word *ākṣiptā* denotes inner fold of leg to cross the calves. Thus this *Cāri* ends up in *Swastika Jaṅgha*. (Image 4.47, 47/2, 47/3)

Dr. Padma Subramanyam has performed this *Cāri* by lifting *Kuncitapāda* like *Urdhwajānu* and crossed it in *Swastika* with *Ancita Pāda*. This *Urdhwajānu* movement is not there in the definition.

26) *āviddha* आविद्धा 10.38

This *Cāri* starts from *Swastika* where front leg is spread in front in *Kuncita* form and it should be put down in *Ancita* with *āviddha*. Once the *Ancita Pāda* is said to be *Nipatet* i.e. should fall, following *āviddha* i.e. banging of the leg. Without banging flat leg, it is not possible to get next stance to continue, it means *Ancita āviddham* is a movement where *Ancita* is different and *āviddha* is different. In next *Cāri* that is *Udvṛtta* the definition starts from *āviddha Pāda* it means flat foot is banged on the floor.

27) *Udvṛttā* उद्धृता 10.39

After *āviddha*, thigh is covered like movement of *Bhramari*, with a natural high jump to turn back and settle it down. This *Cāri* is called as *Udvṛtta*. Dr. Padma Subramanyam shown this *Cāri* by performing *Alāta* to turn around or standing with the thigh covered inwards which does not match with the definition.

28) *Vidyutbhrāntā* विद्युत्भ्रान्ता 10.40

In this *Cāri* right leg is folded back to touch the head and spread out and then whole body is turned around by the force of this leg and settled back on the floor (this is a round jump). Word *Sarvatomaṅḍalāviddham* is most important to perform this *Cāri*. This round jump by the force of back spread leg is important movement. This *Cāri* is identified in Manipuri dance where the lifted leg's force is used to jump. Dr. Padma Subramanyam has shown this *Cāri* by resting *Śiroghṛṣṭam Pādam* in *Samapāda* and circular jumps are performed separately which is not mentioned in the definition.

29) *Alātā* अलाता 10.41

In this *Cāri* a leg which is spread backside is folded in and heel is banged on the floor. This movement is like *Alātacakra* i.e. a glowing circle, by understanding *Alātacāri*, one can understand the confusion occurred in *Nupūrapādikā*. *Nupūrapādikā* is performed by same manner to bang the foot on *Agratala* which is not correct according to definition explained in 10.35.

30) *Bhujāṅgaśrī* भुजङ्गाश्रिता 10.42

In this *Cāri*, right leg is folded to left side, which is a reaction given to a sudden occurrence of snake. Sometimes this *Cāri* is confused with the movement of snake which is well explained in *Gatipracāra* in *Nāgāpasarpitaṃ*. So definitely this is not a movement of a snake but it is a reaction to sudden appearance of snake. This *Cāri* is identified in Kopeshwara temple. (7th century, built up by Pulakeshin II at Khidrāpura, Maharashtra.) When this *Cāri* is completed with *Recitapāda* and settled in *Maṇḍalasthānaṃ* then it becomes *Bhujāṅgatṛāsita Karaṇa*. This is discussed in chapter 4.7.2 in *Karaṇa Prakaraṇa*. This *Cāri* is different from *Urudhvṛttā Cāri* where the thigh is lifted but waist is not turned around.

31) *Mrugaphuta* मृगप्लुता 10.43

This *Cāri* is performed with *Atikrāntakramā* with high jumps. This *Cāri* is popular in Manipuri dance where especially birds and deers are shown in dance.

32) *Danda* दण्डपादा 10.44

By performing *Nupūra Carana* i.e. *Ancita* followed by *Kuncitaṃ*, followed by *āviddhaṃ* and then the leg is spread in front and forcefully banged on the floor that is *āviddha Karaṇaṃ* then *Dandācāri* is performed. This *Cāri* is useful in aggressive character building and fight.

33) *Bhramari* भ्रमरी 10.45

This *Cāri* is performed in *Atikrāntakrama* to turn the body forcefully in circle. This *Cāri* is popularly used in current *Bharatanāṭyaṃ* and *Kalaripayāṭu*. This is also used in Orissi and Manipuri dance. Dr. Padmāsubramnyaṃ has shown *Bhramari Cāri* not in *Atikrānta Karma* but in *Bhramaraka* after completion of *Atikrānakaṃ* which doesn't match with Sanskrit definition. Difference between *Bhramaraka* and *Bhrāmari* is most important to be followed as it is useful in all the *Aṅgaharas* and mandalas. Positions and faces of stances are dependent on these two *Cāris* which helps to remove the stagnancy in *Nṛttaṃ*.

Thus *Cāris* are explained.

(Verse no. 10.02¹⁶) in this verse, behaviour of *Cāri* is explained. While performing one *Cāri* other *Cāris* are automatically performed. To define them, they are

¹⁶ विधानोपगताश्चार्यो व्यायच्छन्ते परस्परं ।

यस्माद्भ्रमसमायुक्तास्तस्माद्भ्रमयामोच्यते ॥ 10.02 ॥

separated but when performed, all the *Cāris* overlap each other. For e.g. while performing *Nupūrapādikā*, *Ancitaṃ* is performed to the backside so naturally *Katicchinnaṃ* is performed and when *Agratala* is taped on the floor another leg is moving in *Utspanditā Cāri*.

4.7.2 Analysis and Interpretation of *Karaṇas*

1) *Talapuṣpapuṭam* तलपुष्पपुटं 4.62

This *Talaspapuṭam* is first *Karaṇa* stated in *Karaṇa Prakaraṇam*. When *Puṣpapuṭa* is to the left and right leg is in *Agratala Sancara*, body posture is in half sit tilt to the left. This swiftly performed movement is called as *Talaspapuṭam*. This *Karaṇa* is also complete by the second quarter of the 4.61 and first quarter of 4.62 in Baroda edition. *Mandalasthanam* and *Aviddha Cari* both are taken for granted in the explanation.

2) *Vartitam* वर्तितम् 4.63

When hands are folded in wrist and turned around themselves and rested on thighs, this movement is called as *Vartitam Karaṇam*. It is combined with *Mandalam*, *āyatam* or *Vaiṣṇava Sthānam*. It is useful in *Nṛtta* as well as *Abhinaya*.

3) *Valitorukam* वलितोरुकम् 4.64

When both the thighs are turned side to side and hands are in *Śukatunḍa* which are turned around then *Valitoruka Karaṇa* is performed. 2nd quarter of 4.63 and 1st quarter of 4.64 makes one *Śloka* to define *Valitorukam*. This *Karaṇa* is not used in current performance but identified in some *Pandanalluru* traditions. Similar movements like *Valitoru* are identified in *Gottipoā* dance and *Sattriya* dance. Sometimes this *Karaṇa* is also seen in *Chāu* dance. In *Bharatanāṭyam* this *Karaṇa* was forgotten in *Kalākṣetra* style being *Śṛngārika* in its aesthetic sense. Ancient *Nṛtta* includes dominantly similar movements like *Valitoru* and its movement also increases comfort level of dancer in many ways. Classical dance becomes enjoyable and restful because of *Valitoru* movement. ¹⁷

4) *Apavidham* अपविद्धम् (*Hastakaraṇa*)

When *Śukatunḍa* is turned around and left behind the thigh and left hand is near chest this is called as *Apavidham*. *Apavidham* is *Hastakaraṇa* performed with various movements like *āviddha*.

¹⁷ गच्छेदभ्यंतर जानु यत्तु तद्वलनं स्मृतम् । 9.25

5) *Nihancitaṃ* निहञ्चितं 4.66

When both shoulders are shrunk, both hands are in *Patakānjali* stretched up on the head from chest. When both the hands are joined or folded near chest in *Namaskāra* or worry this *Karaṇa* is performed.

7) *Līnaṃ* लीनं 4.67

Līnaṃ is 6th *Karaṇa* where *Anjali Hasta* is held above the head and torso moved little this is called as *Līnaṃ*.

When *Patākānjali* is lifted above head then *Līnaṃ Karaṇaṃ* is performed. *Līnaṃ Karaṇaṃ* is important *Karaṇa* including hand gestures in *Maṇḍala* or in *Swastika*. This *Karaṇa* is a regular *Namaskāra* followed in all the classical dances where shoulders are naturally shrunk, that is called as *Nihancitānsakuṭaṃ* and this *Karaṇaṃ* is called as *Līnaṃ Karaṇaṃ*. This *Śloka* also comprises 1st quarter of 4.67.

8) *Swastikarecitaṃ* स्वस्तिकरेचितम् 4.68

When hands are turned around and crossed and again separated to rest on the waist, this hand gesture is called as *Swastikarecitaṃ*. This *Karaṇa* is performed in *Maṇḍala* or *Swastika*.

9) *Maṇḍalaswastikaṃ* मण्डलस्वस्तिकं 4.69

Maṇḍala Sthānaṃ is half sit with distance of two *Tālas* between two feet and hands are crossed with palms up. This is called as *Maṇḍalaswastikaṃ*. In current classical dance this position is used but not identified by this name.

This *Karaṇa* is combination of hands and legs where hands are upside down and crossed in *Maṇḍalasthānaṃ*. This *Śloka* is comprised of 2nd quarter of 4.68 with 1st quarter of 4.69.

10) *Nikuṭṭakaṃ* निकुट्टकम् 4.70

Nikuṭṭakaṃ is 9th *Karaṇa*. Hands are moved between shoulders and head. And feet are also moved in matching manner. This is *Nikuṭṭakaṃ*.

Nikuṭṭakaṃ is a movement performed with hands and legs both. When hands are moved up and down repeatedly between head and shoulders these are called as *Nikuṭṭitau Hastau*. When legs are moved in *Maṇḍala Sthānaṃ*, then those are called as *Nikuṭṭitau Pādou*. When both these movements are performed together, this *Karaṇa* is formed i.e. *Nikuṭṭakaṃ*.

11) *Ardhanikuṭṭakaṃ* अर्धनिकुट्टकम् 4.71

When movements are done half then it is *Ardhanikuṭṭakaṃ*.

Hands are folded between shoulders and head, palms facing each other's with half fold. This is called as *Ardhanikuṭṭakaṃ*. When the movement is one sided then also it becomes *Ardhanikuṭṭakaṃ*.

12) *Kaṭicchinaṃ* कटिच्छिन्नं 4.72

Kaṭicchinaṃ is not clearly a hip movement torso is moved and waist is shifted then it is *Kaṭicchinaṃ*. This movement is identified in *Goṭṭipoa* dance as well as *Orissy* dance. In current *Bharatanāṭyaṃ*, *Kaṭicchinaṃ* is rarely used.

When waist is moved to both sides in alternate movements and *Pallava Hasta* is above head, it is called as *Kaṭicchinaṃ*.¹⁸ (Image no. 4.24, 4.44, 4.46, 4.39)

13) *Ardharecitaṃ* अर्धरेचितम् 4.73 (*Hastakaraṇaṃ*)

As defined in 4.64 when hands are in *Apavidha*. *Sūcipāda* is moved upside down with waist moved to one side. This movement is *Ardharecitaṃ*.

14) *Vakṣaswastikaṃ* वक्षस्वस्तिकम् 4.74

When legs are crossed and hands are turned around near chest and chest is with *Nikuncita*, this is called as *Vakṣaswastikaṃ*.

15) *Unmatta Karaṇaṃ* उन्मत्त करणम् 4.75

When at a time hands are in *Recita* movements, means *Śukatuṅḍa* is turned around near chest and out, behind thighs or rested on the waist and feet are in *Ancita* movement. It is called as *Unmatta Karaṇaṃ*. Before performing *Unmatta Karaṇaṃ* some *Vyāyāma* is needful. This *Vyāyāma* is identified in today's *Bharatanāṭyaṃ* in *Naṭādavū*. 4.74

Definition of *Unmatta Karaṇaṃ* comprises second quarter of 4.74 and 1st quarter of 4.75¹⁹

¹⁸ 1) कटी मध्यस्थ वलनाच्छिन्ना सम्परिकीर्तिता । 9.245

2) नितम्बपार्श्वोद्धहनात् शनैः उद्धिता कटी । 9.247

¹⁹ अञ्जितेन तु पादेन रेचितौ तु करौ यदा ।

उन्मत्तं करणं तत्तु विज्ञेयं वृत्त कोविदैः ॥ 4.75

16) *Swastikaṃ* स्वस्तिकम् 4.76

When both the legs and hands are crossed together then *Swastika Karaṇa* is performed. In the Image only legs are crossed and hands are in action. (Image no. 4.36)

17) *Pr̥ṣṭhaswastikaṃ* पृष्ठस्वस्तिकं 4.77

When hands are thrown out and turned in and crossed, simultaneously legs are in *Apakranta* movement with *Ardhasūci* then *Pr̥ṣṭhaswastikaṃ* is performed.

18) *Dikswastikaṃ* दिक्स्वस्तिकम् 4.78

When both the hands and legs are crossed and hands are taken forward from the waist to the front and joined, this is *Dikswastikaṃ*.

19) *Alātakaṃ* अलातकम् 4.79

Alātakaṃ is a *Karaṇa* comprising *Alātakaṃ Cāri*. *Alāta* means a glorifying circle of fire i.e. Called as *Alātacakraṃ* when leg is lifted up and turned back just like *Alātacakra* then this *Karaṇa* is called as *Alāta*. By completing *Alātaṃ*, right hand is turned around with *Urdhwajānu* i.e. Leg lifted up above with folded knee. It means when *Alāta* is finished with *Urdhwajānu* this *Karaṇa* is called as *Alātakaṃ*.

20) *Kaṭisamaṃ* कटीसमम् 4.79

2nd quarter of verse 4.79 and 1st quarter of 4.80 comprises definition of *Kaṭisama Karaṇa*. When one leg is crossed in swastika and at the same time hip is lifted up, hands are rested below waist then *Kaṭisamaṃ* is performed.

21) *Ākṣiptarecitaṃ* आक्षिप्तरेचितम् 4.80

In this *Karaṇa*, *Recitaṃ* is a *Hasta* which is turned around or moved circularly. *ākṣiptaṃ* means taken inside down. When simultaneously hand is circularly moved and pulled inside downwards, then it is called as *ākṣipta Recitaṃ*. This *Hasta Karaṇa* is identified in *Naṭarāja* pose where a hand is downwards, that is *ākṣipta Recitaṃ*. Any gesture dragged inside from outside is *ākṣipta Recitaṃ*. In current *Bharatanāṭyaṃ* *Hasta* is dragged inside to make it *Alapallava*. This is a kind of version of *ākṣipta Recitaṃ*. (Image no. 4.37)

22) *Vikṣiptakṣiptakam* विक्रिप्तकृष्णकं 4.81

When hands are thrown outside and taken in, this is *Vikṣiptākṣiptakam*. Legs are also used by the same way in this *Karaṇa*. This *Karaṇa* is identified in some *āḍvus* like *yattadavu* in *Bharatanatyam*.

23) *Ancitam* अञ्चितम् 4.83

Ancitam is a foot movement in which foot is rested on heel. *Ancitam* movement is applicable to all the *Aṅgas* and *Upāṅgas* which give us *Jaṅghancitam* i.e. Calves are shrunk. *Grvāncitam* i.e. Neck is shrunk, etc. So in *Nāṭyaśāstra* word *Ancita* is considered for *Padāncita*. In all the definitions word *Ancita* is considered as *Padāncita* i.e. foot movement. (Image no. 4.26)

24) *Bhujāṅgatrāsitaṃ* भुजङ्गत्रासितं 4.84

Bhujāṅgatrāsitaṃ is a *Karaṇam* originated from the movement of sudden reaction given to the location of snake on the floor, where one leg is folded and lifted up towards opposite direction and turned in by *Urudhvṛtta* movement again to the *Natajaṅgha* in *Maṇḍala Sthānaṃ*. Dr. Padma Subramnyam referred *Bhujāṅgatrāsitaṃ*, the movement is focused but not the expression and hand gestures, which are in *Sūcimukha Hasta* right on the head and left hand is near belly. This *Karaṇa* is depicted in the temple renovated in 7th century named *Kopeshwara* in *Khidrapura*, *Maharashtra*. (Image no. 4.38)

25) *Ūrdhwajānu* ऊर्ध्वजानु 4.85

Ūrdhwajānu is a *Karaṇa* where the *Jānu* i.e. Knee, is lifted above the level of waist. And same hand is rested on the knee. This *Karaṇa* is located in *Kopeshwara* temple and it is useful in showing *Kāliyāmardanaṃ*, king and *Śiva*. (Image no. 4.39)

26) *Mattalli* मत्तल्लि 4.87

Last quarter of 4.87 is connected with first quarter of 4.88 and then definition of *Mattalli* is completed. This *Karaṇa* is originated from the movement of a person who has become suddenly alert to not to get touch of *Madana* i.e. Sexual attraction. Here word *Ghūrṇamana* is most important word in the definition of *Mattalli Karaṇam*. *Ghūrṇamana* i.e. Circular movements of feet, by the release of one after another. Dr. Padma Subramanyam performs *Mattalli Karaṇam* with the help of *Kaṭi Kampanam* which is not mentioned in the definition. (Image. No. 4,32, 4.45, 4.46)

27) *Ardhamattalli* अर्धमत्तल्लि 4.89

2nd quarter of 4.88 and verse number 4.89 in total give definition of *Ardhamattalli*. When left hand is turned around and right hand is rested on the waist. The same hand is turned around at the time of movement of right leg, both legs are flattened and shifted at a time. Following this movement, left hand is turned around and right leg is moved up and down. *Ardhamattalli* is a movement without *Ghūrṇitaṃ* i.e. Circular movement. This movement is performed as *Mattalli* in *Bharatanṛtṭya*.

28) *Valitaṃ* वलितं 4.91

In this *Karaṇa* by the help of *Sūcipāda* facing is changed by turning around. This *Valitaṃ Karaṇaṃ* is different than *Baddhācāri* only because of *Sūcipāda*.

29) *Ghūrṇitaṃ* घूर्णितम् 4.92

Both legs are turned around in *Swastika* without locking them up *Ghūrṇitaṃ Karaṇaṃ* is performed. This *Karaṇa* is referred in *Mattalli*. To understand *Ghūrṇamānaupasarpanaṃ* i.e. dragging circularly to follow another leg.

30) *Bhujāṅgatrastarecitaṃ* भुजङ्गत्रस्तरेचितं 4.95

In this *Karaṇa* *Bhujāṅgatrāsītā* is performed and followed by *Hasta Recitaṃ* and *Pādarecitaṃ* both together.

31) *Nupūraṃ* नूपुरं 4.96

In this *Karaṇa* *Nupūrapādikā Cāri* is performed and followed by *Hasta Recitaṃ* and *Pādarecitaṃ* here the difference is identified as it is noted in *Cāri* where Dr. Padmā subramnayaṃ has followed *Alātaṃ* which is not there in the definition.

32) *Vaiśākharecitaṃ* वैशाखरेचितम् 4.97

In *Vaiśākhassthānaṃ*, hands, legs are circularly moved, waist is also circularly moved and even neck is also circularly moved. That is *Recitaṃ*. This *Karaṇa* is useful in showing loud and aggressive personality.

33) *Bhramarakaṃ* भ्रमरकं 4.98

This *Karaṇa* is performed by performing *ākṣipta Cāri* to finish in *Swastika* and whole body is turned around i.e. *Valanaṃ*. This is called as *Bhramarakaṃ*. This *Bhramaraka* is different from *Bhramari Cāri* where *Apakrānta Kramaṃ* is expected. In this *Karaṇa* leg is following *ākṣiptaṃ* but not *Apakrāntaṃ*.

34) *Bhujāṅgāncitakam* भुजङ्गाञ्चितकं 4.100

In this *Karaṇa Bhujāṅgatrāsita Cāri* is performed, right hand is in *Recitam* and left hand is in *Latākhyā*. In this *Karaṇa* beautiful walk is shown. Thus some *Karaṇas* are explained according to *Ślokas* with definitions whereas remaining *Karaṇas* are not explained to avoid lengthy explanation. Researcher focuses on Sanskrit words and their understanding to fill up the lapses occurred in *Karaṇa* presentation from last fifteen hundred years. Bharata's documentation about *Karaṇas* is very subtle and dependent on affluence of Sanskrit language.

35) *Vidyubhhranta* विदुद्भ्रान्तं 4.125

Vidyubhhranta is a *Karaṇa* identified in Manipuri, *Chāu* and *Satriya* dance which is performed with *Mṛdaṅgam* i.e. *Khola*. It may be performed in two ways one by *Vṛścikapāda* i.e. Leg is folded back like a tale of scorpion and *Sarvatomandalam* is stated i.e. turned with a jump and come back in a previous position with the leg on floor. Another way is to raise leg back to the head by *Śiroghṛṣṭam* and follow the circular jump. Dr. Padma Subramanyam has shown this *Karaṇa* differently, first completing *Śiroghṛṣṭam* and then take rounds on one leg jump. This doesn't match with the *Śloka* explaining *Vidyubhhranta*.

36) *Śakaṭāsya* शकटास्य 4.167

In this *Karaṇa*, same *Śloka* is repeated which is given for the definition of *Śakaṭāsya Cāri*. In *Abhinava Bhārati Niśannaṅga* is explained as *Bālakhelita* i.e. a child while playing. As explained in *Cāri Vidhānam*, *Talasanāra Pādam* explains *Śakaṭāsya* where the sole of the foot is upwards but not connected with the head or other hand. Here *Prāsarya Talasaṅcaram* gives important hint that both legs are not in *Kuncita*. (Image. No. 4.29, 4.42)

37) *Gaṅgāvataran* गंगावतरणम् 4.168

In the definition of this *Karaṇa*, *Urdhwāṅgulitala Pādau* is important hint. Currently *Gaṅgāvataranam* is performed by sitting in *Pratyālīdha* but it is definitely a continuous process in *Śakaṭāsya* position.

Thus *Karaṇas* are explained.

There are total 37 *Kranas* analysed in this chapter. Some of them are performed in current classical dance but not identified, some are performed in some different manner as *Bāhya* according to *Bharata*. If Sanskrit words are referred in

understanding discussions in other *Adhyāyas* like *Mandalavidhanam* then it is possible to revive lost fluency of the language of dance.

4.8 Relevance of *Adhyāyās* 6,7,8,9,and 10 for Classical Dance.

6th *Adhyāya* is dedicated to *Rasa*. Bharata *Muni* explains *Rasaniśpatti* through *Bhāva*, *Vibhāva*, *Anubhāva*, and *Vyabhicāriāri Bhāva*. In the verse. No. 6.3 All the *Munis* ask *Bharata*, what is the relevance of *Bhāva* principally in the performance?

This question is answered by Bharata by explaining *Rasabhāva Vikalpanam* i.e. a thought of *Rasa* and *Bhāva*. *Bharata* says that it is not possible to make any kind of drama or theatrical activity without understanding *Rasa Bhāva Vikalpanam*. 6th *Adhyāya* is relevant in modern world because *Sthāyī Bhāvas* are inseparable part of human life. Bharata state's eight *Rasās* depicting *Śṛṅgāra Rasa* as important *Rasa* amongst all. *Rati*, *hāsa*, *Śloka* i.e. Grief, *Krodha* i.e. Anger, *Utsāha* i.e. Enthusiasm, *Bhaya* i.e. Fear, *Jugupsā* i.e. Disgust and *Vismaya* i.e. Surprise are the *Sthāyī Bhāvas* i.e. Basic emotions, creating *Rasas* accordingly Verse. 6.17. In modern theatre *Rasaniśpatti* plays very important part though not pronounced. Each and every *Sthāyī Bhāva* creates *Rasa*. Which is unavoidably establishes deep relation between audience and performers. When Bharata depicts two *Dharmīs* i.e. Nature of acting, divided into two types. One is *Lokadharmī* another is *Nāṭyadharmī*. Today's acting following *Lokadharmī* also depends upon *Nāṭyadharmī* acting. This analysis of acting is very important to get or check out creative standards of drama. In classical dance *Nāṭyadharmī Abhinaya* is most important today also. For E.g. in *Chāu* dance *Prahāras* are shown so dramatically that a rigorous fight becomes beautiful and enjoyable. In *Kuḍiaṭam* loud depiction of character practically depends on *Nāṭyadharmī* appearance.

Verse no. 6.23 Bharata states in this *Adhyāya* four types of *Vṛttis*. *Bhārati*, *Sātvati*, *Kouśiki*, and *ārabhaṭi*. There are also four *Pravṛttis*. *Avanti*, *Dākṣiṇāṭya*, *Auddramāgadhī*, and *Pāncālamadhyamā*. In modern classical dance all these *Vṛttis* are followed. *ārabhati Vṛtti* is seen in *Chāu* dance, *Kouśiki* is seen in *Kucipudi*, and *Mohiniāṭam*, *Sātvati* is seen in *Kuḍiaṭam* and *Kathakali*, when *Bhārati Vṛtti* is seen in *Bharatnāṭyam*, *Saṭriya* dance and in *Odisi* dance. Verse no. 6.25 Bharata talks about *siddhi* which is of two types. *Mānuśi* and *Daiviki*.

(Verse. No. 6.26), Bharata explains *Swara* in two types. One is *Śarira* and another is *Vaiṇa*. One which is made through throat and one which is made through *Vīṇā*.(Verse no. 6.27), Bharat gives four types of instruments *Tataṃ*, *Avanaddham*, *Ghanam*, *Suśiram*. *Tataṃ* is an instrument made up by strings. *Avanaddham* is

Percussion and *Ghanam* is bell or sound of metal. *Susira* instrument is flute. Digital sounds are created according to these sounds.

Verse no. 6.28 Bharata states five types of singing *Praveśam*, *Akṣepam*, *Niśkramam*, *Prāsādikaṃ*, and *Antaram*. Stage is also divided into three types. *Caturāśraḥ*, *Vikr̥stāḥ*, *Tryasra*. In modern theatre *Caturāśra* stage is used while *Vikr̥sta* and *Tryasra* are not in use. When Bharata defines *Rasa*, the reason behind *Rasa* is said as, one which has capacity to amuse. How the taste gives joy, *Rasa* also gives joy. *Aśtarasas* are compared with six *Rasās* in food. As the food is tasted an appreciated same way the *Nāṭya* is tasted (seen) and appreciated. *Sthāyī Bhāva* becomes *Rasa* in *Nāṭya*. Bharat also mentions the state of mind of the person who enjoys the *Rasa*. One who has good state of mind can enjoy food or *Nāṭya*. So good and balanced people are called as *Sumanasaḥ*. One who has lost his temper or control on his mind cannot appreciate food or *Abhinaya*. So *Rasa* is always dependent on the state of mind of the audience. In modern acting field or in dance *Rasa* is too relevant to be considered as an essence of performance. In this *Adhyāya* Bharata has given *Anuvansaḥ Ślokāḥ* it means old verses are given as a reference. Before this references Bharata declared that *Sthāyī Bhāva* themselves transform into *Rasa*. When *Bhāva* is supported by *Abhinaya*, *Rasa* is incarnated. *Bhāva* cannot be without possibility of *Rasa* and *Rasa* may not be without *Bhāva*. Both can be proven by each other through *Abhinaya*. So it is said that *Bhāva* and *Rasa* support or nourish each other.

Verse no 6.37. The verse 6.38 goes contrast According to R. P. Kangle. The meaning of the word *Vyavasthitaḥ* is taken as created but *Vi+ Ava+ Sthitaḥ* means *Bhāva* is systematized because of *Rasa*. So as R. P. Kangle has stated that verse no. 6.37 and 6.38 are added later on by some other people with contrast opinions. But this may not be relevant if the word *Vyavsthitah* is explained according to its *Upasarga*. It means *Bhāvās* are not created by *Rasa* but they are systematized by *Rasās*. So, a reference cleared by *Śankuka* that *Bhāva* itself is transformed into *Rasa* is proven right. Thus, we get out of confusion stated by R. P. Kangle. We have to consider that this *Adhyāya* is clearly establishes deep relation between *Rasa* and *Bhāva* without any contradictions.

In classical dance one can get experience of *Bhāva Vyavasthā*. The person who has experienced *Śrīngārarasa* through some *Nāṭya* becomes more stable and aware when *Rati Bhāva* occurs in his real-life moments. *Rati Sthāyī Bhāva* becomes more acceptable and enjoyable in real life because the experience of *Śrīngāra* received from

Nāṭya. This gives the meaning of *Vyavasthā*. If the *Śṛṅgāra Rasa* is not experienced through *Nāṭya* the *Sthāyi Bhāva Rati* becomes or may become difficult and confusing experience. This *Rasādhyāya* proves to be relevant in modern classical performance because the conservation of impact of *Nāṭya* on real life situation. Truly *Nāṭya* becomes tool of self-management in real life. *Rasādhyāya* has become ever-lasting guideline for human emotional management which tends to improve emotional quotient of audience and performers also.

Historically when *Kalā Kṣetra* was established and *Bharatnāṭyaṃ* was popularized amongst so called upper classes of the society, importance to *Śṛṅgārarasa* was denied strategically. Traditional *Dāsiaṭṭam* performed in temples was full of *Śṛṅgārarasa*. It used to flourish classical performance to have the definite systemic effects on layman's real life. (References are to be seen from 1st chapter)

6th *Adhyāya* has become more relevant in modern classical performance because effective way of depicting *Bhāva* is well explained through *Prakaraṇ* as decided as per *Rasa*. In modern world unlimited exposure is given to foreign languages which are not under the impact of Indian body language. Due to this exposure facial expressions which are in ancient context are almost forgotten. Many movements of eyebrows, eyes, cheeks, and chin are forgotten. They are reminded only through *Anubhāva* and *Vyabhicāri Bhāva* explained in 6th *Adhyāya*. *Nāṭyaśāstra* impact is always dominantly noted in *Kudiatam* in current classical performances. This aspect may be understood through example of *Vīrarasa* which is explained as *Utsāha Prakṛtikam*. Verse no. 6.68 *Tyāga* is one *Anubhava* which is explained to perform *Vīrarasa*. Its meaning is *Dāna*. *Dāna* or devotion or giving something, is needful for life management. A soldier gives his strength, devotes his commitment when he is *Vīra*.

Vaiśāradyaṃ is another *Anubhāva* given in *Vīra Rasa Prakaraṇam* to act *Vīrarasa*. *Vaiśāradyaṃ* is diplomatic moves or strategic behaviour shown by the *Vīra*. These *Anubhāvas* are one and the same in all the contexts beyond timespan. *Vyabhicāri Bhāvās* may get influenced by today's global scenario. 6th *Adhyāya* has become more relevant to provide the methods of *Abhinaya* through given *Anubhāvas*. In 6th *Adhyāya* *Rasās* are again explained in three types, for e.g. *Śṛṅgāra* is divided into three types of *Śṛṅgāras*. *Vānya* means *Vāṇi*, *Nepathyam*, and *Kriyātmakam*. In modern classical performance these three types of *Śṛṅgārābhinayas* have changed a lot. This is understood by the evidences of removal of some *Abhinaya* patterns and *Anubhāvas* in avoidance of *Śṛṅgāra Rasa*. Today's classical performance especially in *Bharatnāṭyaṃ*

has removed *Anubhavās* to not to support *Śṛṅgāra Rasa*. In *Adbhuta Rasa Divyadarśanas* and *Harśanandaja* are two the types. These two types are enacted through *Anubhāvās* like *Vepatuhu*, *Gadgadvacanam*, and *Swedah*. In today's classical performance loudness of these *Anubhāvās* remains absent. The clear native character of the performance could only survive under the impact of *Nāṭyaśāstra*. 6th *Adhyāya* becomes very important unit to prove this impact.

Relevance of 7th *Adhyāya* is named as *Bhāvavyanjakāḥ*. The reason behind is possible to understand through following example 7.2.

(Verse no. 7.2 and 7.3)²⁰ Verse 7.3 is repeated from *Rasa Adhyāya* i.e. 6th *Adhyāya*. According to *Abhinava Gupta* it means *āswādayogyam Karoti. Cītavruṭi Lakṣanam* is *Bhāva*. *Cītavruṭi Lakṣanam* is a state of emotion which is depicted through *Vibhāva*, for example *Ratiḥ* is one *Sthayi Bhāva* which is depicted through *Vibhāva* i.e. Happiness in materialistic things are enacted by *Anubhāva* like glances, use of eyebrows and sweet conversations. Acting is totally dependent on *Anubhāva* which is to be understood through *Vibhāva* and *Bhāva*. Relation between these three aspects is well defined in 7th *Adhyāya*. *Rasa Bhāva Vyavasthā* i.e. Management of all the *Sthāyi Bhāvās* and *Rasās* has given major role in making of *Nāṭakam* (drama). This *Adhyāya* states that *Prayogasiddhi* or success of drama is dependent on the management of the *Rasās* and *Bhāvas*. In classical dance *Sancāri Bhāva* is important feature. *Sancāri Bhāva* is understood only through the management of *Rasa* and *Bhāva*. Whatever comes from the state of mind is called as *Satvam* as *Sātvika Abhinaya* is defined. There are eight *Sātvika Abhinayas* which show the state of mind.

8th *Adhyāya* is named as *Upānga Vidhānam*. In *Abhinaya*, *Upangās* play important role.

(Verse no. 8.5²¹) 8th *Adhyāya* explains four types of *Abhinaya āngika*, *Vācika*, *Ahārya* and *Sātvika*. *Sātvika Abhinaya* is explained in 7th *Adhyāya*. *Angika Abhinaya* is further divided into three types. *Śarira*, *Mukhaja* and *Ceṣṭākṛta*. *Mukhaja*

²⁰ वागङ्गमुखरागेण सत्वेनाभिनयेन च ।

‘कवेरन्तर्गतं भावं भावयन्भाव उच्यते ॥ 7.2 ॥

नानाभिनयसंबद्धान् भावयन्ति रसानिमान् ।

यस्मात्तस्मादमी भावा विज्ञेया नाट्ययोक्तृभिः ॥ 7.3 ॥

²¹ अहं वः कथयिष्यामि निखिलेन तपोधनाः ।

यस्मादभिनयो ह्येषः विधिवत्समुदाहृतः ॥ 8.5 ॥

Angika Abhinaya makes *Śākhā Angika Abhinaya* which is called as *Vastu* (unit) of *Abhinaya*. *Śarira Angika Abhinaya* makes *Nṛtaṃ* that is second *Vastu* (unit) of *Abhinaya*. *Cēstakṛta Angika Abhinaya* makes *Ankura* that is third *Vastu* (unit).

Śākhā is stated as hand movements in *Sangīta Ratnākara*. *Nṛtaṃ* is a use of all the *Karanās* and *Angharas*. *Ankura* is a behaviour referred from the previous happenings. Bharata clearly states it as *Sucanā*. In *Sangīta Ratnākara* it is called as *Vicitrakaravyāpāraha*. That is contradictory to the statement given by Bharata, as *Śākhā* includes *Śadaṅgāni* and *Upāṅgāni*. So only hand gestures *Vicitrakaravyāpāraḥ* doesn't complete the definition of *Śākhā*.

Elaborative explanations of *Śirobhinaya* are given in 8th *Adhyāya*. In 8th *Adhyāya* there are thirteen types, explained for head movements. These movements are related to *Vibhāvas* and *Anubhāvas*. As discussed in third chapter *Nihancitaṃ* is a head movement which is not stated in *Abhinaya Darpaṇaṃ*, 11th century by *Nandikeśwara*. Detailed explanation about head movement states the deep expectations from *Abhinaya* which is to be followed in *Nāṭyaṃ*. Classical dance has become so subtle due to these explanations in 8th *Adhyāya* we can understand that documentation was considered practically important for very small movements also. Here the relevance gets highlighted as performers face many problems in classical dance while explaining abstract emotions and concepts. 8th *Adhyāya* is ready made hint list for understanding ancient body language. Both *Nāṭyadharmī* and *Lokādharmī* nature of *Abhinaya* is considered the tool of *Rasaniśpaṭi* i.e. Experience of *Rasa*. 8th *Adhyāya* gives clear picture about social and personal human life in ancient India. Verse 8.35 *Lolitaṃ* is one head movement which is to be used in *āveśa* and *Graha* also. *Aveśa* is rigorous show off of anger or pain. *Graha* is capture of human being by some inhuman powers. This shows that socially entities other than human beings were known experienced and located in ancient India for e.g. *Yakṣa* and *Piśācca*. In verse 8.36 the head movements other than these head movements are performed according to people's nature and expressions in common. In 8th *Adhyāya* *Rasadṛṣṭayaha* and *Sthāyi Bhāva Druṣṭis* are of two types as explained.

Rasadruṣṭi is called as *Rasaja Druṣṭi* born due to particular *Rasa*. At the same time *Sthāyi Bhāva Druṣṭi* is said to be born due to *Sthāyi bhāva*. *Sancāri Bhāva Druṣṭi* is also explained as it is born due to *Sancāri Bhāva*. *Druṣṭi* which is born due to *Rasa* is to be used in *Rasa* and *Sthāyi Bhāva Druṣṭi* which is born to be *Sthāyi Bhāva* is to be used for *Sthāyi Bhāva*. *Sancāri* or *Vyabhicāri Bhāva* is also considered same.

By the reference of 6th *Adhyāya Sthāyi Bhāva* is well managed by *Rasa* and *Rasa* is created through *Sthāyi Bhāva*. According to this relation between *Sthāyi Bhāva* and *Rasa*, *Sancāri Bhāva* becomes supportive. To explain detailed usage of types of glances *Druṣṭi karma* is stated. Practical use of eye is named and its characteristics are explained. In modern performances the loudness of the eye movement is noted less, but for mellow dramatic effects, these eye movements prove to be unique and effective. Separation of dance from Sanskrit language has caused reduction in the number of effective eye movements. In *Abhinaya Darpaṇam* by *Nandikeśwara* only *Darśana Prakāras* are listed with very less detailed explanation.

Movements of eyebrows are also explained and named in 8th *Adhyāya*. Movements of nose as *Nasa Karma* are also explained. Movements of cheeks are almost vanished in current classical dance. Lip movements are also named as *Ośthakarma*. Chin movements are explained as *Cibuka Karma*. *Cibuka Kriyā* is included by movements of teeth, lips, and tongue. *Asyaja Karma*, *Asya* means face. Face movements are differentiated from *Śirobheda*. *Śirobheda* means head movements explained and taught. In every classical dance face movements are not taught and taken for granted. In this aspect 8th *Adhyāya* proves to be very important in the process of learning classical dance. All these movements which are to be performed on stage for good acting are not taught clearly but natural expressions are given importance in modern days.

Nāṭyaśāstra has the documentation of the process of documenting each and every feature of *Abhinaya* as facial expressions may differ due to time. Classical dance if becomes dependent on these explanations, might prove to be effective for *Rasa Paripośa*. In 8th *Adhyāya Mukha Raga* i.e. colours of the face, and its types are explained (Verse no. 8.162). It is said that body movements become more decorative because of colour of the face as if night is decorated by moon. For e. g. Anger becomes more vivid due to red colour. Sanskrit classics may be performed through only one way which is explained by Bharata in *Nāṭyaśāstra*. A common social life and performance on stage had clear sharp dividing line for satisfying the purpose of *Nāṭya*. All the *Bhāvās* in human life were methodically managed by the *Rasa Paripośa* in *Nāṭya*. This management of emotions is psychologically needful for healthy, auspicious, sensible, and sensitive society. Social life in *Bharatavarsha* survived for long time due to *Nāṭya* performed regularly in all the temples of India. All the standards of *Abhinaya* were decided through traditional guidance of *Nāṭyaśāstra* and *Acāryas* operating in the field.

8th *Adhyāya* is named as *Upāṅgavidhānaṃ*. Where the optimum use of all the *Upāṅga* is depicted. The sense of responsibility towards *Rasaniśpati* is always mirrored in these types of definitions constantly provided in *Nāṭyaśāstra*. Though the *Śirobheda* is explained earlier, *Grivakarma* is also stated again. (Verse 8.173.)

Relevance of 9th *Adhyāya* in modern times is clear through *Mudras* in classical dance. 9th *Adhyāya* is named as *Angavidhānaṃ*. All the *mudras* (hand gestures) are documented with clear guidance of usage in different situations in acting. *Mudrā Abhinaya* has tremendous importance in classical dance as these mudras are connected with yogic mudras. For E.g. 1) Fingers attached all together in *Hansāsya* becomes *Dhyāna Mudrā* in yoga. 2) *Shikher Hast* is *Merudaṅḍ Mudrā* in Yoga. (verse no 9.161) Bharata explains that *Mudrās* may be used according to once logic and they may change according to place and time. Socio linguistic references had influence on different *Mudrās*. 9th *Adhyāya* becomes relevant to find out unknown aspects of ancient Indian society. Hand gestures which are effective in *Nṛtta* are also given separately. (Verse 9.83.) Hand gestures are expected to be moved circularly i.e. *Recitaṃ* and clear guidance for this *Recitaṃ* activity is given in 9th *Adhyāya*.

This explanation about movements in *Nāṭyaśāstra* doesn't allow you to change the basic nature of classical dance. *Nāṭyaśāstra* was not only a documentation of facts to be followed but also a regular guide for the on-stage performer. Though geographically these movements were changed according to layman's body language and overall gracefulness in the society around, it was impossible to change the dominant nature of *Bharatanāṭyaṃ* or *Dāsi Aṅgaṃ* from ancient India to get new version in use. *Rukmini Devi* Arundel had stopped using *Śṛṅgārarasa* in entirety. This was important turning point in the history of classical dance as for the first time *Śṛṅgārarasa* was erased from it. If *Śṛṅgārarasa* would have not been avoided, the classical dance was so subtle and self-contented, that it was impossible to get contrast nature out of it. As explained in 4th *Adhyāya* in *Tāṇḍava Lakṣanaṃ* the classical dance was meant for once spiritual upliftment. The same intention by which *Śiva* has given *Caturdaśa Sūtri* in *Vyākaraṇa Śāstra*. He has taught *Tāṇḍava* to *Tandu*. Verse no 9.281 and 9.282. The methods of using *Pādacāri* is explained i.e. According to foot the thigh should move. Coordinated movements of both make *Pādacāri*. This introduction to *Cāri Vyāyama Lakṣanaṃ* makes 9th *Adhyāya* more relevant in modern performance of classical dance.

10th *Adhyāya* is important to understand the definition of *Aḍavus* which are practiced and learnt as a basic requirement for learning classical dance. When *Cāris* are

followed by both sides, left and right, those are called as *Vyāyāma*, which is performed in the coordination of *Nṛttmudrās*. Verse no 10.2. When *Cāri* is not duplicated from the right side to the left and vice versa, then it becomes *Karanam*. In *Karanam* every side follows new *Cāri* to perform aesthetically beautiful movements. Verse no 10.3. *Karaṇas* followed each other in sequence or in good combination are called as *Khaṇḍa*. Three or four *Khaṇḍas* performed together are called as *Mandalaṃ*. *Cāris* were used in *Nṛtta* and *Yuddha*. *Nṛtta* which is pure dance without *Abhinaya* and *Yuddha* which is performed on stage in *Nāṭya*. Different *Gatis* in *Nāṭya* are also performed through *Cāris*. Verse no 10.7 Sixteen *Bhōumācāris* are explained in 10th *Adhyāya* while *Akāśiki Cāri* which are also in number sixteen, are explained. *Manadala Sthānaṃ* as basic position of classical dance defined in 10th *Adhyāya*.

There are six *Sthānas* explained *Vaiśnavam*, *Samapadam*, *Vaiśākham*, *Maṇḍalam*, *Pratyālīdham* and *āliddham*. In modern times, mostly only four *Sthānas* are used dominantly, while *Vaiśnava Sthānaṃ* and *Vaiśākha Sthānaṃ* has lost their dominance at least from *Bharatanāṭyam*. (Verse no 10.60 and 10.62). In performance or battle on stage, four styles were followed. These were called as *Nyāyās*. *Nyāyās* were stated in four types, *Bharata*, *Sātvata*, *Varśaganya*, and *Kouśika*. Showing some battle in *Nāṭyam* is unavoidable for *Rasaparipōśa* of *Rasa* like *Vīra*, *Raudra*, *Bhayānaka*, *Bibhatsa*, and *Karuṇa*. Battle performed by following one of given *Nyāyās* was very much enjoyable in drama. The definition of *Aṅgasousthavam* is also given in 10th *Adhyāya*. The form of classical dance has remained intact for thousands of years due to different definitions given in 10th *Adhyāya*. (Verse no. 10.92, 93, and 94.) (Verse no. 10.103) Here the process of *Vyāyāma* is called as *Aṅgakriyātmakam* and *Cārikṛta Vidhiḥ*. *Anga Kriyā* includes *Aṅga Vidhānaṃ* given in 9th *Adhyāya* and *Cārikṛta Vidhi* is explained in 10th *Adhyāya*. So *Aṅga Vidhānaṃ* and *Cāri Vidhānaṃ* are both important features of *Nṛṭam* as a soul of *Nāṭyam*. 11th *Adhyāya* is called as *Mandala Vidhānaṃ*. These *Mandalas* are not at all seen in their original form today in classical dance.

In *Maṇḍala Vidhānaṃ* also the number of verses are given for first quarter of the verse, it means *Śloka* starts in numbered quarter, and it ends up in first quarter of next verse. Here in verse number 9.68, we get the reference of *Samacāri Prayoga*. This *Prayoga* is performed by same *Cāris* following by right and left both the sides. This type of *Maṇḍala* is named as *Samamaṇḍala*. In current *Bharatanāṭyam* performance, this *Sama* is taken for granted as in each and every *Korwai* right and left movements

are performed same. (Verse number 9.70). *Mandalās* are used in *Yuddha*, *Niyuddha Parikrama*, and even in *Līla Madhura* i.e. attractive and pleasant movements. All these mandalas are to be performed following *Tālavādya*. *Maṇḍala Vidhānaṃ* is an important *Adhyāya* still not been referred for many of the centuries in a thorough sense.

CHAPTER-5

Conclusions.

5.1. Findings-

By this research study it might be concluded that classical dance has definite impact on *Nāṭyaśāstra*, but it has been reduced after 9th century onwards. Current classical dance is separated from some of the basic principles stated in *Nāṭyaśāstra*. *Cāris* defined in *Nāṭyaśāstra* differ from today's understanding of *Cāris*. Most of the times *Vyāyāma Vidhānaṃ* i.e. exercise is considered as a principal performance forgetting *Aṅgharas* and *Maṅḍalas* in *Nṛtta* part. In current classical dance *Abhinaya* is separated from *Nṛtta* clearly. While in *Nāṭyaśāstra* expressions of emotions is connected with the *Caris* and *Karaṇas*. For e.g. *Adhyardhika Cāri* is used in the *Abhinaya* of surprise. Total denial of *Aḍavus* and movement without footwork in *Karaṇas* is unjustifiable in *Nāṭyaśāstra*. Banging of the feet that is *Aviddha Krama* is important aspect in all the *Aṅgharas* and *Maṅḍalas* in *Nāṭyaśāstra*. Combinations of *Caris*, *Sthānakas*, and *Gatipracāras* are forgotten due to separation from Sanskrit Language. *Aviddhapadavikramaḥ* is a lost gem in the execution of *Maṅḍalas* and *Cāris*.

Basic characteristic of *Cāris* is to overlap each other. E.g. *Utspanditā Cāri* is taken for granted while explaining *Nupurapādika* and *Apakrāntā*. All the expected *Cāris* are not stated in each and every definition of *Karnas*. Those are to be taken for granted to understand the execution. *Śakaṭāsyā Cāri* is taken for granted while explaining *Karaṇa Gaṅgāvatarānam*. Practical usage of *Ancitāviddham*, *Kuncitāviddham*, *Utspanditā*, *āskandita*, and *Viccavā* are the types of footworks to be executed in the right combination of *Karaṇas*, *Khaṅḍas*, and *Maḍalas*. This study has a scope in future to find out all the *Maṅḍalas*, *Aṅgharas*, and *Khaṅḍas* with the best combination of footwork and *Sthānakas*.

Gatipracāra in *Nāṭyaśāstra* is not only meant for appearance and behaviour of particular character but also to execute *Nṛtta* combinations with higher aesthetic values.

Practical usage of Sanskrit language plays important role in understanding and execution of the principals in *Nāṭyaśāstra*. Study of *Nāṭyaśāstra* through Sanskrit expands the horizons of classical dance performance. There might be a solution to the stagnancy identified in today's *Bharatanatyam*. In this research following misapprehensions are identified about Sanskrit words.

1. Word *Añcitajangham* and *Jañghāñcitam* are confused with each other. *Natam Sthānam* is stated as *Añcitajāṅgham* and sometimes it is called as *Natajāṅgham* to explain some movements. A difference between compound *Karmadhāraya* and *Tatpuruṣa* plays important role in understanding any movement. Flow of Bharata's writing style is dependent on compounds.
2. Word *Agratalasañcara Pāda* and *Talasañcara Pāda* are confused with each other. Because of which walking on toes and sole of the foot facing upward, is confused.
3. Singular and dual forms are also confused to get the meaning out of definitions. In *Karaṇa Talapuspaputam* is executed on two feet instead of one. *Sakatāsyā Cāri* is also misunderstood because of this.
4. Word *Sfikapārṣṇinām Samāgama* is not incorporated in understanding of *Cāris* and *Sthānakās*.
5. Words *Mukha*, *Āsya* and *Vaktra* are taken separately to execute *Hasta Mudrās*. *Hamsasya*, *Hamsavakram* and *Hamsmukha* are names of one *Mudrā* in *Natyasastra*. Because of this *Nritta Hastas* and *Abhinaya Hastas* are changed.
6. Words *Khatak Hasta* and *Khatakākhyā* both are for one *Mudrā* but without understanding this, *Ktatakākhyā* is confused with *Khatakāmukah* which is a different *Mudrā*.
7. Word *Tretāgnistha* is not understood while forming *Mudras* so *Bhramara Hasta* took a mistaken form. *Kaṅgula Hasta* also came in immature form without this word.
8. Word *Abhugnatalamdhyastha* was overlooked so *Samdamśa Hasta* is confused with open *Mukulakara*. *Hamsasya* and *Samdamśa* named totally new *Mudrās* came up in existence in *Abhinaya Darpanam* of *Nandikeswara*.
9. Word *Utspanditā* and *Āskandita Pāda* are confused with each other due to unawareness about roots *Spanda* and *Skanda*. *Utspanditā Cāri* and *Askandita pāda* both are revived in this research.
10. Word *Niṣannāṅga* is taken as *Sfikapārṣṇisamāgama*. It created mistake in performance of *Śakatāsyā Cāri*. This *Cari* is revived by the understanding of *Utkatikam Āsanam* and word *Talasañcara pāda*.
11. Word *Añcitam* and *Jañghāñcitam* are confused with each other so *Nupurapādikā Cāri* is confused with *Alātā Cāri*. By considering word *Prsthato*, *Nupurapādikā Cāri* is revived.

12. *Urudvritta and Udvritta Cāris* are revised by the word *Avestya* and *Janghāncita*, Corrections are found out.
13. *Akasiki Cari Avidha* is revised by the help of word *Avidham*.
14. Words *Sarvato* and *Mandalavidhanam, Vidyutbhranta Cāri* is revived and identified.
15. By the word *Ghurnamana* and *Upasarpanam, Mattalli Cāri* is revived. Word *Kati Kampitam* or *Recitam* is not in the definition so contradiction is found out to correct the movement according to word *Talasan carapadabhyam*.
16. *Syandita Cari* is also identified without *Katikampanam*.
As Caris are revived, 37 Karaṇas got revised and checked by the view of execution. Studies in Sanskrit language could find out many more hidden facts in Natyasastra to revive ancient style of classical dance.

5.2 Scope for Further Study.

Sanskrit researchers and dancers need this text as a regular guide. Impact of *Nāṭyaśātra* on Indian classical dance would continue for eras further.

By the reference of this research study, usage of revived Caris would be valuable for rereading total 108 *Karaṇas* in future.

All the 32 *Aṅgaharas* would be clear in their combinations of Caris and *Gatis* in future. Scope of this research promotes revival of *Mandalavidhanam* with new perspective for practical performance of Mandalas on stage for solo as well as group performance. Role of *adavus* might be well defined to present adequate *Nritta* with flow of classical features.

CHAPTER-6

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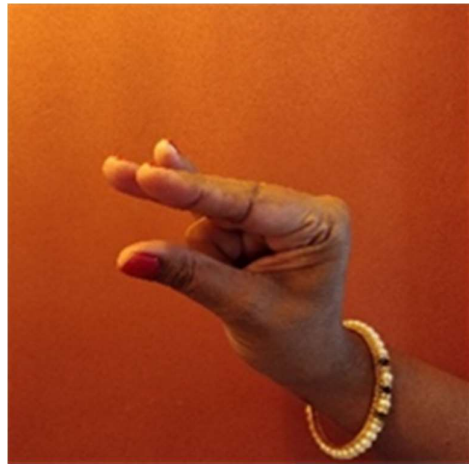
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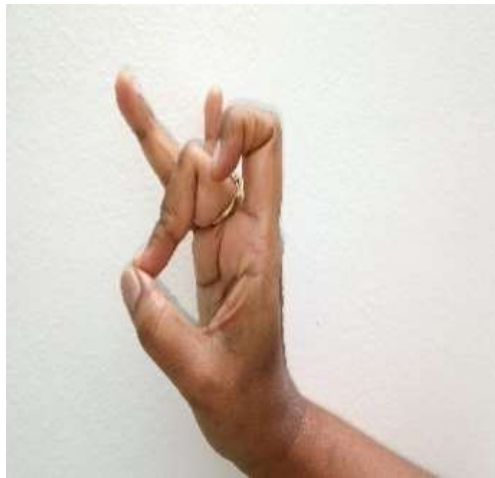
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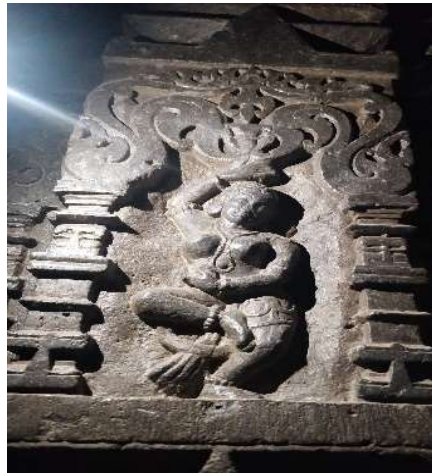
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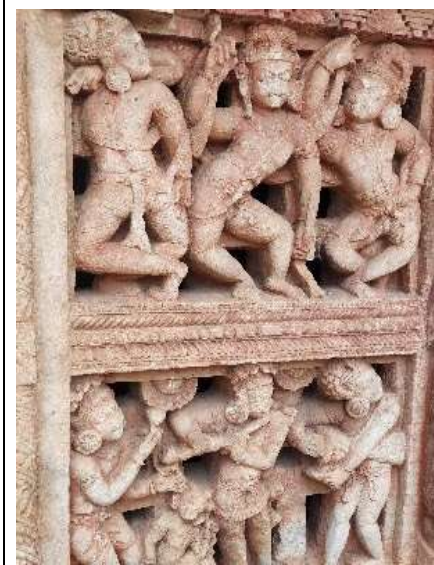
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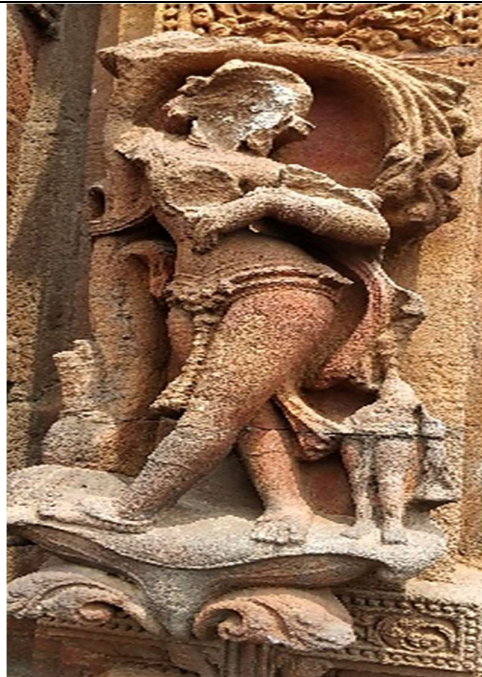
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