

NEED OF UNDERSTANDING THE LYRICS AND PSYCH OF THE CHARACTER WHILE PRESENTING NĀṬYA OR NṚTYA

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Abstract

Classical dances have esteem honor because it is ancient and follows “Sastra”. That is why the classical dance forms come under the category of “Nibadda”, which means bind by a set of rules. when anyone performing these” *Śāstriya Nṛtya*” or the nine Indian classical dance forms, they have to follow the sutras that are laid down in the sastras those tradition follows especially the Nāṭya śāstra. So, every classical dancer must have the thorough knowledge of this great text which reveals the rules pertaining to the performance of Drama- called Natya. So far Indian government has recognized eight dance traditions and gave the stature of “Indian Classical Dance”. They are Kuchipudi, Kathak, Kathakali, Bharatanatyam, Manipuri, Odissi, Mohiniattam, and Sattriya. Though all these tradition are classical, there are great differences between each one as they originated from different places of India. Mainly the language and costumes make a lot of difference. Kuchipudi from Telugu land Andhra Pradesh, Kathak from Northern part of India, the language is Hindi, Kathakali and Mohiniattam from Kerala, the language is Malayalam (Manipravalam- a mixture of Sanskrit & Malayalam), Bharatanatyam from Tamil Nadu, language Tamil, Manipuri from Manipur, Odissi from Orissa and Satriya from Assam, language Assami. Among these eight Kuchipudi, Kathakali and Sattriya still performs in Natya tradition, whereas Bharatanatyam, Kathak, Manipuri, Mohiniattam and Odissi belongs to Nṛtya tradition. As Bharata said “loka vr̥thānukaraṇam nāṭyam /”, a dancer presents the story that happened in the world. So to do the full justification to the performance it is very important to understand the meaning of the song and the psyche of the character that is going to present on the stage.

Keywords: Parakāya Praveśam, Samyamam, Abhinaya, Triguṇās, Trikarāṇa, Anukarāṇa

INTRODUCTION

If we observe the text Nāṭya Śāstra, we can find Bharata using the word “Rūpaka” instead of Nāṭya. The entire text talks about how to present a rūpaka on the stage. Bharata also have explained the ten kinds of Rūpakas under the chapter called “Daśa Rūpakas”. Why Bharata called Nāṭya as “Rūpaka”? It is called rūpaka because “rūpaṁ dṛṣyate yocyate”. It is a reproduction of a situation in a visible form (rūpaṁ). Hence Bharata defines nāṭya as “avasthanukṛti nāṭyam” which means it is an imitation of actions and conducts of people which is rich in various emotions and which depicts different situations. So whatever the action performed on the stage, or the dialogue said, even the costume that is worn, everything should be exactly like that of the character that the dancer is going to present on the stage. In a drama, when an actor is doing the character, the actor conceals his form by costume and makeup, assumes the form of the other whose form he/she has taken over. This is possible only in Nāṭya where a single person doing one single character, But not possible in Nṛtya. In Nṛtya when a single dancer must perform all these characters without the support of Āhāryābhinaya- Pusta (accessories), Aṅgaracana (makeup-coloring the body), Alaṁkāra (decorating the body) and Sajjiva (props that we use on the stage, living and non-living things). When we are doing Nṛtya or a solo dance presentation, there will not be anything on the stage, but the dancer has to create everything through her/his gestures and expressions, which is the greatest task for a dancer. For this, the dancer should have the right knowledge about the presentation of various Bhavas according to the situation on the stage.

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When we are portraying a character on the stage, we must completely forget ourselves and get in to that character and become one with that character by adopting its behavior, temperament, emotions, gestures, walk, talk everything. It should be a total transformation which is called as “*Parakāyapraveśam*”- means entering the body of another person. This can be achieved through yoga and sincere practice. This power comes from doing the sadhana called- “*Samyamam*”. What is Samyamam? when mind identifies itself with the internal impression of the object, leaving the external. This will be possible by long practice that is retained by the mind and the mind can get into that state in a moment, that is known as the power- Samyamam. When anyone wants to enter another’s body, he makes a Samyamam on that body and enters, not only his soul omnipresent, even his mind. Here, while performing on the stage, literally we are not entering into someone’s body, but mentally we penetrate in that character whom we want to present on the stage. We all know the entire “*śṛṣṭi*” is based on the three basic components called “*Triguṇās*”. – Sattvagūṇa, Rājasagūṇa and Tāmasagūṇa. These Triguṇās are integral constituents of the mind. These are responsible for a person’s physical and psychological behavior or nature. These are the three important characters that lies in all living, non-living, tangible and intangible things, Whatever the vibrations emitted by anything are dependent on its predominant subtle basic component, this is what exactly influences the behavior of every creature. Depending upon these three guṇās in the individuals, we will get attracted towards that kind of life. So understanding the Guṇa of the character that we are going to portray is very essential. According to the character, the dancer has to do Abhinaya on the stage. When an actor acts exactly like that of the character, the *prekṣaka* (audience) forgets himself and his own identity in the absorption of what is happening on the stage. Here the

dancer imitates the original Hero/Heroine and becomes the attraction to the audience. Purpose of any art form is to create the feeling or Rasa of enjoyment in the spectator's mind. To bring out the *Rasānubhūti* in the *sahrudaya's* (audience) mind, the actor must do the *Rasābhinaya*. Let us understand what is *Abhinaya*?

Abhinaya is a Sanskrit technical term referring to the technique of representation which is used in communicating the meaning of the drama or song and calling forth the sentiments. 'Abhi' is the prefix meaning towards and ni (naya) is the root meaning to carry. So *abhinaya* means to carry towards, or carrying spectators towards the meaning. Acting in a drama is when an individual takes on the role, behavior, attitudes, etc. of another person in that scripted environment like a play or film. Acting is the ability to live truthfully under imaginary circumstances. What the actor is doing may not be the real situation. He must imagine that situation, feel it and then express it through his skills. Thus, *Abhinaya* can be called as a vehicle of *nāṭya* through which the spectator experiences the emotions of the dramatic character that is to lead him towards the *Rasānanda*-the ultimate bliss which is the aim of *nāṭya*. The above definite of *Abhinaya* makes it clear that, in terms of ancient Indian dramatic theory, *Abhinaya* does not mean only acting, miming or facial expression. The term applies to all the related aspect of histrionics which contribute in conveying the poetic content of drama to the spectators. The entire human activities are carried out through mind, speech, and actions. These are done by the involvement of *Citta* which means mind, *Vāk* which means words and *Karma* which means the action. These three are together known as "Trikaṛaṇa". These *Trikaṛaṇa* became *Sātvikābhinaya*, *Vācīkābhinaya* and *Āngikābhinaya* in *Nāṭya*.

Usually, every one automatically reacts to their own pains and pleasures in their daily life which is very common; this cannot be called as Acting. This is not "Abhinaya". Then what exactly *Abhinaya* is? When an actor or dancer suppress her/his own identity like their own mental condition, their way of actions, their own way of speech and walk etc and behave exactly like the character he/she is going to portray on the stage, and talk and behave totally like that of the character. This is what exactly *Abhinaya* is. The main object of presenting a *Rūpakam*/ dance is to bring satisfaction to the audience by evolving 'rasa' in their mind, the transcendental pleasure. What is *Rasa*? Bharata defines *rasa* as:

*bhāvabhinaya sambandhān sthāyībhāvaṃ sthatha budhaiḥ /
āsvadavyanti manasā tasmannāmya rasāḥ smṛtāḥ //*

In *nāṭya* the spectator experiences the joy of *rasa* when the *Sthāyībhāva* associate with *Vibhāva*, *Anubhāva* *Sanchari bhavas* that are presented in *kāvya*. Here the most important thing every dancer should remember is "STHĀYĪ BHAVA" We should know that it is the *Sthāyī bhava* which flourishes into *Rasa* ultimately. In this journey what all the necessary *Vibhāvas*, *Anubhāvas*, *Saṅcāri bhavas* and *Sātvika bhavas* we must use, depending upon the situation or according to the character we have to use them. These distinctions every dancer must know.

Bharata said: "*nāṭyam sattvāḥ pratiṣṭhitam*". Dance lies in 'sattva'. What is *sattva*? "*Sattvam nāma manaḥ prabhāvam*" *Sattva* is the effect or a product of mind and it is not visible "avyakta rūpam hi sattvam". Bharata gave such a significant

place for *sattva*, when he spoke about the *abhinaya*. He categorized *abhinaya* in to three kinds based on *sattva*, if *sattva* is more in *abhinaya* such *abhinaya* is considered as "*Jyēṣṭhābhinaya*" or "*Uttamābhinaya*", if *sattva* is moderate, then it is called '*Madhyamābhinaya*' and if the *sattva* is very less, it is considered as '*Adhamābhinaya*'.

Sātvikābhinaya refers to the performance of emotional state in performance towards the evocation of *RASA*. So *Sātvikābhinaya* plays an important role in '*rasaprakaraṇa*'. Though Bharata had discussed about *Āngika*, *Vācika* and *Āhāryābhinaya* exhaustively in *Nāṭyasastra* in various chapters, we cannot find any chapter exclusively on the name of *Sātvikābhinaya* in *Nāṭya sastra*, because one cannot show *Sātvika bhavas* without the help of action (*Anga*) or words (*vācika*). Bharata discussed about *Sātvikābhinaya*, in terms of *SAMANYABHINAYA*. So, what is *Sāmayābhinaya*? Bharata said "the magnitude of *abhinaya* with the combination of *Āngika*, *Vācika* and *Sātvikābhinaya* is known as "*Sāmayābhinaya*" which helps significantly in *Rasotpathi*.

Bharata says: *Vibhāvānubhava saṃyogāt rasanīṣpathih /*

So, when we see the ingredients that are used in *Rasābhinaya* are *Bhāvas*, *Vibhāvas*, *Anubhāvas*, *Sthāyī bhavas*, *Sātvikābhāvas*, *Saṅcāri bhavas* etc....

What is *Bhāva*? "*bhāvayati karoti rasātvā iti bhāvah /*" – they are called *bhavas*, since they convey to the audience the theme of the poem by means of speech, physical actions, and mental feelings.

*vāvaṅga mukharāgēṇa sattvānubhāvanā ca /
kaventargatam bhāvam bhāvayān bhāvamucyate //*

-the meaning brought out by the *Vibhāvas* are suggested by *Anubhāvas* by means of production of speech, bodily movements and mental emotions or feelings is termed as *Bhāva*. It reveals the inner most idea of the poet through words, gestures, and facial expressions by the *SATVA* (*citta* or mind) and *abhinaya*.

While doing *abhinaya* on the stage in a performance, we should not do whatever we want to convey, we must convey or act for what the poet has explained in the script or in the song or whatever is there in the lyrics. So it is very important to understand the lyrics of the song which we are going to perform to understand what exactly the poet is saying or conveying through the song. The word and the meaning are inseparable. Sometimes the word may have three to four meanings. So, it is compulsory to know the language to recognize the exact meaning of the word that has been used in that context. Unless we understand the meaning, we cannot improvise our *abhinaya* skills. Not only that we must be able to tell the students and the singer, what is the meaning and how to pronounce the word. Sometimes the wrong pronunciation or splitting of the word may change the entire meaning of the word which the poet has used. So it is must to know the language, for correct pronunciation and understanding the meaning to express the correct *bhava*, and where to split the word. This apply mainly to the singers while singing. Many singers do this mistake while singing new compositions especially in Telugu. They break the words, wherever it is convenient for the beat. But while doing dance *bhava* is more important, when the word is broken, where it is not supposed

to be, the entire meaning is disturbed to the ears of listeners and the dancers too, thus creating the 'Rasābhāsa'. Hence, it is the responsibility of the dancers to explain it to the singer where to "Break the word" and sing to keep the right mood and meaning of the song.

According to Natyasastra, the portrayal of characters is done in three different ways: *Anurūpa*, *Virūpa* and *Rūpānusarini* or *Rupānurupam*. *Anurūpa* is that which represented by an actor of the same age and sex. In *Virūpa*, a child plays the role of an old man or an old man takes the role of a child. In *Rūpānusarini* a man plays the part of a woman and vice versa. When a man's role is given to a woman it should be done with great care. The phenomenon of portraying a women's role by men is there from the early period, for example in the *Mahābhāṣya*, we can find mention of the word "bhrūkumsā" which was used to denote a man who was personating a woman. ("The Indian theatre" by Chandra Bhan Gupta, pg.88, Munshiram manoharlal publishers pvt. ltd, ISBN 81-215-0483-4, second revised edition 1991)

Bharta states that since women are delicate, they should be represented by women alone. If they must portray a male character, that woman should be well versed in the dramaturgic Śāstra. Learned teachers should instruct women in terms of Nāṭya Śāstra for the theatrical representation. Nowadays in Nṛtya, we all are doing *Anurūpa*, *Virūpa* and *Rūpānusarini*. Hence a detailed study of Natya sastra is very essential for the right presentation. How to understand the psych of a character before presenting it on the stage?

There is great variety of characters of male and female, kings, ministers, high officials, and attendants often presented in a drama. These characters are classified according to their nature or status as *uttama*, *madhyama* and *adhama*. Depending on their qualities, hero/nayakas are *lalita* (light-hearted), *Śānta* (calm) *udātta* (dignified) and *uddhata* (violent).

The self-controlled and light-hearted hero is *dhīra lalita*. He is free from anxiety, fond of the arts, happy and gentle.

The self-controlled and calm hero is called *dhīraśānta*, is a Brahmin or possessed of the generic qualities of a hero.

The self-controlled and glorious hero is *dhīrodātta*, is of great excellence, exceedingly serious, tolerant, and forgiving, not boastful, stubborn, confident and purposeful.

The self-controlled and vehement (violent) hero is called *dhīro uddhata*. He is dominated by pride and jealousy, devoted to witchcraft and deceit(trickery), self-assertive(confident), fickle, irritable, and boastful.

Some-times the Pratināyaka also will have all the qualities of *dhīroddhata* hero. Ex: Ravana, Duryodhana.

All the kinds of heroes generally come under three categories: *Pati*, *Upapati* and *Vaiśika* (like *Svīya*, *Parakīya* & *Sāmanya* in women)

Pati: The person who marries a woman according to the Vedic rites and maintains the four kinds Puruṣārthas-pursuits – Dharma, Artha, Kama and Moksha is known as Pathi. He leads his life as house holder and strictly adheres to truth and good ways of life. He is the respected lord of his wife.

Upapati: A person who indulges himself in love affairs regardless of the strict rules of life is known as Upapati. He is thoughtless and his only goal is love making.

Vaiśika: He is like Upapati and something more, since he makes no distinction between kith and kin and strangers so far as lustful love is concerned. Such person is known as Vaiśika. These three may again be classified as *Anukūla*, *Dakṣiṇa*, *Dr̥ṣṭa* and *Śaṭa*.

Anukūla: He who is not interested in any other woman and loyal to his wife is known as Anukūla. Ex: Rama

Dakṣiṇa: A person who shares his love among his beloveds equally is known as Dakṣiṇa. Ex: Krishna

Dr̥ṣṭa: When the heroine comes to know about the affairs of his hero, she rejects him. Even then he pleads her by folding his hands and does all tactics to impress her and gets her. Such hero is known as Dr̥ṣṭa.

Śaṭa: A person who cheats his adoring and sincere wife, he is known as Shata.

There are four more categories that help the above said Śṛṅgāra Nāyakas are:

Pīṭhamardhana, *Viṭa*, *Cēṭa* and *Vidūṣaka*.

A person who is equal to the Hero is known as *Pīṭhamardhana*, a person who is expertise in the Kāma Śāstra is known as *Viṭa*, a person who behaves like messenger between the hero and heroine is known as *Cēṭa* and a person who is more jovial in his character is known as *Vidūṣaka*.

Seeing these many variations in characters, you can estimate the importance of understanding the psych of the character that we portray to live in that character. Now let us see the verities in women:

Women in general belongs to three categories in consideration of their behavior: *Uthamā* (superior), *Madhyamā* (the middling) and *Adhamā* (the inferior)

UTHAMA NAYIKA

A *uthama nayika* speaks only agreeable words even if she is offended. Her anger will be short-lived and she will be proficient in fine arts. Noble men will be infatuated by her behavior, beauty, and pedigree. She will have expertise in the art of love and she will be impartial in her behavior. Endowed with handsomeness she becomes angry when provoked, but through her speech she will not suggest her mood. She could understand the truth of the affairs and situations. Such an accomplished beauty belongs to the *Uttama Nayika*.

MADHYAMA NAYIKA

A woman of the middling type is the one who reciprocate love and is an expert in the art of sexual activities. She will be envious of the rival woman. Given to an irritating disposition, she would not bear with offence and will become very angry in a short time. She will regain her calm, soon too and become delighted at the slightest reason. Such a woman belongs to the *Madhyamā* type.

ADHAMA NAYIKA

An adhama nayika will become angry without any sufficient reason. She is wicked by nature and gets excessive anger, fickle-minded, harsh in temperament and her anger sustains for a considerable time.

According to social status women are categorized into 3, as Swīya, Parakiya and Samanya.

CHARACTERS OF SWĪYA

The Nayika who is married and serves her Nayaka in any circumstances and remain loyal to him and never leaves him, such woman is called Swīya Nayika. Swīya is of three categories: *Mugdha*, *Madhya*, and *Pragalbha*.

Mugdha

The Nayika, who is very young and shy, having a balanced state of mind, will be silent and quietly weep on seeing his offence if anything is done. She would be innocent in amorous knowledge and doesn't give any suggestions to her Hero; such Nayika is called "Mugdha".

Mugdha is again divided into: 1. *Ajnñāta Yauvanā*, 2. *Jñāta yauvanā*, 3. *Navoḍha*, 4. *Viśrabdha Navoḍha*

Madhya

She will be in the blossom of youth, shy, still having amorous feelings and encourages her husband; such Nayika is known as Madhya.

Madhya is again divided into:

1. *Madhya Dhīrā*,
2. *Madhya Adhīrā*,
3. *Madhya Dhīrādhīrā*,
4. *Madhya Dhīrā Jyeṣṭhā- Kaniṣṭhā*,
5. *Madhya Adhīrā Jyeṣṭhā-kaniṣṭhā*,
6. *Madhyadhīrādhīrā Jyeṣṭhā-kaniṣṭhā*

Pragalbha

A woman who is fully matured and having skilled in amorous sports with her husband, is known as Pragalbha.

Pragalbhā:

1. *Pragalbha Dhīrā : Jyeṣṭhā-kaniṣṭhā* ,
2. *Pragalbha Adhīrā: Jyeṣṭhā-kaniṣṭhā*,
3. *Pragalbha Dhīrāadhīrā: Jyeṣṭhā-kaniṣṭhā*,
4. *Ratiprīta*,
5. *Anandasammohavatī*

PARAKĪYA

A Nayika who tends to perform adultery in secrecy is known as Parakīya. Parakīya is of two kinds: Parakīya Kanya and Parakīya Parōḍha.

Parakīya Kanya

An unmarried girl who is under the control of her parents, clever and interested in outing with her friends and behaves innocent with her lover, such one is called Parakīya Kanya.

Parakīya Parōḍha

Married and behaves according to her husband's will, capable in doing her household duties well and satisfy her husband in all means, yet interested in having affair with others. Such woman is known as Parakīya Parōḍha.

Parōḍha is again divided into 9 categories:

1. *Gupta: Vr̥ttasuraṭigopana, Varti śyamāna suratagopana and vr̥tta vartīśyamāna suratagopana*
2. *Vidagdha(clever): Vāgvidagdha, Kriyāvidagdha,*
3. *Lakṣita,*
4. *Kulaṭa,*
5. *Anuśayāna*
6. *Mudita*
7. *Sāhasika*
8. *Pratibhācatura*
9. *Apalāpacatura*

SĀMĀNYA

A woman who is courageous, having thorough knowledge in music and dance and shows her love for the sake of only money, is known as Samanya Nayika. She is also called "Ganika". She would be interested only in rich persons even he is a lad or old. Samanya is again divided into 3 categories: 1. *Jāti* 2. *Āgantuka* 3. *Gūḍha*.

All these Nayikas faces 8 kinds of avasthas – stages or situations called or defined as ASTAVIDHA AVASTHA. Whichever avasthas she is in, she is addressed as that nayika. They are: Svādhīnapatika (one having the husband under control), Vāsakasajjika (readily dressed up for union), Virahotkhaṇṭitā (distressed due to separation), Vipralabdha (jilted by the lover), Khaṇḍita (one annoyed with her lover), Kalahāntharita (one estranged due to quarrel with the lover), Proṣita Bhartṛka (one whose husband is in exile) and Abhisarika (one who approaches her husband or lover herself).

1. **Svādhīnapatika:** Svādhīnabhartṛikā/Svādhīnapatika, is the one who is always happy since the Hero lives with her owing to fulfil all her desires. The Nayaka, being captivated by the ways, in which she has given him the importance by the ways of love and the pleasing qualities she possesses. Her status is celebrating festivals of cupid, interested in outing, swimming etc.
2. **Vāsakasajjika :** Vāsakasajjika is the one who waits in her house dressed up with ornaments in all eagerness for enjoyment. Vāsakasajjika is that woman, who embellishes herself in eager expectation of love when Vāsaka (conjugal union) is relevant. She expects the arrival of hero for sure and prepares the bed room with all its requisites and she too dresses up beautifully. Her state is waiting for the arrival of the Nayaka, enjoying with her friends, thinking about the Nayaka etc.
3. **Virahotkhaṇṭitā:** Virahotkhaṇṭitā is the one who is distressed due to the separation from the lover who could not arrive since he is otherwise engaged in several matters. The nayaka does not come to her on account of his preoccupation with many other engagements and she becomes excessively sad. She will be desperate to meet him. She makes use of servants or messengers to run on

mission and waits restlessly. Her state is sad, trembling, disappointment, not interested in any activity, shedding tears and sharing her feelings with her friends.

4. **Vipralabdha:** Vipralabdha is that woman who is deceived by the lover not arriving at the place of meeting on account of some reasons even though a Dūti (messenger) has been sent by him. She is prone to lose faith quickly and to be tormented (tortured) in mind when her lover does not turn up. Her state is disappointed, sad, sighing, fainting etc.

Khaṇḍita

Khaṇḍita is that woman whose beloved one does not honor the Vāsaka on account of his attachment for another woman and she is distressed due to his non arrival. She receives him early in the morning with “Ligature marks”. She is annoyed and speaks out whatever comes uppermost of her lips. Her state is sighing, silent, mourning, shedding tears etc.

Kalahāntarita

Kalahāntarita is a woman who is separated from her lover due to a quarrel or jealousy and who is excessively angry and impatient. Having no power of discretion, she starts a quarrel for anything and everything. Later she feels remorse. Her state is sighing, repenting, muttering etc.

PrōṣitaBhartṛka

PrōṣitaBhartṛka is that woman whose husband is in exiles or lives abroad on account of very responsible duties. She wears her hair hanging loose. Her state is seeing for the auspicious moments for her hero's arrival, sleeplessness, always lying, sad, dilemma etc.

Abhisarika

Abhisarika is that woman who rushes to the plea (request) to meet due to love or inebriety (intoxicated) for taking all manners and conventions of modesty. She needlessly spends in adorning herself and bloats over her youthful features and acts. She attracts her lover by her beauty and timely words. Abhisarika is again two kinds: Jyotsna and Neela.

The most important point to be remembered here is, when a dancer is portraying these avasthas in padams or javali or in varnam, should understand the Nayika (whom she is enacting) and her avastha. According to the type that is whether uttama, madhyama or Adhama first we have to understand, then whether she belongs to sweeya, parakiya or samanya and again their sub divisions, understand thoroughly and accordingly present the abhinaya on the stage.

Conclusion

The entire object of a well presented or well rendered dramatic performance, poetry, music, or arts is to provide delight, which is enjoyable by the *Sahrudaya* or *Rasika*. This gratification of pleasure or delight is called rasa. Without providing this experience of beauty, anything said or done is just futile exercise. Bharata says:

na rasanā vyāpāra āswādanam apitu mānasa eva! – the goal of any art form is to invoke rasa.

To create *Rasānubhūti* in the minds of the spectator, actor should have thorough knowledge of the emotions; state of the character that he or she portraying; because we may not be really experiencing those emotions for that period. So, we can reproduce the same feelings with the help of concentrating on the mind or Satva and then enact on the stage. We can find such ability in very few actors. When a talented actor portrays the emotions that are expressed by the poet with the help of Caturvidha Abhinayas, the spectator gets engrossed with that Nāṭya which is audio visible, feels the same emotions due to his strong Satva and gets Rasānubhūti. According to Dhanunjaya: *parāgata dukha harṣādi bhāvanayāḥ matyāntānukulānthāḥ kāranatvaṃ satvaṃ*//-means the strength of the mind by which an actor experiences the same emotions that are expressed by the poet in the Rūpaka is known as Satva. The same amount of strength of Satva should be there in the poet, actor, and the spectator to create Rasa Sidhi. Even Nāṇḍikeśvara has explained the importance of Sātvikābhinaya in Nṛtya through this Sloka in his Abhinaya Darpaṇam:

*Yatāḥ hasta tathāḥ dṛṣṭi, yathāḥ dṛṣṭi thathāḥ manāḥ /
Yathāḥ manāḥ thathāḥ bhāva yathāḥ bhāva thathāḥ rasāḥ //*

-here hasta denotes the Āṅgikābhinaya and manāḥ or mind indicates Sātvikābhinaya. These two are connected by the Dṛṣṭi which is looks. The combination of these three aspects produces Rasa. Here Nāṇḍikeśvara is not mentioning about the Vācīkābhinaya. That means without the help of Vācīkābhinaya one can express in Nṛtya. when an actor is on the stage, he should forget himself and according to the character he should talk, walk, and express emotions. It means he must imbibe the behavioral patterns like talking (Vācika), walking (Āṅgika) and mannerisms (Sātvika) of that character even while resembling the character with help of makeup (Āhāryābhinaya) or without makeup. When there is a total involvement of mind occurs, there happens the Rasānubhūti. The only difference between the actor and spectator regarding Rasānubhūti is, an actor becomes the instrument or cause to the spectator in experiencing the Rasa, and hence he cannot enjoy it totally.

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