

Emotions and its Communication; A Comparative study of Bharata's and Stanislavsky's Theory of Acting with Special Reference to the Concept of "*BHAVA, VIBHAVA and ANUBHAVA*" AND "*BEING, FEELING and DOING*".

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Certificate

It is Certified that the content of this thesis comprise original research work of the candidate and have at no time been submitted for any other degree.

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Introduction

Emotions and its Communication; A Comparative study of Bharata's and Stanislavsky's Theory of Acting with Special Reference to the Concept of "BHAVA, VIBHAVA and ANUBHAVA" AND "BEING, FEELING and DOING".

As far as life in general is concerned, it is very important to understand and match its pace in these fast flowing and quick moving times where even our goals are changing on many fronts. From any perspective, be it social, political, economical, geographical or emotional, life is moving at a pace that defies comparison with earlier times. Not surprisingly, performing arts, too, have absorbed this momentum. In such a scenario, it is very important to understand the proper nature and way of practices in this field. Many questions surface: Do we have systems for theatre and acting? Do they have anything to offer in today's modern times? Are they compatible with this science and internet savvy society? If so, what is their relevance and where do they stand? In the case of acting and production, the answer to all these questions is a resounding affirmative. We have two great systems available – the ancient Natya Sastra by Bharat Muni, and the other, comparatively recent - The Method of Stanislavski. We need to carefully examine the relevance of the method and the Sastra with respect to the numerous questions raised earlier, and try to find that how important they are, what their similarities and unique differences are and above all, of what the practical use these great systems are.

We have remote controlled television on the one hand and the IT industry boom on the other. It has given us cyber liberty in a way that was never possible even as thought just 50-odd years ago. The IT and electronic renaissance created a dilemma in the minds of producers, directors and actors. Not only has it posed a greater challenge of how to cope with the times and simultaneously entertain, it has also succeeded in creating increasingly selective and choosy audiences. TV, cinema and the theatre are equally popular with the general audience. In this case, the audience has the prime and the most dominating part to play. With the race for TRP (Television Programme Rating) in the television industry, the box office and territories race in cinemas and the crowd pulling capacity of theatre are criteria that have not only economical impact but also fuel the quest for good entertainment. Whether it is a TV presenter, an anchor, an actor, performer or entertainer, each puts his best foot forward in the attempt to please the increasingly demanding audience on the one hand and in trying to keep pace with ever changing entertainment technology on the other.

The pursuit of good entertainment brings new challenges in terms of representing the character on stage, film, TV or web casting. FM radio too is back with a bang and is extremely popular. All these are modes of entertainment, which directly or indirectly interact with the audience. The entertainers are faced with the challenge of remaining themselves while simultaneously entering into the characters they are portraying.

Different slots of timing on TV, different seasons like Holi, Diwali or Eid and also vacation periods have their own way of (mass) celebration. To entertain the masses on these different occasions requires different skills and new thoughts. Right from the radio jockey to the documentary narrator and the game commentator to the public speaker, each has his/her own speciality to offer and bring uniqueness into every aspect of the performance – admittedly, a taxing affair.

For example, actors have to work in different media and they also have to understand the potentials of each medium they are working for; for instance, TV is known for its close up, cinema for wide shots while Internet webcasting has a very individualistic approach of entertainment for its audience. A stage actor has his own body language and voice culture. In these circumstances, the actors have to cast themselves not only into the characters that they play but also into the medium in which they are performing. Hence, it is very important for performers to make themselves comfortable with these new challenges and also keep updating themselves from time to time. There are several questions that arise: If they have to be updated what are their sources? From where should they find the food for getting updated? In addition, how can they keep their minds and performances fresh and new each time? Are there any prescriptions available? Is there any method, which can help them in this difficult time?

The answer is not easy. However, there is certainly a ray of hope...

It is a very well known fact that the method of realistic acting was evolved and introduced in western world by Mr. Stanislavski from Russia. This method has been the placenta for many notable actors and performers including Sir John Gielgud.

Likewise, the Bharat Natya Sastra is also a guiding force for South East Asian performing arts. This is available in form of a Sastra and the very well known interactive format of question and answers. Both the Method and Sastra have their own unique way of looking at performing arts, especially the theatre and acting.

Now the question is whether the Sastra and the method have any similarities. If there are any, what are they? To extend the question further, what about the difference? If they are different and, at the same time have some similarities, what are the elements that make them significant in this age? The answer is the element of emotion. Emotion is one of the most powerful elements for motivating the audience. To my understanding, emotions are at the very base of every art form and especially in theatre; for example, right from Greek tragedy to the tragicomedy of Shakespeare, mythology, folk stories or folk lore of any part of the world, state the story of emotions. Other elements come to help the exploration of emotions because every human being is emotional by nature and we try to find some emotional connection in every relationship. Within any relationship, the relation often ends at the juncture where the emotional bond ends. Therefore, in every art, emotions are explored and reflected as part of our own nature and that is what most pleases the audience. As a broad example, we can look at the

example of the stunning success of two films: *Baughban* in India and *Titanic* on a global scale. These examples lead to one logical conclusion: whether it is Hollywood, Bollywood or any theatre, cinema or performing art in any language, emotions rule. The criteria for success lie in the proper presentation and communication of emotions. In line with this stream of thought, it was decided to take up the study of emotions and their communication with two most prominent schools of thoughts – one Indian and the other Russian.

In the documentary entitled 'The Secret Life of The Brain' aired on the Discovery Science Channel, neuroscientist Dr. Antonio R. Damasio rightly stated, "Emotions are not the intangible and vaporous qualities that many presume them to be. Brain systems work together to give us emotions just as they do with sight and smell. If you lose the ability to feel, your life, and the lives of people around you, can be devastated." (From the website <http://www.pbs.org/wnet/brain/index.html>)

Now neuroscience has proved that emotions trigger feelings and the emotional response of the body ensues.

(Ref: <http://www.pbs.org/wnet/brain/index.html>)

For the last ten years, it has been thought that the brain is primarily divided into two parts, namely the left-brain and the right brain. The right brain controls rational and logical thinking, which is the main function of the brain. The left part of the brain was considered to control emotions. The precise meaning of this is that emotions and

feelings have no logic and just occur. However, after several experiments and intense research, scientists at the National Science Foundation (NSF), USA have found out that we humans are not thinking machines but we are feeling machines who think. (Ref. link) This finding is boldly declared in the Discovery Science documentary entitled "The Secret Life of the Brain". Public Broadcast Services, USA) also provide this on the internet.

Let us consider some facts about the Natya Sastra, and discuss Theatrical Emotions, which are known as Bhava. In this context, the Natya Sastra says: "Natya Bhava nu Kirtanam". If we compare the conclusions of NSF with the Natya Sastra, Bharat Muni clearly states that there are eight sthayi bhavas (inherent emotions), which are Rati (Love), Hasa (merriment), Soka (sorrow), Krodha (Fury), Utsaha (Enthusiasm), Bhaya (terror), Jugupsa (disgust) and Vismaya (Astonishment). Bharat Muni has mentioned these and clearly described as Natya Bhava (the emotions that have maximum theatre potential). However, it is necessary to clarify that the said eight Sthayi Bhavas are mentioned with reference to dramatic art and their potential ability to be relished.

If we read the work of the great genius, Mr. Stanislavski, we find that he has mentioned the method in his own matchless way. We are led to the conclusion that every emotion is within us. We need to observe them and should be able to apply them as per the character's demands. As this becomes fundamental to his method, we need to ask how it is achieved. The answer is simple: Being, Feeling and Doing.

Just like the Method, the Natya Sastra also uses similar terms such as Bhava, Vibhava and Anubhava. With this trilogy, the required and proper result is achieved.

The basic difference between the Natya Sastra and The Method is that though both have their own unique terminology, the Sastra is like a prescription while the method gives the impression of an autobiographical experience with a personal touch. Bharata Muni takes a worldview (holistic) whereas Stanislavski approaches this with a personal view. This is also the inherent difference in the Indian and the western way of thinking and expression.

Later on in this thesis, a comparison between the method and the Sastra will be presented. This comparison will focus on mainly similarities and unique differences between Being, Feeling and Doing and Bhava, Vibhava and Anubhava.

While carrying out a comparison of Bhava, Vibhava and Anubhava and Being Feeling and Doing, there is one point that emerges with great certainty. Though the content may be difficult to understand, there is no doubt about the central idea, which is communicated in both, the sastra and the method. They have tremendous similarities as well as differences.

Bharata's terms Bhava, Vibhava and Anubhava is much wider, deeper, explainable and applicable for two kinds of styles of acting/production, termed "dharmi", that is, Natyadharmi (stylized-non realistic) and Lokadharmi (folk or, to be more precise, realistic).

‘Dharmita’ can be applied to both forms of theatre - realistic as well as non-realistic.

The method is broadly restricted to the realistic way of acting and seldom speaks about the non-realistic style of acting. If we try and apply the principle of Being, Feeling and Doing to stylized theatre, it is more likely to have very different results though there have been incidences in the past in which many professionals like doctors, engineers, architects have attended workshops of the method and found it helpful in their respective professions. However, this could be because of several other reasons rather than just applying the realistic method of acting. My focus here is on performing arts and its applications for the actor in the production.

The Sastra has the Bhava, Vibhava and Anubhava applicable in production as well as in acting. It is also flexible in terms of its application. This is the freedom given to an actor to be applied according to his/her capacity. A lot also rests on the actor’s capacity to express or narrate.

There are few similar terms, which are listed below:

- Observation- Nirikshana
- Imagination- Kalpana
- Concentration- Dhyana
- Psycho-physical actions - Mano-sharirik Kriya / Avastha
- IF - Kalpana

Many other similarities like these can be found.

As I mentioned earlier, it will be an impossible task to compare every aspect of their work. Therefore, I have decided to compare the legend's work with three major terms, which impartially include the scope of comparison and research. Those are Bhava, Vibhava and Anubhava from the Natya Sastra of Bharat Muni and Being, Feeling and Doing of the Method of Stanislavski. In this study, I have employed many quotes from Mr. Stanislavski and Bharata Muni and have also used my own experience as an actor-director. The aim is to find out whether being, feeling and doing have any connection with Bhava, Vibhava and Anubhava.

If we look at them from an ordinary layman's perspective, they appear very different. However, their interpretations tell us a different story. For example, "To be the character" is important in The Method and it is the first step for the actor to portray the character. Similarly, Sthayi Bhavas are the steady emotions, which are inherent in every human being. If you do not become the character, you will not be able to reach the depths of the Bhava, which are inherent in you and in the character that you are going to portray.

Before plunging in to the research, I would like to make a few clarifications.

- Firstly, I would frankly admit that I am not a student of Sanskrit so I have to rely on the English language. For this

reason, I have mainly used the English versions of the Natya Sastra of Bharata muni.

- One of the main reference books of the Sastra is “The book of Raga Nrtya - Series No.2 - The Natya Sastra of Bhartmuni” translated into English by A Board of Scholars, Sri Satguru Publications, A Division of Indian Book centre, Delhi ISBN 81-7030-134-3
- Many other books also have been taken for references.
- For the method of Stanislavski many books have been referred to but mainly three books formed my basic source (which are listed in the bibliography)
- One of the main reference books is,: The first simplified Guide to Stanislavski’s Teachings - the Stanislavski system: the professional training of an actor Digested from the teachings of Konstantin S. Stanislavski by Sonia Moore (originally published as the Stanislavski Method) preface by Sir John Gielgud forwarded by Joshua Logan second revised edition published by Penguin Books New York 10010, USA ISBN 0 14 046.6606
- For the purpose of this study, I have taken references from Bharta Natya Satra’s chapters no six and seven as they have concentrated more on bhavabvyakti (emotions and their communications). I have also taken from other chapters mentioned in bibliography.
- In the text of the entire thesis, the masculine term is used for an actor. This is done only for the sake of convenience. With

due respect, the concepts of acting described in the thesis are equally applicable to both the genders.

Ref:

PBS is

The Public Broadcasting Service (PBS) is an American non-profit public broadcasting television service with 354 member TV stations in the United States which hold collective ownership.^[2] PBS operations are partially funded by the Corporation for Public Broadcasting.^[3] Its headquarters are in Arlington, Virginia. PBS is the most prominent provider of programming to U.S. public television stations.

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Introduction

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CHAPTER ONE:

Bhava Vibhava and Anubhava, The Concept of Bharat Muni

ONE:

Bhava Vibhava and Anubhava, the Concept of Bharat Muni

- **Concept of Bhava**
- **Concept of Vibhava**
- **Concept of Anubhava**
- **Concept of Rasa**

This thesis is on the comparison of Bhava Vibhava and Anubhava and Being, Feeling and Doing. The term of Bhava, Vibhava and Anubhava related with the Natya Sastra of Bharat Muni, and hence it is important to understand the meaning of these terms.

The Concept of Bhava

Bhava or to emote is the essence of literary and performing art. Bhava is the ***becoming***. In other words, everything (objective or material) that can exist or comes in to existence is bhava. Going by this simple understanding, the state of mind and even the material conditions like birth and death or growth and decay or existence and transformation is bhava. This understanding can be extended to artistic creativity. The 'feeling' and 'the thought process' are the direct outcome of the state of mind in real life and at the same time, attributes like place, time, action, movement, gesture, posture, etc. can also be defined and described as bhava. The only difference

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that needs to be acknowledged is that in real life “becoming” is more due to direct implications of what we call the law of causation and with the reference to artistic creativity, it is the artist who influences it; using the sheer power of his imagination and creativity.

The artist does this by creating situations, incidents, characters and infusing attributes like feelings, thoughts, actions etc. It would be termed as process of “becoming” with the reference to artistic creativity more as, induced or caused and not as a production of material thing. In this light, Bharat Muni’s coining of the term “Nispatti” should be more interpreted as “Samavitti” means the process of creating intellectual awareness of an emotional experience through the means of Vibhava and other factors in the minds of the bhavaka or the spectator or the reader. This only leads to conclude that whether it’s a mental or material state, bhava means nothing but depiction of consciousness as rightly put by Bharata Muni – “Bhavayati iti bhava” and in this context, relating bhava with the expression artistic creativity is very much justified.

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Bhava or to emote is the essence of literary and performing art. Bhava is becoming. Going by this simple understanding, state of mind and even the material conditions like birth & death or growth & decay or existence & transformation is bhava.

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The Concept of Vibhava

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Vibhava (hetu, karana, nimmita) means 'cause' of what happens or is happening in life. Bharata has termed it as 'Vibhava' and has described its primary purpose as, creating the awareness of the emotions that the creator (Poet/Author) intends to.

With the reference to artistic presentation (creative expression), Vibhava can be interpreted as, 'Developing the knowledge or understanding of a specific emotion (mental state) that the creator (Poet/Author) intends to convey through the means and modes of acting.

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The Vibhavas are of two types one is 'Aalambana Vibhava' and the other is 'Uddipana Vibhava'. In broader sense, they are the internal and external causes of something. 'Alambana vibhava' is source of a particular emotion that determines its nature and 'Uddipana vibhava' is the one, which enhances the emotion caused by a stimulant. It has no direct bearing or connection with the cause or consequence and it is not a part of the process but indirectly plays the role of enhancer of a particular emotion borne out of a stimulant. This can be best explained by many literary presentations such as works of Kalidasa or other renowned authors.

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The Concept of Anubhava

'Anu' is a Sanskrit word and in this context, it means "in reaction to"! Here in this case since it is the natural reaction of body to 'Vibhava' it is termed as 'Anubhava'. Apparently, there is a very thin

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line of demarcation between the two; yet they cannot be termed as the same because Vibhava is the cause and Anubhava is its Consequence. Vibhava is definitive whereas Anubhava is not definitive. The simple reason for this is: it is not possible to link Anubhava with a specific emotion (mental state). For example, physical reaction like 'strenuous expression on the face' is a sure physical reaction which is a manifestation of a definite 'cause' or Vibhava. Therefore, the physical reaction of strenuous expression on the face will be the 'Anubhava'. Nevertheless, since such a reaction could be the result of either a body ache or mental stress or for being thrown in to an awkward condition. As mentioned earlier, the vibhava is definitive because it is the internal state, which triggers the anubhava, which is the external manifestation.

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The further explanation of the terms and related examples are given in the sixth and the seventh chapter of The Natya Sastra By Bharat Muni. To begin with, the analysis of the chapter six and following by chapter seven, which is as per the slokas. And the terms of Bhavas and Rasa which are also discussed in the chapter seven of the same will be taken in the chronology. (Ref: Rasa Theory By Shree. G K Bhatt M S University of Baroda)

The Natya Sastra, of BHARATA MUNI by Board of Scholars (BOS)

Chapter 6: The Distinction between Sentiment and Emotional fervour

As we know, the Natya Sastra is purposefully kept in the interactive format of question and answer. This is the easiest way to attain knowledge and to impart knowledge. Here very eminent and knowledgeable sages ask questions and Bharat Muni answers them. The sages are also very eager and being scholars themselves, the level of questions is high so that profound content can be achieved. For example in the sixth chapter of the Natya Sastra sages ask finer questions like “How do these Rasas get their Rasatva?” This is a question put by a scholar who is eager to know the ultimate of the art and RASA. This is not only because Rasa in Indian art got prime importance but also that the sages ask about various aspects of rasa, which are mentioned in the book as quoted below.

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The query of the Sages

1-2. After listening to the explanation of the preliminary rites the venerable sages asked Bharata Muni “We have five questions to be asked. It behoves you to clarify them.” What have been recounted as Rasas in the dramatic art by those who are proficient in that art should be explained. How do these Rasas get their Rasatva?

3. What have been mentioned as Bhavas how do they make us feel the various emotions? Kindly explain the terms Samgraha (Synoptic gist), Karika (Mnemonical Verse) and

Nirukta (Etymological derivation). (The Natya Sastra, Of BHARATAMUNI by BOS **Chapter 6** sloka 1-3 page no. 70)

The questions of the sages are also very important. In clarification, Bharata Muni says that, “It is impossible to reach the entire limit of the art of dance and drama.” Also in the next sloka Bharata Muni again confirms that his Sutras (Aphorisms) are limited in number to cover the dramatic depth of the topics of Rasa and Bhava. This means that he considers art has no boundaries or any limits.

Bharata begins to answer

4-5. On hearing the request of the sages, Bharata resumed his explanation based on the distinction between Rasa and Bhava “O saints, I shall expound in the due order the terms Samgraha, Karika and Nirukta.”

6-7. It is impossible to reach the entire limit of the art of dance and drama. Why? Since the lores are many and the arts and craft are infinite. Even one branch of the Vast ocean of knowledge cannot be completed. Then where is the question of mastering the principles and meanings of all the Bhavas? (The Natya Sastra, of BHARATAMUNI by BOS **Chapter 6** sloka 4-7 page no. 70)

It is not difficult to believe what Bharata Muni is saying, that there is scope for the inferences for comprehension. This proves that Bharata Natya Sastra is also flexible and has ample scope for the

creative mind and heart. So the Sastra is not forcing anything on anybody but it simply shows the milestone, identifies the goal for the performers, shows a path and explains how to prepare oneself to be able to walk on that path. The aim is to give the examples and carve a path for the actor to walk with ample creativity. This is a system in itself. How it is a system in itself will be unfolded through further analysis of the Sastra. One important thing to note here is that this forms the foundation of the system within Sastra.

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When the Natya Sastra is referred, it means this is information about; the Samgraha (collection) of everything like Rasas, Bhavas, Abhinaya (gesticulatory representation) Dharmi (Rehearsed practice), Vrtti (Style), Pravrtti, (Action), Siddhi (Achievement), Svaras (notes), Atodya (instrumental music), Gana (song), and Ranga (the stage), etc. Thus, the Natya Sastra is not only conceptually different but has also its unique definition of the theatre.

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In the modern world, all the concepts have gone to its minutest details i.e. from mini to micro levels. However, the Natya Sastra is a torch light concept, which means that practically whatever required to do a good theatre is covered under the Natya Sastra. Literature, acting, dance, song, music, production and the theatre and stage are covered under this Sastra. Unique features of the Natya Sastra are Dharmi (Rehearsed practice), Vrtti (Style), Pravrtti, (Action), Siddhi (Achievement). Thus, it suggests that not merely external requirements but internal needs and intangible assets in this form too are required for theatre. In other words, this is a process of not

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only performing on stage but also has an influence on scriptwriting, set design and deployment, play production, stage and stage types, and direction. Thus, it is a play production process in every sense: internally, externally and practically. This is the very basis of Indian theatre. However, to discuss everything here will divert the subject and hence it will be appropriate not to go deeper into it at this juncture.

10. [Another meaning of the word Samgraha is collection] That Samgraha in regard to the Natyaveda comprises of the Rasas, Bhavas, Abhinaya (Gesticulatory representation) Dharmi (Rehearsed practice), Vritti (Style), Pravritti, (Action), Siddhi (Achievement), Svaras (notes), Atodya (instrumental music), Gana (song), and Ranga (the stage) (The Natya Sastra, Of BHARATAMUNI by BOS **Chapter 6** sloka 10 page no 71)

The Sastra system goes deeper and unfolds its secrets. Sastra shows the milestones, that is, identifies the goal for the performers, showing a path and explains. It believes in the doctrine of giving examples for the actors and let them explore it with creativity, understanding and practice. Thus the first two of the three-step system would be:

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First: Setting the milestone – The Natya Sastra defines the character and the corresponding requirement for the level of performance, the types of the characters, the different kind of people in the society and their strata

and required understanding to develop and achieve it for a performance.

Second: Shows the path and explains about the content of theatre - Rasas, Bhavas, Abhinaya (gesticulatory representation), Dharmi (Rehearsed practice), Vritti (Style), Pravritti, (Action), Siddhi (Achievement), Svaras (notes), Atodya (instrumental music), Gana (song), and Ranga (the stage)

Further analysis is required for the third step.

In the Natya Sastra, Bharata Muni mentions that the number of Rasa is eight. But one needs to understand that, these eight Rasas are taken from life itself but should not be confused with the real life. A sloka, which clearly states that these eight Rasas are for dramatic art. Bharata explains them as 'natye rasa smruta' (to be remembered/understood as dramatic Rasa) (Ref Natyasastram by Babulal Shukla Shastri sixth adhyay sloka no 16, page 218)

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It is highly possible that after a long thought process the eight rasas would have been included in the Natya Sastra as they might have the maximum potential of being able to be relished by the audience.

The entire aesthetics of the Natya Sastra of Bharata Muni stands on these eight pillars. (Not forgetting the previous two steps i.e. setting the goal and providing the content). Once again, this is typical Sastra which now goes into finer detail to explain what has

been said before. Many eminent scholars have written about the aesthetics of the Natya Sastra and Rasa. According to Bharata Muni: 'Natya Bavanu kirtanam'. In simple words, theatre is all about emotions.

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Many scholars have different points of view about the number of 'Rasa' but the subject does not permit to go into those details.

It is important for any actor that he should be extremely aware about dramatic emotions. This awareness will help him in his performance. An actors' understanding the nature of the performance will rise with the proportional rise in his awareness about emotions. Bharata Muni not only explains the rasa but also explains the cause of rasa and their respective and most suitable expressions.

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Rasa are for relishing but as Bharata Muni explains, there are Bhava, which are very important for an actor to know because the expressions of rasa are external but feeling them is intrinsically an internal affair. A trained actor will always try to feel what he is doing onstage and not just make physical imitations of any situation. The true feelings and sensibility of an actor are addressed here in another form. Bharata Muni is imparting the knowledge of Rasa and Bhava, in the sloka no. 15 to 17 of the chapter 7, of The Natya Sastra where he first time mentions about the relation between Rasa and their Bhava.

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The detailed explanation of rasa in subject's context will also come at a latter stage.

15. *Rasas eight in number.* – Sentiments remembered in the dramatic art are eight viz. Srngara (the erotic), Hasya (Humorous), Karuna (Pathos), Raudra (Impetuous anger), Vira (Heronic), Bhayanaka (Terrific), Bibhatsa (the odious) and Adbhuta (the mysterious).

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16. These eight Rasas have been recounted by the noble-souled Brahma. Now I shall enumerate Bhavas (Emotional fervour and State) viz Sthayi (Permanently dominant), Sanchari (moving or transitory) and Sattvaja (originating from the mind, temperamental).

17. Sthayi Bhavas (Permanently dominant) are Rati (Love), Hasa (merriment), Soka (sorrow), Krodha (Fury), Utsaha (Enthusiasm), Bhaya (terror), Jugupsa (disgust) and Vismaya (Astonishment). (The Natya Sastra, Of BHARATA MUNI by BOS Chapter 6 sloka 14-17 page no 71)

The Natya Sastra does not stop with the mere mention of Rasa and Sthayi Bhavas. It has more to reveal such as Vyabhichari bhavas, which has been systematic put forward by Bharata Muni. Earlier it has been mentioned that the Sastra talks about the internal emotions in terms of Sthayi Bhava but they are steady and inherent, so difficult to express without any reason and also require proper transition to feel and communicate. To this very logical thought, which can come to any actor's mind, there is a rescue in the form of Vyabhichari or Sanchari Bhava. They act as transitory

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feelings and sentiments, which can have many sources. These come to stay for a while, do their job and go. Thirty three such Vyabhichari or Sanchari Bhavas are mentioned in the Natya Sastra.

18-21. Vyabhicari [Sancari] Bhavas – They are thirty three in number viz. Nirveda (Despondency), Glani (Weakness), Sanka (Suspicious), Asuya (envy), Mada (Inebriation), Srama (exhaustion), Alasya (lethargy), Dainya (Depression), Cinta (anxiety), Moha (delusion), Smrti (recollection), Dhrti (fortitude), Vrida (Bashfulness), Capalata (in constancy), Harsa (joy), Avega (excitement), Jadata (Stupefaction), Garva (Arrogance), Visada (Despair), Autosukya (impatient curiosity), Nidra (sleep), Apasmara (Loss of memory), Svapna (Dreaming), Prabodha (Wakening), Amarsa (indignation), Avahittha (Dissimulation), Ugrata (Cruelty), Mati (self assurance), Vyadhi (Sickness), Unmada (madness), Marana (death), Trasa (fright) and Vitarka (deliberation) (The Natya Sastra, Of BHARATA MUNI by BOS Chapter 6 sloka 18-21 page no 72)

However, of the Vyabhicari (Sancari) Bhavas, which are mentioned in the sastra, many do not seem to be emotions e.g. Srama (exhaustion), or Smrti (recollection). Moreover, they appear as a situation and a stage in life like, Marana (death).

Further analysis of this will be presented at the stage of classification table of the Vyabhincari bhava with other scholars' views.

For an actor, it is essential to be able to learn the differences in various emotions and physical situations. This will increase his capacity to adapt the character and evaluate the situation in a proper state of mind. These are the gears, which Bharata Muni expects from an actor to be equipped with.

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18-21. Vyabhicari [Sancari] Bhavas – They are thirty three in number viz. Nirveda (Despondency), Glani (Weakness), Sanka (Suspicious), Asuya (envy), Mada (Inebriation), Srama (exhaustion), Alasya (lethargy), Dainya (Depression), Cinta (anxiety), Moha (delusion), Smrti (recollection), Dhrti (fortitude), Vrida (Bashfulness), Capalata (inconstancy), Harsa (joy), Avega (excitement), Jadata (Stupefaction), Garva (Arrogance), Visada (Despair), Autosukya (impatient curiosity), Nidra (sleep), Apasmara (Loss of memory), Svapna (Dreaming), Prabodha (Wakening), Amarsa (indignation), Avahittha (Dissimulation), Ugrata (Cruelty), Mati (self assurance), Vyadhi (Sickness), Unmada (madness), Marana (death), Trasa (fright) and Virarka (deliberation). (The Natya Sastra, of BHARATAMUNI by BOS, Chapter 6 sloka 18-21 page no. 72)

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The Third Step: Involvement of Mind and Body – Feelings/emotions and physical expression of the mind and body.

Satvika Bhavas

The Natya Sastra has many folds that open up slowly. Up to sloka no. 20 the explanation of the actor's preparedness and capacity to understand the guhya (veiled or secret) of the text are addressed. After these discussions, Bharata talks about the eight basic emotions that will be converted into Rasa. Though Bharata Muni informs us about the number of rasa, he also mentions the source of these eight Rasas, which are permanent or inherent, (dramatic) emotions. Thus, the journey from sentiment to emotion begins. Here is a simple indication for an actor that after preparedness, the next step is that the actor must be involved with his mind and heart. The eight Bhavas can only be felt with a sensitive heart and an involved mind. With the oneness with the characters' emotions, an actor can physically represent them.

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The sastra also mentions about the temperamental emotions and put them at the highest level as far as the actors' feelings and capability of delivering is concerned. They are termed as Satvika Bhavas in the Natya Sastra and are mentioned below. (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 6, sloka 20-21 page no 72)

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Satvika Bhavas (Temperamental States of Emotional Fervour)

22. The Sattvika Bhavas are eight in number. They originate from the physical form. They are Stambha (Paralysis), Sveda (Sweat), Romanca (horripilation), Svarasada (feebleness in the voice), Vepathu (Trembling), Vaivarnya (change of color), Asru (Shedding tears), Pralaya (Loss of Sense). The Natya Sastra, Of BHARATAMUNI by BOS, Chapter 6, sloka 22, page no. 72)

After the these Bhavas and Rasa, the Natya Sastra gradually introduces Abhinaya.

Actors should be aware of Body, voice, make-up, props and the gesture and postures of acting to enable them express various temperaments. After the discussions on the internal preparations, the Natya Sastra introduces the external apparatus. Bharata Muni clearly states four types of Abhinaya, namely, (1) Angika, (2) Vacika, (3) Aharya and (4) Sattvika.

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At this juncture, a clarification is required. The term Abhinaya has many meanings but the most appropriate and excepted meaning by many schollars is '*to take (audience) towards the meaning*'. Thus, whatever the technique employed, be it Abhinaya, Dharmi, Vritti or Pravritti etc., it should convey a meaning.

Gestures and postures, voice and speech, costumes and make-up contribute in the external 'Aakruti' of a character. Drama is the art of the audio-visual. Hence, the external is also very important. A sensitive, trained and an understanding actor will employ his

biggest assets which are his body and his voice. A frail or weak external body will be of no use to an actor. The Natya Sastra is aware of this fact. However, using one of them or a combination will definitely give a different flair to the performance.

This is a difference in cultural understanding. It seems that, in the period of Bharata Muni's Natya Sastra the system of encoding the message was like this. The language used is a classic mix of many elements of grammar (i. Sutra, Bhashya etc) so at times it can confuse us today that in one place Natya Sastra mentions one thing as emotion and in another, a non-emotional thing also comes under the banner of Bhava. However, it can also be understood as actions and causes, they are covered under the same title. So one gets swings between one word to another i.e. Aharya as Abhinaya and Marana as Bhava.

Abhinaya (Histrionic representation)

23. The Abhinayas are four in number: (1) Angika (Gestures from the limbs), (2) Vacika (Verbal utterance), (3) Aharya (Embellishment through dress and ornaments etc.) and (4) Sattvika (Temperamental). (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 6 sloka 23 page no 72)

Dharmis (Rehearsed Practice)

The Natya Sastra mentions two kind of 'Dharmi', which can be understood as two genres. They are found most appealing in

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theatre. We should see them as ingredients of acting and dramatic art for the actor, director and the writer. It should not be understood just as pure acting style. 'Natya Dharmi and Loka Dharmi' are basic two types of theatre that are realistic and non-realistic. In fact, this is a universal truth for any art - the art is either realistic or non-realistic. Under the title non-realistic, many other different types can exist but at the end of the day, only two types of performances exist. This holds good even for today's digital media.

It is very important for an actor to understand 'Dharmita' (the type of representation). The actor must be aware of the type of play he is working with; this will help him in bringing clarity while using gestures, postures, costume, make-up and other related properties or requirements. This also helps an actor to understand what kind of internal process is required because change in Dharmi is a change in the type of presentation. Any change in the style of presentation means a change in the technique of acting.

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Dharmis (Rehearsed Practice)

24. Dharmis are of two sorts in the dramatic portrayal (1) Loka Dharmi (Popularly realistic representation, (2) Natya-Dharmi (Theatrically conventional). (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 6 sloka 24 page no 72)

The biggest problem for an actor is style. Bharata Muni classifies style into four types: (1) Bharati [Pertaining to the goodness of speech (verbal)], (2) Sattvati (The Grand one), (3) Kaisiki (the graceful one) and (4) the Arabhati (the energetic or impetuous one).

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This is very necessary for a performer to learn. There may be many different styles but they broadly fall into one of these four categories and an actor needs to properly understand them. The Vrittis includes good speech, grandness, gracefulness and energy. The actor needs to understand each of them and train himself in these styles of performance.

Vrittis (Styles)

Vrttis – The Vrttis (Styles) are of four kinds (1) Bharati (Pertaining to the goddess of speech (verbal)], (2) Sattvati (The Grand one), (3) Kaisiki (the graceful one) and (4) the Arabhati (the energetic or impetuous one).). (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 6, sloka 24 and extension of that sloka, page no. 72)

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Pravriti (Usage in local vogue)

After the styles of drama, the Natya Sastra introduces the local connotation of theatre. Here, the Sastra advises the 'rangkarmi' to connect them to the place of performance. This is a very practical advice given by Bharata Muni. There are broadly four zones of Indian terrain. So, different colloquial individualities do have a major impact on performance. This is very important. It is important to understand this conceptually and not literally. A performer has to be aware of where he is performing. In each performance one can bring a local flair, which is broadly mentioned as Pravriti.

Consequently, there will be some differences according to the place. Apply pravriti properly, truly appeals to the audience because the audience always wants some kind of consideration for

their respective places, where they live and some relevance of that place in the play. Adding that flair in to the performance in that location emotionally connects the audience to the play. This indeed has a greater chance of admiration of the play, which is equivalent to its success. This also means, an actor's awareness and skilful mental-physical capacity is at work. For example, the host of Kaun Banega Crorepati, Mr. Amitabh Bhachhan, tries to talk in the language of each participant. This not only causes the guest to relax but also pleases the audience of that particular region. For others, it comes as a variety. While for the actor, the process of adding the local touch reflects his versatility. Of course, one cannot consider this as an absolute Dharmi and Pravritti, but it is an example of a performer who is aware and who makes every attempt to connect his own self with the performance. This will also bring in variety for both the self as an actor and the audience. Today the intelligent use of Pravriti and combinations of Pravriti can bring excellent results. The problem of how to bring in variety can be tackled with this.

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25-26. Pravriti (Usage in local vogue) – They are four in vogue in the dramatic performances viz. (1) Avanti, (2) Daksinatya, (3) O Dramagadhi and (4) Pancalamadhyama.). The Natya Sastra, Of BHARATAMUNI by BOS Chapter 6 sloka 25-26 page no 72)

Siddhi (Achievement)

All the efforts put in by the actor is for some achievement. The Natya Sastra also defines the types of achievements (Siddhi). Bharata Muni mentions two types of Siddhi (achievement) - Daiviki (divine) and Manusi (human). Literal meaning of Daiviki Siddhi is divine achievement and Manusi Siddhi is human achievement. An actor must be able to understand the difference between divine experience of performance and human experience of performance. This divine or spiritual element is a typical Sastra of Indian thinking, as, in India, every art, craft or achievement is expected to be divine. And to be divine is the best.

Siddhi (Achievement)

This is of various sorts but of two distinct kinds (1) Daiviki (divine) and (2) Manusi (human). The Natya Sastra, Of BHARATAMUNI by BOS, Chapter 6, sloka 25-26 page no 72)

Svaras (Musical notes)

According to the Natya Sastra, music, dance and acting are included in the term 'Abhinaya'. Therefore, the knowledge of different swaras-timbre, sruva-musical knots and tala-rhythm, is expected from the 'Bharata' (the actor). This knowledge should be applied according to the play, role, theatre and the requirement of the character.

An actor should possess the knowledge of Swara (timbre), Sura (musical notes) and Tala (rhythm). He should cultivate a sense of

music. This sense of music will help him to understand the uniqueness of each instrument and according the maximum applicability of a particular instrument in generating the desired impact. It is important for an actor to have not only an ear for music but according to the Sastra, it is essential to have the maximum possible understanding of the music.

Today this needs to be understood and used appropriately in a technically equipped theatre. Now that sensitive microphones are available, the challenge for an actor is a little different from the earlier times.

For example, a director would like to use music (live or background) during an emotional scene. To synchronize with background music is also a skill, which an actor needs to develop. Now the actor is mentally prepared, physically ready and involved with the characters' emotions but he also needs to be aware of the music in the background. His ears should be sensitive enough to understand the pace and volume of the music projected. If rhythmic movement is required, knowledge of music and instruments will help him to perform accordingly. Otherwise, the sub-standard performance of the actor will ruin the play. To perform Bhava, Vibhava and Anubhava on stage, an actor must have a sense of timing, which in turn helps in understanding the tempo and rhythm of the play. Timing plays a crucial part in depicting emotions on stage. A sense of timing is natural but can be cultivated by music. Other than sense of timing, the most important sense of feeling 'the moment of

the character on the stage' can also be developed by the sense of music.

Svaras (Musical notes)

27-31. The Svaras beginning with Sadja may be either Sarira (Corporeal) or Vainava (originating from Vina or lute). The Atodya (musical instrument) should be known as having four types, with special Characteristics for each viz. Tata, Avanaddha, Ghana and Susira. (1) Tata is the stringed instrument (with wire) (2) Avanaddha is drum like instrument of percussion (3) Ghana is to be known as the instrument for beating time and (4) Susira (having holes) is the flute.

Thus, the Natya Samgraha (the collection of component items in a dramatic performance) has been pointed out by means of Sutra like brief words. The Natya Sastra, Of BHARATAMUNI by BOS Chapter 6, sloka 27-31 and prose paragraph1 page no 73)

To summarise, slokas 1 to 31 of this chapter, are all about mental preparation, awareness of the present, knowledge of history, understanding and knowledge of various Sthayi Bhavas, Satvika Bhavas and Sanchari/Vibhavas, understanding of various Abhinayas, Dharmi, Vritti, Praveriti, voice and speech, sense and understanding of music, tempo, rhythm and timing. In earlier explanations, it was related with the actor's preparedness but to

summarise them, with this gathering of knowledge, an actor will be mentally prepared for acting and this chapter mentions what kind of preparedness an actor should have. The actor should have a proper understanding of everything and that should be firmly entrenched in his mind. This ready knowledge should come into use as and when required. In other words, this teaches an actor to attain knowledge, experience, and understanding to develop the capacity to identify assets that will be useful for his performance. This is in short, the basic preparation and understanding of internal and external acting.

The three-step process of the Natya Sastra will be

- First: Setting the milestone
- Second: Shows the path and explains about the content of theatre'
- Third: Involvement of Mind and Body for performance

The Rasa and its Prose Passage

The Natya Sastra introduces the concept of Rasa. This is the greatest explanation of Rasa and is matchless. As many literati and scholars have already given their views on rasa, this thesis does not have much to add, but this is an attempt to understand it from the Natya Sastras' point of view.

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The Natya Sastra describes rasa sutra with great clarity. Bharat Muni starts explaining it but one thing that needs to be kept in mind is that this Rasa means the Natya Rasa. Any Bhava (Satvika or Vyabhichari) mentioned in the rasa sutra, is concerned only with Theatre and Natya. One should not misunderstand them to be an explanation to the psychology of human beings. Granted that because the source of theatre is nature, life and society, they are near to life and sometimes even overlapping, but for the sake of clarity, bhavas are to be understood as Natya Bhavas and rasas are to be understood Natya Rasas. In addition, in actual human life some more variations and differences other than said eight rasa could exist.

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The most important question asked by sages about the constitution or ingredients of a rasa, is answered in a form of a sutra.

Many scholars have commented on Rasa sutra. This is also the very basis of Bhartiy Saundrya Sastra or Indian aesthetics. There is also a contradiction about the number of Rasas - Bharata Natya Sastra says there are four and their extensions are eight Rasas, but

many eminent scholars like Shri. Abhinava Guptacharya mentions a ninth rasa that is Shant Rasa. (Shree Bharat Muni Pranitam Sachitram Natyasastram – Kashi Sanskrit Granth Mala Varanasi, By Prof. Shree Babulal Shukla Shastri Page No. 340)

Going in-depth in to those subjects will bring discontinuity to the thesis. Therefore, it would be appropriate here, to relate Rasa with the Bhavas as mentioned/described in Natya Sastra for continuity with subject.

The Rasa Sutra

Tatra rasanev tavadadavabhivyavyakhyam:/

Nahi rasadrate kaschidantha: pravartate/

Tatra Vibhavanubhavavyabhichri Samyogadras nishpati:/

(Ref. Shree Bharat Muni Pranitam Sachitram Natyasastram – Kashi Sanskrit Granth Mala Varanasi, by Prof. Shri. Babulal Shukla Shastri Page No. 228)

Before the rasa sutra the Natya sastra says: “No meaning has any function without any relish thereof”. This is pinnacle of the thinking of the Natya Sastra: there is nothing to communicate if it is not relishable. In simple terms, the great idea of the Sastra is that rasa is the poetry of emotions. Any meaning, which needs to be conveyed, has to be by Rasa. The Bharatas’ actor needs to understand this fundamental truth.

Detailed explanation of Rasas Prose Passage

In this connection, we shall explain Rasas at the outset. No meaning has any function without any relish thereof. The combination of Vibhavas (Determinants) and Anubhavas (consequents) together with Vyabhicari Bhavas (Transitory states) produce Rasa. (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 6 sloka 27-31 and prose paragraph 5 page no. 73)

By giving the example of juice and herbs, Bharat Muni explains that one ingredient in a juice (incidentally also called Rasa in Sanskrit) is not relish-able. However, by putting in herbs, spices and other ingredients, processing, blending, camouflaging and properly preparing it, the juice can be made worthy of pleasing and relishing. Thus all this process put together becomes the term 'Rasa'.

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Here two very important points are noticed - one is *ingredients* and the other is *process*. Steady emotions can only be attainable if it is properly mixed with other Natya Bhavas like Sanchari or Vyabhachari. Nowhere the Sastra fails to mention the importance of a proper balance in everything that is done on stage. An actor is required to read between the lines. A performer must understand the proper ingredients of the Rasa, which is to be performed and that means he should be clear about the end result, and for the process to achieve the end result, the Natya Sastra says proper mixing as per the relish-ability (again the sense of balance of

performer) of Rasa. The Sastra states: Sthayi Bhavas in combination with different Bhavas attain the state of Rasa.

If you ask, “Where is a specific instance thereof”. We shall say this – Just as there is the production of good taste through the juice produced when different spices, herbs and other articles are pressed together so also Rasa (Sentiment) is produced when various Bhavas get together. Just as through molasses and other articles, spices and herbs six kinds of tastes are produced so also the Sthayi Bhavas in combination with different Bhavas attain the state of Rasa. (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 6, sloka 27-31, and prose paragraph 5, page no. 73)

What is Rasa

Hear the Natya Sastra gives explanation of rasa for audience and according to the communication method of the Natya Sastra this is also a process of setting milestone by explaining the audience point of view. Because of the ingredients and process, any rasa or performance will be received through verbal physical and temperamental activities. This is a challenge thrown to the performers by Bharata Muni and with this again the Natya Sastra says after this process the Natya Rasa becomes delightful. Again to stress, word the ‘Natya Rasa’ is used by Bharata Muni and not the Rasa of Jivana or life.

The sages then asked – “What is that entity called Rasa?”
Here it is explained (by us) – “It is Rasa because it is worthy

of being tested (relished).” How is Rasa worthy of being relished? It is explained thus – Just as noble minded persons consuming cooked food seasoned with various kinds of spices relish the tastes thereof and become excessively delighted so also sophisticated onlookers (theatre goers) relish the Sthayi Bhavas indicated through the gesticulation of the Bhavas through Verbal, physical and temperamental activities and become delighted. Hence the Natya Rasas are hereby explained this. (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 6, sloka 27-31, and prose paragraph 6 page no. 73-74)

In further explanation, the Natya Sastra clarifies that learned men in turn relish the Sthayi Bhavas in combination with gesticulations of Bhavas, mentally.

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There are two traditional verses, which explain in nutshell the relation of well-trained audience and the rasa and the relation of Sthayi Bhava and Rasa.

Like, with many well mixed and well cooked foods bring joy of taste to a food loving person who relishes the prepared dish. This is an example of physical sense. Similarly, the well trained/learned audience enjoys the taste of ‘Natya Rasa’ which is well mixed with different gesticulations of ‘Sthayi Bhavas’ and Sanchari Bhavas, mentally.

In addition, Bharata Muni clarifies the question of Bhavas from the Rasas or that of the Rasas from the Bhavas. The answer is simple and clear though the effect is created from mutual combination yet the Rasa is relished through Bhava and not the reverse.

In this regard, there are two traditionally handed over verse.

32-33. Just as the people conversant with foodstuffs and consuming articles of food consisting of various things and many spices enjoy their taste, so also the learned men enjoy the Sthayi Bhavas in combination with gesticulations of Bhavas, mentally. Hence they are remembered as Natya Rasas.

Here some one says – “Is the production and relish thereof of the Bhavas from the Rasas or that of the Rasas from the Bhavas?” in this regard the opinion of some people is that the outcome and relish is due to the mutual contact. That is not the fact. Why? It is experienced (perceived) that the relish of the Rasas is from the Bhavas and not of the Bhavas from the Rasas. (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 6, sloka 32-33 and prose paragraph 1, page no. - 74)

The verses from 34 to 38 explain further. The experts know Bhavas as emotional fervours. The Rasa is effect of different Abhinayas. The Rasa is kind of a product (though a very important product) of the Bhavas and their Abhinayas. Yet both are like two sides of a

coin. The bhava or rasa are not devoid of each other. That means the Bhavas are incomplete without abhinaya, and rasa cannot be produced if the expression of bhavas are not properly communicated. Therefore, everything is as important as the vital ingredients of a well-cooked dish. Each ingredient is important but any single or imbalanced combination of them will ruin the taste. Likewise, the Bhava through their proper Abhinaya and thereby Rasa is produced and this is enjoyed by a mental process.

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In this regards there are these verses:-

34-38. Dramatic experts call emotional fervour as Bhavas because they bring about the outcome of Rasas by means of the impact of different Abhinayas. Just as the side dish is prepared by means of different articles of diverse characteristics. So the Bhavas produce Rasas in combination with Abhinayas. There is no (neither) Rasa devoid of Bhava nor Bhava devoid of Rasa. Their effectiveness is mutual in regard to Abhinaya.

The combination of spices and herbs gives rise to taste and in the same manner. Bhavas and Rasas contribute to the mutual development.

Just as the tree takes its origin from the seed and the flower and the fruit from the tree. So also the Rasas are the root and all the Bhavas are stabilised therein. The Natya Sastra,

Of BHARATAMUNI by BOS Chapter 6, sloka 34-38 and prose paragraph 4, page no. 74)

The explanation of Rasa and other elements of the Natya Rasas is explained in detail from sloka 39 to 83. Further explanation and analysis will be done later on in the text. In the entire explanation of the Rasa, their types and numbers, the variations of the same rasa and their related deities are also explained. That is, deep performance-related psychology, their expressions and reasons are provided by Bharata Muni. By understanding these explanations, an actor can apply them with his sense of balance. This can work as applied science for practical performances and a good performer can apply the guidelines to attain a performance of the highest quality. This is the platform for representation on the stage and the understanding of representation with expressions, examples and reasons.

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There is one interesting observation of Shree GK Bhatt is also required to be referred. Shree Bhatt notes in his book of Rasa Theory

Bhatara's Idea about the process of relish may be derived from the word SUMANASAH. It is obvious, and Abhinava does not forget to point out, that even a nicely prepared dish will fail to delight a partaker if his mind, at the time of eating, were distracted. A reader or a spectator too will fail to appreciate an art experience presented to him were he not able to concentrate his mind on it and forget his personal Problems.(6cf. Abhinava -GOS ed. P 289-) Once again

Abhinava's discussion of *rasa-vighnas* and his demand of a special psychological approach to art-experience appear to be a logical outcome of Bharata's phrase *sumanash purusah*.

While explaining how Bhavas or mental states turns out *rasa* or relish Bharata says that they do this a virtue of their quality of generality of universality (*samanya-guna-yogena*)(7NS. VII, prose following v 7- GOS ed P 349). A writer has to present an experience with definite and particular context of character, time and place. But if a reader/spectator were to take it as such, the response and reaction are bound to be individual, that is, an art-experience is taken in an attitude of generality or universality. This principle, known as *sadharanikarana* is foreshadowed here. Rasa Theory by Shree G K Bhatt chapter IV, *Towards Relish: Bharata's View of Rasa* Page 23Pera two

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Though the context here is of the good audience as Sumanash Purush but reading between the lines is very important for the actors' process. It seems what Bharata ment and Abhinava observed is the experience of *Sadharanikarana* is simply understood as making the experience universal from individual. The entire *Rasa* theory is based on the audience's mind set to relish the poetic experience or actor's ability to convey the emotions and feelings such a way that the steady state of mind emotions gets aroused. Bharata never forgets the 'Audience' also in the definition of *Sadharanikarana* the trend is

seen. According to Bharata it is prime duty that the writer presents the experience with definite and particular context of character, time and place. This is a base for the actor though the experience of a character is an individual's experience but an actor has to make it universally acceptable. This is the art of an actor. The process is from one (one) to many. This is because Bharata accepts both the styles of performances Natyadharmi (stylised) and Lokadharme (realistic). This is a difficult process. A single character in a particularly given space and time will react in some particular way. For example Lord Rama cries when he strongly feels a sense of separation from Devi Sita when Ravana kidnaps her. That is the character (Lord Rama) time is separation (from Devi Sita) and place is Jungle. With these three elements very rarely the members of audiences will identify because theatre-going people will not lose their wives in jungle. So the present situation of Lord Rama hardly affects them. This is a challenge for an actor he has to play a character of Lord Rama such a way, that his different Vibhavas and Bhavas will be felt and identified and in the end relished by the audience. Lord Rama's anger, his enormous love for the wife, remembrances of sweet memories with her, his agony and cry out of his helplessness, these will lead to Shoka. Also it can lead to Vipralambh Srungar or love in separation.

Now, presenting these many numbers of emotions and make them (audience) also feel the strong emotions of an individual character of Lord Rama will be a challenge for the actor. Lord Rama may not have cried the way an actor will present, but what is important here is the actor will cry such a way that everybody will feel the same cry (Karuna) as if they themselves are in the situation. To create this

feeling an actor have to use his own experience, imagination, skills and most important his creativity to communicate it such a way that audience also gets involve in process because without involvement identification, feelings and impact can not be generated. For its effect Bhārata suggests Sadharanikarana in this process the actor may have to think in terms of universal expressions of individual Emotions.

This mines an actor must find out the right and proper ways to communicate a particular emotion in such a manner that it connivances the audience and at a same time they identify with the actor or character in that particular time, place and situation. Therefore, the bharata actor will use the process of Vibhava, Anubhava Sanchari samyogat ras nishpatti. The Aalamban vibhava in this situation would be... he doesn't know where his wife is? Or what kind of situation she is facing now? Because of this happening it is very natural for Lord Rama to feel sentimental, panic, extremely worried and agony because of helplessness. To add in to it the Uddipan vibhava of the place where the Panrakutir is empty, Devi Sita's scattered belongings quiet surroundings. An actor can take this in to account and behave or represent the character keeping the basic anubhavas of these vibhava and sanchari in mind. Representing i properly with satvika anubhavas, will become a dramatic and relishable experience for the audience.

Expositions on Bhavas (Emotional tracts and states)

Before going further in the subject of Rasa, the different Vibhava, Anubhava and Vyabhicharis are also needed to be understood,

which is explained in detail in Chapter 7, Exposition on Bhavas (Emotional tracts and states)

The understanding of Bhava given by Bharat Muni is very simple yet in depth. *Bhavyanti iti Bhava*. The emotions always omnipresent in theatre and they are inherent part of one's being. Here in the context of theatre, Bharata Muni shows a way as to how to represent the Bhavas. The performance should be attractive and relishable. To convey the bhavas of literature to the audience, the actor should apply vachika - the speech, and satvika. Satvika here can be taken as the fully involved mind and heart of the performer. As an actor, it can be understood as, whatever may be the dialogue but personal sourcing of the feelings and involvement brings a different and proper flavour to the play. Bharat Muni without giving any name like "system" shows a way to represent emotions on stage.

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Now we shall explain the Bhavas. One may ask in this context – "Why are these called Bhavas? Is the derivation like this? Bhavayanti (Fully compend and pervade). It Bhavah? It is said in reply – "Those which "Bhavayanti (Instil meaning) of the theme of the literary composition into the audience by means of Vacika and Sattvika means of presentation. The word Bhava connotes the instrumental cause; The words Bhavita, Vacika and Krta convey the same sense. In common parlance we hear thus – Everything has been Bhavita (Pervaded assimilated) by the smell or juice of each other. So we can take Bhavayanti to mean "Pervade".

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(The Natya Sastra, Of BHARATAMUNI by BOS Chapter 7,
page no. 86)

In sloka 1-3, the chronology of events is mentioned. The Natya Sastra mentions about the realisation of Bhavas through Vibhavas and their Ahubhavas. This is a system of thought and action process. The thing, which is left to our understanding, is that when Vibhava (the environment of the situation of both the types Aalamban and Uddipan) creates a background in the mind and heart (which sets state of mind and feeling), Anubhava is generated. How this anubhava will be employed is psychophysical process. This is done through means of gestures whether Vacika, Angika or Sattvika. Following this order, the Bhava is created and very important for the performer to understand is this is termed as Natya Bhava. This is a pure theatre context. Bharata Muni goes further in to this and says with these kinds of actions, gestures and postures Bhava is created and that leads to rasa. Over and above, Bharata Muni also cautions the performer that they should not stop or only be satisfied by the satvika but while performing they should remain aware about what kind of actions to choose to perform for an audience. Here up to feelings, Bhavas, gestures, postures, speech and involvement of mind and heart is achieved, the actor is expected to be aware of the audience's nature. The type of audience is also important for a performer. Here, the Sastra gives a masterstroke, which is beyond comparison. Here the performer is ready to perform a role but that is not sufficient. He must be aware of the audience and represent his Anubhava according to that. This is a contextual way of acting. However, doing this will please the

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audience and it should not be understood as a 'compromise' with the process to 'merely' please the audience. So Bharata's actor is not only conscious with the context of relevant Bhavas and their representation to convey the theme but also keeping that in mind, goes one step forward to keep the track of the context of an audience. This is a philosophical aspect and not the mentality to please the audience. This also means being true to self's performance yet take care of the type of audience in conscious mind so that the efforts can be made in that direction and with every change in venue the performer's creativity is challenged and employed. However, it is contextual but also it has a universal appeal because of the true inner power of Satvika Bhava.

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After making this part clear, Bharata Muni defines finer aspects of Vibhava and Anubhava and Bhava and Rasa.

In this connection there are the following verse (Slokas) – (1-3) when the theme conveyed by the Vibhava is brought into realization through Anubhava by means of the gestures whether Vacika, Angika or Sattvika, it is termed Bhava. That which makes the idea of the face and temperamental representation is called Bhava. Since they make these Rasas related to different gestures pervade (the comprehension of the audience) they should be known by the sponsors of the dramatic performance as Bhavas. ”. (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 7 para 2, sloka 1-3 page no. 86)

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Vibhavas

In sloka 4, the philosophy of Vibhava is given. What is Vibhava or why this is called Vibhava is clarified. The cause is important. Cause drives the action. This cause contains internal and external situation and their reflection on state of mind. To understand this, an actor requires a sensitive head and a thoughtful mind.

The *Hetu* or the special knowledge of the situation for the actor for his role and *Karanam* or *Nimittam* for the director for the overall context of the play is very essential. On the basis of Hetu everything happens in the world so as in theatre. The Karanam becomes the inner force or the motivating factor to every action. This is a mental span combined with the internal and external situation and of course the context.

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Prose passage.

Why is this called Vibhava? (It is said in reply) – The sense conveyed by the word. Vibhava is special knowledge. It is synonymous with Karanam, Nimittam and Hetu (cause). The Vacika, Angika and Sattvika gestures are known through this. Hence, it is Vibhava. Vibhavita and Vijnata (fully comprehended) are synonymous

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In this connection, there is a verse:-

4. Many things dependant upon the verbal and the physical gesticulation are determined by this. Hence it is called a Vibhava (Determinant). (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 7 para 2 prose passage and sloka 4 page no. 86-87)

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Anubhava (Consequent)

A simple understanding of Anubhava and its span is also given. While discussing about Anubhava, Bharat Muni says, it is a 'reply' or the consequence. Anubhava is the consequence of the Vibhava. On the basis of vibhava, the consequent actions happens. Alternatively, Anubhava is physical reaction of the mental status. This is also contextual. Only vibhava cannot convey anything, but its manifestation, which is Anubhava or acting or the representation, is seen by the audience and performed by the performer.

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Bharat Muni's process goes like this, the temperaments created by Vibhava are translated in gestures, postures and expressions and thus become Aubhava. This is a process from internal to external. For a performer, it is very important to understand and many of them keep confusing about the way of process where to begin from internal or the external. Here in this chapter, Bharata Muni gives the chronology. According to sastra, the internal comes first. This is the source of the action or happening on the stage.

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Bharata Muni Clearly mentions, "...by means of words, gestures and dramatic presentation, it is called Anubhava and it is remembered as relating to words, gestures, and ancillary Angas."

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This Anubhava carries one salient feature of dramatic representation for the audience. Hence, it should be on a solid mental base of Vibhava. This is also contextual and no different. Otherwise, the representation becomes meaningless and the actions will be either over dramatic or boring and will lose the power to convey the meaning. It will be nothing but monotonous or loud representation and acrobatic activity without any meaning.

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Therefore, the meaning of Anubhava suggests that it is the consequence of something and that something is Vibhava. The consequences filled with Satvika, i.e. true involved mind and heart, becomes Anubhava. The external representation of the Emotions and Rasa 'nishpatti' happens.

Bharata Muni further instructs the performer to take from the real life. If the theatre has to be near to the life then it must source from the life itself. The Sastra gives this simple but great philosophy.

Anubhava (Consequent)

Why is this called Anubhava? (Reply) - Since the dramatic presentation by means of words, gestures and the temperament are made to be felt by this it is called Anubhava (consequent).

In this connection, there is a verse:-

5. Since the meaning is brought to be felt by the spectators by means of words gestures and dramatic presentation it is called Anubhava and it is remembered as relating to words ,gestures, and ancillary Angas.

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Prose Passage

We shall explain the characteristics and examples of these Bhavas accompanied by Vibhava and Anubhava. There the Vibhavas and Anubhavas are well known in the word. Their characteristic features are not being mentioned because they are closely connected with human nature. Further, Atiprasanga (Prolivity) is to be avoided.

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In this connection there is a verse.

6. Anubhvas and Vibhavas are to be known by learned men by means of Abhinaya. They are evolved by human nature and they follow the ways of the world. (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 7 pera 3 prose passage and sloka 5-6, page no. 87)

Observations on Vibhava and Anubhava

- The sastra clearly mentions about the sthayi Bhavas, for which the entire exercise is done. Here, comes the importance understanding of Indian philosophy comes into picture. That is, the play is performed to create rasa and to impart this rasa one must employ Vibhava, Anubhava and Vyabhichari. Thus, the rasa will emerge.

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- The base of Indian performing arts is rasa unlike western, which is conflict. So to explore, create, and relish the rasa is very important. Everything revolves around the rasa and to create the rasa a performer should use his assets of understanding the Vibhavas and the presentation the Anubhavas. In short, sastra's system of acting is for creating emotions in the audience and to please them. This is very important for a performer to be very clear and be able to perform according.

- The Sastra does not show any process for individual. It is generalized and true for all. Therefore, it is important to understand that merely reading the Natya Sastra will not make an actor a good performer. The Sastra has shown the process, which is of the theatre. To achieve that an actor must find his own way.

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- The Sastra provides information of content and defines the conents. Thus, the goals are set for an individual but how to achieve them is their way and creative freedom. Sastra does

not compel anyone to follow this, but shows a torch light and sets milestones.

- The Sastra also defined emotions and finer details of them. If Bharata Muni talks about Bhava then he categorises them and sets them in a chronological order. 1/67
- The Natya Sastra makes it clear that vibhavas and anubhavas are well known in the world and also cautions to avoid atiprasanga (prolixity).
- For an actor, the sastra advises to take from the society and real life, assimilate it within his own self and source it when required. 1/68

Prose Passage. There are eight Sthayi Bhavas, thirty three Vyabhicari Bhavas and eight Sattvikas. Thus forty-nine Bhavas are to be known as the cause of the manifestation of the Rasa in the poem (or Play). The Rasas arise from these when the Samaanyagunas (Common qualities) combine with them. (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 7 para 3 prose passage after sloka 6, page no. 87) 1/69

Here is the awakening process of the sthyi Bhava to sentiment. A relishable sentiment which can be achieved through Anubhava and Vibhavas and Sancharis. This is a mention about internal and external process of acting. 1/69.1

Vibhava and Vyabhichari bhavas provides an internal platform for an actor to co-ordinate with body and mind and create a proper Anubhava with the help of Vyabhinchari Bhavas. Thus, the Sthayi bhavas turns in to sentiment and then the Rasanubhuti becomes possible. The relishment of Rasa becomes possible.

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Like dry wood catches fire, so is the Rasa ready to burn. But in absence of a cause, rasa will wait in the mind of a performer or an actor, and a director who are just like the light itself. Here the performer's mind is ready to respond and physically he is capable of delivering. This would an act of a trained actor.

Now, an actors mind and body (due to some cause of course with sanchari and vyabhichari bhavas) catches fire and burns fully. This burning process is like dry wood picking up fire and providing flames, heat and energy. Likewise, the performance produces sentiments, Bhava and relishment of the rasa.

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In this connection, there is a verse:-

7. Just as the dry wood is pervaded by fire so also the physical body is pervaded by Rasa, which is congenial to the heart and Bhavas thus gives rise to the sentiment. (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 7, sloka 7, page no. 87)

Prose passage. Here someone may put in a question – when the position is, this that all the forthynice Bhavas come into mutual contact on being manifested by Vibhavas and Anubhavas and they become Rasas how do you say that the eight Sthayi Bhavas become Rasas. The reply is – It is so. (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 7 prose passage 1, page no. 88)

Sthayi-Bhavas.

After the explanations of capability and quality of the rasa, the bhavas are mentioned and because of their supreme qualities, the sthyis are given the simile of being the lords and others as its followers.

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In short, if there is no sthayi bhava, there will be no use of anything like Vibhava or anubhava. This is a life like example but one should not forget that this is Natya Sastra, related to the Theatre and theatrical experience. As mentioned in the Sastra, Bharata Muni says, *“There are many men having hands, feet, bellies etc and having similar conceptions, notions etc; yet only a very few of noble birth, dignity, habits, learning and cleverness in arts and state craft attain the royal states and others of meagre intellect become their servants. So also, the Vibhavas, Anubhavas and Vyabhicari Bhava, depend on Sthayi Bhavas and in view of that Sthayi become the lords. Similarly other Bhavas are subordinates to the Sthayi Bhavas. Vyabhicari Bhavas have become attendents and depend on them. What is the example? There is a leading man with many attendents bat only he gets the name (king) and no one also albeit*

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he may be very great. When many go along some one somewhere many ask “ Who is this?” He replies “Of course the king” So also Sthayibhava surrounded by Vibhava, Anubhava and Vyabhicarin, gets the appellation Rasa like the appellation “King”.

In this connection there is a verse:

8. Just as the king is considered the greatest among men and the perception among the disciples so also the Sthayi Bhava is the greatest among all the Bhavas.

Prose Passage

The definition of what are called Rasa has already been mentioned. Now we shall explain the characteristics of all Bhavas. There at the outset we shall explain the Sthayi-Bhavas. (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 7 prose passage 1-2, sloka 8, page no. 88)

Bharat Muni now explains the reasons for the emotions. There are two types of Vibhavas – Alambana and Uddipana. Here is the reason and the prescription of the situation and its expression, which includes Angika, Vachika and Satvika.

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This is detail explanation of various Rasa and its consequents. Vibhava and Anubhava. Theory of the Natya Sastra also believes

that the situation and detailed explanations are given for the different Rasa and their Vibhavas and Anubhavas.

Here, Bharat Muni gives in detail an explanation of Sthayi Bhava as the steady or inherent emotions and also explains the Anubhavas and Rasa. Anubhavas involves limbs, other body parts, facial expressions and eyes. The Sthayi bhava should be performed combining all these anubhavas. This is a practical example of the process advocated in Bharata Natya Sastra.

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Bhumika Vikalpna (The different Roles)

In the 35 Chapter (Bhumika Vikalpna) of the Natya Sastra Bharata Muni mentions about different types of roles and indicates types of characters. Bharat Muni advises that persons in their natural forms can be employed provided the age, costume etc just to fit in the character.

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Parkaya Pravesh

In this chapter Bharat Muni mentions 'Parkaya Pravesh'. It is a process of complete transformation. Here in the further slokas Bharata mentions a golden rule for the actor. Bharata says. "Just as a creature gives up its nature and body and assumes another body and another nature after entering the body concerned so also the sensible actor should think within himself. "I am that character" and thereby try to represent the Bhavas of and the person by speech, made of walking gesture etc."

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Bharata uses the word the sensible actor. This is very important. Also in Indian religion the reincarnation is believed. Bharata Muni

exactly stresses on that process of an actor. He also gives the example of giving up one body and assuming another the body. An actor should think within like, "I am that character" so the actor should be mentally and physically represent only that character. And an actor should behave just like the character and represent those behaviours with speech, made of walking, gesture etc.

25-32 In the production of a drama even persons in their natural forms can be employed provided the age, costume etc. do fit in. Just as a creature gives up its nature and body and assumes another body and another nature after entering the body concerned so also the sensible actor should think within himself. "I am that character" and thereby try to represent the Bhavas of and the person by speech, made of walking gesture etc. Prakrti of three types. Human characters in as much as they are represented on the stage can be classified into three Anurupa (befitting, natural), Virupa (Not fitting unnatural) and Rupanusarini (Close by emulative). Women actresses in the role of female characters and men actors in the of male characters with age etc. befitting the respective roles can be called Anurupa. If a boy plays the part of an old man or vice versa it is an example of Virupa Prakrti. A man may assume the role of a woman and be successful in imitating the character. This is called Rupanusarini. In the same manner a woman may assume the role of a man. But an old man or a boy should not emulate each other. Special suitability of men and women. Bold men with strength and heroism may be employed in the

role of reciters and women in the role of singers. Women naturally befit the songs and men recitatives – Women's voice is naturally sweet and that of men forceful. (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 35, sloka 25-32, page no. 523)

This kind of transformation of the body is not possible without the involvement of mind and heart. Later on Bharata Muni gives the example of Munis like Saubhar and other Yogins. The famous incidence of sankracharya doing 'Parkaya Pravesh' is also mentionned.

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With these examples it is cleared the complete transformation from the actor to the character is expeted from the 'Nata'.

26-27 Saubhar and other Yogins are reputed to be capable of taking up many bodies simultaneously in order to wipe off Prarabdha Karmans. Sankaracarya could not defeat an objector because he has no personal knowledge of love in physical exercise. In order to master that piece of knowledge the sage entered the body of a dead king and remained in his harem for sometime. (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 35, sloka 26-27, page no. 530)

One important element is also mentionned in the Sastra about the training. 'Training of womens should be carried out by the directors in accordance with the Sastras but they themselves should not be the actual instructors.' This also means, there could be other ways

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of training, if a simple thought is given to this statement it is very clear that there could have been possibilities of training available for the grooming of men and women. Not necessarily only training of actors but there was other training by other Sastras which were making them capable of being good in whatever profession they want to take. Here one needs to understand the difference of education pattern available now and of that time. After getting trained in 'that' tradition the directors can guide those actors for the particular roles.

However, about type of available training in that time and other details of that (training) can be a different subject of the research. But it is easy to imagine that sastras were there the tradition of Bharata or 'Nata' was also there, it is possible that Bharata Natyasastra is referring about that kind of training. It is also possible that the referred training may not be the exactly the training of how to be a good actor but it could also be of the training of sastra which intern give possibilities of doing acting as a trained actor. This could be like: an aspirant person can be trained in singing dancing and playing instruments after the completion of that the possibility of being a Nata is achieved.

This also mines that Bharata Natya Sastra is also talking about the trained actors. This is a book for not only for new comers but also for the professionals who are already in the field and want to reach next level in their respective art.

35-42 Men may know the theoretical rules and technique of singing in accordance with the tradition thereof yet their songs are bereft of sweetness. They are not charming. Sometimes accidentally there may be merit in the recitation of women and sweetness of voice in men also. This is something contrary to the nature but that can be embellishment. Women in Men's roles. In temples, palaces and the abodes of the captains of the army or other prominent persons a dramatic performance is usually held by women in the roles of men. Women's special merit. A frail and delicate person's role is always to be taken up by women. Hence in the cases of women as well as gods and men of delicate nature women can assume the roles. Exactly on account of this, Rambha and Urvashi and other celestial damsels established in the heaven dramas; and imitating then such plays were enacted in the kings' harems on earth. Training of women should be carried out by the directors in accordance with the Sastras but they themselves should not be the actual instructors (The Natya Sastra, Of BHARATAMUNI by BOS Chapter 35, sloka 35-42, page no. 524)

In short the actor is expected to be trained and should possess the quality of achieving the *parkaya pravesh* with the character.

One clarity is required here, The Natya Sastra is in a linear mode, going from the simple to the complex. Hence, for better

comprehension, this is an attempted to represent it in a tabular form. The table is multi-layered and includes the comments made by theatre literati.

Classifications of Vyabhichari Bhava

The following tables enumerate the classifications of Vyabhichari Bhavas with comments of the theatre literati.

Clarity: all the Sanchari Bhavas name and their English is as per
The Natya Sastra, Of BHARATAMUNI by BOS

Nirveda (Despondency), Glani (Weakness), Sanka (Suspicious), Asuya (envy), Mada (Inebriation), Srama (exhaustion), Alasya (lethargy), Dainya (Depression), Cinta (anxiety), Moha (delusion), Smrti (recollection), Dhrti (fortitude), Vrida (Bashfulness), Chapalata (in constancy), Harsa (joy), Avega (excitement), Jadata (Stupefaction), Garva (Arrogance), Visada (Despair), Autosukya (impatient curiosity), Nidra (sleep), Apasmara (Loss of memory), Svapna (Dreaming), Prabodha (Wakening) - (Pratibodha) Amarsa (Anger, Indignation), Avahittha (Dissimulation), Ugrata (Ferocity, Cruelty), Mati (self assurance), Vyadhi (Sickness), Unmada (madness), Marana (death), Trasa (fright) and Vitarka (deliberation).

Many contemporary scholars and also the scholars from the past have tried to classify the 33 Vyabhichari Bhavas (moving or transitory- Sentiments) of Bharat Muni. According to them, there are many forms of psychology (Chittavritti), i.e. Pravritti Mulak (Activity based) and Nivruti Mulak (Non-activity Base). The Achayas who believe Vyabhichari bhavas as part of Psychology (Chittavritti) have tried to divide them in two parts, as mentioned before Pravritti Mulak (Activity based) and Nivruti Mulak (Non-activity based) and Bhavas like Nirved Mati, Smruti, Dhruti etc. were considered as both Pravritti Mulak (Activity based) and Nivruti Mulak (Non-activity base) by them.

Natya Darpankar divides all the bhavas as Jada (non living - Anti animation or physical) and Chetan (live – animation - experiential). That means the entity of Bhava is in form of living and non-living. Only Sthayi Bhavas have a form of animation (or are living). The vyabhacharis like Nirveda etc. are Jada or (Jyan rupa - experiential) and Vyabhichari like bhava of Vyadhi and etc. are jadatmak (physical). (Natyadarpana Tritiya karika 110)

The writer of BhavaPrakasha has presented his detailed thoughts on Vyabhichari bhavas' Karana (reason), karya (function) and kriya (Action) keeping Sankhya Karika as its base. According to Sankhya all the bhavas can be classified in three categories those are Satvik (Divine), Rajas (Glories) and Tamas (dull or Negative). The bhavas can be classified as Jyanatmak (experiential), Anandatmak (gives pleasure), and Prakashatmak (having quality of enlightenment). All the bhavas like Nirveda, Vibodha, Mati, Harsh, Smruti, Dhruti etc.

are Satvik. Some of them create either inconsistency or lust. Those are Rati, Chapalata, Asuya, Amarsa etc. are Rajas. Some of them are based on Alasya, Nidra Moha, Jadta, Apasmara, which are classified as Tamasa.

Keeping the utility in mind, these vyabhicharis are further classified in to various permutations and combinations. This is in dual. Those two are Swatantra (Free- independent) and Partantra (dependent). The bhava, which does have quality of parposhakta (having a quality of a parasite or depend on something) remain Paartantra (dependent). In reverse bhavas, which are not having the quality of parposhakata are independent. Like the Nirveda, which is, part of Krodha but Nirveda is not independent and 'Nirved Bhava-Dhwani' is independent. (Rasvarna Sudhakar Dwitiya Vilas)

Rasata Ranginikaara divides Bhavas in two categories. That is Bahya (External) and Antrika (Internal). He places Satvika Bhavas as Bahya and all others as Antarika. (Rasata Rangini - prathama Taranga)

The famous modern Hindi Scholar Acharya Shukla classifies traditional 33 Bhavas in five categories.

Table: 1 Five categories of Vyabhichari Bhavas

SN	Category	Vyabhichari Bhavas
1	Swatantra Vishayaukta Bhavas (Independent lustful	Garva (Arrogance), Lajja (Vrida - Bashfulness), and Asuya (envy)

	Sentiments)	
2	Manke Aaveg (Psychological forces)	Avega (excitement), Amarsa (indignation), Avahittha (Dissimulation), Autsukya, (impatient, curoosity) Trasa (fright), Harsha (joy) and Visada (Despair).
3	Antaha karana Vritti (Internal Actions)	Sanka (Suspicious), Smruti (recollection), Mati (self assurance), Vitarka, (deliberation) and Chinta (anxiety)
4	Mansik Avastha (Psychological Conditions)	Dainya (Depression), Mada (Inebriation), Jadata (Stupefaction), Ugrata (Cruelty), Moha (delusion), Svapna (Dreaming), Alasya (lethargy), Unmaada, (madness) Chapalata (in constancy), Nirveda (Despondency), Dhairya (patience) and Glani (Weakness).
5	Sharirik Avasthas	Srama (exhaustion),

	(Physical conditions)	Apasmara (Loss of memory), Marana (death), Nidra (Sleep), Vibodha (Wakening), and Vyadhi (Sickness)
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(The table is prepared based on Hindi Scholars Acharya Shukla's of traditional thirty three Bhavas Rasa Mimansa page 217- 231)

According to the nature of Vyabhichari Bhavas, Acharya Shukla has also divided them as the Virodha (antagonist) and Avirodha (Protagonist) and others.

**Table: 2 categories of Vyabhichari Bhavas as protagonist-
antagonis etc**

SN	Category	Vyabhichari Bhava
1	Sukhatmak (Pleasures)	Garva (Arrogance), Autsukya (impatient curiosity), Harsa (joy), Mada (Inebriation), Chapalata (in constancy), and Dhrti (Fortitude)
2	Dukhatmak (Painful)	Vrida (Bashfulness), Asuya (envy), Amarsa (Anger, Indignation) Avahittha (Dissimulation) Trasa (fright),

		Visada (Despair), Sanka (Suspicious) Cinta (anxiety) Ugrata (Ferocity, Cruelty) Moha (delusion), Alasya (lethargy), Unmada (madness), Glani (Weakness) Apasmara (Loss of memory) Marana (death) and Vyadhi (Sickness)
3	Ubhayatmak (having both qualities)	Avega (excitement), Smriti (recollection) Dainya (Depression), Jadata (Stupefaction) Svapna (Dreaming), and Chapalata (in constancy)
4	Udasin (Depressive)	Vitarka (deliberation), Mati (self assurance), Srama (exhaustion), Nidra (sleep) and Vibodh (Wakening).

(The Table is prepared based on Hindi Scholars Acharya Shukla's category of Viodha and Aviodha – Rasa Mimansa page 217 -231)

Dr. Rakesh Gupta divides Vyabhivhai Bhava according to Psychology.

Table: 3 categories of Vyabhichari Bhavas accorsing to Psychology

SN	Category	Vyabhichari Bhava
1	Manovikara (Mental Inclination)	Nirveda (Despondency), Sanka (Suspicion), Harsa (joy), Dainya (Depression) (Depression), Ugrata (Ferocity, Cruelty), Chinta (Anxiety), Trasa (fright), Asuya (envy), Amarsa (Anger, Indignation) Garva (Arrogance), Vrida (Bashfulness), Avega (Excitement), Visada (Despair), and Autsukya (impatient curiosity).
2	Amnovikaratmak Anubhutis (Non-Psychological Inclinations)	Dhrti (fortitude), Smrti (recollection), Mati (self assurance), and Tarka (Argument).
3	Sharirik Samvedan Anubhava (Physically Sensitive Transitory)	Apasmara (Loss of memory), Sram (Exhaustion), Glani (Weakness), Alasya (lethargy), and

		Vyadhi (Sickness)
4	Na Bhaav Na Smruti (Neither Emotion nor Experience)	Mada (Inebriation), Nidra (sleep), Supta (Sleeping, Dreaming), Vibodha (Wakening), Marana (death), Avhittha (Dissimulation) Unmada (madness), Jadata (Stupefication) Chapalata (in constancy) and Moha (delusion).

(The table is prepared based on Psychological Studies in Rasa, Chapter 2)

Dr. K. N. Vathekar classifies the Vyabhichari Bhavas in six categories in his own method of western psychology's primary and mixed tradition.

Table: 4 categories of Vyabhichari Bhavas as method of western psychology's primary and mixed tradition.

SN	Category	Vyabhichari Bhava
1	Sharirik Avastha ke Pradarshak (Indicators of Physical conditions)	Glani (Weakness), Mada (Inebriation), Srama (Exhaustion), Alasya (lethargy), Jadata (Stupefication),

		Moha (delusion), Nidra (sleep), Supta (Dreaming), Apasmara (Loss of memory), Prabodh (Wakening), Vyadhi (Sickness), Unmada (madness) and Marana (death).
2	Bhavnaon ki Tivrata (Intensity of Feelings)	Chapalata (in constancy), Aaveg (Excitement) Ugrata (Ferocity, Cruelty).
3	Prathmik Bhavna (Primary Feelings)	Sanka (Suspicious), Amarsa (Anger and Indignation), Trasa (fright) and Garva (Arrogance).
4	Sammishra Bhavna (Mixed – Blended Feelings)	Vrida (Bashfulness)and Asuya (envy).
5	Jnyanamatak Manovastha (Conscious mental conditions)	Mati (self assurance), Vitarka (deliberation), Avhittha (Dissimulation), Smrti (recollection) and Mati (self assurance).
6	Sadhrit Bhavna (Emotions which are conceived)	Autsukya (impatient curiosity), Dainya (Depression), Visada (Despair),

		Harsa (joy), Dhrti (fortitude), Cinta (anxiety), and Nirveda (Despondency)
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The table is prepared based on Rasa Vimarsha by Dr. K. N. Vatve page 229-230)

According to Dr. Vatve, Marana, Supta, Srama and Jadata are not feelings or sentiments but they are physical conditions. He thinks Smriti, Mati, Avhittha, are intellectual business so it is appropriate to be categorised as a Vyabhichari Bhava. (Rasa Vimarsha page 229-230)

Dr. Jog does not support the idea of not considering those Vyabhichari Bhava, which are part of physical conditions. Like Dr. Jog, Dr. D. K. Divekar also does not see any wrong with the traditionally mentioned Vyabhichari Bhava by Bharata Muni. This is because Bharata Muni's derived Vyabhichari Bhavas are Natyadharmi Padarth (Theatrical Element). Dr. D. K. Divekar divides 33 Vyabhichari Bhavas in three classifications. According to him, it is important to differentiate between Jyanatmak (according to Knowledge or intellectual) and Sharirik (Physical or related to physis). (Rasa Siddhanta Swarup By Dr. D. K. Divekar)

Dr. Divekar classifies 33 Vyabhichari Bhavas as follows:

Table: 5 categories of Vyabhichari Bhavas by Dr. D. K. Divekar.

SN	Category	Vyabhichari Bhava
1	Sharirik Avasthake Samananter Vyabhichari Bhava (Transitory Emotions Parallel to Physical conditions)	Marana (death), Vyadhi (Sickness), Glani (Weakness) Srama (Exhaustion) Alasya (lethargy), Nidra (sleep), Svapna (Dreaming), Apasmara (Loss of memory), Unmada (madness), Mada (Inebriation), Moha (delusion), Jadata (Stupefaction), Chaplata (in consistency) and Prabodha (Wakening).
2	Jajatmak Manovastha samantar Vyabhichari Bhava (Transitory Emotions Parallel to Intellectual conditions)	Smrti (recollection), Mati (self assurance) and Vitarka (deliberation)
3	Bhavnatmak Manovastha samantar Vyabhichari Bhava (Transitory Emotions Parallel to Sentimental conditions)	Harsa (Joy), Avmarsa (Indignation), Dhrti (Fortitude), Ugrata (Ferocity, Cruelty), Aveg (Excitement) Vishad (Despair),

		Nirveda (Despondency), Autsukya (impatient curiosity), Cinta (anxiety), Sanka (Suspicious) Asuya (envy), Trasa (fright), Garva (Arrogance), Dainya (Depression), Avhitha and Vrida (Bashfulness).
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(The table is prepared based on Rasa Siddhanta Swarup By Dr. D. K. Divekar)

Dr. Raghuveer Saran classifies the Vyabhichari Bhavas as given in the Natya Sastra by (1) Vega - Force (2) Bhavna – Sentiment (Emotion) (3) Sthittsthapakta – Flexibility, which is as follows:

Table: 6 categories of Vyabhichari Bhavas by (1) Vega - Force (2) Bhavna – Sentiment (Emotion) (3) Sthittsthapakta – Flexibility

SN	Category	Vyabhichari Bhava
1	Vegatmak Vyabhichari Bhava (Forceful Transitory Emotions)	Avega (Excitement), Chaplata (in consistency) Asuya (envy), Amarsa (Loss of Memory), Ugrata (Ferocity, Cruelty), Mada (Inebriation),

		Unmada (madness), Glani (Weakness) Harsa (Joy), Trasa (fright), Marana (death).
2	Bhavnatmak Vyabhichari Bhava (Sentimental Transitory Emotions)	Autsukya (impatient curiosity), Nirveda (Despondency), Cinta (anxiety), Visada (Despair), Moha (delusion) Vibodha (Wakening), Sanka (Suspicion), Vitarka (deliberation), Smrti (recollection), Mati (self assurance), and Garva (Arrogance)
3	Sthittsthapak Vyabhichari Bhava (Flexible Transitory Emotions)	Dhrti (Fortitude), Dainya (Depression), Alasya (lethargy), Nidra (sleep), Svapna (Dreaming), Vrida (Bashfulness), Avhittha (Dissimulation), Jadata (Stupefication), Vyadhi (Sickness), Apasmara (Loss of memory)

(The table is prepared based on Dr. Raghuveer Rasaran classifies the Vyabhichari Bhavas as given in Natya sastra)

According to Shri Ramprasad Bakshi, all Vyabhichari Bhavas are not equal in nature. i.e. the emotions, which are considered as manovikara (mental inclination) are actually not the manovikara (mental inclination) but sharirik vikars (physical inclinations). Likewise, Mati is decision oriented condition of mind and Tarka is sanklpa vidheyatmak (subjective positivity) of mind. However, Smrti is sanskarjanya Jyana (knowledge gathered from culture or knowledge of inherent conditioning). Now should Jyana be considered as Psychology or intellectual business that is a doubtful question (Manisha 'Natya Ras' ank 68)

As per Shri. Jyotindra H. Dave from the emotions like Glani, Mada, Dainya, Vishada, Tarka, Mati, Vyadhi, Apasmar, Unmada, Maran, Sanka, Tras, Garva, Vrida, Asuya, Smruti, Nirved, Cinta, sankha, Garva, Trasa, Visada, Harsa, Nived, are primary and combined feelings. In addition, Chaplta, and Avega show impulsive characteristic. Whereas, Mati, Tarka and Smrti are jyanavastha (intellectual state of mind). Sram, Alasya, Jadata, Nidra, Unmada, Marana, Vyadhi, are sharirik avastha (physical status) depicting Vyabhichari Bhavas. Vyadhi is Sharirik Vikara (physical problem/disorder) and Marana is Abhava (Absence or nothingness). Glani is also physical status. Autsukya, Dainya, like bhavas suggest manovriti (reverence). (Vangmaya Chintan Jyotindra Dave page 42)

According to Shri. Pramod Kumar Patel, all (Vyabhichari Bhavas) are not of only one type and category. Bhavas like Glani, Dhrti,

Nirveda have possibility of deep intellectual business or the functions related to human mind. Their physical form suggests very little but mentally can be very complex. According to Shri. Patel, the Vyabhichari Bhavas are at par with Sthayi Bhavas. Mati, Vitarka and Smrti have dominance of some kind of intellectual business (action) of state of mind. In contrast, Bhavas like Alasya, Jadata, Nidra, Apasmara, Supta and Marana are not suggested as psychological actions but indicate only physical conditions. (Rasa Siddhanta Ek Parichaya By Pramodkumar Patel page 16)

These many available classifications of Vyabhichari Bhavas made one thing clear. Many scholars examine and categorize the 33 Vyabhichari bhavas as mentioned by Bharata. They are not merely Chittavritti (psychological actions) or Manobhava (psychological sentiments) but parokshapane (passively) find errors with the tradition. However, Acharya like Dr. Jagannath tries to classify all of them as Chittavritti. According to him, all the Vyabhichari bhava have dominance of intellectual consciousness (bauddhik Chetna - Cognitive) and of physical consciousness (Sharirik Chetna). According to Dr. Jagannath, Sanchari are also Chetna (consciousness) or chittarupa (inherent in psychology). So to believe that the Bhavas are merely bauddhik Prakriya (Intellectual Process) or sharirik Prakria (physical sensations) bhautik avastha (physical conditions) is inappropriate because they are also having form of anubhyatmaka (experiential or experienced).

Classifications of Anubhava

Bharata Muni mentions in the sastra, “*Anubhavyate anena vaksangatvabhinaya ite Anubhava.*” which means that the Anubhava is something that is equipped with Vak (speech), Anga (physic), and Satva (from heart or having supreme quality). Clearly, the word Anubhava is used in universal term of acting which include body – physic, speech and languages and satva. Because of this reason many post Bharata Acharyas have classified Satvika under the term of Anubhava. For example, the Natya Darpana mentions the Satvika bhavas as Anubhavas only. No other Sangya (in term of classification or different heading) has been used by any of the post Bharata acharyas.

Many contemporary pundits of Rasa have also classified the Satva as part of Anubhava. They have classified other than Satika Anubhavas as Simple Consequents and Satvika as Visistha (different or having different qualities) Consequents-Anubhavas.

Eminent Scholar Shri Chotaram Narbheram Bhatt, believes that Satvika Bhava and Anubhava are same because of their actions. Shri Ramprasad Bakshi analyse this way: “There are two results of Bhavas. Both of them (results) become the way to express the Bhavas. One of the results occurs naturally as physical disposition, means Satvik Bhava. The other which is expressed (Anubhava) or acted (Abhinaya) with body and speech with a desire to communicate inner psychological process but with desire. That is also Anubhavas. The desire is important here a person can perform

or do certain physical actions even the internal state of mind is agreeing with it or not but as far as Satvika is concern it does not happen without any kind of reason. Therefore, Satvikabhavas are also Anubhavas but they are not desire based but they are self-based and spontaneous. They are the true indicators of internal state of mind. That is the reason to classify them as different.”

Shri. Jyotindra Dave also says, “Satvik Bhavas are the physical dispositions of actions which has emotional base. Other Anubhavas can be easily presented or communicated without feeling the internal emotions but for the presentation of Satvika, an actor has to be involved with the characters’ emotions. Any actor has to be one with the character’s mind and heart (involvement). That is the only precondition for expressing the Satvika. For example, the actor can communicate or express other gestures and postures of physical actions in the Bhava of Soka (the Grief) but he cannot really cry if he cannot feel the true emotions of the character. This is the difference between other Anubhavas and the Satvika Anubhavas. Most of the Anubhavas (actions) an actor can express by doing at his own will. However, Satvika Bhavas occur only with the involvement of the mind and heart of the actor. That means they are independent of actors’ will. That means other Anubhavas are Voluntary reactions and they are dependent on actors will or wish but the Sativka are un-voluntary reactions which are though dependent of actors’ body but occurs spontaneously/naturally/self-generated way.”

Similarly, Dr. Manohar Kale, the author of 'Bhartiya Natya Saundrya' also opines that in every Anubhava, the involvement of mind and heart is not required and also not important. Because for many Aabhinayas, the actors' training and experience works enough for him.

Shri. Jayant Kothari mentions that there are two kinds of Anubhavas; one of them has relation of direct physical actions like to see or may be the physical torture like hitting or wrestling. This kind of Anubhavs or Abhinayas can be easily performed. The second type has a relation of internal organs of the body like face goes pale in some shocking situation or in the feeling of terrible fear. The internal mechanism of body acts in such a way that the blood flow in normal situation to the face is restricted or gets obstructed in the sway of emotions and the face becomes pale and the person who feels that is an unable to speak because lack of moisture in the mouth or feel thirsty. This kind of actions happens on their own. An actor cannot communicate them without feeling them intensely. These kinds of Anubhavas are classified as Satvika. This is in concern of theatre, because other Anubhavas can be performed by an actor easily which has little mental and more physical attributes or he may perform them without involvement of mind and heart. However, Satvika can only be performed with the involvement of mind and heart with the feelings of a character, which he is performing. So, many literates classify the Satvika only as part of Anubhavas. Shri. Bhanudutta writer of Ras Rangini classify the Anubhavas as Kayek (Bodily), Mansik (Psychological or Mental), Bahaya (external-makeup etc...) and

Satvika. The following table is the classification of the Anubhavas of Rasa, Sthayi Bhavas and vyabhichari.

It is can be easily observed from the classification of the eight Anubhavas of Satvika by Bharata Muni that there is more emphasis on Angika (bodily expression) that becomes main factor to convey, and then Vachika (the speech). Vachika is almost neglected.

Table: 7 categories of Vyabhichari Bhavas by their Vibhavas and Anubhavas

SN	Vyabhichari Bava	Vibhava	Anubava
1.	Nirveda (Despondency)	<ul style="list-style-type: none"> What is called Nirveda is produced through Vibhavas such as advent of impoverished state, being insulted, abused by means of foul language, angry thrashing, separation from 	<ul style="list-style-type: none"> As far as this is concerned with women and with persons of mean nature it should be portrayed on the stage by menas Anubhavas such as crying, sighs, deep breaths, fraudulence etc.

		<p>beloved persons and acquisition of ultimate knowledge (of Brahman) and others similar.</p> <ul style="list-style-type: none"> • What is called Nirveda originates from poverty and separation from beloved ones. • What is called Nirveda takes its origin due to the separation from the beloved ones, due to wretchedness and poverty, or due to sickness or excessive misery or on seeing another person's 	<ul style="list-style-type: none"> • Its Abhinaya shall be through Sampradharana (elaborate thinking) deep sighing etc. • A person in the state of Nirveda is engrossed in meditation like a Yogin. His eyes are flooded with tears. His face droops down and his eyes are miserable. His sights are deep and frequent.
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		prosperity.	
2	Glanī (Feebleness)	<ul style="list-style-type: none"> • What is called Glanī results from the Vibhavas vomiting, dysentery, ailments, penances and observances, fasting, mental anguish, excessive drinking, over exercise, too much of travel, hunger, thirst, loss of sleep etc. • Glanī occurs when there is sickness, vomiting and purgation, while penance is performed and due to old age. 	<ul style="list-style-type: none"> • Its Abhinaya is to be performed through the Anubhavas such as feeble utterance, eyes with out luster, pale cheek, slow walk, absence of enthusiasm, thinness of the physical form, change of colour etc. • It is depicted on the stage by the thinness of the body accompanied by slow steps and shivering sensation. • The actor shall portray Glanī through very very feeble utterances,

		.	distortions in the eyes, pitiable movements, frequent slackness of the limbs etc
3	Sanka (Fearful Suspicion)	<ul style="list-style-type: none"> • What is called Sanka has reference to women and person of low status. Daubt is its basic feature. It is produced by Vibhavas such as thieving, robbing, seizing, giving offence to the king, committing sinful deeds and the like. • Sanka is usually pursued in the Bhayanaka Rasa if it arises from theft etc. and it is 	<ul style="list-style-type: none"> • It is being depicted on the stage by means of constant (apprehensive) looks on all sides keeping the face veiled, dryness of the mouth, licking with the tongue, pallor of the face, tremors, parched lips, loss of voice etc. • That should be propped up by means of clever adjuncts and hints. • What is called

		<p>considered in the Srngara Rasa if it arises from the transgencon on the part of the beloved.</p> <ul style="list-style-type: none"> • Some wish to include concealment of appearance. That should be propped up by means of clever adjuncts and hints. • Two types of Sanka are pursued one arising from one-self and the other from others. 	<p>arising from oneself should be known through the movements of the eyes.</p> <ul style="list-style-type: none"> • A person in the state of Sanka experiences the trembling of the body. He glances either side very frequently. His tongue remains thick and stuck up. His face appears glomy
4	Asuya (Jealousy)	<ul style="list-style-type: none"> • What is called Asuya is produced by Vibhavas such 	<ul style="list-style-type: none"> • Its presentation on the stage is by means of open proclamation of

		<p>as different kinds of offences, hatred, other people's wealth, blessedness, sportive display, learning and other assets and the like.</p> <ul style="list-style-type: none"> • Asuya arise on seeing other people's good luck, power and wealth, excessive intelligence and exuberance of sportive nature. The man will commit some offence too. 	<p>faults in the assembly, decrying good qualities, staring meaningfully, keeping face bowing down, distortions of the eyebrows, dirparagement, ridiculing and other Anubhavas.</p> <ul style="list-style-type: none"> • Its representation on the stage should be through crooked eyebrows, arrogant face, twining away the face with anger and envy and other activities. Indulgence in decrying good qualities (of others) and hated
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			also to be displayed.
5	Mada (Inebriety)	<ul style="list-style-type: none"> • What is called Mada originates from the use of intoxicating drinks. It is of three types and has five Bhavas attending upon. • Mada is considered to be of three kinds – Taruna (matine, excessive), Madhya (medium) and Avakrsa (low). Its cause is of five types. <i>It shall be represent on the stage.</i> • The man of 	<ul style="list-style-type: none"> • Its cause is of five types. <i>It shall be represent on the stage.</i> • The five functions of the inebriated. A certain intoxicated fellow sings, another cries, a third laughs the fourth utters harsh words and one, the fifth, simply sleeps. • The man of excellent nature laughs and sings. The man of mean base nature utter harsh words and cries. • speaks smilingly, exhibits sweet

		<p>mature inebriation is of the excellent nature,</p> <ul style="list-style-type: none"> • The men of medium nature is a men of medium inebriety. • The man of mean nature utterly loses memory. 	<p>passion, bold in physical appearance, slightly faltering in his words. His gait is crooked and unsteady.</p> <ul style="list-style-type: none"> • His eyes roll unsteadily. His arms either droop down listlessly by or are thrown up in agitation. His gait is crooked and unsteady. • His movement steads retarded. He is very disgusting due to hiccups and coughs with vomiting to foot. His tongue is thick and stuck up and he spits frequently. • A character
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			<p>imbibing liquor on the stage must display increasing inebriety by adopting theatrical devices. If the character has entered the stage after imbibing liquor the decrease in his intoxication should be displayed.</p> <ul style="list-style-type: none"> • His loss of intoxication should be shown by persons who know it well. Though adequate reasons it becomes reduced viz. through fright, grief, excessive fear etc. With effort too it can be reduced. (Through
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			these special Bhavas, Mada perishes quickly. also grief becomes reduced through words indicating prosperity and happiness.)
6	Srama (Exhaustion, fatigue)	<ul style="list-style-type: none"> • What is called Srama is produced through the journey along the road, indulging in physical exercises etc. • Fatigue occurs in men by 	<ul style="list-style-type: none"> • as Vibhavas. Its representation on the stage is through the Anubhavas such as massaging of the body, hearing sights, twisting of the mouth, winking of the face, yawning, pressing of the limbs, placing steps slowly, rolling of the eyes, producing Sitkara (hissing sound when one shivers

		means of travel physical exercise etc.	etc.) and other. • Its Abhinaya is through deep breaths and tired mode of walking etc.
7	Alasya (Utter lethargy)	<ul style="list-style-type: none"> • What is called Alasya is produced through the Vibhavas natural inclination, sorrow, walking, satiety, pregnancy etc in the case of women as well as persons of mean nature. • Alasya whether it arises from strain of sickness or occurring 	<ul style="list-style-type: none"> • It is to be represented on the stage through the Anubhavas such as distaste towards all types of activities, lying down, sitting quiet, drowsiness, going to sleep and the like. • should be represented on the stage by not resuming any activity except that of taking food.

		naturally	
8	Dainya (Wretchedness)	<ul style="list-style-type: none"> • What is called Dainya is produced by Vibhavas such as pennilessness, mental distress etc. • Men do experience wretchedness due to misery or excessive anxiety or too much of eagerness. There are various ways of representing it on the stage by avoiding all types of 	<ul style="list-style-type: none"> • Its representation on the stage is by means of absence of fortitude, headache, paralysis of the body, mentally stunned state, avoiding cleansing of the body etc. • Men do experience wretchedness due to misery or excessive anxiety or too much of eagerness. There are various ways of representing it on the stage by avoiding all types of cleaning the body (and similar things)

		cleaning the body (and similar things)	
9	Cinta (Anxiety)	<ul style="list-style-type: none"> • What is called Cinta is produced through Vibhavas such as loss of wealth, theft of a dear object, poverty etc. • Cinta is of various types. It is produced in men as a result of the theft of wealth or a favourite article or due to expectant eager heart. 	<ul style="list-style-type: none"> • It should be presented on the stage by means of Anubhavas such as deep breath, sighs, distress, contemplation, down cast face, pondering, enuciation of the body and the like. • It is to be represented on the stage by deep breaths, hearing of sighs, voidness of the heart, distressed states, absence of fortitude and avoidance of all sorts of cleansing activities.
10	Moha	<ul style="list-style-type: none"> • What is called 	<ul style="list-style-type: none"> • Its presentation on

	(Delusion)	<p>Moha is produced by the Vibhavas such an accidental mishap, adversity, sickness, fear, agitation, recollection of previous enmity etc.</p> <ul style="list-style-type: none"> • On seeing thieves in a wrong place or when different kinds of frightening things occur, of a man does not find stage is by means of loss of all sense. • Moha is produced from adversity, accidents, fear 	<p>the stage is by means of the Anubhavas such as absence of movements, whirling of the limbs, falling down, faltering etc.</p> <ul style="list-style-type: none"> • Its presentation on the stage is by means of loss of all sense.
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		and recollection of previous enmity.	
11	Smrti (Recollection)	<ul style="list-style-type: none"> • What is called Smrti is produced by means of Vibhavas such as health in utmost wretched state, disturbance to the sleep at night, frequent practice of thinking things of similar appearance and same examples etc. It is of the nature of remembering things producing happiness or misery. • He is called a man recollecting 	<ul style="list-style-type: none"> • The actors represent it on the stage by means of the Anubhavas such as noddings of the head, looking down, raising of the eyebrows, excessive delight etc.

		<p>if he remembers everything that had happened in the past whether it is happiness or misery or what is imagined and forgotten as though that has really happened.</p> <ul style="list-style-type: none"> • That Smṛti arising from what is heard and what is seen or what is within oneself and imagined by sheer practice. 	<ul style="list-style-type: none"> • should be represented on the stage by lifting up and nodding the head or by means of the movements of the eyebrows.
12	Dhṛti (Fortitude)	<ul style="list-style-type: none"> • What is called Dhṛti is produced by the Vibhavas such as heroism, perfect 	<ul style="list-style-type: none"> • The player shall represent it on the stage by enjoying whatever is acquired and not regretting what is

		<p>knowledge, acquisition of Vedic knowledge, affluence, cleanliness, good habits, devotion to the preceptors getting surplus of funds, different kinds of spots etc.</p> <ul style="list-style-type: none"> • Dhrti that arises from (the Vibhavas) such as spiritual knowledge, cleanliness, good habits, power of Sruti • That is Dhrti which occurs to one when one enjoys what is acquired such as sound, touch, 	<p>not yet acquired, or lost or has been destroyed. There are the Anubhavas through which he shall exhibits.</p> <ul style="list-style-type: none"> • should always be produced (in the drama) by good people omitting Bhaya (fear), Soka (grief), Visada (Agony) etc.
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		taste, beauty of form and fragrance and does not become sad when that is not acquired.	
13	Vrida (Bashfulness, Shame)	<ul style="list-style-type: none"> • Doing what should not have been done is the basis of what is called Vrida. It originates from such Vibhavas as disobedience to the elders, insult to them, not keeping words of promise, denying what is done, regret over what is committed and other similar things. 	<ul style="list-style-type: none"> • It should be represented on the stage by the Anubhavas such as hiding the face, bending lines on the ground, touching the ring, clothes etc. biting or paring the nails etc. • The Vridita conceals his face through shame, scretches the

		<ul style="list-style-type: none"> • A man who is observed by other pure men, in the act of committing an improper action and therefore regrets it should be known as one who is Vridita (Ashamed). 	<p>ground, bites the nails, tears something with the nails, and touches.</p>
14	Capalata (Inconstancy)	<ul style="list-style-type: none"> • What is called Capalata is produced by such Vibhavas as passion, hatred, rivalry excessive anger, jealousy, absence of restraint etc. Its representation on the stage is to be had through 	<ul style="list-style-type: none"> • the Anubhavas such as harshness of words, rebuke, thrashing, killing, imprisoning, beating, reminding etc. • carries out such activities as

		<ul style="list-style-type: none"> • If one is in the habit of doing anything without proper decision. 	<p>imprisoning, killing etc. without pondering properly he is to be considered Capala (Inconstant) by learned men.</p>
15	Harsa (delight)	<ul style="list-style-type: none"> • What is called Harsa is caused by the Vibhavas such as getting the denied things, union with beloved, desired and trusted, mental satisfaction, divine favour, royal appreciation, preceptor's affection, obtaining good food, raiments and wealth as well as ability to benefit by them. 	<ul style="list-style-type: none"> • That should be presented on the stage by the Anubhavas such as facial brightness, brilliance in the eyes, sweet speeches, embracing, horripilation, tears of joys, sweet, gentle stroke etc. • The representation of

		<ul style="list-style-type: none"> Men become delighted when they realize their aims, obtain anything usually very difficult to get or meet their beloved one, or get cherished desires fulfilled. 	<p>delight on the stage is by means of brightness in the eyes and face loving speech, embrace, delicate movement of the limbs horripilation, perspiration etc.</p>
16	Avega (Excitement)	<ul style="list-style-type: none"> What is called Avega is caused by the Vibhavas such as evil portents, gusts of winds, rains, arson, mad running of herds of elephants, hearing excessively good or bad news adversity, etc. The words evil portents include full of 	<ul style="list-style-type: none"> Avega should be represented on the stage by the looseness of all limbs, sorrow, mental distraction, pallor in the face, surprise etc. The agitation due to gusts of wind shall be represented on the stage by covering the face with a veil, rubbing the eyes, folding of the clothes,

		<p>lightning, meteors, comets, stars solar or lunar eclipses, appearance of Ketus etc. (Adversity or sudden attack of people) shall be represented by hurried departure, seizing weapons and missiles, shields etc, wearing of coat of mail, mounting elephants, horses, chariots etc. striking and other Anubhavas.</p>	<p>hurried departure and other Anubhavas. Agitation brought about by rains should be represented by the Anubhavas such as dumping together all the parts of the body, running, holding umbrellas and the like. Agitation due to fire and arson cases by means of the Anubhavas such as eyes afflicted by smoke are partially closed, limbs are squeezed together and shaken, running with wise steps etc etc. The agitation due to the running of wild</p>
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			<p>elephants to be represented by the Anubhavas of hertening the departune, unsteady walk, fear, paralysis, tremour, frequent look towards the rear, surprise etc. The agitation arising from hearing favourable news is represented by standing up by way of welcome, embracing, presenting garments and ornaments, welling up of tears of joy, rising of the hairs with the body and the like. The agitation due to Apriyasravana is</p>
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		<ul style="list-style-type: none"> • Thus Avega the basis of which is agitation should be known as constituting eight types. In the case of the superior and the medium type, of persons it is controlled by Sthairya (Steadfastness) and in the case of the mean type of persons by fleeing. • What is called Avega results from hearing an intimation of what is unpleasant, to the person who 	<p>represents heering unpleasants things by means of falling down on the ground, lamentation, curious and distorted movements and sollings, running away, loud cry, Aparudita (erying out of tune) and the like. The agitation due to Vyasanabhighata</p>
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		<p>understands the purport of those words because he becomes afraid of an attack with weapons.</p> <ul style="list-style-type: none"> • If the Avega is the result of hearing unpleasant news 	<ul style="list-style-type: none"> • Its Anubhavas shall be the resumption of a sad attitude. If there is the appearance of the enemy all of a sudden there should clash of weapons.
17	Jadata (Stupor, Sluggishness)	<ul style="list-style-type: none"> • What is called Jadata (Sluggishness) is cessation or reluctance to resume all types of activities. It results from such Vibhavas as – hearing or seeing what is desirable as well as undesirable, sickness etc 	<ul style="list-style-type: none"> • It has to be represented on the stage by pralting or not at all speaking, or speaking indistinctly, staring stead fortly or utter helplessness etc • To remains salient

		<ul style="list-style-type: none"> • A man is termed sluggish (Jada) if he out of delusion does not become aware of what is undesirable, or conducive to happiness, or misery and remains salient and helpless. 	and helpless.
18	Garva (Arrogance)	<ul style="list-style-type: none"> • What is called Garva results from the Vibhavas such as excessive affluence, nobility of birth, handsomeness and beauty of form, youth, academic distinction, influence and the like. 	<ul style="list-style-type: none"> • Its representation on the stage by means of the Anubhavas such as contempt for others, teasing and causing vexation to everyone, avoiding replying to others, or conversing with others, glancing at the shoulders, roaming about,

		<ul style="list-style-type: none"> • The arrogance of the man follows due to academic achievements, youth, beauty, affluence, sudden augment of wealth etc. 	<p>derisive laughter harsh words, disobedience to elders, slighting them etc.</p> <ul style="list-style-type: none"> • Should be represented on the stage by means of the movements of the eyes and limbs.
19	Visada (Dejection)	<ul style="list-style-type: none"> • What is called Visada is produced by such Vibhavas as fortune to complete the task on hand, accidents Calamities and adverse fate etc. With regard to the persons of superior and middling types 	<ul style="list-style-type: none"> • the representation of Visada is by means of Anubhavas such as searching for allies and collaborations, consideration of means of remedy, hindrance to enthusiasm, absent mindedness, deep sighs etc etc.

		<p>of persons</p> <ul style="list-style-type: none"> • with regard to the persons of the mean order <p>In this</p> <ul style="list-style-type: none"> • There shall be Visada due to inability to complete a task, being taken as prisoner by a person of superior valour, offence to the kings, inability to get what is desired because the fate is against, etc. • With regard to persons of the superior and medium types of 	<ul style="list-style-type: none"> • It is to be represented by flight, down cast look, dryness of the mouth, licking the sides of the mouth, drowsiness, sighs, contemplation etc. etc. • Visada is to be represented by the consideration of diverse means of remedy. In the case of the persons of the mean type it shall be represented through drowsiness, deep sighs and contemplation.
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		persons,	
20	Autsukya	<ul style="list-style-type: none"> • What is called Autsukya is produced through the Vibhavas such as recollection of the separation from beloved persons, seeing parks etc. etc. • What is called Autsukya is produced due to the reflection after separations from beloved persons. 	<ul style="list-style-type: none"> • Representation of this Autsukya is by means of the Anubhavas such as deep sighs, drooping of the face, deep reflection, sleep, lethargy, desire to be down etc. • Its Abhinaya is by means of anxiety, sleep, lethargy and heaviness of limbs.
21	Nidra	<ul style="list-style-type: none"> • What is called Nidra is produced by such Vibhavas as delirium, exhaustion, inebriety, 	<ul style="list-style-type: none"> • The players shall represent it by means of the Anubhavas such as gravity of the face, rolling of the physical frame,

		<p>lethargy, anxiety, excessive intake of food, natural soporific tendency and the like.</p> <ul style="list-style-type: none"> • Sleep overcomes a man through delirium, indolence, exhaustion, weariness, overwork, too much of thinking, natural inclination, keeping awake at night etc. 	<p>movements of the eyes, yawning massaging the body, deep sighs, noisy respirations relaxed body, closing of the eyes, fainting etc. etc.</p> <ul style="list-style-type: none"> • Its representation is to be made by means of Anubhavas such as gravity (or heaviness) of face, closing the eyes, rolling the eyes, sluggishness, tendency to yawn massaging the body etc.
22	Apasmara (Epilepsy, Loss of memory)	<ul style="list-style-type: none"> • What is called Apasmara is produced by means of the 	<ul style="list-style-type: none"> • Its Abhinaya is to be performed by means of the Anubhavas such

		<p>Vibhavas such as malignant possession of an evil dirty, serpent, Yaksa, Raksasa, Pisaca and others, recollection of such beings, partaking of the leavings of the foods of others, frequenting empty chambers, unclear forests etc. being crossed, derangement of the bodily harmonies, etc.</p> <ul style="list-style-type: none"> • Apasmara occurs to a person malignantly 	<p>a's difficulty, that bring, trembling, sighing, running, falling perspiration, booming in the mouth, his cup, licking with the tongue, etc.</p> <ul style="list-style-type: none"> • The following are the silent features of state of Apasmara viz. falling down suddenly, shivering, forming in the mouth,
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		<p>possessed by Bhutas (evil spirits), Pisacas (Vampires) when he remembers them, partaking of Uchhistas (bearings of food), going to vacant houses, non-observance of proper timings and uncleanliness.</p>	<p>getting up even in the state of loss of sense etc.</p>
23	Supta (Dreaming- sleeping)	<ul style="list-style-type: none"> • What is Supta, arises during sleep. 	<ul style="list-style-type: none"> • The actor shall represent it by means of the Anubhavas such as deep breathing, dullness of the body, closing the eyes stupor of all the sense, loss of senses, loss of sense and waking up after dreams

			<p>etc. etc.</p> <ul style="list-style-type: none"> • The Anubhavas such as deep sighs, long breath, partial closing of the eyes and senselessness in regard to all the sense organs occur. It is supplemented by dreams too. • The player shall represent Supta remaining motionless.
24	Vibodha (Wakening up)	<ul style="list-style-type: none"> • What is called Vibodha is produced by such Vibhavas as break of sleep, digestion of food, evil dreams, loud sounds etc. • Pratibodha (i.e. 	<ul style="list-style-type: none"> • The player shall represent it through the Anubhavas such as yawning the eyes, learning the bed, seeing the limbs and face, throwing down the hands, snapping of the fingers etc.

		Vibodha) produced by the digestion of food, sound, touches etc..	etc. • should be represented by means of yawning, writing of the body and rubbing of the eyes
25	Amarsa (Anger, indignation)	<ul style="list-style-type: none"> • What is called Amarsa occurs to a person rebuked or insulted by other persons superior to him/her in learning, affluence, prosperity and strength. • What is called Amarsa occurs to men along with enthusiasm if they are 	<ul style="list-style-type: none"> • Its Abhinaya is to be performed by means of Anubhavas such as shaking the head, perspiration, down cast face, reflecting, mental apprehension, meditation, looking for the means of remedies etc. etc. • One conversant with the technique of Natya shall represent it on the stage by means of enthusiasm mental

		<p>rebuked and dishonoured in the open assembly by persons superior in learning, affluence and physical strength.</p>	<p>apprehension, reflecting with downcast face, shaking of the head, perspiration etc. Etc.</p>
26	Avahittha (Dissimulation)	<ul style="list-style-type: none"> • What is called Avahittha is in the nature of concealment of appearance. It is produced by means of the Vibhavas such as shame, fear, defeat, deceit etc. • Avahittha is produced by undue aggressiveness, deceit etc.. It is terrible. 	<ul style="list-style-type: none"> • It shall be represented on the stage by means of the Anubhavas such as explaining away, looking elsewhere, pretending as though it has not been seen, breaking of talk etc. • It should be represented by indifference and also by speaking

			later
27	Ugrata (Ferosity, cruelty)	<ul style="list-style-type: none"> • What is called Ugrata is produced by means of the Vibhavas such as incarceration of the thieves offence to the kings, speaking offensive words etc. • Ugrata occurs when thieves are caught and bound, arrested and kings are offended 	<ul style="list-style-type: none"> • It shall be represented on the stage by means of Anubhavas such as slaying, arresting, lying up, biting, threatening, rebuking etc. etc. • Its Abhinaya is through the Anubhavas of slaying, binding, biting etc. etc.
28	Mati (Self- assurance, intellect)	<ul style="list-style-type: none"> • What is called Mati is produced by the Vibhavas such as thinking about the purport of the scriptural texts, considerations and conjecting 	<ul style="list-style-type: none"> • It shall be performed on the stage by means of Anubhava, such as imparting instruction to the pupils, ascertaining of the sense, clarification

		<p>and inferences etc.</p> <ul style="list-style-type: none"> • Mati occurs to men when they are equipped with the mastery of many scriptural texts. 	<p>of doubts etc.</p> <ul style="list-style-type: none"> • Its Abhinaya shall be by means of instructing disciples.
29	Vyadhi (Ailment)	<ul style="list-style-type: none"> • What is called Vyadhi originates from Vata (wind) Pitta (bile), Kapha (phlegm) the three humours and their cumulative effect. Fever etc. are the special type of ailments. Javara (fever) is of two types Sasita (with Cold) and Sadaha (with burning sensation). 	<ul style="list-style-type: none"> • The Abhinaya of shaking is by means of the Anubhavas such as shivering, shaking of the jaws, distortion of the nostrils, dryness of the mouths, horripilation, tears, growning with pain, and the like. The representation of the Sadaha fever is by means of the Anubhavas such as throwing out

			<p>the garments hands and feet, desire to roll on the ground eagerness for unguents and cool things, lamentation groaning etc. etc. The representation of the other types of sicknesses and ailments is by means of the Anubhavas such as distortion of the face, paralysis of the body, deep breaths, shrill cries, tremour etc. e</p> <ul style="list-style-type: none"> • The Abhinaya of ailments in general is to be performed by sensible persons
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			by means of the looseness of the limbs, throwing out the limbs, distortion of the face and mouth etc.
30	Unmada (Insanity)	<ul style="list-style-type: none"> • What is called Unmada is produced by Vibhavas such as death of a beloved, loss of wealth, accidental injury, upsetting of the bodily humour etc. etc. • What is called Unmada occurs due to the derangement of the humour Pitta in diverse ways. It results from 	<ul style="list-style-type: none"> • It shall be represented by Anubhavas such as laughing, crying, lamenting, growning etc. without justification, irrelevant talk, misplaced lying lying down, sitting, standing up, running, dancing, singings, smeering the body with ashes and dust, wearing grass, Nirmalya etc., soiled cloth, rags polsterd, earthen

		<p>the death or separation of beloved ones and the loss of wealth. It may result when struck suddenly and also due to the cumulative effect of the derangement of all the humours.</p>	<p>tray as embellishments, senseless acts by way of imitating others etc. etc.</p> <ul style="list-style-type: none"> • The portrayal of Unmada is by means of laughter, cry, sitting, running or crying without any relevance, and other equally senseless behaviour.
31	Marana (death)	<ul style="list-style-type: none"> • What is called Marana may be the result of ailment or violent attack. What is called Vyadhiprabhava (resulting from ailments) is caused by the Vibhavas such as disturbance 	<ul style="list-style-type: none"> • I shall now describe the special mode of Abhinaya of these two. The death resulting from sickness is to be Abhinaya of these two. The death resulting from sickness is to be represented by

		<p>in the intestines, the liver, etc, colic pain, derangement of the humour, tumours, boils, fever, cholera etc. etc. What is called Abhighatasam (accidental of violent attack) is caused by weapons, serpent bite, drinking poison, beasts of prey, vehicles dawn by elephants, horses, chariots, and falls from these.</p> <ul style="list-style-type: none"> • The Abhinaya of Marana is remembered as are Bhava of a number of 	<p>means of Anubhavas such as looseness of the body, immobility of the limbs, closing of the eyes Hiccup, deep breath, jumping up, not earring for or seeking help from attendants, speaking with indistinct voice etc.</p> <ul style="list-style-type: none"> • One point is that body is kept loose and the sense organs in active. • there are various kinds of
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		<p>ailments.</p> <ul style="list-style-type: none"> • In the case of death due to Abhighata (attack) death is due to the injury from a weapon • Karsya (thinness), Vepathu (tremour), Daha (burning sensation), Hikka (hiccup), Phena (forth from mouth), Skandhabhanga (acute pain in the shoulders as though they break as under), Jadata (sluggishness) and Marana (death). • In case of death due to beasts of 	<p>Abhinayas e.g. if the representation is by means of Anubhavas such as falling suddenly on the ground etc. But in the case of snake bite or drinking poison there is gradual development of the symptoms by stage such as</p> <ul style="list-style-type: none"> • the Abhinaya is as in the case of wounds from weapons. There is no further movement of the body. • It should be properly represented by sensible persons by means of good
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		<p>pray or falling from the vehicles of chariot or other vehicles drawn by elephants horses etc. (or accident due to these)</p> <ul style="list-style-type: none"> • Thus Marana is to be known as having various conditions 	<p>words and appropriate activities of the bodies.</p>
32	Trasa (fright)	<ul style="list-style-type: none"> • What is called Trasa is produced by the Vibhavas such as tightning, comet fall, striking by thunder bolt, earth quake, clouds gathering together ominously, seeking an unnatural being, 	<ul style="list-style-type: none"> • It shall be represented on the stage through Anubhavas such as contracting of the limbs, shaking of the limbs, shivering, paralysis, horripilation, choking words, prattling etc. etc. • Its representation on the stage is

		<p>cry of some wild animal etc. etc.</p> <ul style="list-style-type: none"> • Trasa is produced by loud sound etc. 	<p>through looseness of the limbs and half closed eyes etc.</p>
33	Vitarka	<ul style="list-style-type: none"> • What is called Vitarka is caused by Vibhavas such as doubt, cogitation, belief etc. • Vitarka originates from discussions. Its basis is the raising of doubts. 	<ul style="list-style-type: none"> • It shall be represented on the stage through the Anubhavas as diverse discussions, deciding hints, hiding the manner of counsel aking etc. etc. • Its Abhinaya is by means of the movements of head, eyebrows and eyelashes.

(The table is prepared based on The Natya Sastra, Of BHARATAMUNI by BOS Chapter 7 pros passage and before sloka 28--92 with prose passages page no 93-109)

**Table: 8 Categories of Vyabhichari Bhavas by their different
Anubhavas**

Anubhavas of Sanchari Bhavas

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Sr. No	Sanchari Bhava	Angika Anubhavas	Vachika Anubhavas	Satvika Anubhavas	Other Anubhavas
1	Nirveda (Despondency)	Eyes see nothing, exhale, depressed eyes,	Crying		To decide something, being steady like Yogies
2	Glani (Weakness)	Eyes expressing weakness, forehead and eyes weak, tired looks, walks, limbs	Wards of exhaustion, very frail voice	Vaivarnya (), Swarasada	
3	Sanka (Suspicious)	Having doubt in eyes, repeatedly seeing, pail face, facing down, limbs shaking, tong out of mouth	Wards of exhaustion, frail voice	Vaivarnya, feeling thirsty, swarasada, Vepthu	
4	Asuya (envy)	Eye full of	speech of		Jealousy,

		jealousy, keeping face bowing down, eyebrows movement, eyes with jealousy with anger	somebody's praise in gathering.		distrustfulne ss
5	Mada (Inebriation)	Laugh and sing, smilingly, eyes roll unsteadily, giants crooked and unsteady	Harsh words		Lose of memory
6	Srama (exhaustion)	Massaging the body, hearing sights, whinking of face, yawning, pressing of limbs, placing steps slowly, rolling of	Sitkara (producing the sound when one shivers etc.)		

		eyes,			
7	Alasya (lethargy)	laying down, sitting quite, drowsiness, going to sleep			Distaste towards all type of activities, not doing required activities
8	Dainya (Depression)	Absence of fortitude, headache,			Adhruti (avoid cleansing of body)
9	Cinta (anxiety)	Deep breath, pondering, enunciation of body, sighs, distress, down cast face,			mentally stunned, anxiety in body and mind
10	Moha (delusion)	Absence of movements, whirling of limbs, falling down.			Delusion
11	Smrti (recollection)	Nodding of the head, looking down,			

		raising of the eyebrows, excessive delight			
12	Dhrti (fortitude)				Enjoying whatever acquired, omitting Bhaya, Soka , visada
13	Vrida (Bashfulness)	Hiding the face, bending the face down, thinking and pondering, drawing lines on ground, touching the ring, cloths etc			Feeling shame
14	Capalata (in constancy)	Rebuke, thrashing, killing, imprisoning, beating,	Harshness of words, reminding		

15	Harsa (joy)	Facial brightness, brilliance in eyes, embracing, tears of joys, sweet gentle strokes	Sweet speeches	Romanca, harsha, Asru	
16	Avega (excitement)	Rubbing of eyes, folding of cloths, dried departure Looseness of all limbs, covering the face with veil,		Vaivarnya, vepthu, romancha	Surprise, Bhaya,
17	Jadata (Stupefaction)	Sluggish, eyes without blink, not at all speaking, utter helplessness			Dependent
18	Garva (Arrogance)	Contempt of others, teasing , not replying	Bluff, teasing speech,		Asuya, disobedienc e,

		others, glancing at shoulders, movemtns of ryrs and limbs			
19	Visada (Despair)	Searching for allies and collaborations , hindrance to enthusiasm, absentminded ness, deep signs, drowsiness		dryness of mouth,	Depressed thinking, lack of enthusiasm,
20	Autsukya (impatient curiosity)	Deep signs, dropping of the face, deep reflection, lethargy			sleep, desire to be down
21	Nidra (sleep)	Gravty of the face, roling of the physical frame, movement of eyes, yawning, massaging			

		the body			
22	Apasmara (Loss of memory)	Difficulty, that bring, trembling, sighing, running, falling, licking with the tongue,		Svda (perspiration) Stambha	
23	Supta (Dreaming)	Deep breathing, dullness of body, closing of eyes,	Speech during sleep.		Having all limbs rested
24	Prabodha / Vibodha (Wakening)	Yawning, the eyes, learning in the bed, seing the limbs, and face throwing down, hands shapping			
25	Amarsa (indignation)	Shaking the head, down cast face, meditation,		Seda, stambha	
26	Avahittha	Observation,	Rival		Lethargy to

	(Dissimulation)		speech, speaking later,		the work
27	Ugrata (Cruelty)	Slaying, arresting, laying up, biting threatening, rebuking	Cruel words		
28	Mati (self assurance)		Imparting instruction to the pupils, ascertaining of the sense, classification of doubts		
29	Vyadhi (Sickness)	Shaking of all the limbs, shaking of jaws, distortion of nostrils, growing with pain		Romancha, dryness of mouth, paralyzed limbs	Desire to sit near fire (for heat), desire to sit near cold place (for cool effect)

30	Unmada (madness),	Laughing, crying, lamenting, groining, sitting, standing-up, dancing, laying down, wearing grass, rags polsterd, senseless acts by imitating others	Irrelevant talk, reading loud,	Asru,	soiled cloths, stones, spoiled earthen pots (Aharya)
31	Marana (death)	Looseness of body, immobility of limbs, deep breath, jumping upseeking help of attendants,	Hiccup, speaking with indistinct voice		Not responding to relatives, fainting
32	Trasa (fright)	Contracting of the limbs, shaking of the		Stambha. Vephu, romancha,	

		limbs, looseness of limbs, closed eyes		swarasada	
33	Vitarka (deliberation)	Shaking of head, movements of eyebrows and eye lashes	Diverse discussions, deciding hints,		

(The table is prepared based on The Natya Sastra, Of
BHARATAMUNI by BOS Chapter 7 pros passage and before
sloka 28--92 with prose passages page no 93-109)

Sthayi Bhava

In seventh chapter of Natya Sastra which is also known as Bhavaadhyaya Bharat muni explains the Sthayi Bhava it's nature and divisions.

Bharat Muni has clearly considered Sthayi Bhavas as like kings. Others like Vibhava and Anubhavas are considered as his relatives or related. Bharata further suggests, those eight type of Sthayi Bhavas only gets Rasatva.

Other scholars like Abhinavagupta think that Sthayi Bhava as inherent emotions in any live being. But Abhinava gupta also believes this as internal Vasna of humans Hemchandrachary also believes that it is inherent as Vasna like any other live being. (Sthayi Bhava Ph.D. Volume three by Prof. Dr. Mahesh Champakalal Page 1039 para 1-3)

Bharata has not accepted the Sthayi Bhava as inherent Vasna. Bharat Muni has explained the Sthayi Bhava there Vibhava and Anubhava as under.

As Bharata Mentioned in chapter 7 Sthayi Bhavas are eight in number that is Rati (Love), Hasa (laughter), Soka (Grief), Krodha (Anger), Utsaha (Energetic Enthusiasm), Bhaya (Fear), Jugpsa (Disgust), and Vismaya (Wonderment)

Table: 9 Categories of Sthayi Bhava there Vibhava and Anubhava

SN	Sathayi Bhava	Vibhava	Anubhava
1	Rati (Love) is of the nature of Pleasure [Amoda is its soul]	<ul style="list-style-type: none"> • What is called Rati. The Vibhavas generating it are--- (favourable) seasons, garlands, unguents, ornaments, persons near and dear, lofty abodes, absence of antagonism (from others) etc. • Rati takes its origin through the requisition of the desired objects and sensations because of its being very delicate and gentle. 	<ul style="list-style-type: none"> • The actor shall represent it (on the stage) through the Anubhavas like face beaming with, smiles, words of exquisite sweetness, knitting of the eyebrows, glances etc. In this context there is a Sloka • It has to be represented on the stage through sweetness of words and suitable movements of the limbs.
2	Hasa (laughter),	<ul style="list-style-type: none"> • What is called Hasa is produced by the Anubhavas such as closely imitating other' activities, inconsistent utterances, consciousness, foolish activities etc. • Hasa takes its origin from closely imitating others' activities. 	<ul style="list-style-type: none"> • The actor shall represent it on the stage by means of Hasita etc. • It has to be represented on the stage by learned men through gentle smile, broad laughter

			and boisterous out bursts.
3	Soka (Grief),	<p>Soka is produced by the Vibhavas such as Separation from beloved ones, destruction of assets, murder, imprisonment, experience of private. Rudita (crying) is of three types (a) born of joy (b) born of distress and (c) born of jealousy.</p> <p>That cry becomes one arising from distress when there is much shedding of tears along with loud sound, The cry becomes one born of joy Romanca (horripilation).</p> <p>That cry of women which becomes one arising from jealousy</p> <p>Artificial sorrow is to be made to move within the heroic sentiment. It expects adequate reasoning and generally it is accompanied by exertion as the main</p>	<p>It has to be presented on the stage through the Anubhavas such as shedding tears, lamentation, bewailing, pallor in the face, change of voice, sensation of looseness of limbs, falling on the ground, weeping loudly, writhing and squirming, deep sighs, sluggishness, madness, loss of sense, death etc.</p> <p>The movement of the limbs and the activities indicate uneasiness, there is falling on the ground, rolling and lamenting.</p> <p>When the lips and the cheeks throb violently, accompanied by deep sighs and shaking of the</p>

		<p>cause.</p> <p>This grief born of disaster has women and the base people for its Prakru (basis). In the case of the high ones and middling ones it is accompanied by courage.</p>	<p>head. The glances and the eyebrows are curved and crooked.</p> <p>In the case of the base ones it is accompanied by shedding of tears.</p>
4	Krodha (Anger),	<ul style="list-style-type: none"> • Krodha originates from the Vibhavas such as insulting affront, abusive words, quarrel, dispute, adverse remarks, alter cations, etc. • In this context there are these verses in Arya metre: One shall display anger on the stage in the following manner when there is open resistance by the enemies: • 17 Anger against venerable persons. When there is restraint by venerable persons • 18 The actor exhibits his anger towards his beloved approaching him with love 	<ul style="list-style-type: none"> • It shall be represented on the stage by means of the Anubhavas such as swelling of the nostrils, haughtily elevated eyes, biting of the lips, throbbing of the cheeks etc. • The eyebrows are knitted; there is ferocity in the face, the lips are bitten, the hand is touched with another hand; one touches the chest, head and the arms. • The actor indicates anger as follows: he starts with slightly bowed head and down cast eyes; he slightly wipes off the drops of sweat; violent activity is not remarkably displayed.

		<p>Anger against attendant</p> <p>The gesticulatory presentation of the anger towards attendants is</p> <p>Pretendent anger:</p>	<ul style="list-style-type: none"> • with very slight advance movement, shedding tears, frequently looking sideways and making the lips throb along with knitted eyebrows. • by means of threats, rebukes, opening the eyes widely and looing contemporanwously in diverse ways. <p>The pretended anger should be exhibited on the stage as moving between two Rasas. It has its own motive to be realized and for that purpose effort is expressly made.</p>
5	Utsaha (Energetic Enthusiasm)	<ul style="list-style-type: none"> • What is called Utsaha has persons of lofty nature as its basis. • Manifesting from mental composure etc. Utsaha 	<ul style="list-style-type: none"> • It is produced by Vibhavas such as power, courage, heroism, readiness to sacrifice and absence of distress etc. Its Abhinaya on the stage is through the Anubhavas such as fortitude, astuteness readiness to undertake much etc. • should be displayed on the stage by such activities as

		which has energetic enterprise as its soul.	are devoid of binders etc.
6	Bhaya (Fear)	<ul style="list-style-type: none"> • What is called Bhaya has the mean type of persons for its basis. It is produced by such Vibhavas as crimes committed against preceptors and kings, wandering through forests and vacant houses, seeing mountains, being rebuked, cloudy days, nocturnal darkness, movements of owls, hearing the shouts of Raksasas etc. • Fear takes its origin along with loss of sense due to an offence against elders and the king by seeing awful persons and things and by hearing terrible (Shouts) etc. • Fear in men is produced by excessive bright. 	<ul style="list-style-type: none"> • Its representation on the stage shall be through the Anubhavas such as trembling of the hands and feet, palpitation of the heart, stupefaction, perched mouth, searching for a vantage point, flight, loud lamentation etc. • Its presentation on the stage is by means of frights, tremblings of the limbs, agitation, dryness of the mouth, opening the eyes widely and similar actions and qualities. • Dancers should represent it on the stage by means of loosened limbs and twinkling of the eyes. • Its gesticulatory presentation is by means of the trembling if the

			hands, feet and heart; paralysis of the limbs, licking with the tongue and dryness of the mouth, and slackened movements of the benumbed limbs.
7	Jugupsa (Disgust)	<ul style="list-style-type: none"> What is called Jugupsa has women and persons mean of birth for its basis. It originates from the Vibhavas such as hearing and listening to unpleasant things and other things. 	<ul style="list-style-type: none"> Its Abhinaya on the stage should be performed through the Anubhavas such as contracting all the limbs, spitting out, twisting of the mouth heartache etc. The actor should exhibit Jugupsa (on the stage) by covering the nostrils, by shrinking the limbs, by manifestations of disgusts and heartaches.
8	Vismaya (Wonderment)	<ul style="list-style-type: none"> What is called Vismaya is produced by Vibhavas such as jugglery, magical illusion, superhuman activity of an extra-ordinary man, a wonderful and mysterious body, artistic and craft excellence and the like. In 	<ul style="list-style-type: none"> Its production on the stage is by means of Anubhavas such as dilating of the eyes, staring with winklers eyes, distortions of the eyebrows, horripilation, perspiration, expressions of "Bravo Bravo" etc.

		<p>this regard there is a verse:-</p> <ul style="list-style-type: none"> Vismaya is produced by joy arising from an excellent and extraordinary work. This should be achieved in the place of achievement (i.e stage) 	<ul style="list-style-type: none"> by means of tears of joy, sinking down fainting etc
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(The table is prepared keeping base of The Natya Sastra, Of BHARATAMUNI by BOS Chapter 7 pros passage after sloka 9-27 with prose passages page no 88-93)

Table: 10 Categories of Sthayi Bhava Various Anubhavas

SN	Sthayi Bhava	Angika Anubhavas	Vachika Anubhavas	Satvika Anubhavas	Other Anubhavas
1	Rati (Love)	Physical movement showing love, lust full eyes, smiling face,	Sweet words, speech and beautiful language.		Saumyata doing humble gestures.
2	Hasa (merriment)	Laughing, smile in eyes, obscene laugh, boisterous laugh,	Unconnected words, bluff	--	-
3	Soka (sorrow)	Vilap	Asru, Vaivarnya,		Jadata (Stupefactio

			Swarasada		n), Unmada (madness), Marana (death), Mada (Inebriation)
4	Krodha (Fury)	Eyes showing anger, nose expansion and contraction, knitting of eyebrows, looking up and down, biting of lip, teeth grinding, hitting	--	---	--
5	Utsaha (Enthusiasm)	Looking up, gentle smiley face, Showing Vega (impetuosity)	---	---	Confidant, having in stage of no intoxication.
6	Bhaya (terror)	Fearful eyes, limbs and hands shaking, heart	Vilapa	Stambha (paralysis), sour throat	Trasa (fright)

		shaking, tongue souring, crumbling movements of limbs, running, eyes wide open.			
7	Jugupsa (disgust)	Eyes expressing disgust, contraction of all limbs, spitting, contraction of hands, legs, to make face of disgust. Walking imperceptibly			Udvega
8	Vismaya (Astonishment)	Eye of astonishment, expansion of eyes, to see without a blink, movement of head.		Romancha (horripilation)	----

Vyabhichari bhava

When Bharata munis begins the answer for the Vyabhicha the pros is given.

Prose Passage

Thus these Sthayi Bhavas should be understood well. Now we shall explain Vyabharins. Here some one says – “Why are they called Vyabharins?” (Reply). Vi and Abhi are preposition. The root car is in the sense of “movement”. Hence the word Vyabharinah means those that take the movement of different objects towards Rasas. That as they take the things that are connects with word, gesture and the temperament towards Rasa. Caranti thus means carry. How do they carry? Just as the sun carries this star to this day. It is not carried by means of shoulders or arms. But it is the popular parlance. These Vyabharins are to be known as leading just like the sun leading. In the synoptic digest thirty three Vyabharins have been mentioned. We shall explain them in details. (The Natya Sastra, Of BHARATAMUNI by BOS **Chapter 7 pros passage and before** sloka 28 page no 93)

Table: 11 Satvikbhava There Vibhava and Anubhava as mentioned in Natya Sastra.

SN	Satvik Bhava Temperamental feelings	Vibhava	Anubhava
1	Sveda (Perspiration)	results from Anger, fright, delight, bashfulness, sadness, fatigue, sickness, heat, hitting, exercise, weariness, Summer heat, and affliction (for harassment).	Should be performed by taking up fan, wiping off the sweat and exhibiting a desire for fresh wind.
2	Stambha (Paralysis)	Resulted from joy, fear, ailment, wonderment, sadness, inebriety and anger Lamia (or Vepathu) results from chillness, fear, delight, touch and senility. Resulted from joy, fear, ailment, wonderment,	Should be performed by remaining in active, motionless, sluggish in appearance without a trace of smile, senseless and inert in body.

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		sadness, inebriety and anger	
3	Lamia (or Vepathu) (Tremour),	results from chillness, fear, delight, touch and senility.	He shall portray Vepathu by means of trembling; throbbing, and shaking.
4	Asrau (shedding tears)	results from joy, indignation, smoke, collyrium, yawning, fear sadness, winklessness, stare, cold and sickness.	The sensible man portrays Asru by means of rubbing the eyes and shedding tears.
5	Vaivarnya (Change of colour)	resulted from chillness, anger, fear, fatigue, sickness, toil and distress.	Vaivarnya is situated on the body should be assiduously portrayed by changing the colour of the face and putting pressure on the blood vessels.
6	Romanca (Horripilation)	Results from touch, fear, chillness,	Romanca should be represented on

		delight, anger and ailments.	the stage by repeated excitement, hairs rising from the body, and touching the body.
7	Svarasada (Affliction in the Voice)	Is produced by fear, delight, anger, fever, ailments, and inebriation.	Should be performed by means of broken and choked voice.
8	Pralaya (sinking, fainting)	is produced by toil, fainting, intoxication, sleep, injurious attack delusion etc.	The Abhinaya of Pralaya is by falling on the ground,

(The table is prepared based on The Natya Sastra, Of BHARATAMUNI by BOS Chapter 7 sloka 92-105 page no 109-111)

Table: 12 Anubhavas of Satvika Bhava

1/84.02

S N	Satvika Bhava	Angika Anubhava	Vachika Anubhava	Satvika Anubhava	Other Anubhavas
1	Stambha (Paralysis)	Senseless- ness, absence of movements, standing like a pole, lose		pralaya	Fainting paralyzed

		limbs, without a trace of smile			
2	Sveda (Perspiration)	Taking up fan, wiping off the sweat,			Exhibiting the desire of fresh wind
3	Vaivarnya (loss of colour)	Changing colour of face by putting pressure on blood vessels,			
4	Svarasada (feebleness in the voice)		Broken, choked voice		
5	Romanca (horripillation)	Repeated excitement, touching the body		Hairs raising from the body	
6	Asru (tears)	Rubbing the eyes, shedding tears			
7	Vepathu (Trembling)	Tumbling, throbbing			

		and shaking			
8	Pralaya (Loss of Sense)	Falling down on the ground			Having no sense

(The table is prepared based on The Natya Sastra, Of
BHARATAMUNI by BOS Chapter 6&7)

After the classification of all the natya Anubhavas conclusion are
the following ..

- There is more emphasis given to the Angika (bodily expressions)
- There is less number of Satvika Anubhavas.
- The mention of Vachika Anubhava is negligible
- Anubhava of Unmada only contains Aharya
- The internal anubhavas which cannot be classified as external anubhavas like Lajja, Asuya, nida, Visada which can be considered as Vyabhichari (are mentioned as Anubhavas).

Some sthayi bhavas like Bhaya, Soka are mentioned as
Anubhavas. This can also mean that Bhavas or
vyabhicharis or sthayi bhavas can also be considered as
Anubhavas. The anubhavas of soka or anubhavas of Bhaya.

Table: 13. Rasa, Their Sthayi Bhavas (dominant emotion), Vibhavas (Determinants), Vyabhicharis (Transitory States) and there Anubhavas (consequents)

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SN	Rasa Sthayi Bhava (dominant emotion)	Vibhava (Determinants)	Vyabhichari (Transitory States)	Anubhava (consequents)
1	Sringara Rasa, Rati (Love) Is Sthayi Bhava	<p>The term Sringara refers to a man who is richly endowed with all desirable things and much interested in pleasure, who makes full use of the seasons garlands etc. (for enhancing his pleasure) and who is accompanied by a youthful maiden.</p> <p>Srnagara Rasa is the outcome of the following things and activities:- the favourable season,</p>	favourable season, garlands, ornaments sweet music, poetry, persons dear and near, frequenting parks and gardens porting activities.	<p>Its presentation in the dramatic performance is through graceful movements of the limbs accompanied by sweet smiles, pleasing words, fortitude, delighted expressions, serene eyes, beaming face etc. frequenting parks and gardens porting activities.</p>

		garlands, ornaments sweet music, poetry, persons dear and near, frequenting parks and gardens porting activities.		
2	Hasya Rasa, (Humour) (Laughter) Is Sthayi Bhava	Its outcome is through the following Vibhavas (Determinants) viz. Vikrtavesa (Unseemly dresses), Vikrtalankara (misplaced ornaments), Dharstya (Impudence), Laulya (covetousness), Kalaha (quarrel), Asatpracapa (near- obscene utterance), Vyanga Darsana (displaying deformed limbs), Dosoda Harana (Pointing out the faults of others) and other similar things. Its display in the dramatic performance . Hasya is of two kinds	The Vyabhicari Bhavas (Transitory States) of this Rasa are Alasya (Lethargy), Avahittha (dissimulation), Tandra (drowsiness), Anidra (Sleeplessness), Syapna (dreaming), Prabhodha (waking up), Asuya (envy) and other things.	through the following Anubhavas (consequents) like Osthadamsna (biting the lips), Nasakapolaspanda na (throbbing of the nose and the cheek), Drstivyakosa (Opening the eyes wide), Drstyakuncana (contracting the eyes), Sveda (perspiration), Asyaraga (colour of the face) Parsvagrahana (holding the sides)

		<p>– Atmastha (self-based), Parastha (Based in others). When the actor laughs to himself it is called Atmastha when he makes another laugh it is called Parastha</p> <p>The display of oddly placed ornaments, unseemly behaviour, irrelevant words, faulty dress, strange movements of the limbs etc. make people laugh to themselves. So this Rasa is called Hasya.</p> <p>50..</p> <p>51. This Rasa is most common to women characters and persons of the mean order. It has six distinct</p>		<p>and others.</p> <p>The display of oddly placed ornaments, unseemly behaviour, irrelevant words, faulty dress, strange movements of the limbs etc. make people laugh to themselves.</p> <p>The actor makes other people laugh through distortions of facial features, statements uttered irrelevantly, strange movements of the limbs, and odd dress. Hence the Rasa should be known as Hasya</p> <p>The cheeks are</p>
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		<p>varieties</p> <p>(1) Smita (gentle smile), (2) Hasita (slight laughter), (3) Vihasita (open laughter), (4) upahasita (Laughter of ridicule), (5) Apahasita (obscene laughter) and (6) Atihasita (Boisterous laughter).</p> <p>The superior types of persons, the middling ones and the base once have respectively two of these.</p> <p>53. Smita and Hasita belong to the people of high rank; Vihasita and Upahasita to the ordinary people; Apahasita and Atihasita to the mean people.</p>		<p>slightly blown, the glances are elegant, the teeth cannot be seen – such is the Smita. The mouth and the eyes are blooming the cheeks are brown and the teeth are slightly seen. Such us the Hasita.</p> <p>It is a laughter when slight sound is produced sweetly. The actor contracts the eyes and the cheeks. There is cheerful lustre in the face. In the course of the Upahasita the nostrils become expanded. The eyes become strabismic and</p>
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		<p>The Middling ones</p> <p>Vihāsita should be befitting the occasion.</p> <p>Mean People</p> <p>The Atihāsita is excessively boisterous. When humorous interludes arise in the course of a dramatic performance the author shall so depict the smile or laughter as the case may be that the superior, middling and the mean do so befittingly. Thus the Hasya Rasais of two varieties either self based or based in others. It has three types of persons as the source. Hence on the whole the Rasa has of six kinds.</p>		<p>cross eyed. The shoulder and the head become bent a little.</p> <p>The Apahasita is usually unsuitable to the context. Tears trickle from the eyes. The actor violently shakes the shoulders and the head.</p> <p>The eyes are expanded. Tears drop from them. Hands cover the sides.</p>
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3	Karuna Rasa (Pathos) Soka (sorrow) is the Sthayi Bhava	<p>in the outcome of the Karuna Rasa. The Vibhavas (determinants) are surse, distress, down fall, calamity, separation from the near and dear, loss of wealth, murder, imprisonment, flight, dangerous accidents and misfortunes.</p> <p>.</p> <p>The Karuna Rasa takes its origin through different Bhavas either at the sight of the death (or murder) of the dear one or when unpleasant words have an adverse impact.</p>	<p>The Vyabhicari Bhavas are dejectedness, in difference, languor, anxiety, yearning, excited state, illusion, loss of sense, sadness, ailments, lethargy, sluggishness, epileptic loss of memory, fear, death, paralysis, tremour, pallor in the face, shadding of tears, loss of speech and the kindred feelings.</p>	<p>Its presentation in the stage is through the following Anubhavas, viz. discharge of tears, lamentation, parched throat and mouth, pallor of the face, drooping of the limbs, gasping for breath, loss of memory and other similar things.</p> <p>It is to be presented in the stage through sighs, lamentations, loss of sense, weeping</p>
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				bitterly and other huesures.
4	Raudra Rasa (Imperuious Anger of wrath) Krodha (Anger) is Sthayi Bhava	It takes its origin in the Raksasas, Danavas and very haughty human being with a regular battle as its immediate cause. Its outcome it though the Vibhavas much as Krodha (anger) Dharsana (violation of modesty), Adhiksepa (abuse), Apamana (insult), Anrtavacna (uttering falsehoods), Vakparusya (Harsh words), Droha (animosity), Matsarya (jealousy) and kindred ones. The activities connected with this Rasa are beating tearing, harassing, chopping off, breaking, piercing, striking	Vabhicari Bhavas of this Rasa are tumultuous battle, energetic enthusiasm, impetuosity, wrath, restlessness, ferocity, profuse perspiration, trembling, rising of the hairs etc.	Its presentation in the dramatic performance is through the Anubhavas, making the eyes red, perspiring profusely, knitting of the eyebrows, clapping the hands, quashing of the teeth, biting of the lips, throbbing of the cheeks, hitting the palm with the fist etc. Its presentation in the dramatic performance is by means of these special feats such as discharging different kinds of missiles, chopping

		<p>hurling missile, shedding blood, seizing of weapons and such like.</p> <p>Also the excitement due to battles, hitting and striking, cutting and tearing, maiming and mutilating.</p>		<p>off or the headless trunks, arms, heads etc.</p> <p>the Raudra Rasa is seen as a fierce activity where there is much of the wielding of weapons and the movements and utterance of words etc are very terrible and frightening.</p>
5	Vira Rasa (Heroic Sentiment)	<p>It is the exhibition of energy and enthusiasm with persons of high rank as the basis. The Vibhavas (determinants) are Asammoha (Composure and absence of infatuation), Adhyavasaya</p>	<p>The Sancari Bhavas (Transitory States) are Dhrti (Fortitude), Mati (intellect), Garva (Pride), Vega (impetuosity), Augrya (ferocity), Amarsa (indignation), Smrti (Recollection), Romanca</p>	<p>Its presentation to the stage is through the Anubhavas (Consequents) such as Sthairya (firmness), Saurya (heroism), Dhairya (bravery), Tyaga (readiness to sacrifice), Vaisaradya</p>

		(persenverance), Naya (good tactics) Vinaya (humility), Parakrama (Valour), Sakti (Power), Pratapa (Aggressiveness), Prabhava (mighty influence) and other similar one.	(horripilation) and other features. What is called Vira Rasa is produced through enthusiasm, perseverance, absence of grief, absence of surprise and freedom from delusion. The Vira Rasa should be depicted perfectly	(Proficiency) and the like. On the stage through statements scolding and censuring (the wrong doers), display of bravery, vigor, heroism, enthusiasms, aggressiveness and exploits.
6	Bhayanaka Rasa (The Terrible Sentiment) The Sthayibhava is Bhaya (fright).	In this Rasa Its outcome is through the Vibhavas (determinets) such as Vikrta Rava (terrific noise), Sattva Darsana (Sight of apparitions) Sivoluka Trasodvega (pamic and worried state on hearing the cries of jackals and owls), Sunyagara	The Vyabhicari Bhavas are Stambha (Paralysis), Sveda (Perspiration), Gadgada (Choked Voice). Romanca (horripilation), Vepathu (trembling), Svarabheda (change of voice or	Its presentation in the stage is through the Anubhavas such as Pravepitakarancar ana (trembling of the hands and feet), Nayanacalana (movements of the eyes), Pulaka

		<p>(Empty house). Aranya Pravesa (entering a forest Marana (deaths) Svajanavadha (murder of kingsmen), Bandhana (Imprisonment), seeing or hearing about or discussing any of these things and the like.</p> <p>Bhayanaka Rasa should be understood as produced through same offensive behaviour towards elders or Kings or by any of the following – hideous noise, sight of apparitions, seeing a battle, entering the forest or an empty house. Fear is naturally produced</p>	<p>tone), Vaivarnya (lack of luster), Sanka (suspicion), Moha (fainting), Dainya (dejection) Avega (Agitation), Capala (restlessness), Trasa (fright) Apasmara (epilepsy or loss of memory), Marana (death) etc.</p>	<p>(hairs standing on ends), Mukha Vaivarnya (Pallor in the face), Svarabheda (change of voice and tone) and the like. Also displayed by the various movements of the limbs, face and eyes, stunned sensation in the thighs, looking nervously and uneasily around, dejected feelings, tired face, dryness of the mouth, throbbing of the heart, and horripilation. The feigned fright is also to be displayed by these Bhavas but the movements of the</p>
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				limbs are gentler. The Bhayanaka Rasa to be presented on the stage in variably through the trembling of the hands and feet, paralysis, palpitation, agitation in the limbs, parched lips, plate and throat.
7	Bibhatsa Rasa (The Odious Sentiment) It has Juguptsa (disgust) for its Sthayibhava.	What is called Bibhatsa Rasa Its outcome is from the Vibhavas such as Ahrdya-apriya-aveksa (seeing what is unwholesome or displeasing), Anista-Sravana-Darsana-Parikirtana (hearing seeing and discussing what is Undesuable) and similar things. The Bibhatsa Rasa	The Vyabhicari Bhavas are Apasmara (loss of memory) Vega, (Agitation) Moha (delusion or loss of sense), Vyadhi (illness), Marana (death) etc.	Its representation on the sage is through the Anubhavas such as Sarvangahara (Squeezing up all the limbs), Mukhaneraghurna na (moving the face to and fro, rolling the eyes), Hrilekha (heartache, grief anxiety),

		arises through many things causing disgust such as seeing what is not desirable, defects and abnormality in tastes, smells touch and sound.		Nisthivana (spitting) Udvejana (expressing disgust) and the like. Its presentation on the stage should be perfectly earned out by means of shaking the head, rolling the eyes, closing the eyes, covering the nose, lowering down the head and walking imperceptibly.
8	Adbhuta Rasa (The sentiment of wonderment Surprise) its Sthayi Bhava, Vismaya (Astonishment)	Its outcome is through the Vibhavas such as Divyadarsana (seeing a heavenly being), Ipsitamanorathacapti (Attainment of the cherished desire), Uttamavanadevakulabhigamana (Proceeding towards excellent part, temple etc), Seeing	Its Vyabhicari Bhavas are shedding tears, paralysis, perspiration choking of the voice, horripilation, excitement, flurry, sluggishness, sinking down etc.	Its presentation on the stage through the Anubhavas such as Nayanavistara (gaping of the eyes), Animesapreksana (Staring with winkless eyes), Romanca

	nt).	magical tricks and creations of things that can never be imagined about etc.		(horripilation), Asru (tears), Sveda (Prespiration), Harsa (delight), Sadhuvada (Uttering) words of Congratulation, Pradana (making gifts), Bandhahahakara (sense of shouts of ha, ha), karacaranangulibhr amana (movements of hands, feet) and the like.
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Table: 14. Rasa with their Angika Anubhavas, Vachika Anubhavas, Satvika Anubhavas and Other Anubhavas

SN	Rasa	Angika Anubhavas	Vachika Anubhavas	Satvika Anubhavas	Other Anubhavas
1	Shringara (Samyoga-together or love in	To see the face, the movement	Pleasing speech	Romanca (horripilation), Sveda (Sweat),	Listening of different qualities.

	union)	of eyes, leaning towards ground, loving ornamental expressions, eyes full of love.		Vepthu (Trembling), Svarasada (feebleness in the voice -)	
2	Sringara (not together or love in separation)	Dippresed, rears falling, weakness in limbs, movements of eyes closing and opening.	-----	Stambha (paralysis), Romanca (horripilatio n), Ashru (tears), Pralaya (Lose of sense)	---
3	Hasya (Humouros)	Gentle movements of lips, movement of eyes looking else ware, tears in eyes, hand	----	Romanca (horripilatio n), Asru (tears), Vepthu (Trembling), Svarasada (feebleness in the voice)	---

		gestures, gesture of back, facial expressions.			
4	Karuna (Pathos)	Shedding of tears, soaring of throat, feeble movements, depressed attitude in limbs, falling on ground	Paridevena	Stambha (paralysis), Vepathu (Tembling), Ashru (shedding tears), Vaivarnya (change of color), Svarasada (Feebleness in voice), Pralaya (Loss of Sense)	Memory loss.
5	Raudra (impetuous anger)	The redness of eyes, cheeks expansions, movements of hands, hitting,	----	Stambha (paralysis), Vepthu (trembling), Svarasada (feebleness in the	--

		tearing,		voice), Vaivarnya (change of colour), Romanca (horripulatio n)	
6	Vira (Heroic)	Physically strongness showing gestures, (confidence) chest expansion, movements with ferocity, Hand movements,	--	Romanca (horripulatio n), Vepthu (trembling), Stambha (paralysis)	--
6	Bhayanaka (terrific)	Limb movements, expansion and contraction, opening of eyes closing of eyes, hand		Stambha (paralysis), Sveda (sweat), romanca (horripillatio n), Svarsada (feebleness	

		gestures,		in the voice), Vepthu (trembling), Vaivarnya (change of colour)	
7	Bibhatsa (the hideous)	Contraction of all limbs, irritation on face, spitting, covering the nose		Sveda (sweat), romanca (horripilation), Svarsada (feebleness in the voice), Vaivarnya (change of colour)	Irritation
8	Adbhuta (the mysterious)	Expansion of eyes, stunned eyes and hands movements, movements of fingers			Expression of Oh,

OBSERVATIONS

After the classifications of all the Bhavas, Vyabhichari Bhavas and their Anubhavas some observations are as under.

- By looking at Vyabhichai Bhavas it seems, there is a mystery to catch here as a great Sage like Bharata Muni will not waste words; it obviously requires another viewpoint. If we think about death and theatre, death infuses the ultimate excitements into the drama. This is true for the playwright, director and the audience but for an actor, playing a role of death is not strictly conceivable as an emotion. Death is not something, which can be said to be circumstantial. It is true that death can occur due to some circumstances. Death is a stage of life whether it happens because of illness, old age, accident, war, calamity, suicide, or murder, or any other cause, but it is still not an emotion. Admittedly, it can be a trigger to emotions, which in turn, becomes a cause for strong emotions and bhavas to begin to flow but death is certainly not an emotion.
- Nidra (sleep) is the sleep which comes with tiredness and that too cannot be considered as an emotion. Likewise, nidra is a kind of daily occurrence in a persons' life. Every living being needs to sleep. There is nothing emotional about it. In some cases, insomnia or anidra can be more dramatic than nidra. If we think nidra as a cause of something, an interesting opening can be seen. For example, in an

imaginary situation, a character chooses to sleep when he is expected to act quickly. As an outcome, an important message could not be delivered because the character is sleeping. Thus, sleep could cause a heavy loss. In another scenario, a character that falls asleep and is not able to travel, further. His fellow travellers desert him, because of which he lands himself in to a big trouble – all due to sleeping. Thus, Nidra can prove to be a cause for something, which leads to the emotions and rasa, but it is very difficult to accept Nidra – Sleep - as an emotion.

- Likewise, Apasmara (Loss of memory), Svapna (Dreaming), Mati (self assurance), Vyadhi (Sickness), Unmada (madness), Marana (death), Trasa (fright) appear as situational or as a stage of life with the capacity to provide stimulus to the situation but it is very difficult to consider those Vyabhichari Bhavas as emotions.
- In short all Vyabhichari Bhavas can not be strictly seen as only sentiments.
- To conclude, Vyabhichari or Sanchari Bhavas are not only transitory emotions but they can also become potential reasons of dramatic turn of the story.
- The Satvika Bhavas are like physical actions of some psychological motivation. The physical actions of

Satvikabhava have a bond between the internal state of the mind of the character and the actor.

- It is also observed that the Bhavas has connection with various sentiments, emotions, mood, etc. Basically the relation of the term Bhava has connection with the internal state of the mind.
- The internal state of the mind gets activated by the Karanam, Nimitam, or Hetu so the stimuli is required in form of Vibhava to attain the Bhava.
- The two kinds of Vibhavas the Udipana and the Alambhana Vibhava can also be interpreted as the situation around the character and the character in the circumstances. The environment and the condition can be felt by applying both the Vibhavas.
- While observing Anubhavas it is seen that the Anubhavas acts on the platform provided by Vibhavas.
- The anubhavas can be understood as set of physical expressions or physical actions of the emotions felt. The reason of feeling is provided by the Vibhavas.

- The anubhavas are dependent on Vibhavas.
- There is a direct connection of internal state of the mind of a character with its expressions.
- When the internal emotions get aroused (Bhava), their communication happens through the body (Vibhava)

The analysis of the Bharata Natya Sastra for Bhava, Vibhava and Anubhava has been completed here. In the second chapter of this thesis - the detailed analysis of the concepts of Being, Feeling and Doing of Stanislavski - will be undertaken.

Chapter TWO:

The Concept of Being Feeling and Doing of the Method

For the second chapter:

The topic included.

- The concept of being, feeling and doing.
- The Method of Physical Actions
- The Elements of an Action. The magic If, Given circumstances, Imagination
- Feeling of truth and belief
- Emotional Memory
- Building a Character from page 55 – 67 Pending to insert the speech & Creating inner circumstances by Elizabeth Hopgood
- 'The System' by Jean Benedetti

Being, Feeling and Doing

The key terms of Stanislavski system are 'Being', 'Feeling' and 'Doing'. It is important for an actor to understand these terms. In this chapter, the discussions of these terms and different elements of the system will be undertaken. It is essential to understand these terms in the context of this thesis. The following is a broad understanding of the terms.

'Being'

Being means life form, organism, living being, human being, soul, essence, heart, personality, consciousness etc.

According to the system, the term 'to be' or 'being' is widely used in the sense of 'to become' something or some person or to transform in to something.

In the context of this thesis, the term 'being' is referred to as the process of being the good actor and the character. An actor is expected to become one with the character for each character he plays. The term being is also referred for the actor's preparedness. An actor should be able to associate his mind and body with the character and by applying this term; he should be able to transform the self to the character. Being is part of the internal process of an actor.

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'Feeling'

The word feeling is synonymous with emotion, sentiment, mood, reaction, sensation, attachment etc.

In this context, the term 'feeling' is broadly referred to the emotions of the actor and the emotions of the character. The term 'feeling' is used for the actor to cultivate the ability to feel the emotions of self and to source own emotions for the character when required.

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Feeling is also related to the internal process of an actor.

'Doing'

To do means perform, make, sort out, organize, work out, accomplishment, execute etc.

The system broadly uses this term for actions. Whatever happens on stage is seen through 'doing'. Only action on stage can make audience realise. Doing has a power to communicate. Feelings of a person or a character can be conveyed by actions. The term 'doing' refers to the actions of body. The actors' body conveys the internal emotions, thoughts, feelings, dialogues etc. of the character through series of doing. In short every gesture or movement that an actor makes on stage is doing. Doing is external response for the internal state.

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Doing is related with the external process of an actor.

Without being the character, appropriate feeling is not possible and doing without being and feeling will have no meaning. Proper set of doings will convey being and feelings subtly. These three terms are interconnected.

To achieve these three is very essential for an actor according to the Stanislavski system. In this chapter, the process of being, feeling and doing will be discussed. This process involves many

elements the discussion of those elements will be taken up bit by bit in this thesis.

Many Scholars have contributed their valuable work on the method of realistic acting of Stanislavski. Ms. Sonia Moore, Ms. Elizabeth Reynolds Hopgod and Mr. Jean Benedetti are the names of some of the scholars. This thesis is broadly covering work of these scholars for the analysis. Ms. Sonia Moore was student of Moscow art theatre and stayed in Russia to study theatre. Ms. Hopgod was the person who translated almost all the books of Stanislavski from Russian to English. Mr. Jean Benedetti is also a wellknown scholar of the system who notes the changes in the method as altered by Stanislavski himself in historical perspective.

The Method of Physical Actions

Stanislavski was always evolving his system. In order to improve his method, he conducted many experiments with physical actions because stage is an art of presentation and story telling. Action on stage is an integral part of the theatre. Stanislavski always wanted acting as integrated effort of the internal state of mind and the external apparatus i.e. the body. He was experimenting with the “conscious means towards the subconscious” – i.e., a conscious means which would stir the actor’s emotions. Instead of trying the physical efforts and leaving the mind alone or applying the mind and hearts and limiting the process, was not the option for Stanislavski. He studied many subjects to understand the human behaviour it is noted by Sonia Moore and many other researchers of system. Stanislavski also studied the work of neurophysiologist

Mr. I. M. Sechenov. He was also impressed by the writings of French psychologist Mr. C. Jung. Stanislavski also took keen interest in the subject of psychology. After the study and the experiments, Stanislavski found that the internal experiences and their physical expression are unbreakably united. In other words, for an expression, there is a cause and the cause is within the human mind or the heart. He was always trying to link both the internal emotions and its external communication. He found that, feelings, mood, desire, intensions, expressions etc. are interconnected and one cannot be without the other. "The first fact is that the elements of the human soul and the particles of a human body are indivisible." So, the human behaviour is a combination of internal feelings, thoughts, emotions, mood, desires and they often come or get translated in form of expression and thus it is communicated. Usually this process involves physical actions, which are communicative and mostly simple. Thus, he derived the conclusion of simple physical actions. Many scientists have confirmed the thesis of Stanislavski, that human psychological life – moods, desires, feelings, intentions, ambitions etc – is expressed through simple physical actions. Famous scientists as Mr. Ivan Pavlov and Mr. I. M. Sechenov also confirmed the theory of Stanislavski.

Disappointed in the result of his earlier developments, Stanislavski continued his search for the "conscious means towards the subconscious" – that is, a conscious means which would stir the actor's emotions.

It is not clear whether Stanislavski studied the work of the neurophysiologist Ivan Pavlov or whether his final discovery was the logical and natural result of his forty-year study of human behaviour. There is proof, however, that Stanislavski studied the work of the neurophysiologist I. M. Sechenov.

Stanislavski discovered that internal experiences and their physical expression are unbreakably united. "The first fact," said Stanislavski, "is that the elements of the human soul and the particles of a human body are indivisible." The thesis of Stanislavski, that human psychological life – moods, desires, feelings, intentions, ambitions – is expressed through simple physical actions, has been confirmed by such scientists as Ivan Pavlov and I. M. Sechenov. (The first simplified guide to stanislavski's teachings The Stanislavski System by Sonia a Moore page 17)

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Further continuing the theory, Mr. Stanislavski explains that there cannot be any inner experience, which could be without any external physical expression. The psychology also studies the 'behaviours' to understand the complex process of mind. By nature, the human mind collects the experiences. Primarily these experiences are of two types; firstly internal, which involves heart, mind and thinking process and second is external, which involves body, physical actions, gestures postures, expressions etc. In the thesis Mr. Stanislavski writes 'There is no inner experience without external physical expression; our bodies transmit to others our

inner experiences. Science has confirmed that neural pathways connect our physical actions with the inner mechanism of emotions, the innumerable nuances in human experience. The most profound processes of one's inner life are expressed through physical actions. (The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia a Moore page 17-18)

Mr. Stanislavski makes it clear that our behaviours are connected with our internal state of being and gives the example of a shrug of a shoulder; a movement of the spine or even complete immobility expresses the mental process. However, they are not just happening in an absence of any reason. Physiologist scientist Mr. Sechenov said that, "Our bodies express what we are thinking and experiencing before we are aware of it. It is impossible to separate an experience from its physical expression." The most concern problem onstage for Mr. Stanislavski was the mechanical and 'typed' acting and cliché by the actors. With the study and experiences, he realised that an actor doing only physical actions or movements is destroying the bond of psychological union of mind and body and the acting becomes mechanical. The actor who does not express his thoughts and feelings is also dead acting. Similarly, the actor fails if he is not able to convey the thoughts, feelings emotions with physic.

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A shrug of the shoulder, a movement of the spine, a complete immobility express the mental processes. Sechenov said that our bodies express what we are thinking and experiencing before we are aware of it. It is impossible

to separate an experience from its physical expression. Stanislavski realized that when an actor on stage executes only physical movements, he violates the psychophysical union and his performance is mechanical, dead. And if the actor does not express his thoughts and feelings physically, he is equally dead. (The first simplified guide to Stanislavski teachings The Stanislavski System by Sonia a Moore page 18)

Mr. Stanislavski combines human behaviours and actor's actions. He states that it would be impossible to understand the person or the character without including his or her internal state of mind.

It is impossible to understand a person or a character without comprehending the person's or the character's thoughts and emotions. (The first simplified guide to Stanislavski teachings The Stanislavski System by Sonia a Moore page 18)

Stanislavski system not only talk about the internal state but also the physic, which is equally important like training of the body. Onstage the actor's body communicates everything. So, the visuals created by the body are a main part of the play. Without physical appearance, the theatre is incomplete. The actor gives body to the character. The written script of the play realises only through the bodies of the actors in form of the characters. Besides set and light, the body of an actor comes first in the list of visual enrichment of the theatre. The body should be trained in such a way that the actor can adapt the character easily and naturally portray its emotions.

That means, the actor has to be mentally as well as physically well prepared.

It is impossible to build a character only with the body. Thoughts and emotions are essential in building a functioning individual. But we cannot underestimate the importance of training and actor's body. The body provides a great deal of information through visual transmission. (The first simplified guide to Stanislavski teachings The Stanislavski System by Sonia a Moore page 18)

However, to achieve the sync between mind and body there are some hurdles. The system expects that actor should be capable of grasping every reaction on stage in a psychophysical way. However, there is a break between intellectual and physical way. Quite often, the break appears in an actor and it is a great difficulty for him. This problem also keeps him away from being the character being portrayed by him. The problem of emotional stimuli is very challenging for the actor. Because emotions arouse only in real situations, while on stage everything is unreal. In life, the emotions appear for real reasons. Onstage to find the real reason for emotions is very difficult. This difficulty is part of any actor's work on stage. Many actors try to force the emotions before going to the stage and the dissatisfaction remains, because forcing anything will lead the actor in different state of behaviours and the proper emotions with psychophysical blended actions become a distant possibility.

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However, Mr. Stanislavski realised that it is important to understand the mutual influence of psychological and physical behaviour. He started to think about starting the actor's creativity on stage from the physical side of the psychophysical process. Stanislavski found his point of departure in a process, which without fail leads the actor from the "conscious to the subconscious." This is a master solution. He found that by first initiating the physical action or as he termed as "doing", the actor would eventually fall upon the psychological process. In addition, the approach should be "from the conscious to the subconscious", which means that initially the physical actions should be simple, concrete, and purposeful.

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So, two important discoveries were made by Mr. Stanislavski for actor's psychophysical actions on stage. First, to apply the psychophysical process and second, the spontaneity of the actor, which mines the actor, will approach the emotions from the simple physical way to achieve the psychophysical involvement with him and the character with the help of spontaneity.

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So, in other words, if the actor will react with spontaneity, the emotions will have a reason to arrive. To react spontaneously, the actor should apply the method of 'the simple physical actions'. This is the solution to spontaneous behaviour on stage. Instead of forcing an emotion before going on stage, the actor fulfils a simple, concrete, purposeful physical action, which stirs the psychological side of the psychophysical act, thus achieving psychophysical involvement.

Mr. Stanislavski realized that to be natural, the actor must be capable of grasping every reaction on stage in a psychophysical way. He realized that there is a break between the intellectual and the physical preparation in the actor's work on the character. He concludes that from the very beginning the performer must include the physical life – his body – in the psychological process in order to make the break disappear.

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Due to this break, between the mental and the physical behaviour of the actor and owing to the scientific fact that emotions respond only when there is a real reason, Stanislavski faced great difficulty in stirring the actor's emotions. There is nothing real on stage. He understood the mutual influence of psychological and physical behaviour and began to think about starting the actor's creativity on stage from the physical side of the psychophysical process. Stanislavski found his point of departure in a process, which without fail leads the actor from the "conscious to the subconscious." He developed his ultimate technique, "the method of physical actions," which is the solution to spontaneous behaviour on stage. Instead of forcing an emotion before going on stage, the actor fulfils a simple, concrete, purposeful physical action, which stirs the psychological side of the psychophysical act, thus achieving psycho-physical involvement. (The first simplified guide to stanislavski's teachings The Stanislavski System by Sonia Moore page 18-19)

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In the same chapter, Sonia Moore clarifies: It must be clearly understood that Stanislavski does not mean that the actor goes on stage to fulfil any physical movement. Physical movement is mechanical act. Physical action has a purpose it has a psychology. Human action – an act of human behaviour – is conditioned by the environment. The circumstances created by the playwright and nuance and colour to the scenic action. Science established that every nuance of emotion is connected with a particular physical action. Therefore, that action must be carefully selected on the basis of the play's circumstances. It must be the indispensable physical action connected with the emotion which the actor must bring out. Only when the actor finds the correct physical action will he achieve psycho-physical involvement. The building of the character's logic and consecutiveness of emotions (The first simplified guide to Stanislavski teachings The Stanislavski System by Sonia Moore page 19)

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An actor's work does not end with the achievement of the psychophysical involvement at the first instance. He is expected to perform lively and truthfully for every show as though he is doing it for the first time. In order to remain in the character throughout the play, for every show, actors have to, therefore, built the character's logic and remain consecutive or consistent in his performance. Applying the approach of "conscious to the subconscious" will help him doing it correctly.

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The resources of the system are very important. Sonia Moore gives an example of a composer who tunes harmonious sound of his

chord. This is nothing but finding the right cord. In my view, this is an individualistic process. Each composer may vary his chord according to his required level of satisfaction. Like, the elements of a system should be properly chorded by the actor in his mind and body. This will make him capable of bringing spontaneity. The psychophysical involvement requires great preparations, which enables the actor for improvisations. With the help of these preparations, the actor can remain in the improvisational state on stage even during the performance.

All the elements of the system, which were important in their own right at the time when Stanislavski was developing them, now contribute to the truthful execution of a physical action is as complex as that by which a composer finds the correct harmonious sound for his chord. It requires a great deal of experimentation through improvisation. But when the actor finds such an action, he achieves psycho-physical involvement. Through a great deal of preparatory work, the actor can achieve spontaneity. Then, during the performance, he is in an improvisational state when none of the preparatory work is seen, because he behaves as in life. With the method of physical actions, (The first simplified guide to stanislavski's teachings The Stanislavski System by Sonia Moore page 19)

To achieve the emotional state of mind, Mr. Stanislavski gives the physical path to reach the internal state. This is reverse to the life.

According to the system, it is easy for an actor to be physical first and then bring the emotions later on.

For instance, the actor performing the role of Lord Rama has to emote in a scene where Ravana has kidnapped Devi Sita. The method actor will initiate with the body; i.e. the physics of the Lord Rama. He will try to behave in the way the character of Lord Rama will behave in such a situation and circumstance. Then, by applying the psychology of Lord Rama's character, he will re-create the agony, pain, frustration, helplessness felt by the character etc.

This could be very good on stage for the character building because nothing is real on stage. While in life, everything happens exactly in reverse order. We feel pain and then our body reacts. In real life, the reason comes from within. The internal reason provides the stimuli to the emotions, whatever the situation or the circumstances may be.

In her book, Sonia Moore writes, 'Stanislavski reversed a human process: in life, we experience an emotion, and the body expresses it. Stanislavski achieves the experience of an emotion through a physical action. He superseded the system of "expressive movement" formulated by Francois Delsarte (1811-1871), who suggested that an emotion could be expressed with a "prescribed" gesture established beforehand. A human gesture depends on numerous factors, such as individual traits, the tempo-rhythm in which the individual is acting at the given moment, and other circumstances. The only man in the theatre world who studied

theatre through science and who studied the creative work of the great actors of his time, Stanislavski determined laws by means of which an actor restores in himself at every performance the true emotions of the character he portrays. (The first simplified guide to Stanislavski teachings The Stanislavski System by Sonia Moore page 19)

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Apart from training the body with the help of the system, an actor can prepare himself to do good acting. The experience of an individual can be converted in to a truthful stage performance with authenticity and dignity. The being of an extraordinary human and being stunningly good actor is possible through the system. The research of Stanislavski is not only helpful for the actors and directors but the people working in other fields also. Ms. Sonia Moore praises Mr. Stanislavski for giving the system. Mr. Stanislavski believes that an actor's body must "speak" where there are no words, projecting in silence the inner monologue and other mental processes and creating an uninterrupted flow of life on stage. This kind of clear, scientific and aesthetic theory of acting is surely a gift of the great sage Stanislavski.

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In life, people often conceal what they experience. In theatre, real experiences must be expressed. The Great Russian singer Chaliapin was known to have his voice tonality conditioned by the gestures which he found. It "flowed" from the gestures of his body in his roles. The gestures of the actor's body expressing mental experiences such as thoughts, emotions, evaluations, decisions, are a gift of

genius. Stanislavski made them possible for all capable actors. The actor's body must "speak" where there are no words, projecting in silence the inner monologue and other mental processes and creating an uninterrupted flow of life on stage. (The first simplified guide to Stanislavski teachings The Stanislavski System by Sonia Moore page 20)

Without underestimating the power of words, Mr. Stanislavski gives equal weightage to the physical apparatus. The system teaches that only words cannot express everything. Though, the limitation of words can be overcome by physical actions. Mr. Stanislavski gives the example of human life. In our life, relationship matters the most in intrapersonal communication. Most of relations are expressed by the gestures, poses, glances, silences, with the eyes etc. So, all the physical gestures, postures, glances etc are also the integral part of the theatre. The physical actions have the potential to communicate the message, which only words cannot. For example, a teardrop from the eye or a gentle smile, or just a warm handshake or cruel evil eye of an actor in the scene cannot be replaced by the words. Above all, the body language has more universal appeal. Even a child can understand the angry eye of a stranger. System wants that to be developed with the maximum capability because one of the reasons is that the body can reflect the logic of emotions. The directors of Russia and world over appreciated the way of the system. Eminent directors also believe in the system of Stanislavski. i.e. Mr. G. A. Tostonogov, the eminent director of Russia believes that the Method is unique in the world as far as

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theatre is concern and also it gives actors a way to experience true emotions.

Obviously, words are very important elements in theatre, but equally important are gestures of the body and the *mise en scene*. Stanislavski said, "Verbal action depends on the physical action." Words alone cannot project everything. Human relationships are expressed by gestures, poses, glances, silences. Gesture is an integral part of the action and gives the spectator visual information. It expresses, during, what words cannot express. Every gesture of the actor's body must be absolutely essential and easily understood. Everything else must be cut as superfluous. Through the art of the actor, the logic of the body reflects the logic of emotions. In theatre, there must be a mutual influence of words and pantomime.

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G. A. Tovstonogov, the eminent Russian director, has said, "The method of physical actions is now the only one and there is nothing in the world theatre to equal it in the field of the actor's art." Most important in the actor's art is achieving the experience of a true emotion. The method of physical actions gives the actor the possibility of such an achievement. (The first simplified guide to Stanislavski's teachings *The Stanislavski System* by Sonia Moore page 20-21)

As mentioned by Ms. Sonia Moore, the system of Stanislavski has become a benchmark of its own kind, and many Russian scientists, psychologists, physiologists study it.

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Stanislavski's final conclusions are constantly studied by Russian scientists. Dissertations on creativity are written not only by theatre scholars but also by psychologists and physiologists. (The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 21)

According to Ms. Sonia Moore, the method of simple physical action opens the door for an actor to understand how to apply and achieve the real life behaviours on stage. It also provides the actor the attitude to cultivate in-depth understanding of the theatre, play and fellow actors. The system also carves the laws of creativity for actors, directors, playwrights, critics and also provides the criteria for the judgement of the play for all of them it is important to understand the theme of the play and the importance of each character of the play.

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In addition, to give the actor the possibility of achieving real life behaviour on stage, "the method of physical actions" is the most subtle means of analyzing a play. The period of analysis while sitting around the table has not been entirely abandoned, but it has been shortened. Now actors continue analysis of the play through improvisations on actions. It is impossible to select an action without a thorough analysis of its motivation. To understand the motivation, the actor must study the play and refer to his own

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associations. The search for the logic and consecutiveness of actions is the most subtle analysis of the role, in which the actor's mind, his senses, his intuition, the muscles of his body – his whole spiritual and physical nature – participate. Such analysis is invaluable for actors and directors and is vital for theatre critics.In theatre, great works of the past disappeared and there were no laws for stage creativity.. Therefore, the drama critic must be able to speak about the actor's work and about the director's work. He must be able to tell whether the sets, lighting, ad music composed for the performance have contributed to the emotional content of the action on stage. He must know the creative process that goes into the preparation of performance and be able to tell whether the actor has transformed himself into the character or was pretending, faking. Such reviews will be material for building a history of theatre art. Without them, the history and science of theatre art cannot exist or develop.

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Stanislavski's ultimate technique teaches the laws of creativity on stage. It teaches playwrights the construction of the mechanism of the play, and it provides criteria for judgment and appreciation of theater art. (The first simplified guide to stanislavski's teachings The Stanislavski System by Sonia Moore page 21-22)

For the learning and training of the Method of Physical actions, Stanislavski system gives form of exercises to bring in improvisations. This would be the first attempt in the western world towards a systematic approach of teaching acting. Mr. Stanislavski

gives the improvisations, which resembles the life or keeps the subject and the content of the improvisations realistic. Before giving the improvisations for developing the physical action method, he gives some important instructions. If an actor understands the purpose of the exercise and improvisations, then he will be able to conduct the exercise properly. The example given below states some preconditions to start with.

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However, a clarity regarding the exercises and improvisations is required here. The improvisations given here are not related to any particular play. They are related to situations and “given circumstances”, which are very important elements of the system. It is very important for an actor to understand the situation of the play and the circumstances of the character. They will vary in each play. Here the exercises are given for the actor to prepare for any imaginary situation. By doing the improvisations correctly, the actor will strengthen his imagination, concentration and understanding of the circumstances and situations. The idea of place, time and action will also improve in the actor. With this method, the actor will not only advance in physical technique but also improve his mental and emotional capacity for the delivery as an actor. Here, the student (actor) will learn to think in the total perspective, which means the actor will think of the beginning, middle and the end of his improvisation. In addition, the actors will learn the relation between the gestures and emotions. Thus, connect the body and mind, which will help him to overcome the ‘break’ between the intellectual and physical process. He will experiment in every

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possible situation and yet remain himself, which would be a great achievement for an actor.

Exercises and Improvisations

An analogous emotion in your own life should be, as much as possible, the basis for the situation in any improvisation. Before executing an improvisation, concentrate and build in your imagination the circumstances in which the action takes place, why you do it, where it takes place, when. Think of all the possible details in each situation. Be yourself, but in different circumstances. In your imagination, picture people you know in real life. After you have built the situation, find physical behaviour that will express what you want to project. Search for the unique physical action which is connected to the emotion you want to stir. The action will trigger the emotion and you will behave in a psycho-physical way.

Instructions: before and after physical actions, the student must use gestures of the body in order to project mental processes, such as thoughts, feelings, decisions, evaluations, attitudes. The body must “speak” in silences, when there are no words on stage. Resistance of the body must be overcome. The muscles of the actor’s body must become intensely responsive to the inner processes. Students must strive to achieve psycho-physical involvement in every exercise and improvisation. The physical state must be projected.

Most exercises should be done to music.

1. Sit, stand, and walk. Justify everything you do. For example, sit at a window in order to see what is happening in the house opposite. Sit in order to rest.
2. Stand to be photographed. Stand in order to see better.
3. Walk to pass the time. Walk to annoy the people who live in the apartment below.
4. Clean your bureau drawers.
5. Count the numbers of objects on a table.
6. You have to leave school because you cannot afford to pay tuition. A friend wants to help you but she has no money. She brings you a valuable brooch. You refuse the gift but your friend insists, lay it on a dresser, and leaves. You walk with your friend to the door. When you come back, you find that the brooch has disappeared. Can anyone have taken it while you weren't looking?
7. Burn a letter. First, think why you do it. Then, think what you may have done in a real situation when you had to burn a letter.

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(The first simplified guide to Stanislavski teachings The Stanislavski System by Sonia Moore page 22-23)

- it is understood from the observations of the improvisations that there is a definite objective in what the actor is 'doing'. Therefore, the clarity of objective will bring the clarity of thought and the clarity of thought will carve the actors path to proper physical actions and thereby the acting.

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- When the purpose of action changes, the behaviour or action also changes. For example, if the actor simply walks, his intention will be to while away the time. To do this, one has to walk in a very normal way and the body would be more relaxed. When the purpose of walking changes, from while away the time to annoying the person living a floor below, the actor will try maximum stamping of his feet and do some more noise making activity.
- In the improvisation of 'cleaning the drawers' is nothing but cutting the mess around or making things in order. Everybody might have done this kind of simple physical action or similar, in his or her home, office or school etc. This exercise is a perfect example of a simple physical action where the purpose is cleanliness and thereby the careful involvement of physical action and the mind at a same time.
- The improvisation of counting things on the table: Like a professional who is going to sketch the table but before, he begins he takes stock of the situation. This is a mental process. However, if one thinks of an accountant, the purpose changes. If an inspector of police will count the objects on table, the purpose will be very different from an artist and an accountant. Likewise, if a homemaker will count the objects on the table, her purpose may just be to check if nothing is missing because of her naughty child. The important is the objective, the character and the situation.

- The improvisation of broach is for intense mental feelings and emotions. In the exercise, an actor is in desperate want of money. A friend, who is also a lovely person, wants to give him a valuable broach in spite of her not having enough money but does so, to help the actor with whatever she has. The self-respecting actor initially does not accept. However, when the friend insists, the actor accepts the valuable broach. In the end, when the broach goes missing, it not only signifies the bad luck of the receiver but also the waste of the sincere effort of a friend. This is clearly an emotional turmoil. Here the loud physical actions of an actor will be minimal and the gestures showing mental process, postures, thinking stances, eyes will be very important for the actor who will learn to physically express the inner thoughts.
- The improvisation of first burning the letter and then thinking about it later on is a very interesting situation. May be this is an action without a thought, or an act of haste, or revenge, or simple anger. Also, the actor may realise the importance of the letter and the foolishness of burning it without thinking. These are few emotions or possibilities, which an actor can think of and emote. The situation remains the same, but the emotion changes and so does the physical action and thereby the performance.
- On observation of all these different kinds of improvisations, it may be concluded, that the improvisations trigger the thinking. The thinking gives way to the actor to build the imagery situation

and the given circumstance within that situation. This thinking may be approached by simple physical actions.

- The actor will have the opportunity to connect with the emotions internally and its communications externally.
- Improvisations provide the definite objective to act or react; the objective motivates the internal and external behaviours. The thinking process and imaginations advance and an actor's creativity with spontaneity, flows.

The standard instructions of improvisations are also given in the chapter. In order to do the improvisations, the actor is expected to think of the beginning (exposition), the development (middle) and the end. This will give an actor the idea of whole story. The instruction is also for not to try too hard. This means that the actor should let his thoughts and emotions appear or flow naturally that will bring reality, truthfulness and logic in the situation. The system warns the actor from being just careless or casual. The system expects the improvisations to be not 'in general' but to find the purpose of the act. The actor should connect the purpose with the simple physical actions and thereby achieve complex psychological actions. This is also a training of an objective nature of an actor. This is the marvellous discovery of Mr. Stanislavski.

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In all improvisations the actor must think in three steps: beginning (exposition), development, and end. Think of your actions, not of your feelings. Do not try too hard, but do not

be nonchalant or careless. Be concrete in what you do. Do not do anything “in general.” “In general,” said Stanislavski, “is the enemy of art.”

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Always have an important objective. “Purposefulness connects the simplest (physical) action with the most complex (psychological) action. This connection was discovered for the first time by Stanislavski as the objective nature of the actor’s work, which from beginning to end, in its best or worst manifestations, is the art of action” (P. M. Ershov, *Directing As Practical Psychology*). (The first simplified guide to Stanislavski teachings *The Stanislavski System* by Sonia Moore page 23-24)

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The Elements of an action

The method defines the elements of actions. These elements work as ingredients of creativity for the actors. They are ‘Magic If’, ‘Given Circumstances’, ‘Imagination’, ‘Concentration of Attention’ and ‘Relaxation’. By practicing these, actors will learn to imply truthful, logical, concrete actions. Ms. Sonia Moore defines them as “turning on” of the subconscious of the actor for creativity. These elements of action are very important for the actor. They help actor to be the character, concentrate on the situation, and improve the imagination, spontaneity, the clear idea of the situation and the circumstances of the play. They create an integrated effect of mind and body for the better performance.

The elements described in this section are important aids in carrying out the truthful, logical, concrete action; therefore the “turning on” of an actor’s subconscious, so that he will create intuitively, subconsciously, depends on them. (The first simplified guide to Stanislavski teachings The Stanislavski System by Sonia Moore page 25)

The Magic IF

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The biggest requirement for the actor is to be the character. In the process of being the character, Mr. Stanislavski expects the actor to be truthful, honestly and believe in the character. This is difficult to do. An actor, with his limited experiences, can believe himself to be as the character, whom he has never seen or met, is kind of a very complicated affair. However, the system demands this. Now, what would be an amicable solution to this problem? The master thought of the possibilities.

It is not easy for the actor to always believe the reality and the truth of the events, which are happening on stage. This is a problem of a person who is an actor and also the problem of the theatre process. To tackle this obstacle, Mr. Stanislavski deliberated that the actor can believe in the possibility of the events. In that possibility, the honesty and truthfulness can emerge. To achieve this, an actor should ask himself, “What I should do, if I am this character?” This ‘IF’ can bring magical results. Until now, the actor was in the dilemma of ‘the character is this and how I can perform?’

The 'magic if' reverses the situation. Now the actor starts thinking of his own ways and means to tackle the problem of being that character, in that time at that place and in that situation. By giving the example of 'King Lear' the famous character from the Shakespeare's play, Mr. Stanislavski asks the actors to think 'What would I do if I were in King Lear's position?'

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Now the transformation process of the actor to the character begins. 'If' provides intense stimuli to the inner psychological state of mind and thereby the physical actions appear. With the help of, the 'magic if', the actor switches on his power of imagination and about the given circumstances. The question asked with the help of the 'magic if', works as an initial stimulus for the actor to think. This is how the process of 'internal' takes off. Eventually they can get translated in physical form or vice versa. The actor will try to find out the physical actions of a king and the 'magic if' will bring him to his truthful and logical conclusions of the external and internal state of mind of the character. Thus, the simple physical actions appear for the actor, his emotions get stirred, and the character will take birth in him.

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The "Magic If"

Stanislavski did not think that an actor could honestly believe in the truth and reality of events on stage, but he said that an actor can believe in the possibility of events. An actor must try to answer the question, "What would I do if I were in King Lear's position?" This magic if," as Stanislavski called it,

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transforms the character's aim into the actor's. It is a strong stimulus to inner and physical actions.

If carries the actor into the imaginary circumstances. In asking, "What would I do if I were.." an actor does not have to force himself to believe that he is such a person in such circumstances. If is a supposition, and it does not imply or assert anything that exists. Through it an actor can create problems for himself, and his effort to solve them will lead him naturally to inner and external actions. If is a powerful stimulus to imagination, thought, and logical action. And, we have seen, a correctly executed logical action will stir the actor's inner mechanism of emotions. (The first simplified guide to Stanislavski teachings The Stanislavski System by Sonia Moore page 25-26)

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For an actor, the magic of 'If' lies in unlocking the gateway to imagination. To explain how this is possible, Mr. Stanislavski resorts to improvisations, which are one of the best elements of 'the method'. Improvisations, as mentioned in the book, give a holistic idea. There can be many small details, which can be worked upon, with the help of the improvisations. The system also gives the examples of improvisations because if anything is left out in writing the theory the practical experience can fill the gap.

Improvisations

1. You are dressing for an important reception. What would you do if the lights suddenly went out?

2. You have made all the preparations to go on vacation (tickets, hotels, and so on). What would you do if someone at your office called and told that you must postpone your trip? While building the circumstances, see in your mind real persons whom you know in life.
3. You are on a train going to an important conference. What would you do if you suddenly realized that you were on the wrong train? Do you know where you are going, whom you are going to see, what for? What if you were a king; a spy; a teacher? (The first simplified guide to Stanislavski teachings The Stanislavski System by Sonia Moore page 26)

The observations on the above-mentioned first improvisation are as under:

- When an actor is dressing for an important appointment, he needs to think of the purpose, or the person, or the place for which he needs to be well prepared. Here, the purpose is very important, as one cannot attend a reception dress casually. Now to get ready for the reception is very important activity. Here, the thought of establishing the purpose of his presence in the reception will be an internal, imaginative, thinking process. Getting ready for the reception will be a simple physical action. In these circumstances, the actor is taking every possible care to be ready. This process is part of 'being' the character. Now the

light is suddenly goes off. This is addition to the main and deciding situation. The surprise, the anger and the fear will be logical emotional responses in the situation. Part of finding the solution in this situation will bring other physical actions. Maybe trying to find out the candle and lighter, carefully walking to find the candle will also be simple physical action. Now under such circumstances, finding a candle is not easily – so the character feels agony and helplessness, which will be an internal process. At latest, one small candle is found and then struggle of finding the lighter begins. For this, the character may choose to go in to the kitchen and light the gas stove first and then the candle. In light of a candle, the character quickly finishes further dressing and makeup and may be after getting ready the actor/character realises that some time has been wasted in this process and now what will happen next? Or, the candle wax trickles down and spoils the valuable dress.

If we make a table of events and classify them, it would be like this

The beginning (the time is evening and the light is needed in the house)

Situation	Place	Simple Physical action	Thought	Emotion	Dialogue
Getting ready for	The dressing	Actions of	It is important	Question and	Just casually

the important reception	table	getting ready and may be combing the hair... Process of 'being' begins	reception and I should look the best of me. Deciding the objective	solution (As an actor, I will get ready like this or this?) Feeling good about being ready	singing any nice song. Words are not important
Do	Do	Actions of allaying hair gel etc	This is my favourite hair gel. This enhances my looks...	Do	Do

The Middle

Situation	Place	Simple Physical action	Thought	Emotion	Dialogue
The light	Dressin	Turning	Oh my	Surprise	Oh my

goes	g table	from the dressing table and trying to see at the light bulb or tube.	god. Is this happenin g?	and anger	god the electricity board is very lazy.
The room without light	From the dressing table to the room and near dining table	Hurried movement s in dark with taking care of the dress which is already on	Let me find out the candle quickly	Baffled and worried	The things when we need the most they disappear . Now where are you?
Do	Other tables drawers etc..	Try to figure out and the careful search is on	Where did I keep it last time?	Worried and angry	--
Do	Near the table	From one of the drawer a small	Last time it was hear	happy	Oh it is small but will do.

		candle found			
Do	Do	Checking the same table and around.	Now where are the lighters of the world went suddenly	Hasty and worried	Where are you?

The End

Situation	Place	Simple Physical action	Thought	Emotion	Dialogue
No lights and candle in the hand	Near the kitchen	Trying to find the gas lighter and found	Idea: let me light it from the gas stove	Partly happy	Go.. go
lighted candle in the hand	From the kitchen to the dressing table	Hasty but trying to control the movement for reaching to the	The time is getting wasted	Partly relieved and worried about the time	--

		dressing table and placing the candle and sitting			
Again start the make-up	Semi lightened dressing table	Applying the gel	Oh dear let me do it quickly	Feeling worried about the time and the perfection of the dress	Will this look ok?
Change of mind	Do	Thinking Finally gets up trying to see in the mirror	This or that gel is good?	Dilemma	Oh please Let me see
Spoiled dress	Do	Suddenly the dripping wax is seen on black suit and shoes	Oh no	Frustration and fear	Oh no..

There can be endless possibilities of thinking and developing the situation. In short, improvisations will help an actor for spontaneity, thoughts, emotions, getting in to the circumstances, being the character, and truthfully and logically carving out the emotions and thoughts in physical action and coordinated, integrated creative effort of psychophysical actions.

Given Circumstances

The other important element of 'the system' is the 'Given Circumstances'. Here Mr. Stanislavski connects an actor's inner self with the outer world of theatre to create a role. The Magic if is like getting started or a take off point. Now the actor meets the reality of the stage. With the help of the exercises, the actor gets aware of the story of the play. The plot of the story is very important for an actor to understand because the plot is the main events of the story and the 'play' is all about story telling. The basic thought of the play, its mellow, the happenings in the play, development and events of the play, the time and the place of action in the play, condition of the characters in the play and in the scene needs to be understood properly. The director's point of view and the most important is the characters behaviours and emotions, the psychology of the character and actions to react in the situations, the internal world of the character and its reactions in the external situation of the play also have to be understood by an actor.

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Here the actor asks, “Why the character is doing like this?” Or, “What should be the reaction of the character in this situation?” With these questions, the actor familiarises with the situation of the play and its internal ethos. Linking all together, the actor will start putting his thoughts in that time and as per the conditioning of the characters’ psychology. In the given circumstances, the actor gives his body to the character in order to create a role. The given circumstances are the motivating and provoking factors of the environment for the character and the actor. The given circumstances provide the platform for the most appropriate and proper thoughts according to the situation.

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Here, the actor realises the value of the circumstances. Any person will react in a given circumstance. The human life cannot exist without a situation or circumstance. For every situation, there exist an environment and reaction/solution. This environment motivates a person to behave. The impact of external world on the actor and the character is realised through studying and practicing the ‘Given Circumstances’.

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This expression means the story of the play, the facts, events, epoch, time and place of action, conditions of life the actors and regisseur’s (director’s) interpretation, their mise-en-scene the production the sets the costumes, properties, lighting and sound effects- all the circumstances that are given to an actor to take in to account as he creates his role. (The magic) if is the starting point the given circumstances, the development. (An Actor’s Handbook page 67)

Given circumstances include the plot of the play, the epoch, the time and place of the action, the conditions of life, the director's and actor's interpretation, the setting, the properties, lighting, sound effects – all that an actor encounters while he creates a role. A person's psychological and physical behavior is subject to the external influence of his environment, and an action makes clear what a certain character does in the given circumstances of the play and why he does it. The character is built with these actions in the given circumstances. The actor must become so familiar with the environment of the play that he becomes part of it. The nuances and the color of the action will depend on the circumstances which provoke it. Only after the actor has studied the play, the events, and the given circumstances will he be able to select the actions which will involve his emotions and other inner experiences. *1931 Charlie Chaplin wrote in an article that he was using the "magic if" for all his creative work. (The first simplified guide to Stanislavski teachings The Stanislavski System by Sonia Moore page 26-27)

Stanislavski gives improvisation for the given circumstances those are as under...

Improvisations

1. Put on a clean shirt after a day's work in a mine. Take your time to build the imaginary circumstances. You may be going to a party, or there might have been a serious accident in the mine.
2. Pack to go on vacation.
3. Pack to leave for war. Think of people you know in real life whom you would leave behind. Think ahead and build the imaginary circumstances which could arise in real life.
4. Enter your apartment after a party.

(The first simplified guide to Stanislavski teachings The Stanislavski System by Sonia Moore page 27)

As mentioned earlier, there can be many ways and possibilities to approach improvisations. In this instance, Mr. Stanislavski gives the link of circumstances and the actions.

Example of the third improvisation: 'Pack to leave for war. Think of people you know in real life whom you would leave behind. Think ahead and build the imaginary circumstances which could arise in real life.'

Packing is kind of every day affair. We pack our lunch or pack a rack of clothes after washing them etc. Packing something is not a very great affair. However, here the situation starts with war. The war is the turning point for the actions of packing. The packing for a war is a possibility of packing for the last time, as the character may not return from the battlefield. Therefore, the packing becomes a great mental and emotional affair, as the purpose has changed.

Now this simple process of packing has turned in to something, which may be for the last time in the life of the character. An actor might think of those belongings, which are intimate to him. The things, which are near to his heart, will carry a great value in terms of emotions, memory, liking and the absolute psychological requirement. The things may not be important for the war but it will be of importance to the heart of the character. The actor will think emotionally as well as practically. He will pack the practical requirements like few clothes, inner garments, socks, toilet kit, batteries, cigarettes, water bottle etc. but he will also be slipping in a photograph of his wife or beloved or the family or a child in to his baggage. This is combination of a practical requirement and an emotional need.

Now the person will think who he is going to miss the most and what kind of situation he is going to face at the same time. If the person is religious, he may take a small prayer book with him. This way there are many possibility of imaging this situation.

The situation of war will give different dimension to entire affair of packing, which seems very normal in ordinary condition. This is power of the given circumstances; it puts an actor in the middle of the situation. Awareness of the circumstances and situation will help to decide the purpose. The emotional response of the situation will also change and obviously, the physical consequences will change. Yet they (physical actions) will not be over dramatic and be logical and truthful.

Imagination

The most important and basic element of The Method is 'Imagination'. Theatre is the art of 'Make Believe'. The art of 'Make Believe' is a process of Imagination itself. Imagination involves both, the actor and the audience. Therefore, the imagination is the strongest element of the art. This 'imagination' is the key to creativity. A person cannot be a good artist, if he lacks imagination. The basis of theatrical imaginations is explained in the system.

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It is actors' and director's aim and duty to convert the written text into a bubbling, live and communicating play of 'good taste'. So the artistic truth, artistic scenes and artistic communication can be established. The system shows ways to cultivate and develop the imagination. The question is how it is cultivated or developed. The actor must be able to understand the motivating factors of the nature and environment, which influences the society and people. The theatre reflects the images of the society. Therefore, by observing the society; its different people, the environment, the politics, the economy, the cultural awareness and trends, an actor can enhance his imagination. An actor must be able to dream and associate his inner self with the dreams. The development of perceptions and the inner vision will help the imagination power of a creative person.

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Since the imagination plays a dominant role in the actor's task of transforming the story of the play into an artistic,

scenic reality, an actor must be sure that it functions properly. The imagination must be cultivated and developed; it must be alert, rich, and active. An actor must learn to think on any theme. He must observe people and their behavior, try to understand their mentality. He must learn to compare. He must learn to dream and with his inner vision create scenes and take part in them. (The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 27)

As far as the play is concerned, the audience would like to see the play in totality. The character may come and exit, as prescribed by the playwright or the director, but in order to portray the character, the actor must understand the missing links of the character and the situations of the play. Normally the playwrights do not write about the past, present and the future of each character appearing in the play. The actor should be able to understand the characters' past, present and the future to bring the character on stage truthfully and convincingly. Thus, the imagination is an important element, which works for the actor.

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The most important job of an actor is to, not just give his body to the character but also give life to the character. By doing so, the actor would be able to pick-up the clues hidden in the play itself and make a convincing imagination of the characters' mentality in a particular situation, in a particular time and place. He would be able to develop his perspective towards the character and thereby correctly present the characters' viewpoint. Thereby he would be

able to portray the inner life and external behaviours of the character logically and in the right spirit. Failing which, presentation of the character will be inconsistent, and life-less.

A playwright rarely describes the past or the future of his characters, and often omits details of their present life. An actor must complete his character's biography in his mind from beginning to end, because knowing how the character grew up, what influenced his behavior, and what he expects his future to be will give more substance to the present life of the character and will give the actor a perspective and a feeling of movement in the role. If an actor does not fill in all these missing events and movements, the life he portrays will not be complete. (The first simplified guide to Stanislavski teachings The Stanislavski System by Sonia Moore page 27)

According to Mr. Stanislavski, one of the main aims of the theatre performance is to convey the 'subtext', besides giving a visual form to the written text. The text of a play is not merely the written lines but it has a definite meaning, which quite often lies in the subtext. The prime concern of an actor is to bring out the meaning of hidden in the subtext in the performance and convey it through his mind, body and emotions. Doing this will require imagination at every step. The intentions, the tones, the gestures, postures, the behaviours need to be carefully executed on the stage. Mr. Stanislavski gives the simple example of a headache and shows us that a simple headache could be a reaction; may be out of fear,

ignorance, or a tool to convey some message etc. This way, the imagination can be built up around a simple headache and many meanings or emotions can be conveyed with it. Therefore, the reach and sense of vivid imagination is necessary for the 'Method Actor'. Thus, the reach sense of imagination becomes the key for the emotions.

A rich imagination will also contribute when an actor interprets the lines and fills them with the meaning that lies behind – the “subtext.” The lines of the author are dead until an actor analyzes and brings out the sense that the author intended. A simple phrase such as “I have a headache” may mean various things; the person who says it may be afraid that the headache is a symptom of a serious illness; he may want a pretext to go away; he may be hinting to guests who will not leave. The meaning, the thought, the intention, and the gestures of the body are all important – not simply the words. If an actor with the help of his imagination finds interesting meaning behind the words and his body “speaks” before and after the words, his intonations also will be expressive and interesting. “Spectators come to the theatre to hear the subtext,” said Stanislavski. “They can read the text at home.” Every word and movement of an actor on stage must be the result of a well-functioning imagination. Everything you imagine must be precise and logical. Always know who you are, when your imaginary scene is happening, where, how, and what for. All this will help you to have a definite picture of an imaginary life. Creative imagination will

help an actor to execute actions naturally and spontaneously – this is the key to his emotions. (The first simplified guide to Stanislavski teachings The Stanislavski System by Sonia Moore page 28)

By seeing at the improvisations mentioned by Mr. Stanislavski, it can be observed that all of them are capable of igniting the imagination of the actor.

Improvisations

1. In your mind, go through a walk from class to home. Imagine being at home cleaning your room. Follow your logic and closely watch the work of your imagination. You will gradually stop being an observer and merge with the “you” you are watching. You will be in the state which Stanislavski calls “I am,” which means “I live,” “I exist.”
2. Describe a person whom you have met recently and who impressed you. Try to guess his interests.
3. Look at a picture of an unknown person. Explain who this could be. Try to guess the person’s profession, what his family is like, what his tastes are, learn to judge from his attire, eyes, hair, and so on. Look at a picture of a landscape; then close your eyes and tell of its mood and of everything you saw in minute details. Repeat this exercise several times, gradually diminishing the time you allow for examining the picture.
4. In your imagination, travel around the world.
5. Quickly make up answers to the most unexpected questions.

6. You are a member of a scientific expedition. Your plane is out of order. Decide where the forced landing takes place. Use your imagination to develop this accident in the greatest possible detail. (The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 28-29)

Do not imagine anything vaguely. Use all possible concrete, consecutive details. Logic and proper sequence will make what you imagine real. As you work on a role, your words will become your own when you have your own vision, your own picture of the events and of the people. You have to achieve a continuous, logical chain of images in your mind, related to the given circumstances.

In trying to make decisions, you will be led to actions. And a truthful action is the "key" which turns on your emotions. . (The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 29)

By observing the instructions, one can conclude that an actor is expected to concentrate on each situation. He must find out minute details of the improvisations. The most important instruction is to be 'logical' and properly sequence the happenings in a given situation by imagining it to be real and not vague.

While practicing the improvisations, Mr. Stanislavski advises the actor to get fully involved with the character, which will give meaning to the words and add actors' own perceptive. Therefore,

the actor needs to achieve the level where for the given circumstances; the actor has a continuous, logical chain of images in his mind.

Concentration of Attention

The system of Stanislavski follows the laws of nature and the actors are trained to be natural in their performance. Mr. Stanislavski believes that the concentration is an integral part of everything we do on stage and even in life. The concentration is the key to vivid imagination. Concentration helps in every possible act of an actor on stage. Mr. Stanislavski was also against the wrong notion of the actors. If the actor thinks that if there is nobody listening or seeing him, or in other words deny of an audience, then it is a wrong notion. This is also against the theatre.

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Instead of getting the 'stage fright', the actor should learn to build confidence in himself and act without any fear; and consider the audience and the fellow actors around him. In fact, Mr. Stanislavski insisted that the actor must concentrate and sufficiently pay attention to the on stage objects and not get distracted by the factors beyond the stage. To overcome stage fright, an actor should build the confidence to execute the 'doings' with ease, connecting to the objects on the stage, believing in his fellow actors and thereby forgetting the problem of worry. For this, the actor should discipline his mind, learn to concentrate on his role and develop a 'public solitude'.

Here Stanislavski is talking about two very important features. Firstly, he is talking about the concentration required by an actor in everything he is doing on stage with a conscious consideration for his fellow actors and the audience. Secondly, Mr. Stanislavski is giving tips as to how an actor can do this with ease. To achieve public solitude an actor must concentrate on his physical actions, which will hold his attention and thereby overcome the problem of concentration and attention. Mr. Stanislavski believed that concentration is the key to achieving the creative state on stage.

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Following scientific laws, Stanislavski said that an actor must concentrate his attention on stage objects sufficiently attractive to offset the distracting factors beyond the stage. He must not, however, try to forget the audience. For the actor to try to force himself into believing that he is alone, that he does not see anybody or hear anything in the audience would also be contradictory to the art of the theatre. The audience is an important co-creator of the performance. However, it is possible to be without fear, to feel at ease, to forget one's worries and everything that interferes with stage creativeness, and to achieve what Stanislavski called public solitude. * This is possible if an actor gives maximum attention to the physical action and to all that his imagination is able to build around it. A concrete physical action will hold the actor's attention. Fully concentrated attention depends on the thorough execution of the physical action. (The first simplified guide to

Stanislavski's teachings The Stanislavski System by Sonia Moore page 29-30)

The actor must learn to see, hear and think, in order to bring the unharmed union of the psychophysical. To hold his entire attention on stage, the actor with the help of concentration should build some imagination around the stage property. Mr. Stanislavski claims that with prolonged practice, attention and concentration will become automatic and finally it will become second nature to the actor.

On stage, an actor has to learn anew to see, to hear, and to think, because the natural psycho-physical union is broken and this produces paralysis of his faculties. Actors frequently only pretend that they see or hear or think. If an actor is to be a live human being on stage, his faculties must function as they do in life. An actor's eye that really sees attracts the spectator's attention and directs it where he wants. An actor's eye which does not see takes the spectator's attention away from the stage. An actor can make himself actually see anything on the stage – a vase, a picture, a book – by building around it some imaginary details which will make it attractive to him. The more an actor experiences his concentration, the sooner it will become automatic; finally, it will become second nature to him. (The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 30)

In the beginning of the training, it is advised to practice with a nearby object. The actor must examine it in every detail. He must be relaxed and not make great effort. It is his imagination, not his body that must make the effort 'to see' the object. There must be no physical tension while he is focussing his attention on the object. Every action must be executed with an amount of concentration that would be required in real life. An inexperienced actor always feels that he does not give enough. "Cut ninety-five per cent," said Mr. Stanislavski. An actor need not try to amuse the audience. If, with the help of his imagination, an actor sees the object and his body, the spine, projects his thoughts and feelings, the audience will also be interested.

To facilitate concentration of attention on execution of physical actions Stanislavski introduced circles of attention. An actor must limit his attention to separate parts of the stage, which he establishes with the help of objects on stage.

A small circle of attention is a small area that includes the actor and, perhaps, a nearby table with a few things on it. The actor is the center of such a small area and can easily have his attention absorbed by the objects inside it.

The medium circle of attention is an area that may include several persons and groups of furniture. An actor should examine this gradually, not trying to take it all in at once.

The large circle of attention is everything an actor can see on stage. The larger the circle, the more difficult it is to keep the attention from dissipating.

When an actor feels that his attention is wandering, he should immediately direct it to a single object and concentrate on it. When he succeeds and surmounts the difficulty, he can redirect his attention – first to a small circle, then to a medium one, then to a large one.

As well as learning to concentrate on things he sees on the stage, an actor must learn to concentrate on sounds he hears and on objects in his mind. (The first simplified guide to stanislavski's teachings The Stanislavski System by Sonia Moore page 30- 31)

Exercises and Improvisations

The Stanislavski System follows the laws of nature. In life, concentration is not isolated from the human act. Therefore, concentration should not be practiced separately from an action. Fulfil an action with adequate concentration .Always build the circumstances in which actions are fulfilled, possibly based on an analogous situation in your life. Know what you do, why you do it, where, when...

Examine any object that is close. Notice its form, lines, Color, and any other detail. Then, without looking at it, tell what you remember. Gradually cut down the time allowed for

absorbing the object. Build the circumstances. Do the same with an object at a moderate distance; with one far away.

1. Listen to the sounds in the street In specific circumstances. Tell what you hear.
2. Concentrate on an object in give circumstances. Gradually direct your attention to the small, to the medium, and to the large circles of attention and then back to the object.

For a Group:

3. Count together to thirty. Clap your hands once when a number includes or may be divided by three. Then repeat the exercise, but clap twice when a number includes five or may be divided by five. If the number may be divided by both three and five, clap three times. Do the same counting in turn.
4. All stand. Move the right arm forward, then up, out to the side, and down. Then do the same with both arms, but keep the left one movement behind the right. Then do the same while walking in a circle. After each movement, evoke an image in your mind of what you are doing and adjust your body. The body must express mental processes, thus achieving psycho-physical involvement.
5. Try to identify sound behind you (someone sweeping the floor, putting a letter into an envelope, for example).

While the student actor is learning to fulfil a psychophysical action, his concentration develops. Observe and concentrate

on people and nature. Enrich your impression with music, paintings, literature. Penetrate into another person's inner world. Try to understand the reasons for his behavior. Practice this in life and do it on stage.

Relaxation of Muscles

Mr. Stanislavski addressed the relaxation of muscles of the actor's body during the performance. To remain the character, to bring the emotions and feelings of the character, sourcing them from his own heart and mind, presenting them on stage with truth and logic etc, is very important for an actor but the foremost important is to do this with the relax body.

To relax does not mean to be casual. Here in this context to relax means to be able to perform without being tense. Many new actors get tense on the stage and fail to deliver in proper way. This kind of tension of body and mind is harmful for the actor.

The main aim of the actor is to establish the spiritual communication with the audience. The actor must be ready to deliver such a prime job. Doing this require practice and cool head. The performer should be relaxed during the performance throughout the play. For example, if the actor is playing the role of a murderer and have to choke somebody's throat then he should be able to distinguish the internal feeling of killing a person as a character but also he must be conscious enough to understand how much pressure he should put in the hands which looks like the attempt of killing and the fellow actor at receiving end should not get heart at a same time. Here the relaxations of muscles come to

the rescue to the actor. The expression of the actor for killing, the tension on hands and the face can be shown but at a same time his grip is gentle enough to not to harm the fellow actor.

Relaxation of Muscles

To believe in a state of relaxation onstage is very important for an actor. Stanislavski believed the relaxation of muscles is a part of actor's inner training. He believed that it is extremely important for an actor to establish spiritual communication with the audience. If an actor is unnecessarily tense, the process of communication will be incomplete. The relaxation is important because an actor must have control over his body. To gain control over the body an actor should be aware of anatomy. Which muscles are tense and which are relaxed while doing some pose the actor should know. For this process he should develop an 'observer and that observer will tell him what is unnecessary and there fore should be relaxed. Otherwise the tens muscles can change the entire state of creativity, the body posture and thereby the meaning.

Believing relaxation of the muscles fundamental to an actor's inner training, Stanislavski included this element in his first book on the inner technique instead presenting it in a later work devoted to an actor's physical means of expression. Stanislavski emphatically proved that unless tense muscles are relaxed an actor's normal mental activity, and there fore

the spiritual life of the character he portrays, is impossible.

Thus an actor must have control over his muscles.

It is impossible and therefore unnecessary to try to relax all the muscles. Those which participate directly in a given pose or moment have to be appropriately tense; but even the slightest tension of other muscles can bring paralysis to an actor's creative state. (AN ACTOR'S TRAINING: THE STANISLAVSKI METHOD by SONIA MOORE page 35)

The actor should be able to develop control on body. The control on body comes with the knowledge of the anatomy of the body. He must understand the anatomy of muscles. The actor should develop understanding and awareness of which muscle is tense and which is not while doing particular gesture or posture. This knowledge will eventually lead the actor towards the control of his body. A controlled body of an actor can perform the only required amount of actions on stage.

The question is How to develop the relaxation of muscles? Answered by Mr. Stanislavski as, the actor should develop 'an observer' who can observe the actor's external activities and at a same time records which muscle is tense unnecessarily. By the habit of the observer an actor can evaluate the self for his external behaviours like he is seeing himself in the mirror. Only the required muscles of actor should be working properly and others should not be tense. This is how the actor gain the control of the body and remain relaxed during the performance. The third eye of the internal

state always observes the actor and that third eye helps an actor to achieve his goal.

The actor also should understand that it is impossible to relax all the muscles so the difference of relax and un-relax muscles also should be understood clearly. Again, the observer helps and the efforts of an actor get a proper direction.

Normally any actor who appears first time before the audience is tense. The tension of muscles is part of his internal inhibitions. This is a mental problem so the relaxation of muscles is the internal state of affair which require solution from within. The frequent practice and strong observer will solve this problem and the actor will quickly get the control of the body and perform naturally.

Relaxation is the key difference which an actor needs to understand in order to portray the character. Relaxation also keeps an actor conscious about the fact that 'he is an actor and he is performing'. This is also internally connected public solitude and being the character.

Almost every time an actor appears before an audience, his muscles are tense and he must know how to cope with them. He must control this tension constantly. Through systematic work he will develop an "observer" inside himself. The "observer" will watch and instantly find the spot of unnecessary tension and as instantly eliminate it. This will become a mechanical, normal habit.

Exercises

1. Take any position- lying, sitting or standing. Note the muscles which are not involved in the pose and are unnecessarily tense; relax them.
2. Bring groups of muscles to maximum tension. Relax them. You will become familiar with your muscles and it will be easy to subordinate them.
3. Justify your pose. You will note that it is easier to relax your muscles when doing so use the 'magic if' and 'given circumstances' for your justification. The pose will then stop being just a pose. It will have purpose and will become active. For instance, raise your arm and ask yourself what you would do if you were in a garden and would like to pick a peach from a tree. Because you have a motive and a purpose, your pose will become alive, and superfluous tension will disappear more easily.

Concentration on a thought or a concrete action will help you to relax.

While practicing, remember these points: tension, relaxation, justification. (AN ACTOR'S TRAINING: THE STANISLAVSKI METHOD by SONIA MOORE page 35-36)

The technique of developing relaxation of muscles is also gaining the control of the body is clearly seen in the above mentioned improvisations. For example, the first improvisation will teach the actor knowledge of those muscles which he can control on and which he cannot. Also practicing this, the actor will be able to gain more understanding to differentiate between required and non required muscles to tense. .

Feeling of truth and belief

Ms. Sonia Moore writes about Mr. Stanislavski's concept of feeling of 'truth and belief' in her book. Many actors, directors and theatre literates see this book as the authentic source of 'The Method'. The presentation of the book is very comprehensive. In the sixth chapter the 'Feeling of Truth and Belief', she has discussed about an actor's mental ability and clarity. Here the actor's ability to create 'Scenic Truth' is very important and is related to the subject. The writer mentions not only about scenic truth but also says that an actor must remain aware of the truth and belief all the time.

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Here the method makes a way for the actor to be counted not only as 'aware and skilful' but also as a performer with a conscious and not become hallucinatory. This means he should have the skill and ability to logically and truthfully convince the audience about what he is doing on stage. That process begins from himself. If the performer himself will not believe about, his own 'doing' or does not have faith in his own self than whatever he will do on stage will look artificial. A performance without soul obviously does not convince the audience. The actor requires to be truthful on stage and to bring that reality in performance the actor himself has to be aware of his feelings of truth and truth, which is believable. The performer should not be in any doubt for any action, gesture, posture, or movement, which is happening on stage through his body. All this

should be a product of his belief within. This becomes the base of his truthful and convincing performance.

Truth on the stage is different from truth in life. In a play there are no true events; everything is invention. To believe on the stage does not mean that an actor must practice self-hypnosis or force himself to have hallucinations. It means that an actor treats things or persons as if they were what he wants the audience to believe they are. An actor knows that his fellow actor is not his father or an emperor, but he can treat him as his father or as an emperor. He can treat an object as if it were a fluttering bird. The ability of an actor to make his audience believe what he wants it to believe creates scenic truth. The moments in which he succeeds in this constitute art on the stage. (AN ACTOR'S TRAINING: THE STANISLAVSKI METHOD by SONIA MOORE page 41-42)

In order to create a good character, an actor needs to be very truthful. Here the truthfulness is very important word. An actor has to create truthfulness in his delivery, which should be believable and convincing. To achieve this, an actor should be conscious enough not to overact and control his performance in a manner, which has to be logically sound (logically supported action) and continuous without any force applied on his mind and behaviours. This is a part of logic building in the self and in turn in the character.

If an actor while carrying out an action uses logical consecutiveness, justifies everything with the help of I, and thinks of the given circumstances, he will not overact and his action will be truthful. Without forcing himself, he will believe in what he is doing because he will be doing it as in real life. Physical actions without the help of any objects (“with air”) develop an actor’s concentration, imagination, feeling of truth and belief, feeling of the right measure. Such exercises teach an actor to achieve the maximum of truthfulness in his actions. . (AN ACTOR’S TRAINING: THE STANISLAVSKI METHOD by SONIA MOORE page 42)

Mr. Stanislavski was a great actor, director and a visionary not less than any sage in our Indian terms. By putting a simple word ‘spontaneous’ Mr. Stanislavski suggests that even after all the exercises and training, the spontaneity of an actor is very relevant. This makes the actor different from others. Here in the situation of Given Circumstances, an actor sources his emotions from the real life but the spontaneity of an actor opens a gate of creativity, which is controlled with his conscious mind, logic, continuity and gives a thoughtful, involved and creative performance.

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A well – executed action can be of exceptional help to an actor during tragic moments in a play. While an inner tragic action may lead him to overact and to force his emotions, a truthfully executed simple physical action related to and justified by the given moment will make his faculties function: his truthful emotions in the given circumstances will appear

spontaneously and he will be introduced naturally into the inner experience of the character he portrays. (AN ACTOR'S TRAINING: THE STANISLAVSKI METHOD by SONIA MOORE page 42)

The internal process of believing begins with the process of entering in the state of 'I am' as seen in the method. This is expected to happen through maximum truthfulness. With this truthfulness as if, the actor himself is the living and doing the actions on stage. This way Mr. Stanislavski has given a key to the actors to become the character, by being 'truthful and believing'. This is one of the fundamental requirements of the Method Actor. While performing the character the actor needs to be involved such a way that his existence, his life and his being itself blends with the character. Thus, a role is created. To believe in himself as character and the truth of an actor, becomes a greatest stimulus to feel the emotions of the character and portray them with conviction, which is truthful, and belief of 'him' being the character.

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In order to portray the character, the actor should be able to understand about the truth itself. There can be various types of truth. The different angles of the truth and the different internal parts of the truth exist. An actor should be aware of it. However, the method is talking about the artistic truth. The truth, which is unnecessary, should not be performed on the stage. The actor should also be aware about the interesting and surprise elements (unusual or unexpected) of the truth. This kind of truth is very appealing to the audience and the truth, which is has mere

everyday details, should be avoided, as much as possible. This will bring a good artistic taste to the performance and it will justify the needs of truthful but artistic, relish-able performance for the actor himself and the audience. This not only will help audience but also hook the audience in to the net of creativity. Mr. Stanislavski also wants to ignore unattractive truths. Thus, the truth, which is artistic, unusual, interesting, is expected in order to bring a good performance.

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Mr. Stanislavski believes that the truth of an actor is even for the audience and that is why it is an artistic truth and not the other elements of truth, which are lesser to interest of an audience. Hence, the uninteresting and lesser important truths from the audience point of view should be avoided.

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That means, even the truth should come as a performance of interest, so that it can be relished. It involves being, artistic truthfulness, with no exaggeration, and spontaneity and full of common sense.

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When an actor brings everything, he brings in maximum truthfulness and feels as if he was doing it in real life. He enters a state of 'I am', where he exists, he lives and blends with his role.

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Truth and believe are forceful and effective stimuli to an actor's emotions. But in trying to make his actions truthful, an actor must avoid clichés and remember that there are varieties of truth. There is uninteresting truth as well as

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interesting and unusual truth. In executing his actions, inner or physical, an actor must always look for the unexpected and the true at the same time. His actions must be free from unattractive everyday details. They must be real but artistic, in good taste.(AN ACTOR'S TRAINING: THE STANISLAVSKI METHOD by SONIA MOORE page 42-43)

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The word 'taste' is to be understood here. It is used to express high class and the poetic relish of the performance. An actor must know the difference between a good and an average performance. For a good performance, an actor needs to cultivate a sense of good taste. This sense of good taste can be cultivated through different human senses like, sight, hearing, etc. To bring truthful and believable performance the actor must be aware of all his senses. He should observe and absorb the surroundings in which he is living. By observing and absorbing, an actor creates a series of experiences in store of mind. This habit will help an actor to create truthful and believable performance on stage. In addition, the aware actor will be able to use this store of information, observation and perception in performance as well as grow richer as performer.

To find such unusual forms of truth, an actor must see, watch, and absorb all possible impressions around him. An actor must learn to be aware of what surrounds him. (AN ACTOR'S TRAINING: THE STANISLAVSKI METHOD by SONIA MOORE page 43)

Mr. Stanislavski also suggests the exercises for the same. These exercises are designed to help an actor both ways, internally and externally. The example of one of the improvisations is an actor preparing for going to the party. While doing this, he has to exercise wearing and removing clothes without any properties. This will make an actor think internally as well as externally because he may be either in his bedroom near the wardrobe or at a place where he can get ready for the party. So first, imagination begins with the place, proportion of the place where he is standing. He has to think of a reason for going to the party. He has to think about the clothes he is going to wear. What kind of make-up or hairstyle is going to do, every minor detail needs to be thought of and carefully executed.

The detailed execution of getting ready will be external acting. This kind of external acting is 'doing'. This doing comes only after the 'being' is achieved. The actor needs to be truthfully convinced for the cause, which is 'going to the party'. Now the actor will believe that he is really going to the party. This is the process of 'being'. His experiences of going in to the parties and observations, which he has made in past will guide him truthfully to act. Before going to the party, one must feel the need to go there. This becomes the motive for going in to the party. May be he is an eligible bachelor and might get lucky and find a suitable partner. This will change the entire course of action. This will affect the types of clothes and their wearing style. But, if it is a usual business party than professional smartness and minimum emotions are required. Where the purpose is not the possibility of meeting his future life partner but the

possibility of making money or progress in the business will takeover the actions. The tenderness will turn in to the lustful smartness of business. Likewise, many causes can be created, thoroughly thought of and details can be worked-out accordingly. The logical sequences of simple physical actions, the truth, the belief, observations and experiences will help this performance happen naturally. The same performance will be part of an actors' being and will have clarity, details and logic.

At the end of exercise, the instruction is not to exaggerate the truth and not to indulge in naturalism. In every exercise, use logical, common sense, and taste to check the proportion and measure of truthfulness. Here the logical commonsense is very important. This logic of feeling is to bring the natural effect. It also mentions about not to indulge in to naturalism, otherwise it will make the outcome boring. So, the balance of good taste of performance without bringing boredom and being exaggerated one needs to keep constant balance and avoid cliché or stereotypes to achieve good taste of artistic performance.

Exercises

1. Dress and undress without using any properties, while changing the given circumstances; for instance, dress for work, for a party. Undress at home; in a hospital before an operation.

Remember and execute every typical characteristic and real detail. Bring each little action to the very limit of truthfulness and you will feel comfortable as if you were doing it in life.

To make those who watch you believe in what you are doing, you must achieve perfection in your actions. The exercises will teach you to do physical action precisely, clearly, and logically.

2. Execute a series of only physical actions from your role or your improvisation. Repeat them until you have fixed the physical path of the role.

By executing separate moments as a whole uninterrupted sequence of justified truthful actions, you build the physical lie of the character you portray. Giving life to the body stirs the inner spiritual life of your role.

3. Stab yourself with a paper cutter. Treat it as if it were a sword.

Do not exaggerate the truth and do not indulge in naturalism. In every exercise use your logical, common sense, and taste to check the proportion and measure of truthfulness. (AN ACTOR'S TRAINING: THE STANISLAVSKI METHOD by SONIA MOORE page 43-44)

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According to Ms. Elizabeth Reynolds Hapgood, creating inner circumstances is the most challenging for an actor. For the exercise the general process of analysis works, but when an actor has to infuse himself with the character, it creates presents a challenge for an actor. His intellectual capacities are now in a process of finding emotions. This is not true in real life, where emotions and feelings are not achieved by means of the intellectual capacities. An actors' intellect works in determining which of his personal experience is closest to the given circumstance of the character and the play. The actor now faces the biggest challenge of being able to live the character. For this he has text of the play and the words of the character. An actor has to approach this challenge with his personal sensitivity, experiences and real emotions and not with any conscious means of knowledge.

The creation of the inner circumstances of the life of a play is a continuation of the general process of analysis and infusing life in the material already accumulated. Now the process goes deeper, it goes down from the realm of the external, the intellectual, into that of the inner, spiritual life. And this is brought about with the help of an actor's creative emotions.

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The difficulty of this aspect of emotional perception is that the actor is now coming to his part not through the text, the words of his role, nor by intellectual analysis or other conscious means of knowledge, but through his own sensations, his own real emotions, his personal life

experience. (Constantin Stanislavski, Creating A Role
Translated by Elizabeth Reynolds Hapgood, Page 25)

In search of being in the state of 'I am', an actor should be able to distinguish between the observer within him and himself. Earlier, while executing the exercises the actor is accustomed to observe himself externally. In addition, while improvising any imaginary exercise, the actor was taught to see himself as an observer to correct his mistakes or to take an external view for the judgment of his performance of the exercise. Now he has to let go that and come to the state of pure 'I am'. This will push his mind to create some circumstances or a ground to stand on and then take off. Ms. Hapgood says for that the state of "I am", it is the point where I begin to feel myself in the thick of things, where I begin to coalesce with all the circumstances suggested by the playwright and by the actor, begin to have the right to be part of them. This process takes time to develop and gradually with repeated practice, this right to be part of circumstances is achieved.

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To do this he must set himself at the very center of the house-hold, he must be there in person, not seeing himself as an observer, as I was doing earlier; his imagination must be active, no passive as before. This is a difficult and important psychological moment in the whole period of preparation. It requires exceptional attention. This moment is what we in actor's jargon call the state of "I am," it is the point where I begin to feel myself in the thick of things,

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where I begin to coalesce with all the circumstances suggested by the playwright and by the actor, begin to have the right to be part of them. This right is not won immediately, it is achieved gradually. (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 25-26)

Unlike Ms. Sonia Moore, Madam Hapgod is narrating the process in first person and puts herself in the middle of the situation like a trainee actor. There is thin line difference between these two ways of righting the system. Ms. Sonia Moore writes about the system by making it short and gives information in condensed manner but Ms. Elisabeth Hapgod translates the Russian manuscript and tries to give the maximum information as it is.

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About the experience of initial practice of the state of 'I am' she writes her experiences in first person that is, At this stage in the preparation of *Woe from Wit*, for example, I try to transfer myself from the place of observer to that of active participant, a member of the Famusov family. I cannot pretend that I can accomplish this at once. What I can do is to shift my attention from myself to what is surrounding me. I begin again to go through the house. Now I am entering the doorway, going up the staircase, I have opened the door into an antechamber. Someone has blocked the door with a heavy armchair which I push aside to walk on into the ballroom.

But enough of that! Why fool myself? What I am feeling as I take this walk is not the result of active imagining or a real sense of being in the situation. It is nothing more than self-deception. I am only forcing myself to have emotions, forcing myself to feel I am living something or other. Most actors make this mistake. They only imagine they are alive in a situation, they do not really feel it. One must be extraordinarily strict with oneself in this matter of feeling “I am” on the stage. There is a vast difference between the true feeling of the life of the part and some accidentally imagined emotions. It is dangerous to be trapped by such false illusions; they tend to mislead the actor into forced and mechanical acting. (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 26)

In any exercise like this which deals with the mental and emotional attachment, have to be practiced a lot. Initially, failures are bound to occur. So that happens with her too. But as a positive person one must find some good, even in a bad situation. There at the house of Famusov she doesn't achieve success at the first attempt but she could get something out of nothing which is stated like this: Nevertheless, in the course of my fruitless walk through Famusov's house there has been one instant when I really felt that I was there and believed in my own feelings. This was when I opened the door into the antechamber and pushed aside a large armchair; I really felt the physical effort entailed in this act. It lasted for several seconds; I felt the truth of my being there. It was dissipated as soon as I walked away from the armchair and I was again walking in

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space, amid undefined objects. (Constantin Stanislavski, Creating A Role Translated by Elizabeth Reynolds Hapgood, Page 26-27)

The objects around her played a vital role in reaching the state of “I am”. An actor, who is able to connect to the objects round him, will also be able to connect to the overall situation of the play. So the actor needs to learn this and make it happen with this own self. This is a crucial part of the process of ‘being’.

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This experience teaches me the exceptional importance of the part played by an object in helping me to get into the state of “I am.” (Constantin Stanislavski, Creating A Role Translated by Elizabeth Reynolds Hapgood, Page 27)

The actor initially establishes his relation with the material around. Then he takes his experiment further and tries to play with them for getting more acquainted to them. In addition, he should also experiment with live characters of the play, as if they are live human beings and actually he going to see or meet them. Ms. Hapgood expresses this as follows:

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I repeat my experiments with other inanimate objects. Mentally I change about all the furniture in various rooms, I carry objects back and forth, I dust them, examine them, Encourage, I push the test a step farther; I now come into closer contact with animate objects. With whom? With

Petrushka, of course, since he is so far the only living personality in this house of phantoms and moving costumes. So we meet, let us say, in the dimly lighted corridor near the staircase leading to the upper floor and the girls' quarters.

"Perhaps he is waiting for Liza?" I think, as jokingly wag my finger at him. (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 27)

Ms. Hapgood familiarizes with the furniture by moving them or rearranging them. Likewise, she introduces the character to herself and to familiarize herself with the character, she indulges in a light hearted conversation with it. Ms. Hapgood expresses this process as follows:

He smiles a pleasant, engaging smile. At this moment I not only feel his actual presence among all the imagined circumstances but I also feel keenly that the world of things has, as it were, come to life. The walls, the air, things are bathed in a living in it, and as a result my feeling of "I am" is further strengthened. At the same time I am aware of a kind of creative joy. It turns out that a live object is a force in creating the sense of being. It is quite clear to me that this situation has not created itself directly, but through my feeling concerning an object, especially a live one. (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 27)

By familiarizing with not only the character that an actor is responsible to play but also with the rest of the characters in the play, an actor is entering in to the world of the play. This is a process of creative thinking and creative doing. Ms. Elizabeth Hapgood in her plane of imagination is creating various characters, meeting them, knowing them and in the process, she is developing feelings for the characters, situations and the play.

The more I experiment with creating people mentally, meeting them, feeling their nearness, their actuality, the more I become convinced that in order to reach the state of "I am," the external, physical image (the vision of a head, body, manners, of a person) is not so important as its inner image, the tenor of its inner being. (Constantin Stanislavski, Creating A Role Translated by Elizabeth Reynolds Hapgood, Page 27)

By passing through this process, Ms. Elizabeth Hapgood imagines about the particulars of the characters' actions, their mannerisms, try to understand their psychology. By attempting this, she realizes that a person, who tries to understand psychology of others, also meets with his own psychology. So it is not only a process of exploring the characters' situation and play, but also an inward journey for an actor at the same time.

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I also come to realize that in any interchange with other people it is important not only to know their psychology but also to know one's own.

That is why my meeting with Petrushka was successful. I sensed what he was like inside; I could see his inner image. I recognized the sailor in the image of Petrushka not because of any external likeness but because of what I imagined his inner nature was like. I would like to say about the sailor what Liza said about Petrushka: "How could one not fall in love with him!" (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 28)

Until now Ms. Elizabeth Hapgood is exploring and acquainting herself with the all the characters, their environment and the play. Now she faces a dilemma of how to infuse her experiences, like emotion memory, with the characters and use it to her advantage.

The next question is how to use one's own life experience to feel what the life of all the other inmates of the Famusov household is like, and especially to establish one's own relationship to them. That, it would seem, is a complex task; to accomplish it would be almost the same as creating a whole play. My intentions do not go that far. They are much simpler in scale. It will be sufficient to find living souls among the phantoms in the house of Famusov. There is no need for them to be exactly the creatures intended by Griboyedov. Yet since I believe that my own feelings, my imagination, and my whole artistic nature will be own feelings, my

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imagination, and my whole artistic nature will be influenced by the work already done, I am convinced that these living objects will, if only partially, have some of the traits which should animate Griboyedov's characters.

In order to train myself in meeting these live objects, I undertake a whole series of imaginary visits to the members of the Famusov household, family, and friends. I am now prepared to knock at any door in the house for permission to enter.

Under the fresh impact of having just read the play I naturally wish to call, first of all, on the inmates of the Famusov household with whom the author has acquainted me. I wish to see especially the head of the house, Pavel Famusov himself, then the young lady of the house, Sophia, then Liza, Molchalin, and so forth. I go down the familiar corridor, trying not to stumble over anything in the dim light; I count off the doors to the third on the right. I knock and cautiously open the door.

Thanks to acquired habit I am quick to believe in what I am doing, in my actually being there. I enter Famusov's room and what do I see? In the middle of the room stands the head of the house dressed in his nightshirt and singing a Lenten song, "Oh, my prayer is to become a better boy," and all the while making the gestures of a choir master. In front of him stands a small boy whose face is contorted with

fruitless efforts at understanding. He squeaks in a thin, childish treble, trying to catch and retain the words of the prayer. There are traces of tears in his eyes. I take a seat off to one side of the room. The old man is not in the least embarrassed by his semi-nude state, and continues to sing. I hear him with my inner ear and seem to sense his physical nearness. However the physical sense is not enough, I must try to feel his soul.

Since this cannot be done in a physical way, I must use other avenues of approach. After all, people commune with each other not just by means of words and gestures but mainly through the invisible radiations of will, vibrations which flow back and forth between two souls. Feeling finds out feeling, as one soul does another. There is no other way. To try to get at the soul of my living object I must find out its quality and, above all, my relationship to it.

I attempt to direct the rays of my will or feelings, a part of my own self, toward him and to take back a part of his soul. In other words I am doing an exercise in giving out and receiving rays. Yet what can I take from or give him, when Famusov himself does not as yet exist for me, is still without soul? (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 28-29)

In all the exercises, Ms. Hapgood realizes that by making initial inferences she is not still up to the mark because her nearest

character is still without a soul. So the life of the character is observed only externally. The internal world of the character and the ethos of the play are yet to be revealed for her.

But as an optimist, she comes to the initial conclusions of facing the character, seeing his surroundings, and acquainting with the situation. In addition, she widens her horizon of understanding of the characters' social group in order to find its life and soul.

2/70

Yes, he does not exist, that is true, but I know his position as head of the household, I know his kind, his social group, even if I do not know him as an individual. This is where my personal experience helps me; it reminds me that judging by his external appearance, manners, habits, his childlike seriousness, his deep faith. His reverence for sacred music, he must be a familiar type of good-natured, amusing, stubborn eccentric, who includes in his make-up the barbarous fact of being a serf-owner. (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 29)

Ms. Hapgoods' soul also participates in the process of searching for the soul of the character. This process begins when an actor truly believes that the character positively exists. This will change her attitude towards the character and the environment of the character. This is a lesson to be learnt for the actor. The span of the process of being with the character is short. So she has to try again and also concentrate on other characters of the play.

2/71

Even though this may not help me to penetrate to the soul of a person and understand it, it nevertheless enables me to find inside myself the correct attitude toward Famusov. Now I know how to take his sallies and acts. For a while these observations engross me, but then they begin to pall. My attention wanders, I take my self in hand and concentrate again, but soon I am off woolgathering and my thoughts leave Famusov, I have nothing more to do with him. Nonetheless, I consider this experiment somewhat successful, and being thus encouraged I go on to Sophia.

I run into her in the vestibule. She is all dressed up and is hurriedly putting on a fur coat to go out. Liza is fluttering around her, helping to button up her coat, and running around with all the little packages that a young lady is likely to take with her. Sophia herself is prinking in front of a mirror. The father has gone to his office in the ministry – so I have reasoned – and the daughter is hurrying downtown to the French stores to look at ‘hats, bonnets, needles, and pins,’ to “book and cake shop,” and perhaps” on other errands.” (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 29-30)

While meeting other characters, the process starts at zero. Again all her efforts all over again. When she doesn't get success, she goes to yet another character. This part of happening with an actor shows the lack of concentration and attention. So if an actor wants

to achieve the state of “I am”, he should be able to develop concentration and attention. So indirectly, Ms. Hapgood, giving her own example, presents the practice application of the system.

2/72

This time the result is the same: My object of attention gives me a lively feeling of “being”; yet I cannot retain it for long, my thoughts are soon distracted. I concentrate again and then in the end, having nothing to do, I leave Sophia and go off to Molchalin.

As long as he is writing, at my request, the list of relatives and friends of Famusov on whom I plan to call, I feel at ease. I am entertained by the florid penmanship with which Molchalin forms his letters. But when he has finished I am bored and set off to make my calls... (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 30)

The actor has to be attentive and concentrate all the time. The lack of concentration and attention will take him away from the character and thereby from the process. The actor is just beginning his process in this case and after initial enthusiasm now she is lacking the same. Every actor faces this problem initially and as mentioned earlier, it is achieved through rigorous practice.

To overcome the problem of lack of concentration, an actor should continuously develop the sense of curiosity. Having developed this

sense will help him to explore the character and its environment. The actor needs to physically associate with the situations and the relations between imagination and actions will enrich thereby. The curious nature and physical association will help the actor to concentrate on the character. Eventually it will lead to being the character, understanding the circumstances, portraying them by actions, and remain attentive.

All you have to do is to imagine you have left home and the curiosity of your artistic nature will know no bounds. Everywhere I go on my imaginary visits I feel the presence of animated objects and am able to communicate with them if there is any basis for it; and each time, this reinforces my sense of being. But unfortunately each new acquaintance holds my attention only briefly. Why is that? It is easy to understand: All of these meetings lack purpose. They are created as exercises and to feel the physical presence of the objects chosen. This feeling has been acquired for its own sake, and one cannot be interested for long in mere physical sensation. It would be quite different if these visits had a purpose, even an external one. So I repeat my experiments, after first formulating a definite purpose. I go into the ballroom and I say to myself: The marriage of Sophia and Skalozub will soon take place and I have been commissioned to get up a great wedding breakfast for a hundred guests. What is the best way to arrange the silver, the tables, and so forth?

This brings all sorts of considerations to mind: For instance, the colonel of Skalozub's regiment and perhaps his whole staff will be present at the wedding. They will have to be seated by rank so that no one will be offended by not being as near as possible to the place of honor, nearest to the bride and groom. The same problem applies to relatives. They may be all too easily offended. Having collected so many honored guests I am in a quandary as I do not have enough places for them. How about putting the bridal couple in the center and radiating the other tables from there in all directions? That would automatically increase the number of places of honor. (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 30-31)

With the efforts of being attentive, applying curiosity and physical contacts with the character, an actor is able to widen the understanding of the characters' social network. Thus the actor will become a part of the family of the characters. Until now, he is not at character at all but the process of being has begun.

2/73

And the more places one has, the easier it is to seat people according to rank. I am preoccupied for a long time with this problem, and when it begins to lose interest something else is ready to take its place – the preparation of the food, this time for Sophia's wedding not with Skalozub but with Molchalin.

That changes everything! Marrying her father's secretary would be a misalliance, the wedding would be much quieter, only the immediate family would come, and indeed not all of them would be willing to grace the occasion. There would be no colonel since Molchalin's chief is Famusov himself.

New combinations ferment inside me, and I no longer think about the closeness of the objectives, or about being in communication with my object. I am in action! My head, my feelings, will, imagination all are as busily at work as if this were all happening in real life. Encouraged by my experiment I decide to try one more, this time not with inanimate objects but with living ones. (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 31-32)

Now is the time to initiate a dialogue with the character. Ms. Hapgood rightly puts it this way: To do this I go once more to Famusov's. He is still teaching the boy to sing a hymn and is still conducting the music dressed only in his nightshirt.

I decide to aggravate this old eccentric. I enter, I sit down at the other end of the room, I draw my bead, as it were, on him and seek a pretext to argue in order to tease the old gentleman.

"What is that you are singing?" I ask.

But Famusov does not deign to reply, perhaps because he has not reached the end of the prayer. Finally he finishes.

"A very nice melody," I announce calmly.

"That was not a melody, but a sacred prayer," he replies with emphasis.

"Oh, excuse me, I had forgotten!.... When is it sung?

"If you went to church, you'd know."

The old man is already annoyed, but that only amuses me and incites me to bait him further.

"I'd go except that I can't stand for so long," I say mildly.

"Besides it's so hot there?"

"That's different," I reply with even greater mildness.

"How so?" demands Famusov, taking a step in my direction.

"Because in Gehenna you can walk around without clothes, just as God made you," I say with pretended stupidity, "and you can lie around, and steam yourself as in a Russian bath; but in church they make you stand and sweat in your fur coat."

"Oh you... you're a terrible sinner," and the old gentleman hurries off lest he "rock the foundation" by laughing. (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 32)

The actor and the character converse with each other and during this process, the actor gradually becomes aware of the attitude, intentions, and actions of the character.

2/74

This new work seems to me so important that I decide to confirm it. I again set off to make a round of calls, but this

time I have the definite purpose in mind of announcing to the relatives and friends of Famusov the forthcoming marriage of Sophia and Skalozub. The experiment is successful, though not always in equal degree; still I am aware of the living soul of the objects with whom I have been communicating. An my own sense of being in the picture is fortified by each new test. (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 32-33)

During the process, finding the purpose of the character becomes a complex affair. Now it is the time for an actor to check his attention circle and find out right given circumstances. The relation of characters with each other and during the given circumstances will only be known if the clarity of purpose is achieved.

2/75

As my work develops, my ultimate purpose and the ensuing circumstances become more difficult and complex. Whole events take place. For example, in my imagination Sophia is sent away, far down into the country. What is her secret fiancé, Molchalin, to do? In casting around for a solution I go so far as to plan her abduction. At another time I undertake to defend Sophia in the family meeting after she has been discovered with Molchalin. The family judge on this occasion is that pillar of convention, Princess Maria Alexeyevna. It is not easy to argue with this formidable representative of family traditions. On a third occasion I am present at the surprise announcement of Sophia's engagement to Skalozub. I rack my brains to think of how to avert such a

catastrophe. Things reach the point of my becoming involved in a duel with Skalozub himself and... I shoot him! (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 33)

Here again the different experiments of achieving the state of “I am” and thereby knowing the character personally are carried out. Yet the success seems to be far.

As I did these test experiments in achieving the state of “I am” I became convinced that simple action is not enough; there must be incidents. In this way you not only begin to exist in your imagined life, you also are more keenly aware of the feelings of other people, of your relation with them and theirs with you. You come to know people when they are happy or unhappy. Meeting people, day by day in the thick of life, going forward together to face events, facing each other, making efforts, struggling, reaching your goal to abandoning it, you are not only aware of your own existence but also of your relationship to these others and to the very facts of life. (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 33)

It's natural for an actor to be disheartened by not being successful. However, if the actor examines within himself he will discover that the process of metamorphosis has already begun.

When I found myself able to become wholly involved in imaginary action and my struggles with oncoming events, I felt that some miraculous metamorphosis had taken place in me...(Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 33-34)

Metamorphosis of an actor brings him to a level where his process develops to such a stage where he will slowly begin to be able to breathe the imaginary character. The technique of the creative inner state, the state of “I am” will make him able to see and feel the reality of the characters around him. At this stage, the actor is almost one with the characters’ internal state of mind and external surroundings. In addition, he is through with the process of his own internal and external state of involvement. Then he is ready to impart life to the character. The process of ‘being’ the actor himself (I am), the process of ‘being’ the character is on the way for the actor. While in the process of ‘being’, he also has developed the thorough understanding of the situations of the play. Now the process of understanding the psychology behind the behaviours of characters, is to be developed.

2/76

At this point one comes to appreciate inner circumstances at their full value. They are compounded of personal attitudes to ward events of external and internal life and of mutual relationships with other people. If an actor possesses the technique of the creative inner state, that state of “I am” if he has the real feel of an animate object of attention, and can move among and communicate with the phantoms of his

imagination, then he is able to infuse life into external and internal circumstances, breathe a living spirit into a part; in other words, he can accomplish the work we set out to do in the first phase of studying a new play. Facts and people may change; instead of those he creates with his own imagination an actor may be offered other, new ones; still, his ability to put life into them is an important factor in his further work. ... (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 34)

When an actor becomes the character, the process of metamorphosis begins to take place and the actor is ready to infuse the life in to the character. This moment is described as moment of miraculous metamorphosis by Ms. Elizabeth Hapgood. It is important to understand for an actor.

Ms. Elizabeth Hapgood also informs an actor to know that achieving this stage is a temporary conclusion of the first phase. It will begin with more in-depth process tomorrow or again.

With this moment of miraculous metamorphosis our first phase of work is temporarily concluded. This working over, plowing up of the actor's soul, has prepared the ground for producing creative emotions and experience. The actor's analysis of the play has brought to life for him the circumstances proposed by the playwright, in which "sincerity of emotions" can now grow in a natural way. This does not mean that an actor does not have to come back

later to what has already been done. All this work will continue, be developed, endlessly enlarged until he is in full contact with his role. (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 34)

Appraising the Facts

In the chapter of 'Appraising the Facts', Ms. Elizabeth Hapgood writes about the advance stage of the transformation/metamorphosis of an actor to the character. She advocates the process of "I am" is repetitive. The appraising of the play is actually the continuation. This has a relation with the inner transformation. Now the stage advances further. Until now the doing happens on gross bases like the surrounding of the play, character, meeting with the character and the circumstances of the character, etc. In short, it was all about the surroundings the play or the locale and place of the play.

2/77

Now the second phase of the same process begins. Here an actor will deal with the actual play itself, in the form which the playwright has created. At this juncture, the imagination of an actor will meet the documented reality of the play created by the playwright.

2/77.1

Appraising the facts of a play is actually the continuation, indeed the repetition, of what we have just finished doing, is result of which was an inner transformation. The difference is that the earlier work was done on an ad libium basis, in the form of variation on and about the play, whereas now we are to deal with the play itself in the form in which the playwright created it. (Constantin Stanislavski, Creating A Role Translated by Elizabeth Reynolds Hapgood, Page 34-35)

Any method actor understands that a direct connection exists between the internal psychology of the character and the external behaviors. Likewise the play has direct bond between the internal and external circumstances. The facts of the play are connected with the internal and external life of the characters. They are inseparable. This quality of the play creates difficulty for the actor to understand the inner life of the play.

2/78

To find out the inner life of the play is important for an actor because that leads the understanding of actor about the inner gist of the play. So the actor should start with the external of the play. He should begin with external facts like plot of the play and thereby going from outer circle to the core.

So the actor has to start afresh. So Ms. Elizabeth Hapgood has to repeat the process of being in the state of “I am” and go back to the house of Famusov with a new creative state. In this process she has to repeat everything which she had done before, adding vision to find the inner connectivity of the play and its external facts. So the second round of meeting with the character and the surrounding begins and now she is making her opinions finer and adding her perspective of being a woman in to the play. Thereby she is slowly approaching the inner psychology of the character and the play.

There is a direct bond between the internal and external circumstances of a play. Indeed the inner life of the characters is concealed in the outer circumstances of their

life, therefore in the facts of the play. It is difficult to assess them separately. If you penetrate through the external facts of a play and its plot to their inner essence, going from the periphery to the center, from form to substance, you inevitably enter the inner life of the play.

So we must go back to the external facts of *Woo from Wit*, not for their own sake but for the sake of what they conceal. We must consider them from a fresh angle of vision, in a new light; we must see a new state in the Famusov house in view of our own new creative state of "I am". But we go back to the facts with considerably more preparation and practical experience than we started with.

Although I am going to play Chatski, I approach the appraisal of the facts of my own part gradually; for I must know (feel) all the life in the Famusov household, and not just that part of it which directly concerns my role.

First we have the lovers' meeting, Sophia with Molchalin. In order to weigh this fact in the scales of my own emotions, my own experience in life, I try mentally to put myself in the place of the actress who is to play Sophia, and in her name I try to exist in the role. As part of my state of "I am," I ask myself: What are the circumstances of my inner life, what are my personal, living thoughts, desire, capacities, if I am a

woman and stand in the relationship to Molchalin that Sophia does?”

But everything inside me protests: “He’s just a cardboard lover – an opportunist, an underling!” I am revolted by him. No possible circumstances could force me, were I a woman, to have the attitude toward Molchalin that Sophia has. Obviously, if I were a woman I would be unable to summon up emotion, memories, or any affective materials with which to bring the role of Sophia to life; I would have to abandon my part in *Woe from Wit*. (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 35)

The actor in this process is working on reasons, creating his own reasons and thereby creating the reasons of the character. Here the process of sharing of personal experience with the character begins. At this point, it is possible to develop the relation of love and hate with the characters.

2/79

But here one thing is silently happening, which often remains unnoticed, which is applying the emotional memory of an actor with imagination. At a same time, the actor feels the forces which drive the emotions of the character. Thereby he himself thinks of the reactions from his point of view and associates those reactions with the character and carves a path of character building. The actor is now in the phase of emotionally connecting with the character and simultaneously trying to find the logic and behaviors of both. (The

behaviors of the character and the self). But surely his emotions are stirred with the situation of the characters.

While my reason is working, however, my imagination is not asleep. Imperceptibly it envelops me with the familiar surroundings of life in the Famusov household; it makes me live in the circumstances of Sophia's life; it pushes me into the thick of the facts, so that being in the center of things, the impulses of my own will, my own feelings, my own reason and experience force me to assess the importance and significance of these factors. And from this fresh angle, my imagination seeks a new justification, inner explanation, and approach of feeling for the facts as given by the playwright.

"And what if Sophia," suggests my imagination, "is so corrupted by her upbringing, by French novels, that the very kind of love she would prefer is that of an insignificant creature like this underling Molchalin?"

"How revolting! How pathological," say my feelings indignantly; "where can you find any inspiration for such emotions?"

"In the very revulsion which they cause," comes the cold comment of my mind.

"What about Chatski?" my feeling protest. "Is it possible that he could love such a perverse Sophia? I do not want to believe it. It ruins the image of Chatski and the whole play."

When I see that I can find no avenue of approach for my feelings from this angle, my imagination seeks out fresh

motives, other circumstances which will evoke different reactions.

“What if Molchalin,” says my imagination temptingly, “is really an extraordinary person, indeed just what Sophia describes him as being – poetic, gentle, affectionate, considerate, sensitive, and above all, easy and compliant?”

“Very well then,” agrees my imagination. “But is it possible to fall in love with such a person?” (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 36)

The process of emotions now starts coming in place. The logic is also driving the actor to the appropriate behaviors of the character and the future of doing of the character is also on the way. Now the actor is working in the internal thoughts of the character. In this situation Ms. Hapgood thinks that “one must not forge that every human being, especially a spoiled woman, tend to self-admiration, and to that end is obliged to imagine herself as she would like to be, not as she actually is.” Ms. Elizabeth Hapgood describes this as a game, which happens in the condition when an actor is alone and most agreeable in context of the play.

Of course my emotions are routed.

“Besides,” insists my imagination without allowing my emotions to recover their balance, “one must not forge that every human being, especially a spoiled woman, tend to self-admiration, and to that end is obliged to imagine herself

as she would like to be, not as she actually is. If this game is played when she is alone, how much more agreeable it is when played with someone else, someone like Molchalin, who evidently sincerely believes anything anyone wants him to believe. What a pleasure it is for a woman to pose as a kindly, high-minded, poetic creature, humiliated by everyone! How pleasant to pity oneself and to arouse the pity and enthusiasm of others. The presence of an audience impels her to further tricks, to playing another beautiful role, to admire herself afresh; especially if the onlooker is someone who knows how, as Molchalin does, to give her encouraging replies.”

“Yes, but this interpretation of Sophia’s feelings is arbitrary and runs counter to Giboyedov.”

“Not in the least. Giboyedov is intent on Sophia’s self-deception, on Molchalin’s brazen falseness,” concludes my mind.

“Do not believe the teachers of literature,” urges my imagination even more strongly. “Put your faith in your feelings.”

Now that the fact of the love between Sophia and Molchalin has convinced my feelings that it has a justifiable basis, it comes to life for me and is quite acceptable. I believe in the truth of its existence. My emotional analysis has accomplished its first mission, it has created important inner circumstances for the play, and for my role as Chatski. Besides, the fact of the sincere affection between Sophia

and Molchalin immediately throws light on many other scenes. It explains the whole line of the love between Sophia and Molchalin the circumstances that interfere with that love. In addition it is like a live wire, sending out currents to all the other parts of the play which have any relation to it. (Constantin Stanislavski, Creating A Role Translated by Elizabeth Reynolds Hapgood, Page 37)

In the situation like this now the actor is in such a sway of emotion that any small development in the situation like Famusov's entry makes Sophia's position difficult. Ms. Hapgood herself gets so excited that now as an actor she is not able to contain her excitement and the thought of being the character – Sophia - and reacts immediately.

This process is the actor's mental and emotional connection with the character. Now, at this time the actor is thinking (his own thoughts) just as character and wants to react according to the character, with the baggage of his own creative thoughts. This is reaction of an actor, in response to the situation the character is facing.

2/80

Now suddenly Famusov enters and finds the lovers at their meeting. Sophia's position becomes much more difficult, and I cannot refrain from emotional excitement at the thought of being in her place.

Coming suddenly face to face with a despotic character like Famusov, when one is in such compromising circumstances,

makes one feel that some bold and unexpected step is called for so that one's adversary will be thrown off balance. At such a moment one must know the adversary well, know his individual peculiarities. But I do not know Famusov except for some hints about him which I recall from the first reading of the play. Neither the director nor the actor playing Famusov gives me any help, for they are as ignorant about him as I am. I have no recourse except to define his character for myself, his individual peculiarities, the inner shape of this old and willful creature. Who is he?

"He is a bureaucrat, an owner of serfs," is the information quickly supplied by my mind, which recalls my literature lessons in school.

"Splendi!" my imagination is already on fire. "That means Sophia is a heroin!"

"Why that?" queries my bewildered mind.

"Because only a heroine can twist a tyrant around her little finger with such clam and self-assurance," says my excited imagination. "Here is a clash between old customs and new! The freedom to love! It's a modern theme!"

"But what if Famusov is only imposing in appearance, in order to maintain the customs of the family, the traditions of his class, in order to curry favor with Princess Maria Alexeyevna?" This is a new phantasy. "What if Famusov is a good – natured old body, hospitable, irascible, but easily placated? What if he is the kind of a father who is led around by his nose by his daughter?"

“In that case – things would be altogether different! Then the escape from the situation which has been created is perfectly clear! It’s not difficult to deal with a father like that, especially since Sophia is shrewd, like her late mother,” so my mind informs me. (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 37-38)

Now the actor is in position of making dialogues with other characters and finds the logical situations to make it appropriate while being and staying in the character. The logic of the character’s thinking (inner psyche), the emotions, the response and the behaviors (the external) of the character in that situation performed by an actor is process of complete transformation. Ms. Elizabeth Hapgood is describing the process in her own genius way.

2/81

Having realized how to deal with Famusov it is possible to find inner approaches for the basis of many other scenes related to him, and conversation with him.

The same kind of appraisal must be made of the return of Chatski, one who is almost a brother to Sophia, almost a fiancé, once the beloved; one who is always bold, tempestuous, free, and in love. His arrival from abroad after years of absence is a far from usual thing for those times when there were no railroads, when people traveled in heavy coaches, when a journey might well take months to

accomplish. As ill-luck would have it Chatski arrives unexpectedly all the more understandable, also her feeling that she must put up some pretense and screen her embarrassment, her prick of conscience; finally it explains Sophia's attacks on Chatski. When one considers Chatski's position, his childhood friendship with Sophia, and compares it with her present cold attitude toward her former friend from Sophia's angle one is inclined to forgive her irritable attitude and realize that the unfortunate impression Chatski's aspersions and sharp wit make on her is because of the nocturnal lovers' meeting followed by her down to earth scene with her father, and because Chatski's conduct is such a contrast to Molchalin's unresisting gentleness.

If one puts oneself in the place of other characters, relatives of Sophia, one can understand them too. Would they ever stand for the free speech and ways of Westernized Chatski? Would they not, living in a country where serfdom still existed, be alarmed at his speeches aimed at undermining the foundations of their society? Only an insane man would dare to talk and act as Chatski does. Against this background Sophia's revenge, then, is all the cleverer and more remorseless when she makes others believe that her erstwhile friend and fiancé is not sane. And again, standing in Sophia's stead one realizes the weight of the blow of Molchalin's insulting duplicity to her over-indulged self-esteem. One must have lived in one's imagination amid serf-owners and known their habits, customs, tenor of life, to

understand – hence to feel – the power of the infinite indignation of Famusov's daughter and her pain at shameful discharge of Molchalin, as if he were a hired footman. And one must put oneself also in the place of Famusov to understand the depth of his anger, his animosity, the sense of retribution and horror summed up in his final phrase : "Oh, good God, what will Princess Maria Alexeyevna say!" (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 38-40)

Now the actor is in the position of separating the facts of external and internal circumstances himself and thereby the characters' inner world. This process also leads him to the exploration of the other character's internal world and thereby the play. Now gradually he is reaching to the internal life of the play itself. This is the road which takes him through the external circumstances of the play to the inner gist of the play.

As a result, after testing all the separate facts, all the external and internal circumstances, by your own experience you can comprehend (therefore sense) how exciting, how full of unexpected happening, is this day in the life of the Famusov household which Griboyedov chose for his play. It is only now that you will be aware of one special quality of this comedy, some thing often overlooked by producers of *Woe from Wit*: the pace, the temperament, the tempo. Indeed, to squeeze in an account for the abundance of facts, deeply significant as they are, which develop through the

2/82

four acts of the play, which means several hours in performance, it is necessary to set a rapid pace; the actors must be on the alert in their attitude toward everything that inner tempo of the underlying human spirit in the Famusov household – this is obligatory for all the characters in the play. (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 40)

By repeating the process several times, an actor's perception about the gathered experiences, cumulative impressions, applying emotional memories, etc. becomes crystal clear. He is also through with the inner and outer circumstances of the play. Now his internal state is working in the direction of the being the second nature of the character. Ms. Elizabeth Hapgood also shows the logic of the second nature which is written as under.

The more an actor has observed and known, the greater his experience, his accumulation of live impressions and memories, the more subtly will he think and feel, and the broader, more varied and substantial will be the life of his imagination, the deeper his comprehension of facts and events, the clearer his perception of the inner and outer circumstances of the life in the play and in his part. With daily, systematic practice of the imagination on one and the same theme everything that has to do with the proposed circumstances of the play will become second nature.

Actually what difference is there now between habitual in his imaginary life. In turn these habits will become second nature. (Constantin Stanislavski, Creating A Role Translated by Elizabeth Reynolds Hapgood, Page 40)

Now, Ms. Elizabeth Hapgood describes the method's experience as being one to the character which is mentioned as under.

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Actually what difference is there now between the dry catalogue of facts, as read to me when I first became acquainted with the play, and the preen appraisal of those same facts? At first they all seemed theatrical, external, mere accessories of the plot and the structure of the play; but now they are living events in an infinitely exciting day, impregnated with life, indeed my own.

In the beginning the simple, dry item read "enter Famusov"; now those same words contain a serious threat to the discovered lovers: Sophia stands in danger of being exiled "to the deep country," and Molchalin is threatened with discharge.

In the beginning what was a simple stage cue, "enter Chatski," now becomes the return of the prodigal son to the bosom of his family and the reunion, for which he has waited for years, with his beloved. How much imagination, how many inner life, suppositions, images, yearnings, actions – are now included in that dry stage instruction and in every word the playwright set down!

Now that I have tested the facts of the play through my own personal experiment, all the life and the inner and outer circumstances of my role seem no longer alien, as they did earlier, but actual and real. All the circumstances of life in the Famusov house have acquired significance and meaning. I accept them not piecemeal but as an indivisible part of the whole complicated chain of circumstances of the play. My attitude toward them becomes a reality.

In transmitting the facts and plot of a play the actor involuntarily transmits its inner content, whatever is included in it; he convey that living spirit which like a subterranean river flows under the external facts. On the stage all one needs are facts of inner content, facts which represent the end result of inner feelings, or facts which act as motive forces to set emotions in action. A fact as a fact, by itself and of itself, a fact which is no more than an entertaining episode, is not worth anything; indeed, it is harmful because it takes away from true inner life.

The significance of the appraisal of facts lies in its forcing people to come into contact, mentally, with each other, making them take action, struggle, overcome, or give in to fate or to other people. It uncovers their aims, their personal lives, the mutual attitudes of the actor himself, as a living organism in a role with other characters in the play. In other

words it clarifies the circumstances of the inner life of the play and that is what we are looking for.

All the innumerable complexities of accident through fluence of weather, temperature, light, food, the combination of outer and inner circumstances, in one degree or another affect the inner state of an actor. In turn an actor's inner state affects his relation to the facts. His capacity to take advantage all the time of these changing complexities, his ability to refresh his stimulation through new approaches – all this is an important part of an actor's inner technique. Without this faculty an actor can lose interest in his part after a few performances, he can lose touch with the facts and living events, and be deprived of his sense of their significance. (Constantin Stanislavski, *Creating A Role* Translated by Elizabeth Reynolds Hapgood, Page 40-42)

By recounting her experiences as an actor, Ms. Elizabeth Hapgood gives us a step-by-step opportunity to refine ourselves as an actor.

This is the difference between Ms. Sonia Moore's and Ms. Elizabeth Hapgood's writing.

Ms. Sonia Moore, is a lady of few words and has explained about method acting in a concise manner and to the point. Whereas, Ms. Hapgood has translated Mr. Stanislavski's writing from Russian to English, and adding her valuable experiences as an actor.

Emotional Memory (by Sonia Moore)

Mr. Stanislavski found and evolved his system everyday. It can easily be observed in his writings that he himself corrects his system as he grows or gains more experience. This is growth of a man and is absolutely natural. Firstly, Mr. Stanislavski was in the dilemma as to how to source the emotions - from internal to external or the reverse. This was a question, which never left him until one day he realized that experienced memories do help but the actual sourcing process itself is also creative. Because in that phase of recreating those memories person's liking and disliking play a big role. But that is real life and the demand of the theatre varies from play to play, character to character and situation to situation. Now it is not possible for an individual that he or she has experiences of every kind in their life. So the dilemma becomes harder and emotional memories give little help in this concern.

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Mr. Stanislavski finds another master solution for the problem. He asks the actor to practice or exercise 'with air'. To understand this term 'with air' is important because when you have nothing, no internal or external, your mind tries to create the situation in the given circumstances. From there on, for search of suitable behaviour/acting the inner journey of an actor begins. The inner world of an actor creates many actions-reactions and so on; this needs a balanced outer form. By keeping the balance of the outer with the inner creations, the actor completes the circle of his most desired and naturally flowing emotions for role or performance.

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When the actor has no standing (With Air) firstly he creates a base on which he stands to begin and then goes forward. This base is created through psychology and behaviours/actions which are motivated by 'that particular situation'. Therefore, the actions starts coming to him and a creative emotional and physical experience comes in to existence. With being truthful, logical and continuous, an actor can progress to good acting and character building. All of this starts with simple physical actions.

To conclude this term, it is understood, that this is a pure internal acting process with the balance of external actions. The method of Stanislavski puts emphasis on natural flow of emotions. He suggests achieving the natural flow of emotions by the indirect approach to stirring emotions. With the help of a precise, strong and logical action, the actor's senses will infallibly function. When his senses function, the actor is in an inner creative state and his emotions appear. According to Mr. Stanislavski, an actor should achieve logic, precision, and consecutiveness in an action. Mr. Stanislavski recommends exercises to be carried out without the help of any objects ("with air") as it is discussed before with the example of the reception. Here some words and terminologies become very important.

To summarise, for the method acting by Mr. Stanislavski recommends the actors to believe, to be maximum truthful, concentration, imagination, feeling of truth and belief, feeling of the right measure, ability to create the scenic truth, truthful emotions in the given circumstances, spontaneity; as if doing in real life, creating a state of 'I am' where the actor exists, lives and blends with his role. While doing this the actor must avoid the usual and uninteresting truth.

Ms. Sonia Moore writes her experience in this book, which is shocking, and yet new to the world, everybody discusses, about the emotional memory but Madam Moore says something more. By the end of his career, Stanislavski almost completely abandoned his means of stimulating the actor's emotions through the memory of experienced ones. Instead of that he suggests to achieve the natural flow of emotions by the indirect approach to stirring emotions with the help of a precise, strongly logical action will infallibly make an actor's senses function. When his senses function, the actor is in an inner creative state and his emotions appear naturally. (AN ACTOR'S TRAINING: THE STANISLAVSKI METHOD by SONIA MOORE page 44)

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Actions always involve the psychological and physical life of a person. But since physical actions can be controlled more easily than psychological ones, which are intangible, an actor should bring to perfection the physical actions of his role. These will stir his psychological life, give him better understanding of the play and of his character, and evoke in

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him feelings analogous to it. To achieve logic, precision, and consecutiveness in an action, Stanislavski recommends exercises to be carried out without the help of any objects ("with air"). (AN ACTOR'S TRAINING: THE STANISLAVSKI METHOD by SONIA MOORE page 45)

In his last years, Mr. Stanislavski told the actors to learn to correctly and organically carry out the simplest physical actions. Here the organic word is very important. What is organic? The meaning of organic according to the Oxford Dictionary of English is:

Organic adj. 1 of or affecting a bodily organ or organs. 2 (of a plant or animal) having organs or an organized physical structure. 3 produced without the use of artificial fertilizers, pesticides, etc. 4 (of a chemical compound etc.) containing carbon. 5 a, structural, inherent. B, constitutional. 6 organized or systematic (an organic whole). □ organically adv. [Greek: related to *organ]

In our context, 'organic' means a structural, inherent, constitutional, organised and systematic. This is also the word for natural growth. The growth which is organic is more meaningful and convincing because it is truthful. The logic, consecutiveness in action yet simple will be the platform to evoke the subtle internal experiences. This will bring the logic of action and its observation will lead the actor to the logic of feelings, which is an important part of achievement.

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Starting rehearsals of Moliere's Tartufle and working with the actors of the Moscow Art Theater on the basis of the last

developments of his system, Stanislavski said to them, "I am not going to live long. It is my duty to transmit to actors my experience and my knowledge. Learn to carry out correctly and organically the simplest physical actions. The logic and consecutiveness in these actions will evoke in you the entire complicated subtle scale of inner experiences. Carrying out the logic of a physical action will bring you to the logic of feelings, and this is everything for an actor".

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Because many actors still practice the approach to emotions through "emotional memory" and because Stanislavski did not entirely reject it, the use of emotional memory is described below. (AN ACTOR'S TRAINING: THE STANISLAVSKI METHOD by SONIA MOORE page 45)

Mr. Stanislavski was continually seeking to increase his knowledge of all the facets of human inner life. He studied psychology, physiology, aesthetics as well as historical and theoretical writings of the theatre. He met and had conferences with scientists and intellectuals of various specialized fields. *

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* After Stanislavski's system became recognized in Russia, It had followers not only among actors but also among persons who had no direct relation to the theatre. It was taught by psychologists and even by doctors. Many of these persons had no idea how to teach it and gave it a very vague, often mystical character: concentration, relaxation, belief became important in their own right. Actors were torturing themselves studying with such "teachers". This was not what Stanislavski taught; he intended his system only as a means to help actors. Later Stanislavski abandoned some of the teachings which contributed to this unhealthy attitude. Stanislavski was interested in experimental psychology and especially in the works of the famous French psychologist Ribot, whose terms affective memory he used. Later, in the 1930s, he rejected this name and replaced it by emotional memory.

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Emotional memory brings back our past experiences and emotions and makes us relive them. We can also relive sensations experienced through our five senses. For instance, through visual memory we can actually see a

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person we may have forgotten, a landscape or an object we have once seen. Through our sound memory we can hear music once heard, or voices of people we once knew. Smell, taste, and touch can bring back sensations once experienced. The memory of sensations has great influence on our emotional memory. A perfume may bring back the memory of a person who used it; it may recall a series of emotions experienced in connection with that person. The taste of a certain food can bring back the memory of a party, its whole atmosphere, the emotions experienced there.

Through his emotional memory an actor evokes his role. An actor must always stir his own motions if he does not want to force and to overact but wants to create a living human being on the stage. An actor himself, in different given circumstances, with different objectives for each role, is the best material for creating a reservoir of innumerable moods, states, experiences, and emotions, and an actor must bring out and use the ones that are typical of the role.

To be efficient the emotional memory must be exercised, and through every person has a reservoir of past experiences and memories, the actor must continue to enrich his. He must observe what is happening around him; he must read, listen to music, go to museums, watch people. If an actor understands people's behavior, their mentality and mannerisms, he may be able to make them his own and use them for a role in an analogous situation. His own emotions will also respond if he sympathizes with another person. An effort of will and mind will make emotional memory function, and this arouse true and spontaneous emotions.

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An emotion which appears at a moment of inspiration may not come again. An actor must think and analyze in order to discover what stimulus has awakened it. The next time he performs, he should go back to the stimulus and use it to stir the emotion anew. Remember that an emotion is always the result of an experience. "Emotion is like a flower. Once withered you cannot revive it. But water the roots and you will have a fresh one," said Mikhail Shchepkin.

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To stir emotions, all possible stimuli should be used:

1. Logical, consecutive and truthful physical and inner actions.

2. The magic if and the given circumstances.
3. Imagination
4. Concentration of attention on objects.
5. Units and objectives.
6. Truth and Belief.
7. The subtext (the meaning behind the lines in a play)
8. The interrelationship between characters in the play.
9. Lighting, sound effects, mise en scene, everything that creates the illusion of life on the stage.

These stimuli are the psycho-technical elements. If an actor learns to use these conscious means, each of them will become a stimulus to his emotions.

(AN ACTOR'S TRAINING: THE STANISLAVSKI METHOD by SONIA MOORE page 46-49)

Exercises

The atmosphere around us influences our emotions on the stage as it does in real life. The right mise en scene and lighting influence the actor's emotional memory. And sometimes, by following his mood and his objective, an actor finds the right mise en scene; each must have a psychological justification. A mise en scene must bring out the inner experience in an impressive form.

1. Form a group at a table. Of what does this particular mise en scene remind you?
2. Listen to sounds from the street. What does the sound of the siren bring to your memory? Build a mise en scene appropriate to your mood.
3. Turn off some of the lights. Of what does this semi-dark room remind you?

Create a mise en scene that is the result of your inner actions, thoughts, and emotions.

Preparing the setting yourself will help you enter the ground and actions of your character.

(AN ACTOR'S TRAINING: THE STANISLAVSKI METHOD by SONIA MOORE page 49)

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Studying the method of Mr. Stanislavski, it is clear that his method makes actor more adaptable. For this, he uses his internal and external state of body mind and heart. Common sense is employed to adapt the character or its emotions or actions or behaviours. This

common sense will provide the creative and balanced actions to the actor. In other words, the common sense keeps the actor grounded. With the use of common sense, an actor will not be dragged in to any kind of over emotional or physical acting.

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Each element of the Method affects each actor differently. After studying all of them, an actor will realize which is the most efficient in making his senses function and awaken his emotions. When the actor fully and energetically employs that element, all the other elements will automatically get involved.

Work on the Role: Building A Character

There are no small roles – only small actors.

MOTTO of the Moscow Art Theater

Love the art in yourself, not yourself in the art.

Stanislavski

(The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 55)

The means of an actor is human actions, which can be seen. It has two processes, psychological and physical. An actor, needs to master both of them and co-ordinate them flawlessly and seamlessly. After the training of physic, voice and emotion memory (emotional memory) the actor, needs to thoroughly understand the given circumstances of the character, interpretation of the playwright and director. In addition, he has to develop co-ordination

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with the fellow actors, costume, make-up, property, set and light, music, and presence of audience.

In order to build a character, an actor needs to focus on some object near to him on set. This will help him to concentrate and be attentive on stage. Practicing this again and again, an actor will develop the habit of being focussed and disciplined on stage. Eventually this will become his second nature.

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Every art has its own means of expression. Poets have words, musicians have sounds, and painters have colors. An actor's means of expression is the human action, which as we have seen, is a psychophysical process. Spectators learn about the characters on stage the way we learn about people in life – through their physical actions, which are dedicated by their aims. An action explains what a character does at a given moment and why he does it. Every aim (psychological) is expressed physically, and conversely every physical movement has its aim. Movements disclose a person's interests, tastes, habits, moods. The complex of human psychological life is expressed through a simple physical action. The logic of a person's physical actions, gestures of the body, gives us an understanding of his inner experiences. Without the union of the psychological and the physical a role cannot be built. Life will be created on the stage if an actor follows the laws of nature. (The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 55)

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The actor must develop a sense of 'good taste' of a play and a character. Every character has its own psychological reasons to behave in particular fashion in given circumstances. It is not possible for a playwright to give each detail regarding every character. Therefore, it is prime duty of an actor to understand and fill the gap of characters' present, past and future by reading the play. He should be able to convey the complex inner psychological reactions, emotions, and other mental activities through his physical system. System teaches him to approach the inner complex psychological world of the character by 'doing', simple concrete physical actions. This will bring, an actor, to a position, where he can portray the complex internal world of a character.

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An actor needs to build a character with his own understanding and experiences. The journey of building a character begins from his own being. Therefore, an actor should be able to 'see' the character, its action, body language, dialogue delivery and blend it with his own self. This will bring the desired result. This process is repetitive and an actor has to prepare himself likewise for each show and each performance. An actor must project, "the life of a human spirit", during every moment, which can be brought out through various actions. To bring the authenticity, truthfulness and believability in the character, an actor, will use his creative process, which will present characters' "own life".

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It is important for an actor to see the character he builds in terms of actions. In two and a half hours on the stage, an actor must project "the life of a human spirit", during every moment; therefore, he must use actions which will express that life. The creative process of an

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actor's work is choice of actions, and the whole Stanislavski System is called upon to help that process. If an action helps to express the character, it is artistically right; if it does not, it is wrong. An action cannot be accidental or superfluous. The choice of actions must be guided by the main idea of the play and of the role. (The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 55-56)

Basically the character is build with actions. The actor who is successful in building the actions for the character meets his primary objective for building a role. The choice of his actions depends upon many things for which the system provides help. Mr. Stanislavski says that an actor becomes an actor when he masters the process of choosing actions to build a definite character.

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The choice of actions, then is the foundation on which a character is built. Executing certain actions, the actor builds one character; executing others, he builds another character. The value of an action lies in the inner content that it expresses. An actor becomes an actor when he masters the process of choosing actions to build a definite character, said Stanislavski. (The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 56)

When an actor asks the question to himself, like "Who am I?" "Where is the action taking place?" "With whom?" "What for?", he is able to bring clarity in the process. This way, he is able to

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understand the potential of character. Answer of all these questions brings him to the clarity of the 'given circumstances'. An actor has to repeat this process for each actor, each time, every show consistently. When he correctly knows the answers for the questions like what he is doing, why he is doing, where he is doing, when he is doing, he will get clarity in the process of building the character and when he answers the question to how he is doing, he will get an understanding regarding the process going on within himself.

An action on stage, if it has no purpose, merely diverts the audience's attention from the essence of the play. The purpose is what determines the action, and that purpose is express individual life. In order that an action should be truthful, an actor must be able to answer several questions: "Who am I?" "Where is the action taking place?" "With whom?" "What for?" He must know all the details of the given circumstances. The role is ready when an actor knows concretely what the character does each moment on the stage and why he does it. The actions concretize the life of a human spirit, and give the audience an idea of the character's habits, moods, tastes.

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An actor must find the objective of each and every movement of the character. These objectives should have a base of logic, truthfulness and consistency. Thus a good role is created. He should master the art of simple and concrete physical actions representing different emotions, sentiments, moods of the character in different situations.

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An actor must create an individual logic of actions, unique for each character. In every action, there is something objective, common to all, but at the same time each person's logic of action is individual and right only for him. For instance, if we want fresh air, we may open a window. But, because the background and the interests of people differ, different people will open a window in different ways. Each movement of a person's inner life, each reaction to what happens around him, is unique. The correct definition of actions for each character will be determined not by the intuition of an actor but by his deep analysis of the intention of the author and by his own ability to choose that which is most characteristic and typical in the character. (The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 57)

building a character speech

Ms. Elizabeth Reynolds Hopgod mentions about the verbal part of the training. This includes speech, pronunciation, intonations, pauses and other elements of the voice and speech.

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Mr. Stanislavski has created a device of Tortsov (mentor) and his students. This is a series of dialogues between the trainer and the trainees. This is a tool where Tortsov is Stanislavski himself and the students are imaginary. The entire dialogues happen at the studio where newcomers are learning acting. In all his books, Mr. Stanislavski has used the teacher and student format to

communicate. It is happening or progressing bit by bit instead of giving any main guideline before hand and then work on it. This is Stanislavski's way of writing. In the book of 'Building A Character' which is translated from Russian language by Ms. Elizabeth Reynolds Hapgood, Tortsov (Mr. Stanislavski) takes class of voice and speech which can be understood as 'Vachika' in our Indian terms. Tortsov talks about the stress in the beginning. A student Sonia is given a task to 'speak something' this is the way he progresses in the 'chapter IX of Accentuation: the Expressive Word'. He makes student think of what they speak. This is very important for an actor because theater is also the art of spoken words. If an actor fails to speak properly then the meaning to be conveyed is ruined and in the end, the audience does not appreciate the effort of the performance, which becomes a failure. So Tortsov starts with the simple accent.

"SONYA, will you go up and say something for us?" This question with which Tortsov started to-day's lesson sounded more like an order.

She went up on to the stage and began to speak:

"A wonderful individual...."

"But you accent all the words equally!" exclaimed Tortsov, "You cannot squander your accents recklessly! A stress misplaced distorts a word or lames a phrase,, whereas it should be a help to it. (Constantin Stanislavski Building a Character translated by Elizabeth Reynolds Hapgood chapter ix of Accentuation: the Expressive Word. Page no 149.)

By reading the book carefully, we can see that the exercise, which is given to Sonya, is training to the actor. Many novice actors full of enthusiasm either speak without stressing the word or keep stressing all the words in a dialogue. Unfortunately, Sonia does the same and Tortsov stops her in the very beginning of her speech. He draws her attention toward the accents, which she is using without proper understanding. Tortsov says, "The accent is a pointing finger. It singles out the key word in a phrase or measure. In the word thus underscored we shall find the soul, the inner essence, the high point of the subtext." (Constantain Stanislavski Building a Character translated by Elizabeth Reynolds Hapgood chapter ix of Accentuation : the Expressive Word. Page no 149.)

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In one sentence, he made his intentions clear that the words, which are spoken, are very meaningful on stage. There accents are like pointing finger to someone. One of the main works of an actor is to find out the inner essence of the word as well as the subtext. The subtext is such which stays between the lines and actor should use the accents like pointing fingers to highlight them. That brings the soul of the written text of the play and thus the play becomes meaningful and live. Giving soul to the word is a very important process for an actor.

In further proceedings of the chapter, Tortsov asks her to understand the value of the words and accents he mentions, "Learn to love it the way the others have come to love pauses and intonations, because the accent is the third important element of speech". (Constantain Stanislavski Building a Character translated

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by Elizabeth Reynolds Hapgood chapter ix of Accentuation : the Expressive Word. Page no 149-150.)

Besides pauses and intonations, the accent is the third important element of the speech. Pauses bring the silence on stage but also gives proper meaning to the situations, bring feelings and explores the subtle subtext of the play and the character. The intonations not only bring variation in the speech but it clears the intentions of the character and the play. The intonations are the loudspeakers of the attitude of the characters and in turn the play itself. Different characters speak in different intonations that bring unity in diversity and a meaningful conclusion can be brought to the play.

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Tortsov again explains, "Both in ordinary talk and in your speech on the stage you let your accents ramble all around like a herd of sheep in a meadow. You must put some order into your accentuation. Say the word: individual."

"Indi-vidual," came the crisp reply.

"Better and better!" Tortsov's surprise was well feigned. (Constantin Stanislavski Building a Character translated by Elizabeth Reynolds Hapgood chapter ix of Accentuation : the Expressive Word. Page no 150.)

Tortsov wants the students to understand the importance of accents and as we can see the style of Mr. Stanislavski as it progresses bit by bit. Now he wants the students to apply more than one accent to the sentence.

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“Now you have two accents and the word has broken down in the middle. Are you not able to say the word “individual” as one unit, not two, and put the accent on the third syllable?” (Constantin Stanislavski Building a Character translated by Elizabeth Reynolds Hapgood chapter ix of Accentuation : the Expressive Word. Page no 150.)

Sonya tries to speak and thus further explanations comes. Tortsov also points the mistakes, which actors do unknowingly by using their bodies when not required. He explains through the example of accent the body should also be supporting to the accent but leaning or bending or doing unnecessary movements of body will be of no use. He also shows the way to do it correctly. Here the analysis of Sonya’s act the director Tortsov also mixes the important element of physical actions. He means that we need not complicate the actions or doings but in stead, we should try to find the simple physical actions, which support the speech. Adding more physical actions, will dampen the impact of the speech. The psychology of the speaker is addressed here very subtly. Tortsov stresses on putting efforts in bringing one meaning to many accents. This will lead to proper communication. After all, accenting one word will not serve the purpose. He also gives the simile of the melody for employing composition of sounds, letters, syllables etc.. that will make the speech an interesting, meaningful and communicative to the audience.

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“You not only have your voice give a smart below, but you emphasize it with your chin and butt your head forward. That

is a poor habit and, unfortunately you are not alone among actors in using it. As if the thought in a word could be brought out by a thrust to the head or the just of the nose! How simple!".....

"As a matter of fact it is much more complex than that: an accent may indicate affection or malice, respect or scorn, frankness or slyness; it may be ambiguous, sarcastic. It serves up a word on a salver.

"Besides," Tortsov went on, "when you have sliced your word 'individual' into two parts you treat the first half with disdain by almost swallowing it, and you hurl the second half at us to explode like a hand grenade. Let it be one word, one idea, one meaning. Let its composition of sounds, letters, syllables be on melodic line. Then you can raise, lower or twist it. (Constantin Stanislavski Building a Character translated by Elizabeth Reynolds Hapgood chapter ix of Accentuation : the Expressive Word. Page no 150 151.)

He further gives the example of wire and its parts. He used this example in term of dissection. Like, if we dissect the cable in different layers and see the various compositions of the cable.

The speech the should be seen that way and the different layers of compositions of speech which include intonations, pauses, composition of sounds, letters, syllables are to be integrated in such a manner that like wire passes the current and the light comes through that. Likewise, the meaning should come with the integrated efforts of the speech.

“Take a length of wire, bend it here, twist it up there, and you will have something which is more or less attractive in form. There will be a high point which, like a lightning rod, will catch the accent, and the rest will make some kind of pattern. That line will have of, definition wholeness and integration to it. It will be better than a piece of wire broken up into bits, scattered around separate from each other. Now try bending the phonetic line of the word ‘individual’ into a variety of tones.” (Constantin Stanislavski Building a Character translated by Elizabeth Reynolds Hapgood chapter ix of Accentuation : the Expressive Word. Page no 151.)

Every word spoken in the theatre should be meaningful and Tortsov demands from an actor to bring the life to word. This is interesting how a word can come to the life. The word comes to the life after being meaningful. If the word is not delivered meaningfully, it will die. In terms of theatre, everything is full of life. Actors’ body, gesture, posture, speech and every spoken word have to be full of life. Though bring them alive an actor must use his thought i.e. an actor has to apply the thought behind the words which he is speaking, like why that word is used and not other. To know the meaning and the significance of the word, the actor should understand why the playwright has used that particular word and no other word in its place. Secondly, the actor has to add his feelings as well as the characters’ feelings, and in addition also the true value that the word carries within itself. Thirdly, an actor has to

bring out the core idea hidden behind the word and create the whole picture. The word has the power to create the image from the dry script to the imaginative reality of an audience. This is has to be achieved through the speech. Failing to do this, an actor will be merely speaking the words mechanically, which is nothing but bad acting.

“You are doing it mechanically,” interrupted Tortsov. “You are producing dry, formal, inanimate sounds, only externally connected with each other. Put some life into them/”

“But how?” we asked in bewilderment.

“First of all, be giving to the word the meaning with which nature endowed it-the thought, feeling, idea, image-and not by reducing it to a simple series of sound waves striking the ear drum. (Constantin Stanislavski Building a Character translated by Elizabeth Reynolds Hapgood chapter ix of Accentuation : the Expressive Word. Page no 151.)

Tortsov not only emphasizes on the importance of a proper speech of an actor, but also suggests that he needs also to speak for the fellow actors. Like a good painting, the actors in a combined and harmonious effort will paint a beautiful image for an audience through their speech. Together they will bring clarity within themselves and the play will become more meaningful to the audience.

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“Make a painting with the word so that the individual you are drawing, that you have in your mind’s eye and are describing

to the character playing opposite you, will be clear to him. He will sense whether the human being behind the word is beautiful or deformed, tall or short, agreeable or repulsive, kind or cruel.

“Try to convey what you see and feel with the aid of sound, intonation and all the other means of expression” (Constantin Stanislavski Building a Character translated by Elizabeth Reynolds Hapgood chapter ix of Accentuation : the Expressive Word. Page no 151.)

The proper delivery of the speech requires the internal involvement, which is not limited to only feelings of the characters and actors it also extends to the each move, grunts and groans made by an actor. Only an involved actor can bring that feeling. In order to bring that true feeling and being within, an actor needs to see every word, situation, other characters with internal eye. Not see them superficially but see them with the internal feelings and relevance of the play in terms of the character. The attention of an actor must come to work for this and with concentration, an actor needs to present an integrated idea behind the speech. It should be done in such a way that it doesn't remain mere sounds or bunch of words but it comes out as a meaningful conversation with emotions, feeling and communicative theatre presentation.

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first call to mind someone among your acquaintances, stand him up in front of you, the way a painter would, and then tell us what you see in the retina of your inner eye.”

(Constantin Stanislavski Building a Character translated by Elizabeth Reynolds Hapgood chapter ix of Accentuation : the Expressive Word. Page no 152.)

This means one need not bang the words but speak them with a good feeling of delivery in the heart. Tortsov put it as, “with a good taste in your mouth...” every word should come with careful attitude and softly with required punch.

please do not bang down on it, do it caressingly, with a good taste in your mouth, serve it up carefully, this word set apart with its accent. Softly, softly, not hard hitting,” pleaded Tortsov. (Constantin Stanislavski Building a Character translated by Elizabeth Reynolds Hapgood chapter ix of Accentuation : the Expressive Word. Page no 153.)

One more important point Tortsov made here is the actors' self admiration. Usually naive actors are firstly in love with words and secondly in the way they are spoken by them. This is a limitation of an actor. Tortsov does not approve it at all. He mentions that this kind of self admiration of an actor is harmful.

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“There is no use in listening so hard to your own voices. That sort of thing is not far removed from self-admiration, exhibitionism. The point is not so much in how you say a word as it is in how others will hear and absorb it. ‘Self listening’ is not a proper objective for an actor. It is far more important that he affect others by transmitting to them the

things that are in his mind and heart. So do not speak to the ear but to the eye of your partner on the stage. That is the best means of getting away from listening to yourself, a habit which is harmful and distracts an actor from his true path.” (Constantin Stanislavski Building a Character translated by Elizabeth Reynolds Hapgood chapter ix of Accentuation : the Expressive Word. Page no 153.)

At another day Tortsov begin with a new rule. He mentions about the grammar of the language. This part of the explanation is more relevant in Russian Language and

“The first is that an adjective modifying a noun does not take any accent. It defines, supplements the noun and combined with it. This rule is implicit in the meaning of the word adjective. (Constantin Stanislavski Building a Character translated by Elizabeth Reynolds Hapgood chapter ix of Accentuation: the Expressive Word. Page no 154.)

Immediately after giving the explanation to the meaning of the adjective, he also gives the law of juxtaposition. This is just like the law of psychological pause, which transcends all other rules. The law of juxtaposition also does the same. Juxtaposition in speech is an artistic technique of putting two and two together and bringing a meaning either by comparing it or by observing them. This kind of juxtaposition is capable of expressing the internal thoughts, feelings, notions, concepts, actions, images, etc. of the play. While building the character the actor needs to know not only the grammar of the

language but also develop the art of juxtapose. By putting two things side by side, an actor would know the importance of both.

A proper use of juxtaposition is a powerful tool for an actor to bring out the various nuances of the language of the script. In the process, an actor is also able to portray the various layers of the character he is playing. This is also a part of 'being' and 'doing' put together.

The meaningful use of juxtaposition will lead the actor to create images and actions for the audience to comprehend the play. The actor of Stanislavski Method has to be internally perfect and externally complete. The speech for him is a tool to communicate with his own internal state and also acts as a part of expression, which is external.

“But there is another more powerful law which like the psychological pause transcends all other rules and regulations. This is the law of juxtaposition. On the basis of this we are obliged at all costs to emphasize words in juxtaposition which express thoughts, feelings, notions, concepts, actions, images, etc. (Constantin Stanislavski Building a Character translated by Elizabeth Reynolds Hapgood chapter ix of Accentuation : the Expressive Word. Page no 155.)

As Mr. Stanislavski said, “The art of an actor, is the knowledge of the logic of actions in a play and the ability to put them all on one

thread in a consecutive order.” All the actions must lead to the fulfilment of the main idea of the play and the role. It is most important for an actor to understand this statement because Mr. Stanislavski tells that the prime job of an actor is to communicate the main idea of the play through the role he is playing. This is also termed as ‘spiritual communication’, for which an actor should not only carefully study the role but also should be able to grasp the ethos of the play, thereby communicate with his full capacity.

In short, Ms. Elizabeth Hopgod establishes the importance of meaningful speech of the actor. It is clear that Tortsov addressed three aspects of the speech. First the knowledge of the language and grammar, Second, the knowledge of the art of speech, which means how to speak and what to speak as the character. Third, understanding the nuances of the language and the character that the actor should deliver in a way that the spoken words become logical, and meaningful. This will help the actor in remaining in the character and this is part of ‘being’.

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Ms. Sonia Moore also mentions about the verbal determination of action in her book. She quotes Mr. Stanislavski in reference to the art of an actor viz a viz speech. Mr. Stanislavski says, “...is the knowledge of the logic of actions in a play and the ability to put them all on one thread in a consecutive order.” The method expects that an actor should understand the whole play and not just his own dialogues. Therefore, he should study the entire play and get the overall perspective of the play. Because according to Mr. Stanislavski words determine the actions of a play and the actor.

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So, the actor should be capable in fulfilling his significant contribution in conveying the main idea of the play. Without being the character and without speaking the language of the character, to achieve a quality acting is not possible. An actor should remember the key to his growth is putting efforts behind the growth of the character he plays. The growth is related to the richness of an actors' internal process, voice and speech and the actions. Combining them and portraying with the sense of balance will bring an actor to a successful character building.

Stanislavski attributed enormous importance to the verbal determination of actions, because such definition forces and actor to think and to study the role and the whole play. "The art of an actor," said Stanislavski, "is the knowledge of the logic of actions in a play and the ability to put them all on one thread in a consecutive order" All the actions must lead to the fulfilment of the main idea of the play and the role.

The actor builds super objective for the perspective in a role. With this he also brings the harmony in everything he does on stage. The actor should be able to clearly divide the perspective in the life of his character from that of his own. When the perspective is achieved the actor can creatively, logically, distributes his actions and speech according to the role and in interest of the play, with being constant. Thus, the character emerges; keeping consistency in doing this repeatedly the actor as a self and his character grows. (The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 57-58)

For building a good character, the system emphasises on actions. When an actor is in the process of being a character, firstly he should try to find out actions of the character. But the actions should be the set of small, logical concrete and consecutive. Mr. Stanislavski has observed in his experiments with acting that the actions, which are not very loud but truthful have a better impact on audience. In addition, they help the actor to portray his character very well. The simple and concrete actions have one more advantage. When the actor employs these kinds of actions, he gets a chance to enter in to the inner world of himself and thereby the character. So, like meaningful speech the actor's meaningful actions also help an actor to become the character.

When the actor is in the process of building a character he should find out the set of small, logical concrete actions.

The behaviour of a character must be composed of small, logical, concrete actions. Every action must be consecutive, as in life, in life's tempo-rhythm, and must have as much concentration as it requires in real life. Spectators are interested only in concrete actions; the greatest impression on them is made by a simple, correctly, and truthfully executed physical action. The importance that Stanislavski attached to an actor's ability to fulfil the action cannot be overemphasize. The actions lead him into the inner world of the character. To perform an action truthfully means to live

on stage. (The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 57)

Mr. Stanislavski believed that the entire world is the physical side of the psychophysical action. This statement of Mr. Stanislavski has great value. This statement is an essential part of the core philosophy of his thinking. An actor must understand this statement carefully. This means every action has a psychological reason behind it. We do many activities; some done at a conscious level and others are at a subconscious level. If an actor observes the society then he will realise the importance of the actions easily. The human behaviours are nothing but full of psychophysical actions. Their moods, their sentiments, feelings everything in the world is express through actions. The actor needs to understand the psychology and learn to observe the behaviours and the motive behind that. Understanding the relation of motive and behaviours will enable an actor to find proper actions for the character.

Every psychophysical action has some meaning. This meaning can also be understood as a subtext of behaviour. Understanding the subtext of behaviour is exploring the 'life of a human spirit'. As action can explore this, so do the words. The words become the key to reveal the thoughts. They have potential to create images and reciprocation of the body with the words, will make actor's internal and external process finer and beautiful.

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Stanislavski called a word the physical side of the psychophysical action. Images in our mind and the "subtext"

– the meaning behind the words, which make us say them – are the psychological side of the action. According to Stanislavski, the subtext is the inward “life of a human spirit” that constantly flows under the words of a role. It has the same function in speech that the through line of actions has in the field of action. Words are only a part of a given moment on stage and are born of thoughts, images, and bodily expressions of these inner processes.

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(The first simplified guide to Stanislavski’s teachings The Stanislavski System by Sonia Moore page 58)

The seamless association of speech and actions enables an actor to create and build an imaginary character in to theatrical reality. According to the method speaking dialogue is not just an end of his doings. He must prepare to speak ‘to the eye, not to the ear of his fellow actor’. This will strengthen the relation of the character with the actor and also with the fellow actors. Only transmitting an actions and leaving words behind will weaken the process of an actor. In order to pursue the attitude of a character, the actor must understand and develop to deliver through intonations. The intonations reveals the mind-set of the character. This is also the job of voice and speech and an important step to connect with the character.

An actor should understand the importance of the words because meaningful worlds are delivered with a definite reason. A good playwright never wastes his words. So they are full of purpose and an actor needs to find out the reason of the words. The reason and

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the delivery of words have a definite relation of being meaningful. So if the actor wants to make his words meaningful, he should find the reason and purpose of the words, the intentions of the playwright and interpretation of the director. By achieving this, words will become his own as if he himself is the character. The creativity of an actor will be employed and the actor will portray them like a good painter who uses shades, dark lines, gentle strokes of brush and creates a good painting. Similarly, the actor should use his imagination to create a good role. Hence, the method equally stresses on the proper delivery of the speech. Failing to deliver good speech will look like an amputee. About the improper speech, Mr. Stanislavski says: "A word without an end reminds me of a man with amputated legs. Careless pronunciation of sounds and syllables is the same as having a broken tooth, a damaged eye, or a cut ear." So, it is important for an actor to deliver his speech with careful voice modulations. The Method teaches an actor that each spoken word is not less than a treasure. For an actor the word is a verbal action, which means that when he speaks he is in a process of action through words. The purpose drives these verbal actions. Everything on stage with a purpose and the actor needs to fulfil this purpose by mind, body and the speech. Mr. Stanislavski says, "To speak means to act." The verbal actions depend on physical actions and the body expresses the mental processes even before and after the words are spoken.

It is important to understand the attitudes of the character. In life our intonations disclose our attitudes; to act through words, an actor must speak "to the eye," not to the ear, of his fellow actor. He

must see images and transmit them to his partner in pauses with the gestures of his body. He must prepare in pauses with the gestures of his body. He must prepare this at home, and check it during a rehearsal. If he ignores these images, an actor makes the same mistake as when he uses movements only. If he transmits images and fulfils his actions, he is active and his emotions are stirred. Images must grow in detail and become richer. If an actor wants the words to be his own, he must understand the reason for which the author gave them to the character. A character's lines will be alive if he needs them – i.e., if he has a purpose in saying them and makes other see his purpose. If he strives honestly and energetically to fulfil his actions, his words are “active” and the audience understands what he wants to say. Intonations will become colourful through the images in an actor's mind, expressed in silences with his body, through his enunciation, through his projecting the objective, through the use of the active word. Mechanical memorizing kills the imagination.

“A word with a crumpled beginning is like a man with a squashed head, “ said Stanislavski. “A word without an end reminds me of a man with amputated legs. Careless pronunciation of sounds and syllables is the same as having a broken tooth, a damaged eye, or a cut ear.”

“Treasure the spoken word,” said Stanislavski. The energetic word is the most powerful means of stirring emotions, the most expressive and most valuable of physical actions in the process of building a character. The word is the result of thoughts, feelings, and images expressed by the body. For an actor the word is a verbal action, which means that when he

speaks he is in a process of action through words. Verbal action is determined by its purpose..... his words will become verbal actions and will involve his emotions. "To speak means to act," said Stanislavski. ... The verbal action depends on the physical action; on the body expressing mental processes before and after the words. .. (The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 58-59)

The system demands from an actor that he should see himself as a part of the whole play. His main duty is to understand the 'kernel' the main seed of the play. According to the method, to understand the content of the play is not enough. An actor must study the spiritual content of the play, assimilate the content within him, and develop the habit of understanding the main idea or the 'kernel' of the play. He must understand how this seed or the 'kernel' of the play develops in to a full-fledged play. He is also expected to understand the play and the author's mentality thoroughly. His prime job is to understand 'that' idea and deliver with sincerity. Mr. Stanislavski equates the main idea of the play to the spine and the heart of human being. But an actor should know that and also understand that, he is a small part of that spine or the heart. He expects the actor should understand that and deliver the part of the content like establishing the spiritual communication of that central idea to the audience. He should understand the theme of the play and also understand the theme of his role in the play. While doing this, he should remain a link of the chain, which is not a chain itself

but like other links he is harmonious part of the whole chain and strengthens the power of that chain.

Stanislavski demanded that actors thoroughly study the play and the author's mentality. An actor must understand the main idea of the play; he must see himself as a part of the whole. Work on the role means study of the spiritual content of the play and understanding of the "kernel" from which it came to birth. It is this kernel that determines the essence of the play. Only after understanding the main idea of the author will the actors and the director begin to feel and to see the characters of future performances. The main idea is the spine and pulse of the play, of which the character is a single element; the actor must know his mission in the chain of events of the play, his responsibility to make the main idea live. In the theme of his role, which he must see clearly, every detail, every thought and gesture must be imbued with the light of the main idea of the play. He should not make hasty decisions about the character.

Like many dramatists, Mr. Stanislavski believed that the an actor should treat his character as though it is a living and talking human being and not merely a character imagined by a playwright. By breathing life in to the character, an actor will be able to create a 'real person', which probably the playwright would not expect to see.

Stanislavski believed what great his role with justification. Stanislavski believed what great dramatists believe: that if you treat the character as a live human being, he functions naturally and in a way that even the author might not expect.

(The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 59)

Any character created by a playwright is a real person with his own thoughts, actions, appearance, mannerisms, experiences, habits, attitudes, purpose, cultural and ethical inferences. In addition, the character lives on a social plane of the story where local, economy, politics, environment affects him. An actor should understand the potential of a character and provide his soul and body to infuse with the character. This is the demand of the system. This is an on going process for the actor as he is would be playing different roles and so different characters throughout his career.

A character is a human being with his own thoughts, actions, appearance, mannerisms, experiences, habits, and so on. Though conceived by the author, the character must express the actor's individual ideas, his emotions, his intuitions – analogous, of course, to those of the character. Only when the actor's personality fuses with that of the character will he live the role. Facing a new personality in every new play, an actor has the possibility of endless discovery. The inner world must attract the attention of the audience. (The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 59)

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Many actors depend upon their personality and unfortunately are under the wrong impression that their beauty or any other trait will bring them success. Mostly they are in love with themselves and are great exhibitionists. However, they fail to understand that this

perception would be the main cause for their downfall as an actor. The system, strictly prohibits this kind of actors and cautions the other actors not to fall in to this kind of trap.

Stanislavski said, "There are actors and especially actresses who are interested in characterization or 'reincarnation' because they adjust every role to themselves and depend only on their own charm. On this they build their success. Without it they are as helpless as Samson without his hair. We know many cases where an actor's personal charm was the cause of his ruin because his only preoccupation was to demonstrate himself. (The first simplified guide to Stanislavski's teachings The Stanislavski System by Sonia Moore page 61)

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The main aim of the method actor would be to consistently reincarnate his role every night, in every show and in every play and every character, he portrays. If he is able to do this, then he has reached the zenith or the pinnacle of the system. It would not be an exaggeration to say that the entire search of Mr. Stanislavski was for this cause, 'the reincarnation'. Mr. Stanislavski says, "An actor achieves reincarnation when he achieves the truthful behavior of the character, when his actions are interwoven with words and thoughts, when he has searched for all the necessary traits of a given character, when he surrounds himself with its given circumstances and becomes so accustomed to them that he does not know where his own personality leaves off and that of the character begins." So an actor has to become one with the

character. It is like a process leaving a body of self and entering into the body of the character and giving it life. Thus reincarnation happens. This achieved by being, feeling and doing.

There is nothing mystical, no mysterious transformation, in the Stanislavski reincarnation. An actor achieves reincarnation when he achieves the truthful behavior of the character, when his actions are interwoven with words and thoughts, when he has searched for all the necessary traits of a given character, when he surrounds himself with its given circumstances and becomes so accustomed to them that he does not know where his own personality leaves off and that of the character begins. Stanislavski considered reincarnation the height of the actor's art. Creating the character is the essence of the theatre, for it is through characters that a dramatist unfolds the theme for his play.

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Although intuition plays an important part in it, the building of a character – with physical actions, its variety of thoughts, , and feelings – cannot be mastered through that faculty alone. In the process of building a character, an actor must collect all the possible details and characteristic traits. Sometimes he can find them in the reserve of his memories and impress them on the concrete character. But he should learn to take them from the infinite source which is life around him. He must know how to choose typical material for different characters and use it. Stanislavski insisted that

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an actor should learn to take material for his creations from the life around him, from people he knows, or even from those he sees in the street and who leave an impression on him. In life's continual change, in its innumerable faces, types, costumes, and so on, such source for material is unlimited. "Take examples from life and nature," said Mikhail Shchepkin. "A vivid feeling of reality and the ability to express it creates the poet," said Goethe. "Genius," said Stanislavski, "is an actor who sees life and is able to re-create it on the stage." (The first simplified guide to Stanislavski's teachings *The Stanislavski System* by Sonia Moore page 62)

Mr. Jean Benedetti gives his view of the Method in very clear perspective. He accepts Stanislavski's works and its contradictions within the Method as these modifications and alterations in the system are by nobody else but the master himself. Mr. Jean Benedetti has done thorough research on the experiences of Stanislavski and the outcome of the system. It seems that Stanislavski was always in process of reinventing and researching the Method every day. Mr. Jean Benedetti observes that the method is not a set of motionless or solid books of solutions but it is ever growing and filled with ample scope of creativity.

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Stanislavski was always in search of more and more fruitful and effective system. In order to do that, he decided to review or re-evaluate his system during his last years. At that junction of the time and experiences of the lifetime, Stanislavski made many

changes in his system. His basic nature of inquisitiveness never let him rest.

Stanislavski Method reached American theatre and took it by storm. In the year 1923, Stankislavski's theatre group came to America to perform and by the end of the tour, Stanislavski become an iconic figure amongst the actors and the directors of that time in America. (Stanislavski for beginners Page 103 by David Allen)

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He was considered as a legend and many famous or not-so-famous artists started following the "System" with their own perspectives. While his first book was already in the market, which was setting a new standard of the acting and art itself. In contrast, Stanislavski himself was not satisfied with the book and he wanted to change and bring other perspectives of the method. However, as Mr. Jean observes: often his method was understood or performed not as it is. This was a cause of concern for Stanislavski. After passing long and turbulent times of post Russian revolution, a new social and political era of communism was prevailing. During this period, he never stopped working and developing on his own system or the method. Now he is fighting two-way battle. One is to find and correct the system and its development in the right perspective. And the second is to fight against the wrongly set and practiced notions about the method of realistic acting on his name which was prevailing in the artists paternity. So, it was a struggle between the wrongly set notions which were very popular and to work on the modifications and corrections in the system as per his satisfaction level and rework them in a form of a book. Therefore,

that he did. Stanislavski rebelled against the notion of codifying his system once and for all. In fact, he was never in search of the 'laws' which were prevailing in the actors fraternity on the name of his 'System'. (Stanislavski was upset with the idea of understanding his system as a mechanical tool or a guidebook for the solutions.) Stanislavski was always in search of inner justification and the science behind the doings of the actors on stage. He wanted to update his system with more and more scientific base. Again, the key factor was inner justification. Without which the system does not mean anything. He also abandons the voice training method of Volkonski, which was practiced for very long time. So he wanted his system ever flowing, growing, scientific, logical and with inner justification.

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Stanislavski was always moving forward, revising modifying his methods so that no single for formulation seemed satisfactory for very long. He rebelled against the notion that his System could be codified once and for all or that it should degenerate into a set of mechanical practices, repeated without thought or feeling. He had experienced what mere lip-service could do during the period of the First Studio when many actors had adopted his terminology but continued to act essentially in the same manner as before. The vocabulary was enough. He did not wish the 'laws' he had discovered to be identified with the techniques and exercises that were used to understand and master them. If the laws were immutable, the techniques were many and changing. Thus, having used methods of voice training

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based on the work of Volkonski for many years he abandoned them as being too rigid and liable to mechanical repetition without thought or inner justification. He was also concerned to verify his theories through his practice and, whenever possible, to find corroboration of a more scientific kind. Even in his last years he continued to make extensive notes on books Stanislavski An Introduction The System By Jean Benedetti page 50

One of the causes of the misinterpretation of his system could be as Mr. Jean observes that his first edition of the first book initially published in USA in 1924 and afterwards in Russia 1926. The period of two years was very crucial. Naturally, the English edition was more understood by Europeans and Americans than a Russian edition. Clearly, the book was very well received and became popular. The first book set a cult like trend and actors were following those principles religiously-but with their own perspectives and not as Stanislavski wanted. Secondly, one of his own students, Mr. Meyer Hold introduced 'Biomechanical Theatre' in an effort to turn down the realistic theatre.

Facing many problems at the last stage of his life, Stanislavski did not succumb to the situation, remained well within his own conviction of the realistic tradition and included his new thoughts for the system. Stanislavski always wanted to pass on this treasure for the generations to come. This analysis is important to understand the efforts made by Stanislavski for the love of the realistic theatre and his own conviction. Therefore, Stanislavski was not ready to

bring in the change within the system but he was not ready to discard it completely, withdrew completely, and may be start a fresh. This shows his quality and commitment towards his own perception of the art, which is still prevalent.

as he approached seventy, he felt the need to pass on his findings in some more permanent form to younger generations. He had lived through a period of extreme turmoil; he had witnessed the October Revolution and the birth of a new 1 First published in the USA in 1924. 1 First Russian edition 1926. thanks to Lenin's personal support, he had survived Meyerhold's attempt to close the theatre down; he had fought what he considered the mechanism and intellectualism of the avant-garde during the twenties; he had maintained his position within the tradition of realism. The purpose of the books was to state that position as a reminder to younger generations who were moving into new areas. Stanislavski An Introduction The System By Jean Benedetti page 50-51

Indeed, in today's world, the realistic acting is peaking up and media like TV and Cinema are adopting the realistic method more and more convincingly. The writer of the Method felt strongly that he will not physically remain present but he was sure about the basics of the realistic acting. The basics cannot be changed by the factors like generation, time or different historical background. These basics are universal in its own terms. It also remains universal because the ample amount of research, experiments

have gone in to and also it is expected from the person who wish to follow the same. One needs to be equally creative and experimental in applying the method but not forgetting the basics of the realistic acting.

A young man should leave the set norms or traditions, experiment with the allied road less areas, and try to test and enhance his perceptive about the art, himself and the environment around. Doing this he must know the basic and the time of when to return back to the basics.

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This attitude makes clear that experiments and understanding of the art is ever growing one cannot stop by achieving merely some milestones but one needs to update time to time and apply this ripping of the update in the art. This shows the flexible attitude of the legend and he advocates this in his own genius way.

It is important for an actor to understand that the path of the art is eternal but one should not remain the any particular state of mind permanently except basics because statuesque of the mind is statuesque of the art. Stanislavski is also compared to a person who has worked very hard and hard after years wandering through the brush finds a vein of gold and from a mass of sand and rock extracts a few tiny nuggets.

I fear that many of the aspirations of young people today are beyond my comprehension – biologically. One should have the courage to face that...1.

None the less, whatever the historical differences between generations.

The process of artistic creation remains the same in its fundamental, natural laws for the actor of the new generation as for the actor of generations gone by. 2

There must be research, there must be experiment but there must always be a return to basic laws: It is useful for a young man to leave the well-beaten track for a while, to turn off the highway stretching safely away into the distance to wander freely along the byways, gathering fruit and flowers, returning, arms laden with new discoveries, to the main road, ignoring his fatigue. But it would be dangerous for him to go off the main highway completely. Art has been moving along it since time immemorial. The man who does not know this eternal road is condemned to wander endlessly in ways that lead nowhere and to be lost in the maze of thickets without ever reaching the light and open country.³ Stanislavski saw himself as a gold-pro prospector who after years wandering through the brush finds a vein of gold and from a mass of sand and rock extracts a few tiny nuggets. Stanislavski An Introduction The System By Jean Benedetti page 51-52

Mr. Jean Benedetti point out the importance of a clear division and says: "It is important to register this division clearly, for while Stanislavski remained constant in his definition of the basic elements, both psychological and physical, of acting, his views on their use and application were subject to radical revision. His

problem was that such a revision was occurring precisely at the moment when he had committed himself to publishing a coherent exposition of his teaching. Nowhere is this better illustrated than in his constant changes of mind concerning the format of the second book, 'Work' on Oneself."

Ideally he would have liked it to consist of a single volume. He was increasingly dissatisfied with the mind-body split, which was inherent in his earlier statements. The division between the imaginative preparation of a role and its physical expression was artificial and constantly negated by his own practice. He was, therefore, far from happy about dividing the Book Two into Experience and Physical Characterisation. Stanislavski An Introduction The System By Jean Benedetti page 53

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According to Mr. Benedetti, Stanislavski was far from happy. It means that given another chance he would have surely changed the book. It is possible that he would have not separated mind and body but the way it was happening in that time.

Mr. Jean Benedetti quotes one of the practices, which Stanislavski realised in due course of the time. Now the 'doing' part of a director and the actors are explained. Jean Benedetti does not refer any particular but he explains the way of conducting the rehearsals, which were in practice like the one a director is willing to help the actor in every possible manner. Doing this, the director gathers the cast and they spend a lot of time in analysing the play. The actors will discuss the individual role in detail. From here, they once more

discuss and exchange their views of the play with each other about their own role and their point of view with other characters and actors.

The experts of the required field are called and again the round of discussion happens with him. To reach near the reality they talk, listen to the lectures, read documents. They also see pictures and make sketches of the models of the set and costume related to the production.

After the external details, internal feelings, other emotions, and their timing (which were, discussed earlier) the actors tries to forward his journey towards the stage. By this time, Mr. Benedetti opines that by this time the actors' heart and mind is filled with so much related and unrelated details that they became like chicken filled with nuts. This seems a perfect formula for the failure.

The difficulty the actor faces is he loses the emotional and mental connect with the character because the details, which are filled in his mind creates problems. To remember all the details and execute them on stage as a character becomes a different ballgame. In the end, the actor fails to identify with the character. The mere details, which are important, but the pile of details violates his process of acting and during this process, the actor loses the identification with the character, which is one of the most basic requirement of the method.

To get them (the actors) out of trouble the director gathers all concerned round the table and spends several months analyzing the play and the individual roles in detail. They talk about the play once more, saying whatever comes into their head. They exchange views, discuss with each other, invite specialists for various talks, read documents, hear lectures. They also look at sketches or models of the sets and costumes intended for the production. Then they decide, down to the most trivial detail what each of the actors will do, what each of them must feel, when, eventually, they get up on the stage and start to live their parts.

In the end the actor's heart and mind are filled with a mass details, some useful, some not, like a chicken that has been fattened up by being stuffed with nuts. Not being in a position to absorb everything which has been violently crammed into his heart and mind the actor loses contact also with those rare moments when he was able to identify with the role. Stanislavski An Introduction The System By Jean Benedetti page 65

At this stage, the actor is told to play his part and apply everything of his study during recent months of group study. The empty hearted actor is overflowing with the details obviously cannot do anything. This process upsets the actor deeply. Then he requires more time. Here more time means the repetition of the same unhealthy process again. In turn, he takes more time to get rid of the unessential information out his brain. Again, the time is the

factor. Now the actor needs to divide the information in two parts, which are absolutely essential and which are unnecessary. After that, he discovers the much-required hope bit by bit. This process again creates some questions.

And then they tell him, 'Get up on stage, play your part and apply everything you have learned in the recent months of group study.' With a stuffed head and empty heart the actor goes out on stage and simply can't do anything. More months are needed to get rid of all that is superfluous, to select and assimilate the essential, for him to discover himself – bit by bit us hope - in the part. Stanislavski An Introduction The System By Jean Benedetti page 65

The biggest question at this junction comes of forcing himself for the 'doing'. Will it be correct to force and apply all the required information at this stage? Because forced information on the character makes his character mechanical, boring and most importantly damaging as it loses the charm of freshness. Loosing freshness is again loosing the grip on the character as it is also a personal disqualification and the lose of amusement (or connect) of the audience.

The mind of an artist is yet in the process of opening-up but before that stuffing with this kind of details will bring his internal process to an end.

Here an actor requires the solution from the sense of the balance. Because, in this condition an actor is attending to a heavy quantity of information from outside. As, this information is thrown to him from outside and the process of internalising the exterior and blended form of the information, innovation, self discoveries , input of personal touch and his own experience seems at a distance for the actor to realise the character.

The question then arises whether it is right to force a part in the early stages when it is important to keep it fresh? Is it any good imposing ideas, judgements, perceptions about the part when the mind of the creative artist has not yet been opened up?

Of course, some things of value result from such work, enter his mind and help the creative process. But far more which is superfluous goes in too, unnecessary information, ideas and feelings which, initially, only clutter up the head and the heart, frighten an actor and inhibit his own free creation. To assimilate what is external and alien is more difficult than to create with one's own intelligence and heart.

But, worst of all, all these commentaries, coming from outside, fall on unprepared, unilled, arid soil. It is not possible to judge a work or the experiences it contains, if you have not recognized some part of yourself in the author's writing.

Stanislavski An Introduction The System By Jean Benedetti
page 65-66

Now the actor is in a dilemma. His mind is full with external facts, figures and details. His heart is empty. The process of combining them needs lot of radical changes. The answers are not easy. To portray the internal state of the character physically on stage is the prime job for an actor. For the physical characterisation he needs a solid mental and physical conviction of the character. Here, he decides about the value of the information he already has. He needs to throw some of them outside of the mind and keep some important for his future reference. Again, this work is done by the mind. So, a clear division of mind and heart or mind and body, surfaces. The actor is torn apart against no one but himself.

Another important trend of the time was the separation of an actor and a performer. Now the system is facing the biggest trouble of its time. System, which had been designed to overcome that division, was, in its turn, dividing mind from body, knowledge from feeling, analysis from action. From here may be Stanislavski realised the practice of theory with organic unity.

If the actor is in a prepared state to learn alien ideas and feelings armed with his internal forces and his external apparatus, which makes physical characterization possible; if he feels firm ground beneath his feet, he will learn what he needs to accept or reject among the advice, useful or otherwise, which he is offered.¹

Stanislavski confronted once more the problem of the actor divided against himself. But whereas in Red Square it was the actor as human being which was separated from the

actor as performer, now the System, which had been designed to overcome that division, was, in its turn, dividing mind from body, knowledge from feeling, analysis from action. What Stanislavski had to seek was a praxis, theory and practice in organic unity. Stanislavski An Introduction The System By Jean Benedetti page 65-66

Limitations of Emotion Memory

Mr. Jean Benedetti also indicates the limitation of the Emotional Memory. The problem of emotional memory is, the actor has to source his past experiences and his own emotions and also have to be skilful enough to use them with correct sense and proper depth for the character he is playing. It is not simple. It is obviously understood that the evocation of the past and the emotions related to the situation and character is very demanding and confusing activity. One has to force the self to get to those emotions. This brings unconstructive results. Tension, exhaustion, sometime hysteria became the common results rather than a smooth emotional swing. The charge of emotion and its evocation lies with the subconscious mind. The problem with the subconscious mind is that, it cannot be commanded.

In earlier times, the so-called Stanislavski actors forced themselves for the evocation of the emotion. This could not bring the result but the practice of self-destruction became the fashion of the time. Stanislavski was very much against it. But yes, the problem was there and demanding a solution.

Another problem was by grabbing the details from outside and the details, which he has been going through the process, were clashing. The actor needs emotions; his mind is full with external information. Now the subconscious is not in his control and forcing them; brings different results. The actor is in an utter chaotic condition.

This is the time to do some serious questioning. What is near and most available in this situation for the actor? The simple answer is the body. And the question might be having an answer lying with the body.

Limitations of Emotion Memory

In reading a play, an actor is called on to fill it out with his own memories and experiences, to give it human depth by his own personal involvement, through Emotion Memory. All too often, however, the evocation of past experiences produced negative results – tension, exhaustion, sometime hysteria. At other times the mind seized up, refusing to yield up its secrets. Stanislavski had always been aware how carefully the evocation of emotion had to be handled. The unconscious cannot be commanded. Feelings have to be ‘lured’, ‘enticed’. Now it seemed to him that any kind of direct attempt to evoke feeling or the memory of feeling had to be avoided. Just as it was wrong for an actor to be assaulted by a battery of outside fact and knowledge, so it was wrong for him to assault his own emotions.

If the intellect can inhibit, and the emotions are fickle where can an actor begin in his exploration of a role? The answer is, with what is most immediately available to him, with what responds most easily to his wishes – his body. . Stanislavski
An Introduction The System By Jean Benedetti page 66-67

The logic of physical action

Stanislavski started to think in the direction of the use of the body for the arousal of the emotions. He has experimented with the new approach. Now the priorities are changed and 'the doing' becomes the starting point from the very beginning of the rehearsals. In this process the idea developed: there is a physical aspect to thought and a mental aspect to action. The problem of approaching the subconscious started making the way in form of being physical first and then letting the emotions come. Earlier in the Moscow art theatre the trend of doing mental exercises first and then physical actions were approached but Stanislavski again used his own idea of improvisation and combined the intellectual, mental and emotional activities of the character by being physical first with minimum initial details.

Here a complete reverse trend is seen. The forcing of an actor, the unfruitful efforts to bring emotions of character at first place, and collecting minor to minute details of the play, character, fellow actors and characters were put on the backburner.

The logic of physical action

Starting from the body Stanislavski developed a new method of approaching a role and new priorities for the initial stages of rehearsal.

There is a physical aspect to thought and a mental aspect to action.¹ Physical work can act as a powerful stimulus to the imagination and the unconscious. Stanislavski was aware of this and had used improvisation as early as 1905, but only as an adjunct and a support. In the classic model of MXAT rehearsals, physical action came last.² Stanislavski An Introduction The System By Jean Benedetti page 67

Very meticulous and perfectionist, Stanislavski himself had advocated that the emotions come first. And also tried to find the way to approach them in each unit. In early 1924, he strongly believed that it is the actor who controls the feeling and not the feeling which controls the actor.

That's where the problem started and the actor fell in to the trap of emotion first and tried to force the subconscious with overflowing external details. At that time, the first edition of English book came in USA and got widely popular, which became the biggest hindrance, and set many wrong notions about his theory as Stanislavski was yet to find out the other approach.

It was the bait with which to 'lure' the required feelings. During rehearsals for The Battle of Life, a Dickens adaptation, produced in 1924, he outlined his approach:

First, everything has to be prepared so that the emotion will come; the actor's concentration and his correct state of being on stage at that particular moment, either in rehearsal or in performance.... Second, you must define the exact feeling for each (unit)... Third, after having defined what feeling the actor must have, we must analyze the nature of the feeling, the actor must search for actions which will arouse the feeling. This is the bait which the feeling will rise to. Fifth, having caught the feeling, he must learn to control it. Remember that it is the actor who controls the feeling, not the feeling which controls the actor. 3 Stanislavski An Introduction The System By Jean Benedetti page 67

Mr. Benedetti notes that the approach of Stanislavski changed in one-decade. When he was working in "Tartuffe", Stanislavski completely reversed his trend and never spoke about the emotional stages initially in the practise. Now the foundation of his system shifted from 'doing' to 'being', which was not so popular.

This shows Stanislavski's commitment towards his art and conviction and, above all the commitment towards the art for which he dared to change the approach and never got carried away with the popularity of his previous theories.

This is like a scientist who supersedes his popular and much-in-demand idea to a completely new approach and dared to disapprove the earlier one.

Just over a decade later, when Stanislavski was working on his final production, *Tartuffe*, it was a different story:

At that time he considered that foundation of his System to be the work on physical actions, and he brushed away all that might distract the actors from its significance. When we reminded him of his earlier methods, he naively pretended that he didn't understand what we were talking about. Once someone asked: 'What is the nature of the "emotional states" of the actors in this scene?'

Constantin Sergeyevich looked surprised and said:

"Emotional states" What is that? I never heard of it.'¹

Stanislavski An Introduction The System By Jean Benedetti page 67-68

Mr. Benedetti notes; "Later on in the same rehearsal he said:

Do not speak to me about feeling. We cannot set feeling; we can only set physical action.

And again

Start bravely, not to reason, but to act. As soon as you begin to act you will immediately become aware of the necessity of justifying your actions.

*The transition from one position to its opposite is charted in An Actor's Work on a Role (Creating a Role). In Part One (1916-20), which describes work on Griboyedov's *Woe from Wit*, the stage of physicalisation comes last, after exhaustive textual and*

psychological analysis. In Part Two (1930-33), work on Othello begins with a reading by Stanislavski (Tortsov). Physical work follows immediately after, now preceding any detailed textual study. In Part Three (1936-7) the students are plunged immediately into a physical exploration of The Government Inspector.

Now the whole perspective to approach the emotion was changed by Stanislavski. The root of emotion goes through the related physical action. So it is like start doing and then broaden your circle of thought to include the required details. By this approach, the subconscious gets stimuli and the actor is more likely to get the emotional journey in right track of the character.

Now the plain analysis of the character has taken a shape of the analysis through physical action. Here the actor starts from himself and not as a character. This way he could ask important questions to himself and could feel more connected to the role. With initially applying the action, the way the actor feels his total being is connected with the character and gets rid of overstuffing details while trying to translate as a character.

This is very organic in the nature of a performer yet there is a difference, which is observed by Mr. Jean Benedetti. He writes, *In the method of Physical Action, or, more accurately, the Method of Analysis through Physical Action, the actor starts by creating, in his own person, very often in precise detail, a logical sequence of actions, based on the question, 'What would I do if..', the 'if' being his intentions within the given circumstances of the play. At this stage he is using his own words, not the author's. The actor's total*

being is therefore engaged from the start. The circumstances and the actions they prompt become, in the process of exploration, a personal reality. Stanislavski An Introduction The System By Jean Benedetti page 68

Going further in to the new way of Stanislavski's (doing and then being or feeling) the different interpretations emerge. As it is seen earlier, it looks very organic in the nature of a performer yet there is a difference, which is observed by Mr. Jean Benedetti. He writes, *"In real, everyday life people behave in a logical, coherent manner in their internal and external actions, either consciously or from force of habit. In the majority of cases, we are driven by our life goals, absolute need and human necessity. People usually react instinctively, without thinking. But on stage playing a role, life is created not by authentic necessity but by the products of our imagination. On stage, before creative work begins, there are no human necessities, vital living needs, in the actor's mind, which correspond to the goals of the character. These necessities, these goals, cannot be created all at once but develop gradually, during the long period of creative work."* Stanislavski An Introduction The System By Jean Benedetti page 68-69.

So, the difference of behaviour in real life and the role in a play is the beginning, middle and the end are known very well to the actor unlike in real life. Goals in life are different subject. Here the goal of an actor is to achieve the maximum nearness to the character and portray it in best possible psychological and physical perspective of

the play, situation and the direction or the interpretation of the director, writer and the self. Now the process takes U-turn from the life.

An actor is doing something with conviction and his purpose is related to the performance and not the personal achievements or failures of the character itself. Therefore, the difference of objectives needs to be clear. Now achieving the maximum truthfulness, logic, spontaneity, consistency and so on are the subject to develop during the long practice of the play and will be achieved bit by bit. Here also the doing part comes first, that opens the door for the emotions and actions.

Advantage of bringing the physical action first is the psychology of the actor, which will help him build the character's action in logical order. Thinking about the character and try to understand before the action, lands an actor in a dilemma. By doing the actions, the actor can ask the questions, like what do I want and what do I do to get it? This brings much required logic for the role and then the subconscious of the actor involves in bringing the internal state of the character with the help of the storehouse of the past and feelings. His physical truth of actions and faith will trigger his emotions in genuineness. This is how his inner faith emotions and truthfulness will come in to practice and his spiritual journey as a character on stage comes alive. Again, it is achieved gradually. If he believes in himself, the soul will open to receive all the inner objectives emotions and feelings of his role.

Consistency of actions generates the rhythm. Rhythmic actions help in bringing the tempo of the play because rhythm is also the trigger for emotions. Stanislavski is very well aware of the fact that each physical action has a bond with rhythm.

The logic and coherence of physical actions, directed to a given end (What do I want and what do I do to get it?) results in a logical, coherent psychological life.

An actor on the stage need only sense the smallest modicum of organic physical truth in his action or general state and instantly his emotions will respond to his inner faith in the genuineness of what his body is doing. In our case it is incomparably easier to call forth real truth and faith within the region of our physical than of our spiritual nature. An actor need only believe in himself and his soul will open up to receive all the inner objectives and emotions of his role inseparable from the notion of action is the question of rhythm. Body rhythms are a powerful trigger for the emotions. Thus Stanislavski's earlier insistence on the importance of tempo-rhythm acquires even greater importance:

You cannot master the method of physical actions if you do not master rhythm. Each physical action is inseparably linked with the rhythm, which characterizes it. Stanislavski

An Introduction The System By Jean Benedetti page 69-70

The emotion like love cannot be acted immediately. The actions, which can lead to different aspects of love, can come first. The required actions will stay or will grow better and better with time and unnecessary actions will fade out in the process. To achieve this, Stanislavski asks can you act love? The evocation of the feelings of love cannot come quickly. The solution is to imagine a series of happenings, or moments, which add up to the emotion of love. It means the actor needs to divide the actions in different units and approach like a new sketch artist divides his piece of art in small boxes and then fills in each box with more precision. Just like this, the actor needs to find the units of the emotions and the story in terms of movements, moments and actions. The gathering of movements and actions with feelings will built the story of love and with evoked emotions, even a single gesture or posture can depict love.

Emotion as action

Complex and difficult emotions are also broken down into a series of actions. How, Stanislavski asks, can you act 'love'? Certainly not by attempting to evoke the feeling direct. The solution is to imagine a series of happenings, or moments, which add up to the emotion. The emotion becomes a story in which each moment is represented by a single action. In other words, true to earlier discoveries, emotion becomes a process and not a question of imitation. If the sequence of actions is sufficiently well worked out the actor can take off,

like an aeroplane. Stanislavski An Introduction The System
By Jean Benedetti page 69-70

Stanislavski also mentions about the holistic truth of the play. Limitation of the units and objectives need to be understood. Sometimes the individual units and their objectives leads an actor in to the forgetting the overall meaning of the play. So, the super-objective of the play needs to be counterbalanced. To bring the meaning of the play the through-line of the actions needs to be blurred and merge them in the totality of the play. To do this now the actor needs to go from units and objectives to 'events' of the play. A role might contain only two or three events. Mr. Benedetti quotes an example of entering a drama school. The actions required for this kind of requirement one need not be bogged down with this. But, the actor in consequence should be obliged to think forward like he should dynamically project forward behaving and thinking whole time.

The analytic process, however, whether physical or intellectual, needs to be counter balanced by a sense of the whole. Experience had shown that too great a preoccupation with individual units and objectives led actors to forget the overall meaning of the play. There were many objectives but no superobjective. The through-line of action was blurred. Stanislavski now proposed that the play should be broken down into longer sequences, which he called 'events'. A work might only contain three or four major events, each of which would necessitate a number of actions all tending

towards the same goal. The event, for example might be, 'entering a drama school'. 2 This would require the applicant to accomplish a number of actions over a fairly lengthy period. They would however only have significance in relation to each other. The actor, in consequence, instead of getting bogged down in the minutiae of his role, is obliged to think forward, i.e. dynamically, projecting forward the whole time. Stanislavski An Introduction The System By Jean Benedetti page 70

The Text

Until now, the actor is in process of achieving the firm contact with the play physically and mentally. Then comes, the next level, 'the text'. Without forcing, the actor can now indulge in to the writer's script or text. His creative functions are ready, his connection with the play is clear and established, and now the time to elevate and connect with the text as a character. When the nonverbal is achieved (or in the midway), the holistic idea is developed and now the text part is very important. One needs to also try and bring the soul of the play through the text. Mechanically speaking the words are nothing but stress on the tongue. This mechanism takes life and the spirit out of the play and the actor. So the freshness of the text is important. The text combined with the actions will bring benefit in bringing sub-text of the play, thus, the soul of the play.

Having established firm contact with the material of the play in his own person the actor is then ready to start taking on

the specific characteristics of the role, almost by osmosis. There is to be no forcing, no attempt to cram his nature into an alien mould. He is also ready for the author's text now that the necessity for it has been created and it can be seen as the inevitable expression of all that has gone before. Analysis and study then become vital and creative functions.

By holding back, the text until a later stage of rehearsals Stanislavski was by no means devaluing it, or suggesting it was of secondary importance to physical, or non-verbal expression. On the contrary, he regarded verbal action as the most artistically satisfying and expressive of all. He was greatly concerned to keep the text fresh. Words mechanically repeated during rehearsals without meaning or justification became merely lodged in the muscles of the tongue and no more. Treasure the words of a text for two important reasons; first, not to wear the sheen off them, and second not to introduce a lot of mechanical patter, learned by rote and bereft of soul into the sub-text of the play. Stanislavski An Introduction The System By Jean Benedetti page 70-71

To conclude, Stanislavski's purpose of spiritual communication with the audience can take this route. The changes made by Stanislavski in his system makes clear that it is not being, feeling and doing but it is doing, feeling and being.

General observations regarding the Sastra and the Method

The Natya Sastra is written in the interactive format of question and answer. The Method also is in the format of question and answer. (Ref: 1/9 Ref: Page 5))

Sages ask questions and Bharat Muni answers them. (Ref: Page 5)

It is nearer to the class of Tortsov and students. (Ref: 1/10)

It can be concluded that, for pass on the knowledge both the legends have chosen similar format of question and answer.

Bharata Muni is saying that there is scope for the inferences and for comprehension. (Ref: 1/11) Stanislavski system is also observed to give freedom to actor within permissible limits.

The aim of the Sastra seems is to give the examples and carve a path for the actor to walk with ample creativity. (Ref: Page 6)

The Natya Sastra gives scope for creativity similarly Stanislavski system also advises the actor to walk on the path of creativity.

When the Natya Sastra is referred, it means, this is information about; Rasas, Bhavas, Abhinaya (gesticulatory representation) Dharmi (Rehearsed practice), Vritti (Style), Pravritti, (Action), Siddhi (Achievement), Svaras (notes), Atodya (instrumental music), Gana (song), and Ranga (the stage), etc. This can be interpreted as various aspects of theatre. (Ref: 1/15)

Sastra gives the content of the theatre. Stanislavski also gives content of acting in different form like method of physical action, The Elements of an Action. The magic If, Given circumstances, Imagination, Feeling of truth and belief, Emotional Memory Building a Character etc. (Ref: 1/13)

It can be observed that, the basic knowledge is required or expected from the actor in both Sastra and the Method.

The content of Sastra is in general form of theatre which broadly covers the aspects of literature, acting, production, casting etc. whereas system throws light only on acting and goes in to minute details and process of acting which is for internal and external preparation of an actor for the enactment of his role or the character.

Thus, the Natya Sastra is not only different but has also its unique idea of theatre whereas System also has its unique ideas about the method of realistic acting.

Natya Sastra comprises of many things which include realistic and non realistic both. Also song and dance is the part of the drama. One of many unique features of the Natya Sastra is Dharmi (Rehearsed practice).

By observing the content of Dharmi (broadly realistic and nonrealistic or stylised) in Sastra one can conclude that Natya Sastra has broader scope than The Method. The

Method of Stanislavski is restricted within the boundaries of realistic acting.

In other words, Sastra teaches not only how to perform on stage but also has an influence on scriptwriting, theatre and set design and deployment, play production, stage and stage types, and direction etc.

Natya Sastra has broader scope than the Method of realistic acting. The Sastra speaks about not only acting but all the aspects of play production from casting of the actors for the suitable roles to their final presentation. The Method is mainly concern with actor and his training.

Sastra shows the milestones that identify the goal for the performers showing a path and explains. It believes in the doctrine of giving examples for the actors and let them explore it with their own creativity, understanding and practice. System also sets an example of an actor. The Method teaches an actor the internal details from being the character to building the character and preset it on stage consistently, truthfully, logically and believably.

Being Feeling and Doing with Bhava, Vibhava and Anubhava

Bhava, Being and Feeling

“Bhavayati iti bhava” (Ref: Concept of Bhava page 1)

The thing, which becomes/happens is Bhava^{1/3}

Bhava is the *becoming*. In other words, everything (objective or material) that can exist or comes in to existence is bhava. Going by this simple understanding, the state of mind and even the material conditions like birth and death or growth

and decay or existence and transformation is bhava. (Ref: Concept of Bhava page 1)

In the context of this thesis, Stanislavski's term 'being' is referred as the process of becoming the character. (Ref: 2 2/0)

Bhava is also being or becoming. (Ref: 1/1)

In this context of this thesis, Stanislavski's term 'feeling' is broadly referred to the emotions of the actor and the emotions of the character. The emotion or the feeling is nearer to the Bharata's term Bhava.

The artist do (perform) by creating situations, incidents, characters and infusing attributes like feelings, thoughts, actions etc. It would be termed as process of "becoming" with the reference to artistic creativity. Creative input in acting or creative contribution of artist also can be termed as bhava. In the Method the term 'feeling' is used for the actor to cultivate the ability to feel the emotions of self and to source own emotions for the character when required. Feeling is also related to the internal proces of an actor. This is nearer to the bharata's term Bhava. (Ref: Concept of Bhava page 1 and Ref: 1/2 and 2/2.01)

As far as both the terms are concerned it can be understood that being (the character) is integral part of the Stanislavski system. Being is nearer to the Sanskrit word (term of Bharata) Bhava which is widely used in Natya Sastra.

Vibhava and Given Circumstances

Vibhava (hetu, karana, nimmita) means 'cause' of what happens or is happening in life. Its primary purpose as, creating the awareness of the emotions that the creator (Poet/Author) intends to. (Ref: The Concept of Vibhava page 2)

It is 'cause'. Nearer to the Stanislavski's term given circumstances (Ref: 1/4)

Vibhava can be interpreted as, 'Developing the knowledge or understanding of a specific emotion (mental state) that the creator (Poet/Author) intends to convey through the means and modes of acting. (Ref: The Concept of Vibhava page 2)

Stanislavski's term given circumstances of any situation could external, internal or both. The external has potential to create platform for emotions hence this term is nearer to the term of Bharata's term vibhava.

'Alambana vibhava' is source of a particular emotion that determines its nature and 'Uddipana vibhava' is the one, which enhances the emotion caused by a stimulant. It has no direct bearing or connection with the cause or consequence and it is not a part of the process but indirectly plays the role of enhancer of a particular emotion borne out of a stimulant. (Ref: The Concept of Vibhava page 3)

Alamban vibhava Creates stimuli in connection with the situation for emotions. It provides internal trigger for emotion's arousal. The term emotional memory of Stanislavski can partly be compared with it. (Ref: 1/6)

In given circumstances the character is in some situation. The situation and circumstances provides him the cause and logic for his actions and emotions.

Anubhava and Simple Physical Actions

The meaning of Anubhava is “in reaction to”! Here in this case since it is the natural reaction of body to ‘Vibhava’ it is termed as ‘Anubhava’. (Ref: The Concept of Anubhava page 3)

Anubhava is expression of Emotion or the communication of internal feeling, or thought (Vibhava). It is understood by the audience and communicated by the body of an actor. (Ref:1/7)

The system broadly uses the term doing for actions. Whatever happens on stage is seen through ‘doing’ (of actors). Doing term is used in the context of the method is nearer to the Bharat Muni’s term Anubhava (Ref: 2/0.2 Page 163)

Observations

Vibhava is the cause and Anubhava is its Consequence. Anubhava is generated because enough reason is provided. So it can vary from reason to reason or can remain same or similar in different causes. Sleeping due to fatigue or death anubhava could be same. The vibhava is definitive because it is the internal state, which triggers the anubhava, which is the external manifestation.

The given circumstances provide reason to act. On the basis of that the action is decided. The action has logical base in terms of his or her situation.

Therefore it can be concluded that bhava is nearer to the being and feeling. Vibhava is nearer to the given circumstances and anubhava is nearer to the term of doing. Though they are not exactly one but they are nearer to each other.

The technique of acting developed by Stanislavski is known as the technique of 'Creative Acting' which is directed towards putting actor's subconscious and inspiration to work through the conscious means. Only through attaining 'Creative State of Mind' an actor can put his subconscious to work. These are certain mechanisms in human being which are not ordinarily subordinate to the control. For instance, one can not at will slow our heart's palpitation or dilate blood vessels as early as one can close his eyes or raise a hand. Emotional reactions also belong to such uncontrolled mechanisms. To these inner mechanisms Stanislavski gave the name Subconscious.

(Ref chapter 2 conscious means for subconscious)

Bharata also speaks about the creative state of mind, the subconscious, and the uncontrolled complex of emotions, which he terms as 'Satva.' Under the third aspect of anubhava Bharata discusses in detail the presentation of eight Special involuntary Physical manifestations or representations that occur when an emotion reaches a high point. As mentioned in chapter one 'Satva' means the mental capacity of the actor to identify himself with the character and his feelings. Relying upon such identification alone the actor can show the emotional reactions of perspiration, hairs

standing on end, limbs becoming benumbed, the voice breaking or faltering, trembling, pallor, tears and immobility.

“It is through Sattva that an actor who is not truly in sorrow in real life is able to shed tears on the stage,” Says Bharata. The ‘Angika Abhinaya’ i.e. bodily movements and the ‘Vachika Abhinaya’. i.e verbal actions are controllable but the emotional – reactions are not. Hence Bharata has discussed them under the aspect of acting namely ‘Satvik Anubhava’. (Ref: Satvika Anubhava Chapter 1 also Table of Satvika Anubhava)

Stanislavski draws a clear distinction between the different types of actors depending upon their ability to enter into the spirit of the character. They are (i) the creative actor (ii) the imitative actor and (iii) the ham actor. The distinguished characteristic of the creative actor is his ability to enter into the feelings of his part, without being aware of his own feelings. The main task of the creative actor is not only to represent the life, of his part in its part in its external manifestations, but above all to re-create on the stage the inner life of the character he represents, adapting his own human feelings to this unfamiliar life and devoting to it all the organic elements of his own soul, a sort of REINCARNATION! Bharata also draws a clear distinction between three kinds of acting depending upon the degree of Sattva. According to Bharata, the Histrionic Representation with an exuberant Sattva is superior, the one with the level Sattva is middling and that with no Sattva is inferior.

Bharata clearly speaks about entering fully into the feelings of the part, entering into the spirit of character when he says, “Just as a man’s souls, discarding its nature along with its body, enters a different body with its different nature, in the same way, a wise

man, exercising his mental faculties, makes other's nature his own, holding 'I am he' and along with his dress, speech and body, follows his actions too." The actor's metamorphosis in the theatre is not just a physical change. An actor has to take on a different form, a different body, don a different a dress. But in acting his role, he has to live that role. The above passage in the Natyasastra clearly describes the actor's metamorphosis. Bharata too demands a sort of RE-INCARNATION! (Ref: Parkayapravesh Chapter 1)

Stanislavski developed special methods to awaken the actor's creative sub consciousness by various indirect and conscious means. The whole development of subconscious power of the actor depends entirely on the conscious psycho – physical technique, which consists of different elements such as Magic if, Given Circumstances, Imagination. Attention, Relaxation of Muscles, Units and Objectives, Truth and Belief, Emotional Memory etc. (Ref: chapter 2)

'Magic if' transfers the actor from the world of reality to a world in which alone his creative work can be done. Given circumstances include the plot of the play, the epoch, the conditions of life, the director's and the actor's interpretation, the setting, the properties, lighting, sound effects – all that an actor encounters while he creates a role. The Stage action arises from the given circumstances.

Bharata also deals with Stage Action and Given Circumstances. In his famous Rasa Stura he describes the method of recreating the experience. The Vibhav, in Bharata's formulation is the CAUSE, stimulant or determinant which produces a particular emotion in the subject; the Anubhavs are the consequences or physical reactions

to the stimulation of the emotion. Thus Vibhav is similar for Given Circumstances and Anubhav is similar for Simple Physical Action. For example the circumstances like separation from dear ones, loss of wealth, execution, imprisonment etc. will give rise to soka (sorrow) and would be expressed through simple physical actions like weeping profusely, moaning, crying, loss of colour, breaking of voice, weakness of limbs falling down on the grounds, lamentation, screaming, deep sighing etc. Thus Stanislavski's view on Given Circumstances and Simple Physical Action correspond to Bharata's concept of Vibhav and Anubhav.

While discussing the Emotion Memory, Stanislavsky distinguishes Stage Emotion from Real Emotion. A stage emotion is not the same as an emotion in life, first of all because it does not arise from an actual cause. Secondly, a re-created emotion is different from the primary emotion also because it does not absorb the actor entirely. An actor is capable of stirring a needed emotion within himself only because he has often experienced an analogous emotion in his own life. At the same time the actor who sincerely lives the life of the character never forgets that he is the actor who performs. (Ref: Emotional Memory- Sonia Moore)

Bharata also distinguishes Stage Emotion from the Real Emotion. The term Sthayi Bhav of the Rasa Sutra stands for the Stage Emotion – Natya Bhav, and not for the real emotion. Bharata clearly says Sthayi Bhav does not arise from an actual cause. It arises due to Vibhav which is not an actual cause but an imaginary one. (Ref: Rasa Sutra Chapter 1)

Stanislavski describes two kinds of actor's training (1) External Training and (2) Internal Training. According to Stanislavski the external training includes expressive body training, which consists of gymnastics, dance, acrobatics, fencing wrestling, boxing carriage, all the aspects of physical training.

Bharat's concept of Anglik Aanubhava is nothing but the External Technique of Acting which includes various movements of major and minor limbs, both naturalistic and conventional.

Stanislavsky calls eyes to be mirror of the soul. Bharata is also of the similar view when associates various glances with different sentiments.

According to Stanislavsky the facial expressions are brought about of their own accord, naturally, as a result of intuition, inner feeling.

Bharata also considers the facial expressions to be result of inner feeling when he says that the colour of the face should be used to represent the states and the sentiments. Even a few gestures when combined with the proper colour of the face will double their charm, just as the moon at night will. Glances too when combined with the proper colour of the face will clearly express the different states and the sentiments and on this (i.e. the colour of the face) the histrionic Representation rests.

Stanislavski emphasizes the importance of the hand movements with the says that, "if eyes are the mirror of the soul then the tips of the fingers are the eyes of the body... your hands are not reflecting any truthfulness which they are not developed... we must borrow... the amazing capacity of work and the knowledge of how to train the body from the artists of ballet" says Stanislavski. Bharata

has described in detail movements of hand gestures and the different Anubhavas of Satvika, Sthayi and Sanchari Bhavas (Ref: tables 1 to 10 Chapter 1) this also form a code of non-verbal communication in the theatre. Each one of these is described in the detail with reference to its reason and relevance.

According to Stanislavski Speech is like Music. Pronunciation on the stage is as difficult as an art of singing. Every actor must be in possession of excellent diction and phrases.. to an actor a word is not just a sound. It is the evocation of images... intonations and pauses in themselves possess the power to produce an emotional effect. (Ref: Speech Sonia Moore, Elizabeth Hoppgod, Jean Benedetti Chapt 2)

Bharata also speaks about Vachika Anubhava and Vachika Abhinaya, which is used for delivering dramatic speeches. These are not to be merely learnt by heart and recited. An actor has to use proper intonations, Kaku, or voice modulation, rise and fall of voice-pitch, fast and slow tempo, broken words etc. According to Bharata these are the devices which are used not only to carry the meaning of the words but also to register the mood and the Emotions beneath the words. (Ref: Vachika and Viritti Chapter 1)

According to Stanislavski Actor's wig, beard, costume, props, makeup accessories help the actor in creation of an image. While wearing the costumes and actor must know how to put on and wear costume, he must know the customs, manners of the times, the ways of greeting people, the use of fan, sword, cane hat, handkerchief...

Bharata also believes that costumes, props make-up help an actor in creating the image of the character. He says a person having

covered with the clothes he has just put on. The costumes and makeup should be in accordance with Pravritti i. e. Local milieu. An expert in dramatic production should pick persons after knowing their place of action and the time of action, birth and region of the earth they dwell in. (Ref: Pravritti Chapter 1)

Stanislavski is not against the use of various stage conventions. According to him the conventions should be convincing and true or true seeming. The various stage conventions discussed by Bharata cannot be said to be far away from convincing and true seeming.

Thus concludes the comparison. But there is no doubt in the world of theatre that both the legends have their own master class to offer in terms of knowledge. Despite having cultural, historical and linguistic differences the works of both the legends have tremendous similarities and unique differences.

For TV and Cinema

There can be a comparison of modern context and conceptual context. In the Stanislavski Method we can associate ourselves whereas in Bharata the conceptual context appears evergreen. It does mean that the concepts of Bhava Vibhava and Anubhava and Being Felling and Doing have much more relevance to each other with their respective uniqueness and applicability.

The methods of Stanislavski and the Natya Sastra both have some practical advice to offer. When a stage or theatre actor or director moves into cinema or TV, he enters into an entirely different milieu/*genre*. However there are some things which an actor and

director needs to understand when changing the media and entering from theatre into cinema or TV.

First of all the difference in the changed medium and the requirement of a different skill set have to be adopted. The actor/director has to be consciously aware of the fact that a theatre performance is live whereas cinema and TV are non-live mediums. Hence in the latter case, the need to put in greater effort in portraying the character more truthfully and convincingly is a huge challenge.

Transiting from a live to a recorded medium of presentation i.e. TV, has different requirements in terms of technology. (TV too can be live as in a cricket match, news reporting or the use of a live phone in programmes or coverage of some event live like fashion show or award ceremony etc. So, there is a need to understand the power of communication very clearly.) Generally theatre actors and directors are accustomed to get audience reactions during the performance. In the case of TV or cinema the reaction of audience is only at imagination level. Experienced TV and cinema professionals also, can only imagine the reaction of the viewer. In short the actor who performs for TV or cinema will depend on the director, cameraman and other co-actors for a reaction to the performances. Similarly, the director can only imagine

the reaction of the audience from the actors, technical staff, writers, editors and producers.

TV or cinema productions take shape on the editing table unlike during rehearsals in theatre. The theatre performance gets developed brick by brick in everyday rehearsals while production of TV or cinema progresses shot by shot at the time of shooting and afterwards, while editing.

Rehearsal for cinema or TV is done before the shot is taken. Only in rare cases are more rehearsals given. Moreover, the unsaid demand for an “OK” in a single take puts tremendous pressure on a performer.

Here again comes the biggest difference of the medium, that is, theatre is live while, in general, TV and cinema are electronic (recorded or non-live) mediums (barring some differences in TV, e.g. news or sports coverage or live phones in programmes etc.)

In this situation how will Bharata and Stanislavski's theory of acting help? This is an attempt to employ the following for the benefit of an actor or director.

Bhava, Being and Feeling

Vibhava (the Cause) and the Given Circumstances

Aubhava and Doing

The Bhava, Being and Feeling

The Bhava broadly resembles with Stanislavski's term Being.

With the term man ni samahiti (involvement of mind) given by Bharata Muni. An actor will achieve the state of mind where he is able to understand and Bhava clearly and be the character accordingly.

An involved mind of an actor can understand the state of mind of the character in that situation and circumstances. This becomes a platform for understanding the Bhava of that particular character.

To understand the inner emotion of the character of the production or the medium like TV or film is required for both the director and the actor. So the process of understanding the internal state of the character, story, scene, screen play, and the story remains the same.

Awareness of Sthayi Bhava, Satvika Bhava and Vyabhichari Bhava will surely enrich the actor and directors vision

The process of being will enhance the understanding of the self also while exploring the psychology of the different characters of the story. According to the character the feelings of the actor can be employed

as feelings of the character with required logical alterations.

Vibhava and Given Circumstances for actor

We know that two types Vibhavaas are mentioned in the Natya Sastra. They are Aalambhan Vibhava and Uddipan Vibhava. Broadly these are external circumstances and internal circumstances. In this case they are for both the actors' and the characters'. The trained actor endures both the Vibhavas for the betterment of his performance.

When theatre actor start off for TV or cinema the situations differ. There is a 'floor' at the place of performance and not a stage. The situations are drastically different from what he is acquainted with. In these circumstances, when the rehearsal time is less and a shot is about to be taken, a theatre actor can take the guidance of Bharata Muni. The Natya Sastra says, "Vibhava means the Karanam, Nimittam, Hetu etc." Naturally, the change of the medium does not affect on the internal state of the character's objective or the internal reason to do. So to find out the logic of his 'doings' on screen the Vibhavas or the

given circumstances definitely help an actor for clarity of the performance.

When man ni samahiti or involvement of mind is achieved an actor should look for Vibhava. Here an actor is not looking at just the external situation or location but also sees the production team, cameraman, different equipment, lights, director and some times curious onlookers who gather to see what is happening at the location of the shoot. This is part and parcel of the shooting process; one cannot escape from it. Here an actor should learn to ignore misleading moments, people, equipment etc. The actor should concentrate on the character and think of the vibhavas of the character. He should find out the circumstances of the character. He also should consider the Aalambhan Vibhava and Uddippan Vibhava. In this way he will be able to correlate the situation, the character's circumstances and the character's internal state of mind which, in turn, will help him bring out the external part of that character. In the process of understanding the Vibhava of a character, a trained actor employs his skill on stage; for TV or cinema the conceptual process remains the same, which makes his work easy.

In my view this is a universal law of acting. Look for the character's situation, find its internal state of mind and do it truthfully, logically and be consecutive.

Vibhava and Given Circumstances for the director

This also works for the director. Before the practical implementation of Vibhava we need to be clear about the production pattern of TV and Cinema. Here the director needs to understand the three stages of production of TV or cinema just as in the case of theatre, but with some differences. Pre-production, during production and post-production - these are the three stages which any actor or director of the theatre is familiar with, but the problem starts here.

In pre-production for the stage, casting is done and the director selects the cast besides deciding the scripts and many other things related to theatre requirements like set design, costume design, make-up scheme, etc. For TV or cinema, finalising the script is one aspect, but the other stages like shot division, location selection, costume, make-up, etc., need to be done too. Here the process of shot division is very important because the production of TV and cinema takes birth on paper first.

For theatre 'the concept of blocking a play on paper' comes at the script level but in electronic or film

media it is done beforehand at the time of shot divisions. In theatre too the production script is prepared before any rehearsals. Thus the two are similar. For the director of theatre it is very important to understand the shot taking patterns. There is a huge grammar of shot pattern involved in this process. Besides movements of objects within the frame, the director needs to take shots keeping the grammar of shooting and editing in mind. This is a new area where most theatre directors fall into a trap (or find it difficult to execute initially)

Just as every gesture or posture of an actor is important on stage, every shot is important and convey something. Here movement of the object within the frame and movement of the camera become tools for the director to communicate. Other elements of production like makeup, light and costume also play an important role.

With man ni samahiti the director can bring clarity into his/her thoughts and can put them on paper and in practice.

The frame and its size, and the locale of the frame can act as Vibhava. The director creates an external situation for the character or characters in that frame.

Unlike on stage, zonal divisions are imaginary and made by set or light but it is more dependent on the audience's sense of 'make-believe.' TV is less dependent on 'make believe.' Here (TV/Cinema) the director can actually go to the relevant location and shoot. A clever director can use this Vibhava or the environment. Steven Spielberg is a renowned name in Hollywood. When he was in the process of shooting his film 'Saving Private Ryan' (a film based on world war two) in order to remain in the same environment he selected a similar location and on that location (in theatre terms 'set')) the entire shooting crew and himself wore costumes of soldiers of World War II. This is an authentic example of the practical application of Vibhava in films.

In the case of TV we can see the news and other interactive or participatory format shows like: news and event analyses, talk shows and game shows. In each format a suitable set is erected. The costume and makeup are kept as per the environment of the theme or type of the show. For example in one of the mock court shows of Mr. Rajat Sharma's "Aap Ki Adalat" a court environment is created. The judge sits on the highest chair. Mr. Kapoor comes in wearing a black suit like a lawyer and now comes creative liberty... since nobody has to be convicted the guest

is also given a comfortable chair to sit on. The audience is also given stands to sit in.

This is one of the many examples where TV is already applying the Vibhava theory of the Bharata Natya Sastra.

Anubhava and doing for actor

The representation of an actor on stage and TV or Cinema is nothing but adopting the medium. This works more on skill than on any satvik level. However an actor switching from theatre to TV or cinema needs to understand a few things like the pattern of shots. He or she needs to change expressions accordingly. For example if the particular emotion has to be performed in a long shot the actor will use his entire body to match the shot. If that same emotion is cut to a close-up of his face the actor needs to control the theatricality and make the same expression more subtle and subdued.

Anubhava and doing for Director

For a director it is very important to know that he should demand the performance according to the

shot. If a big rally in a long shot has to be taken, the director should properly instruct the actor to perform more loudly and after that if a close-up is to be taken, the director must ask the actor to be subdued, subtle and not as loud as in the long shot.

Variation in shots and situations affects the Vibhava. This clarity is important for both actor and director in TV and Cinema.

So, it is clear that, all these above mentioned terms help the actor and the director. the Bharata Natya Sastra and the method of Stanislavski are very useful for any artist who wants to gain knowledge of performing arts. Both the Bharata Natya Sastra and the method of Stanislavski, imparts the knowledge from the basic principles to advance. Thus the actors and directors of the world can get maximum advantage in their respective fields from the Natya Sastra of Bharat Muni and the Method of Stanislavski.

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