

GLOSSARY

<i>Aacharya</i>	Master
<i>Aarambh</i>	Beginning
<i>Abhijata</i>	Eloquence
<i>Abhinaya</i>	Acting
<i>Adbhuta</i>	Wondrous
<i>Adbhuta</i>	Marvellous
<i>Adhdbhuta</i>	Wonder
<i>Adhikari</i>	Main
<i>Ahankara</i>	Identifies atman
<i>Aharya</i>	Decorative part of a drama
<i>Alambana</i>	Supporting
<i>Alambana vibhava</i>	The characters with respect to whom the emotion is aroused
<i>Alamkara</i>	Act of decorating/ Figure of speech/ Embellishments
<i>Alasya</i>	Indolence
<i>Amarsa</i>	Indignation
<i>Angika</i>	Gesticulated/ A type of acting
<i>Antsukya</i>	Longing
<i>Anubhava</i>	Sign or indication of a feeling by look or gesture
<i>Anubhavas</i>	The psycho-physical manifestation which a particular emotion makes upon characters
<i>Anyokti</i>	Allegorical expression
<i>Apasmara</i>	Epilepsy
<i>Arthopkshepak</i>	explanatory devices
<i>Arthprakriti</i>	Leading source or occasion of the grand object in a drama
<i>Asru</i>	Tears
<i>Asura</i>	Envy or jealousy
<i>Athishayokti</i>	Hyperbolic language
<i>Atman</i>	Self/ I/ The attachment or identification of the ego, also known as the 'i-maker'
<i>Audharya</i>	Magnanimous
<i>Avahitta</i>	Dissimulation
<i>Avamarsh</i>	Peripeteia/ it goes along with <i>Niyatapti</i> / it is a conscious effort to postpone the end
<i>Avastha</i>	State
<i>Avega</i>	Agitation
<i>Beej</i>	Seed
<i>Bharatanatyam</i>	Dance that expresses <i>Bhava</i> , <i>Raga</i> , and <i>Tala</i>
<i>Bharati vritti</i>	Verbal mode of presentation
<i>Bhava</i>	Emotion
<i>Bhavabhasa</i>	Simulation of emotion
<i>Bhaya</i>	Fear
<i>Bhayanaka</i>	Fearful
<i>Bhayanaka</i>	Horrific
<i>Bhayanaka</i>	Terrifying
<i>Bibhatsa</i>	Repugnant
<i>Bibhatsa</i>	Odious
<i>Bibhatsya</i>	Disgust
<i>Bindu</i>	Drop
<i>Buddhi</i>	Intellect/ The decision-making part of the mind

<i>Buddhism</i>	Asian religion that was started in India by Buddha
<i>Capalata</i>	Inconstancy
<i>Chaksu indriya</i>	Sight/ Eyes
<i>Chhaya nataka</i>	Shadow Play
<i>Chitta</i>	The consciousness where impressions, memories and experiences are stored/ the part that deals with remembering and forgetting
<i>Cinta</i>	Anxiety
<i>Dainya</i>	Depression
<i>Dantkatha</i>	Legend
<i>Dasarupa/</i>	Ten types of <i>Nataka/</i> A name of treatise
<i>dasarupaka/</i>	
<i>dasarupakam</i>	
<i>Dhairya</i>	
<i>Dhirodaatta</i>	Patient
<i>Dhirodatta</i>	The ideal <i>Neta</i> with all the 8 manly characteristics
<i>Dhirolalita</i>	Lacks one of the 8 manly characteristics
<i>Dhiroshanta</i>	Soft-spoken and good-looking but he is not gambhir
<i>Dhrti</i>	Peace-loving
<i>Dhvani</i>	Contentment
<i>Drashaya kavya</i>	Implied meaning
<i>Gaiva</i>	A literary composition meant to be enacted as a drama
<i>Gambhira</i>	Arrogance
<i>Garba</i>	Seriousness with wisdom
<i>Gaudi</i>	Catastasis/ attainment or non-attainment of the end/ here <i>pataka</i> may end
<i>Ghraana indriya</i>	Poetry style originated from the area of Gauda
<i>Glani</i>	Smell/ Nose
	Weakness languishing
<i>Guna</i>	Virtues
<i>Gyan indriya</i>	The organs helping in acquiring knowledge (instruments of perception)
<i>Harsa</i>	Joy
<i>Hasa</i>	Mirth
<i>Hasya</i>	Humorous/ Comic
<i>Indriya</i>	Senses
<i>Itivrutta</i>	Body of the drama/ Plot
<i>Jadata</i>	Stupor
<i>Jugupsa</i>	Disgust
<i>Karika</i>	Verse
<i>Karma indriya</i>	The organs dealing with bodily functions (motor instruments of action)
<i>Karuna</i>	Pity
<i>Karuna</i>	Pathetic
<i>Karuna</i>	Compassionate
<i>Karya</i>	Climax
<i>Kathakali</i>	Dance form that symbolizes the eternal fight between good and evil
<i>Kavya</i>	Literature
<i>Krodh</i>	Anger

<i>Kuchipudi</i>	Classical dance form of Andhra Pradesh
<i>Laalitsya</i>	Humorous, fun and good-looking
<i>Lasya</i>	Dance representing the emotions of love dramatically
<i>Lati</i>	Poetry style originated from the area of Lat
<i>Lavanya</i>	Liveliness
<i>Maadhurya</i>	Sweet in behaviour
<i>Mada</i>	Intoxication
<i>Madhurya</i>	Virtue of sweetness
<i>Madhurya</i>	Sweetness
<i>Mahabharatan</i>	Of <i>Mahabharata</i> 's era
<i>Manas</i>	Mind/ The lower, rational part of the mind that connects with the external world, and controls <i>Sankalpa</i>
<i>Manda-buddhinam</i>	Slow wit
<i>Manda-kranta</i>	Composed in leisurely paced
<i>Mangalacharan</i>	Prayer for the success of anything
<i>Marana</i>	Death
<i>Mati</i>	Resolve
<i>Mati-vihramah</i>	Stop using intellect
<i>Mishra</i>	Mix/ a combination of <i>utpada</i> and <i>utpadya</i>
<i>Moha</i>	Delusion
<i>Mukh</i>	Protasis/ Introduction
<i>Mukhya/ aadhikarika</i>	Principal plot
<i>Nandi</i>	Prelude or a prologue
<i>Nataka</i>	Drama
<i>Natika</i>	Kind of <i>upa-rupaka</i> or drama of the second order
<i>Natya</i>	Dramatic art
<i>Natyacharya</i>	Master of <i>Natya</i>
<i>Natyashastra</i>	Dramaturgy
<i>Natyaveda</i>	Science of dancing or mimic representation
<i>Nava rasa</i>	Nine <i>Rasa</i>
<i>Nayaka</i>	Hero/ Protagonist
<i>Nayika</i>	Heroine/ Female Protagonist
<i>Nayika bheda</i>	Types of Female Protagonists
<i>Neta</i>	Character
<i>Nidra</i>	Sleep
<i>Nirvahan/ upasanhar</i>	Catastrophe/ The final fall of events
<i>Nirveda</i>	Despondency or indifference
<i>Nirveda</i>	Indifference/renunciation
<i>Nispatti</i>	Rendering
<i>Niyatapti</i>	The removal of obstacles
<i>Nritta</i>	Dramatic gesticulation
<i>Nritta hastas</i>	Hand gestures
<i>Nritya</i>	dance
<i>Nyaya</i>	Justice
<i>Odissi</i>	Traditional dance form from of Orissa which originated in the temples
<i>Ojah</i>	Virtue of energy
<i>Paada indriya</i>	Movement/ Locomotion
<i>Paani indriya</i>	Grasp/ Hold
<i>Paayu indriya</i>	Excretion/ Defecation

<i>Pancali</i>	Poetry style originated from the area of Panchala
<i>Pataka</i>	Episode/ Episodical incident
<i>Pataka nayaka</i>	Chief character of <i>Pataka</i>
<i>Pataka sthanaka</i>	A situation in which information is given by a context on further or allegorical method or on self-conclusion method
<i>Phalagam</i>	Obtaining the desired result
<i>Prahasana</i>	Comedy/ Satire
<i>Prakarana</i>	Kind of drama with a fictitious plot
<i>Prakarani</i>	Drama of the same character as the <i>Prakarana</i> but of less extent
<i>Prakasha</i>	Chapter
<i>Prakhyat</i>	Popular
<i>Prakri</i>	Short story within a story
<i>Pralaya</i>	Fainting
<i>Prapthyasha</i>	The aspect of success
<i>Prasada</i>	Virtue of perspicuity
<i>Prasada</i>	Clarity
<i>Prasangika</i>	Occasional
<i>Pratimukh</i>	Epistasis/ An effort or the yatna for the progress of the play's plot
<i>Puranic</i>	Ancient/ Old
<i>Purdah</i>	Veil
<i>Purva-ranga-vidhi</i>	Prologue/ What is done prior to the staging of a drama
<i>Ramayanic</i>	Of <i>Ramayana</i> 's era
<i>Rasa</i>	<i>Rasa</i> (often considered as juice or essence or emotion or sentiment but the fact is that there is no equivalent to <i>Rasa</i>)
<i>Rasa bhanga</i>	Interruption or cessation of <i>Rasa</i>
<i>Rasa dosha</i>	Disorder of <i>Rasa</i>
<i>Rasabhasa</i>	Mere semblance or false attribution or improper manifestation of <i>Rasa</i>
<i>Rasanaa indriya</i>	Taste/ Tongue
<i>Rasa-sutra</i>	the cornerstone of Indian dramaturgy and the components for evoking an aesthetic experience in the audience, is mentioned in the Bharata's <i>Natyashastra</i>
<i>Rasasvada</i>	Appreciation of <i>Rasa</i>
<i>Rasika</i>	Individual with an interest in art and aesthetics
<i>Rati</i>	Love
<i>Raudra</i>	Anger
<i>Raudra</i>	Furious
<i>Raudra</i>	Wrathful
<i>Romanca</i>	Horripilation
<i>Rupaka</i>	Drama
<i>Sadharnikarana</i>	The act of universalisation of a personal sentiment, as to make the audience too feel it when expressed, enacted by a dancer or an actor
<i>Sahrdaya</i>	Compassion with affection
<i>Samasukti</i>	Concise speech
<i>Sandhi</i>	Segments/ Juncture/ The resurfacing of the original juncture in which the plot was germinated
<i>Sangeet</i>	Music
<i>Sanka</i>	Apprehension
<i>Sankalpa</i>	Will/ Resolution/ It is also the faculty of doubt and volition

<i>Santa</i>	Tranquil
<i>Sanyoga shringara</i>	Love in union
<i>Satvika</i>	Virtuous
<i>Shlesh</i>	Pun
<i>Shobha</i>	Handsome
<i>Shoka</i>	Grief
<i>Shravya kavya</i>	Poetry in general, excepting dramatical
<i>Shringara</i>	Shringara (<i>Rasa</i> of Love)
<i>Shrotra indriya</i>	Hearing/ Ears
<i>Smrti</i>	Recollection of memory
<i>Sneha/ Sahacarya</i>	Desire for the companionship particular friend
<i>Soka</i>	Grief
<i>Srama</i>	Fatigue
<i>Stambha</i>	Paralysis
<i>Sthayibhva</i>	Lasting or durable state of mind or feeling
<i>Stupaka</i>	Manager
<i>Supta</i>	Dreaming
<i>Sutradhar</i>	Play writer
<i>Sveda</i>	Perspiration
<i>Tandava</i>	Frantic dance
<i>Tejas</i>	Quick-witted
<i>Trasa</i>	Terror
<i>Twak indriya</i>	Touch/ Skin
<i>Uddipana</i>	Excitant
<i>Uddipana vibhava</i>	The circumstances that inspire the emotion
<i>Ugrata</i>	Ferocity
<i>Unmada</i>	Insanity
<i>Upastha indriya</i>	Sex organ
<i>Utpadya</i>	Produced/ Imaginary
<i>Utsah</i>	Enthusiasm/ Heroism
<i>Vaak indriya</i>	Speech
<i>Vachika</i>	Verbal
<i>Vaidarbhi</i>	Poetry style originated from the area of Vidarbha
<i>Vairarnya</i>	Change of colour
<i>Vaisvarya/</i>	Change in voice/ breaking of the voice
<i>Svarabhanga</i>	
<i>Vastu</i>	Plot
<i>Vatsalya</i>	Affection for children
<i>Vedanta</i>	Complete knowledge of <i>Veda</i>
<i>Veera</i>	Courage
<i>Veera</i>	Valorous
<i>Veera</i>	Heroic
<i>Veergatha kavya</i>	Poems that exalt the heroic attributes of the protagonist
<i>Vibhava</i>	Any cause of emotion/ Any condition which excites or develops a particular state of mind or body
<i>Vibhava</i>	Three objective conditions producing an emotion
<i>Vibodha</i>	Awakening
<i>Vidhushaka</i>	Court jest/clown
<i>Vilaas</i>	The one broad in outlook and open in thought
<i>Vipathu</i>	Trembling

<i>Visada</i>	Despair
<i>Vismaya</i>	Wonder
<i>Vismaya</i>	Astonishment
<i>Vitarka</i>	Trepidation
<i>Vithi</i>	Sort of drama
<i>Viveka</i>	Chapters of <i>Natyadarpana</i>
<i>Viyoga</i> <i>shringara</i> / <i>vipralambh shringara</i>	Love in separation
<i>Vrida</i>	Shame
<i>Vritti</i>	Style of a dramatic presentation
<i>Vyabhichari bhavas</i> / <i>sanchari bhavas</i>	The various fleeting or temporary emotions which lie upon the dormant emotion
<i>Vyabhicharibhava</i>	Transitory state
<i>Vyadhi</i>	Sickness
<i>Vyanjana</i>	Power of words
<i>Yatna</i>	Effort to bring out the <i>Rasa</i>
<i>Yoga</i>	Total/ addition