



Understanding Drama - I

BAEL(N)-201

Semester-III



*"Come what
come may,*

*Time and the
hour runs
through the
roughest day."*

-Macbeth



**Department of English & Foreign Languages
UTTARAKHAND OPEN UNIVERSITY**

Semester-III

BAEL (N)-201

**UNDERSTANDING
DRAMA-I**



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Edition: 2024

ISBN No. BAEL (N)-201-1(004109)

Copyright: Uttarakhand Open University, Haldwani

Published by: Registrar, Uttarakhand Open University, Haldwani

Email: books@uou.ac.in

Cover Design: Dr Nagendra Gangola

Printed at :



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UNIT 1 DRAMA AND ITS ORIGIN

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1.1. INTRODUCTION

In your school, you must have studied plays. In junior classes, the plays are short and their primary objective is to introduce to you to the world of drama, so the plays are short and easy to understand. But as you reach higher classes, there is a separate paper of drama wherein you study great literary dramas. The objective of these dramas is to make you able to study, analyze, and appreciate a play with your best possible skills.

In this unit, you will be introduced to Drama and how it originated and evolved into a magnificent genre of its own.

1.2. OBJECTIVES

After reading this Unit you will be able to

- Explain the origin of Drama and Theatre in different geographic regions.
- Explain Ritual Theatre.
- Explain the evolution of English Drama.
- Explain the *avant-garde* experiments in theatre.

1.3. DEFINING DRAMA

Drama comes from an ancient Greek word meaning ‘act’ or ‘deed’. Aristotle, the ancient Greek philosopher, used this term in his very influential work called the *Poetics*. He used the term ‘drama’ to describe poetic compositions that were ‘acted’ in front of audiences in a *theatron*.

Drama is a performance art. It is acted on a story by a group of actors in a theatre space in front of an audience. This could be the basic definition of drama as all these elements, story, actors, theatre space, and audience together make up drama.

According to Oscar G. Brockett, “[there are] three basic elements of theatre [drama]: what is performed (script, scenario, or plan); the performance (including all the processes involved in preparation and presentation); and the audience (the perceivers). Each affects conceptions of the whole – the theatre [drama].”

Unlike other genres of literature, drama requires a two-dimensional approach for its proper understanding. One it is to be read and second its performance is to be viewed. Mere reading of the text of drama without watching its performance is not vital for the proper understanding of it.

1.3.1. Fallacy in Classroom Teachings of Drama

As you have now learned that drama is a two-way study, text-reading and performance-viewing, you must have realized the importance of watching the performance of drama. In most of the classrooms, drama is taught as a text and the value of its ‘actual’ performance is readily ignored. This has become an inherent fallacy in classroom teachings of drama.

Dramas are written to be performed and not to be read like a novel. The script (text) of a drama is surely its starting point but it is not a drama in itself, until it is performed in front of an audience. As N.S. Pradhan in his Introduction to *The Collected Plays of Arthur Miller* writes:

“A drama ought not to be looked at first and foremost from the literary perspectives merely because it uses words, verbal rhythm, and poetic image. These can be its most memorable parts, it is true, but they are not its inevitable accompaniments. Nor is it only convention which from Aristotle onward decreed that the play must be dramatic rather than narrative in concept and execution. A Greek’s seat was harder than an American’s and even he had to call a halt to a dramatic presentation after a couple of hours. The physiological limits of attention in a seated position enforce upon this art an interconnected group of laws, in turn expressed by aesthetic criteria, which no other writing art requires....”

If you want to understand and analyze a drama appropriately, you should analyse it thematically as well as theatrically. In thematic analysis, you will read the original text and the available critiques of the drama you want to study. It is here you use tools of thematic analysis common to novels, short stories etc. viz. theme, characterization, social milieu, language, imagery, symbolism, expressionism, impressionism, dialogues, purpose and style of writing.

Theatrical analysis of drama is what makes the study of drama different from the study of other genres of literature like novels, short stories, etc. Here you analyze lights, properties, costumes, masks and make-up, levels and distances, music, expressions, stage-design, stage-movement etc. And this could not be done without watching a performance of the play. Therefore you should try to find and watch live performance of plays but if it is not possible you can watch or download the respective videos from the internet and keenly analyze those.

More on Analyzing plays in Unit No.3.

1. Self Assessment Questions: 1

2. Define in your own words, what do you understand by the term drama?
3. How is drama different from novels?
4. What is the common fallacy in classroom teachings of drama?
5. After reading this section you must have understood how to study drama. What points should be taken care of while analyzing a drama?

1.4. ORIGIN OF THEATRE AND DRAMA

Though the exact time of the origin of drama is uncertain, the earliest records of human activities suggests that in those times people were performing rituals using all those elements which are essential for a fully developed theatre, viz. performance space, performers, masks and makeup, costumes, music, dance, and an audience.

1.4.1. Ritual Theatres

To understand what ritual theatre is, you will have to understand the meaning of the word ritual. Ritual is a term generally used for a customary practice or observance. For example, in Hindu religion, when a child takes birth he/she has to go through various *sanskaras* like *naamkaran*, *ann parashan*, etc. because these are rituals of the Hindu religion. Rituals are not universal and they may differ with caste, community, region, countries, and continents. Ritual theatre is mainly performances that began as rituals and eventually originated and developed from it.

The primary purpose of performing rituals was to please gods and other supernatural forces thought to dictate the return of spring, success in hunting or war, or the fertility of human beings and their environment.

Theatre can be called an innate human inclination towards the art of performance and expressions. To understand the origin of theatre and drama, hence, one has to go back to the ritual theatres. Ritual Theatres simultaneously developed in different countries.

India

Origin of ritual theatre in India is Folk Theatre, which can broadly be divided into— secular and religious. It was a collective activity generated by faith and religion. Most of the folk theatres are recitation and singing based on, *Raslila*, and *Nautanki*, without any complex components and gestures or movements of dance. There are ritual theatres peculiar to particular regions. These theatres differ from each other in staging, costume, make-up, masks, execution, and acting styles, like South Indians emphasize more on dance as in *Kathakali* and *Krishnattam* whereas North Indians focus on songs as in *Maach* of Madhya Pradesh, and West Bengali *Jatra* and Gujrati *Bhavai* lays stress on Dialogue and its execution.

The purpose of Ritual Theatre was not just entertainment; it was performed to please gods and spirits so that they protect the people, their cattle, and their crops, from disease, decay, and death.

One Example of Indian Ritual Theatre is *Theyyamor Theyyattam* Theatre of the South Indian state of Kerela. *Theyyam* is derived from a Sanskrit word *Daivam* meaning God. *Theyyams* are depictions of folk and tribal deities worshipped in various forms. It is a form of worship and is very unique as both, upper caste Brahmins and lower caste tribals share significant position in it. Any object that inspired awe, fear, and devotion was made into *Theyyam* by the tribal communities and were worshipped with proper rituals that included dance, drama, music, and poetry.

“There can be no doubt”, say Bridget and Raymond Alchin, “that a very large part of this modern folk religion is extremely ancient and contains traits which originated during the earliest periods of Neolithic, Chalcolithic settlement and expression”.

Japan

Noh or Nogaku—derived from the Sino-Japanese word for "skill" or "talent"—is a major form of classical Japanese musical drama that has been performed since the 14th century. Many characters are masked, with men playing male and female roles. The field of Noh performance is extremely codified, and regulated by the *iemoto* (meaning family foundation) system, with an emphasis on tradition rather than innovation, some performers do compose new plays or revive historical ones that are not a part of the standard repertoire. Works blending Noh with other theatrical traditions have also been produced.

Kiyostugu Kanami (1333-84) was the creator of Noh theatre. He merged Zen Buddhist themes with a dancing style known as Sarugaku-no. This name was eventually shortened to Noh. The form was further developed by Kanami's son Zeami(1363-1443). He wrote around 200 plays in this genre. This aristocratic entertainment was patronized by the Shoguns and the performers were conferred with the status of Samurai warriors.

Buddhist scriptures, poems, novels, Japanese and Chinese mythology, and other sources form the material for the plays. Singing and dancing originate from ancient temple and folk dances.

Noh Theatre employs verse, prose, choral singing and dances to depict formal themes—such as life and death, drama and illusion, and Zen Buddhist spirituality—based on religious tales and folk myths. Zen Buddhism propagates the teaching that enlightenment can come through

meditation and intuition rather than faith. The main characters are often military heroes and the ghosts of the people they killed who haunt them and seek revenge. The Noh performed today is virtually the same as Noh performed in the middle Ages.

Egypt

Though the Greeks are believed to be the inventors of theatre, there certainly was something in Ancient Egypt which could be considered the rudimentary Ritual Theatre. It comprised of public performances (mostly pageant-like) which were religious in character, ritualistic but to a considerable extent devoid of drama.

The events were mostly festival plays, religious performances, and those written on coronations of *pharaohs* (title used for king in Egypt). The *Ramesseum Dramatic Papyrus*, which was published by Kurt Sethe in 1928, was seemingly written by the master of the ceremonies and is an account of the coronation or a jubilee of *Senusret I*, a script of the ritual in which the king took part. It contains, among other things, illustrations of the scenes, the words spoken by the actors representing the various gods and explanatory remarks.

One of the texts accompanying temple reliefs at *Edfu* describes aspects of a New Kingdom religious drama performed during the Horus festival while the statue of *Hathor* was carried from her temple at *Denderah* to the festivities at *Edfu*.

This text contains what has been interpreted as staging instructions concerning the actors for a grandiose play where a great number of performers including supernumeraries, props such as statues, and backdrops were used. Symbolic dances which may have been holy rituals and ballet scenes formed part of the performance.

According to the available accounts, *Seth* (Egyptian god of chaos who killed his brother *Osiris*, represented by a live hippopotamus, was killed on stage by a priest or even by the king himself in the role of *Horus* (Son of *Osiris*). The final annihilation of *Seth* occurred when a hippopotamus cake was carved up and eaten.

1.4.2. Greek Drama

Rituals, mimicry, and the love of storytelling were certainly the beginning of theatre and were practised all over the globe. But theatre, as we know it today emerged first in ancient Greece.

The theatre of Ancient Greece, or ancient Greek drama, is a theatrical culture and it prospered in ancient Greece between 550 BC and 220 BC. The city-state of Athens, which became a significant cultural, political, and military power during this period, was its centre, where it was institutionalized as part of a festival called the *Dionysia*, which honoured the god *Dionysus* (the god of wine and fertility). *Dionysus* was killed, dismembered, and then resurrected. These myths were closely related to; the cycle of birth, growth, decay, death, and rebirth; and also to seasonal changes, spring, summer, fall, winter, and the return of spring. His worship was, therefore, intended to suggest the return of spring and fertility. By the 7th or 8th century, *dithyrambs* (hymns sung and danced by a chorus in honour of *Dionysus*) were being performed at festivals honouring him. According to Aristotle, Tragedy developed out of these choral presentations. The first definite record of drama in Greece is found in 534

B.C., when the city of *Dionysia* was restructured and a contest for best Tragedy was inaugurated.

Thespis, the only dramatist of that period whose name survived, won the first contest. Performers are often called *Thespians* after his name; as he is also the first known actor. The drama of Thespis was comparatively simple because it involved only one actor and a chorus. This does not mean that there was only one character in the play but all the characters were played by the same actor. It was challenging on part of the actor as he had to play all the characters convincingly. Here the study of costumes, makeup, and timing etc. becomes indispensable for the students of drama. Masks were used to play different identities and when this single actor left the stage, to change for the roles, the chorus sang and danced. The chorus was the prominent unifying force in early drama.

Tragedy (late 6th century BC), comedy (486 BC), and the satyr play were the three dramatic genres to emerge in Greece. Athens sent abroad the festival to its numerous colonies and allies in order to endorse a common cultural identity. Western theatre originated in Athens and its drama has had a substantial and sustained impact on Western culture as a whole.

1.4.3. Roman Drama

The ancient Roman drama was a blooming and diverse art form, ranging from festival performances of street theatre, and acrobatics, to the staging of *Plautus's* broadly appealing situation comedies (sitcoms as we call it today), to the high-style, verbally elaborate tragedies of *Seneca*.

Due to the expansion of Roman republic into several Greek territories, Rome encountered Greek drama. Although Rome had a native tradition of performance, this Hellenization of Roman culture in the 3rd century BC created a profound impact on Roman theatre and encouraged the development of Latin literature of the loftiest quality for the stage.

While Greek drama continued to be performed throughout the Roman period, the year 240 BCE marks the beginning of regular Roman drama. From the beginning of the empire, however, interest in full-length drama declined in favour of a broader variety of theatrical entertainments.

The first significant works of Roman literature were the tragedies and comedies that *Livius Andronicus* wrote from 240 BCE. *Gnaeus Naevius* also began to write drama five years later. None of the plays from either writer have survived. While both dramatists composed in both genres (tragedy and comedy), *Andronicus* was most appreciated for his tragedies and *Naevius* for his comedies; their successors tended to specialize in one or the other, which led to a separation of the subsequent development of each type of drama.

The Roman comedies that have survived are all based on Greek subjects and are written by two dramatists: *Plautus* and *Terence*. None of the early Roman tragedies have survived. The ones we know today are written after the formation of Roman Empire. One of the well-known names of tragedy writers is that of *Seneca*. *Seneca*, advisor to the Roman emperor *Nero*, wrote many tragedies of which only nine survived. All these are adaptations of Greek originals.

1.4.4. English Drama

The Romans introduced drama to England. During the medieval period, Mummer's play had developed. Mummer's play was a kind of street theatre in which the actors travelled from town to town performing folk tales, re-telling old stories, for their audiences in return for money or hospitality. They were sometimes performed in the street but more usually as house-to-house visits and in public houses. Two of the usually performed tales were, *Saint George and the Dragon*, and *Robin Hood*.

Mystery Plays and Miracle Plays are among the earliest developed plays in medieval Europe. The English Church found drama as a new way to teach religion to ignorant masses. The Bible was written in Latin and therefore, a very few could read it. So the English drama began as a religious service rather than as entertainment. The clergies wrote drama from The Bible, life of Christ, and life of Saints and Martyrs where Mystery plays were stories taken from The Bible and Miracle plays were those dealing with incidents in the lives of Saints and Martyrs.

Origin of drama was a complex process. There were two reasons for its development: a. Entertainment b. Improvement. Jugglers, jesters, clowns etc. was a cult of theatre whose sole purpose was to entertain. These clowns came down to the generation of Shakespeare, the Elizabethan era, and could be found in most of Shakespeare's plays.

Now coming towards improvement, what we here mean by improvement is the moral improvement of human being through religious teachings. Mystery and Miracle plays provided improvement as well as entertainment. They were performed on Holy Days—Christmas, Easter, etc. The performances were amusing and instructive. The plays that were performed inside Church became so popular, eventually, that they had to be moved out of the Church to the Churchyard at first, and then to market-places.

There were different festivals where these plays were performed and were mostly named according to the place they were performed in, viz.; York Cycle, comprising of 48 mystery plays performed in the city of York; Chester Cycle, 24 plays. These plays were performed around the festival of Corpus Christi.

Mystery and Miracle plays gave way to Morality plays and Interludes. In mystery and miracle plays serious and comic elements were interwoven but there came a serious division of serious and comic, with the coming of morality plays and interludes.

Morality plays were serious in nature; they were didactic, dealing in abstractions. The characters in these plays were representation of different abstractions, e.g. Sin, Greed, Love, Compassion etc. ; making the plays allegories. Moralities remained popular for very long, even in the days of Shakespeare.

Interludes were plays dealing with lighter side of life. Their principle aim was to entertain the audience. You must notice that whatever be the reason for the beginning of any kind of drama, it always evolve to a new genre. This will make things clearer for u:

- Clowning, juggling, interludes eventually evolved to farce and comedy.
- Pageants, which is an elaborate representation of scenes from history; usually involving a parade, grew into Historical Drama.

1.4.5. Sanskrit Drama

Sanskrit was the language used in Ancient India for official works of the state and to compose literary art. It was the language of the elite and the educated. Sanskrit drama can be traced back to 1st century CE. *Patanjali's Mahabhasya* contains the first traces of the beginning of Sanskrit Drama in India. *Mahabhasya* is a treatise on grammar and was written in 140 BCE. Sanskrit dramas are ornamented with poetic devices, allusion/references (literary, mythic, historical) and literary devices of all sorts. Sanskrit drama utilizes Stock characters, i.e. a fictional characters based on cultural or social stereotypes, like king, queen, clowns etc.

Natya Sastra:

Natya Sastra is a treatise on Theatre written by Bharat Muni. It is a great source of information on the art of Drama. It deals with acting, dance, music, dramatic construction, architecture, costuming, make-up, props, the organization of companies, the audience, competitions, and offers a mythological account of the origin of theatre. It therefore provides valuable information about the nature of theatre practice of the time.

Sanskrit theatre was performed by Priests, hereditarily trained in music, dance, and recitation, on a sacred ground. The purpose of the theatre was to educate as well as entertain. *Natya Sastra* is very wide in its scope and it would not be wrong to say that it covers more fields than Aristotle's *Poetics*. It deals with stage design, music, dance, make up and possibly every aspect of stage craft. It also influences other art forms like, music, classical Indian dance, and literature.

In *Natya Sastra*, four kinds of *abhinaya* (acting) are described:

Angika— that by body part motion.

Vachika— that by speech

Aharya— that by costumes and make up

Sattvika— that by means of internal emotions, expressed through minute movements of the lips, eyebrows, ear, etc.

The *Sattvika* is the highest mode.

Natya Sastra also describes, in detail, about *Bhavas* i.e. imitations of emotions performed by the actors and emotional responses by the audiences *Rasas*.

According to *Natya Sastra*, there are eight principle *Rasas*: love, pity, serenity, anger, disgust, heroism, awe, terror and comedy, and that plays should mix different *Rasas* but be dominated by one.

Every *Bhava* portrayed by the actor arouses an associated *Rasa* i.e. an emotional response in the audience.

These *Rasas* are nine in count and are thus called *Navarasas*:

Shringara- love and beauty

Hasya- joy or mirth

Bhibhatsya- disgust

Raudra- anger and all its forms

Shanta- serenity and peace

Veera- heroism

Bhaya- fear

Karuna- grief and compassion

Adbhuta- wonder and curiosity

Kalidasa, is perhaps one of ancient India's greatest Sanskrit dramatist. Three famous romantic plays written by *Kalidasa* are the *Malavikagnimitram* (*Malavika* and *Agnimitra*), *Vikramorvashiiyam* (Pertaining to *Vikrama* and *Urvashi*), and *Abhijnanasakuntalam* (The Recognition of *Shakuntala*).

The next great Indian dramatist was *Bhavabhuti*. He is said to have written the following three plays: *Malati-Madhava*, *Mahaviracharita* and *Uttar Ramacharita*. Among these three, the last two cover between them the entire epic of *Ramayana*.

The powerful Indian emperor *Harsha* (606-648) is credited with having written three plays: the comedy *Ratnavali*, *Priyadarsika*, and the Buddhist drama *Nagananda*.

Other famous Sanskrit dramatists include *Shudraka*, *Bhasa*, and *Asvaghosa*. Though numerous plays written by these playwrights are still available, little is known about the authors themselves.

Self Assessment Questions II

1. Write a brief note on the Origin of Drama.
2. Write some of the common features of ancient ritual theatres of India and Egypt.
3. Write a note on *Natya Sastra*.

1.5. EVOLUTION OF THEATRE AND DRAMA

In the above section you read a brief history of the origin of theatre and drama with reference to the Ancient ritual theatres, Greek, Roman, English, and Classical Indian Sanskrit drama. You must have understood how theatres originating in different geographical regions contributed in building the foundation of drama as a whole. In this section we will explore the process of development of theatre and drama.

1.5.1. Greek Drama

In the previous section about ancient Greek drama, you read how theatre originated there with festival of *Dionysia*, how tragedies developed from *dithyrambs*, and why actors are also called *Thespians*. We will now trace the development of Greek theatre with reference to some masterpieces.

Aeschylus, *Sophocles*, *Euripides*, *Aristophanes*, and *Menander* are the only five writers of Greek drama whose works exist now. Though drama was performed for many centuries in Greece, only

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forty-five plays out of a vast number survive today. Of these, thirty-two are tragedies, twelve are comedies, and only one is a satire-play.

Aeschylus is the earliest dramatist whose plays have survived. The titles of seventy-nine of his plays have come down to us but only seven of those works remain:

The Persians

Seven against Thebes

The Oresteia— a trilogy made up of *Agamemnon*, *Choephoroe*, and *Eumenides*

The Suppliants

Prometheus Bound

Aeschylus' most important innovation was the introduction of the second actor. You must remember that *Thespis* performed plays that comprised of a single actor and a chorus. There the single actor had to play all the characters. So it becomes clear that till now there were no scenes with face-to-face conflicts between characters. This innovation by *Aeschylus* allowed the same and also reduced, just a little, the importance of the chorus.

About the execution of the play, how did a single actor perform a drama all by himself? How did he manage to play so many different characters? Why did the audience feel amused, even though the main and the only actor was frequently entering and exiting the stage? How did the chorus keep the people entertained while the actor was offstage? These are only a few of the aspects one overlooks when one rests his/her analysis on text alone.

Sophocles is believed to be the greatest of the Greek tragedians. He is accepted as the author of over a hundred plays, of which only six exist now:

Ajax

Antigone

Oedipus Rex

Philoctetes

Electra and Trachiniae

Oedipus at Colonus

In addition, a considerable part of *The Trackers*, a satire-play, is surviving which makes a total of seven plays credited to *Sophocles*.

According to *The Essential Theatre*, "Sophocles' introduction of a third actor encouraged greater dramatic complexity than had been possible with two actors. He was much more concerned with human relationships than with the religious and philosophical issues which had interested *Aeschylus*. Furthermore, Sophocles' dramas place more emphasis upon building skilful climaxes and well-developed episodes than those of *Aeschylus*."

Euripides was the last of the great Greek tragedians. The most famous of the tragedies written by him that survive today are:

Alcestis

Medea

Hippolytus

Ion and Electra

The Trojan Women

The Bacchae

In addition to these, *The Cyclops* which is the only complete satire-play that now exists is credited to him.

Euripides was not much appreciated in his own times. This may be because he was a skeptic. He examined the Athenian ideals. In his plays the gods were often made to appear petty and ineffectual. He also turned toward melodrama i.e. exaggerated characters as well as emotions and resorted to unnatural/unrealistic endings. He was later admired for his ideas but criticized for his faulty dramatic structure.

Aristotle's *Poetics*

Poetics is the fragment of a treatise by Aristotle. In Greek "Poetry" literally means "making". Aristotle's *Poetics* covers drama—comedy, tragedy, and the satire play—as well as lyric poetry, epic poetry, and the dithyramb. *Poetics* is the earliest surviving-work of Dramatic Theory. It is the source of principles elaborated by later critics as the Unities. Aristotle states that a play should have the unity of a living organism, and that the action it represents should last, if possible, no longer than a single revolution of the sun. It was from these suggestions that later critics developed the rule of the three unities: action, time, and place.

Definition of Tragedy by Aristotle: "Tragedy is the imitation of an action, serious, complete, and of a certain magnitude, in a language beautiful in different parts with different kinds of embellishment, through action and not narration, and through scenes of pity and fear bringing about the catharsis of these (or such like) emotions."

Some core terms from *The Poetics*:

Mimesis - imitation, representation

Catharsis- variously, purgation, purification, clarification

Peripeteia- reversal

Anagnorisis- recognition, identification

Hamartia- miscalculation (understood in Romanticism as "tragic flaw")

Mythos- plot

Ethos- character

Dianoia- thought, theme

Lexis- diction, speech

Melos- melody

Opsis- spectacle

Oedipus Rex:

Oedipus Rex is a Greek Tragedy written by Sophocles. The play is divided into a prologue and five episodes separated by choral passages. The prologue reveals to the audience: a plague is destroying

the city of Thebes; Creon returns from Delphi with a command from the Oracle to find and punish the murderer of Laius; Oedipus promises to obey the command.

The play is set in Thebes after Oedipus has become the king and wed Jocasta, wife of his murdered predecessor, Laius. Oedipus swears to avenge the murder of Laius. Tiresias, the blind prophet enters and accuses the Oedipus. Oedipus becomes furious and accuses Tiresias and Creon (Jocasta's brother) of conspiracy against him. Jocasta tells Oedipus that he could not be the murderer of Laius since the Oracle said that Laius would be murdered by his own son. But she also reveals that Laius was killed at the junction of three roads, reminding Oedipus that he once killed a man at such a place.

In the third episode, a messenger from Corinth brings the news of the death of Polybus, Oedipus' supposed father. This message is greeted with rejoicing, for it seems to contradict the Oracle which had predicted that Oedipus would kill his father, though Oedipus still fears returning to Corinth because the oracle also has prophesied that Oedipus will marry his own mother. Assuming that he will set Oedipus' mind at ease, the messenger reveals that he himself brought Oedipus as an infant to Polybus. The conditions under which the messenger acquired the child exposes the truth to Jocasta that Oedipus is her own son. He goes to the palace never to be seen in the play.

In the climax, the dark truth is revealed that Oedipus is the son of Laius and Jocasta and the prediction of the Oracle, Oedipus will kill his father and marry his own mother, has turned out to be true. Oedipus is shattered and disgusted. Jocasta commits suicide and Oedipus blinds himself leaving Thebes to be ruled by Creon.

Oedipus Rex is the finest tragedy by Sophocles. It is used as a paradigm of the genre by Aristotle in his *Poetics*.

1.5.2. Drama in England after Renaissance

People were gradually becoming secular and were devoting greater than before attention to problems of daily life. This greatly helped in the development of renaissance. Scholars turned towards the classical world for guidance, especially to Rome. Some of the playwrights began to write plays in English duplicating the techniques and forms of Roman drama.

***Ralph Roister Doister* (1534):** is the first English comedy on classical lines, written by Oxford Scholar Nicolas Udall. It was the custom at large public schools to act Latin plays on special occasions. Nicholas Udall being the headmaster of Eton probably wrote it to be performed as a substitute for usual comedies of Plautus and Terence.

***Gorboduc*:** the earliest known English tragedy and the first to be written in blank verse, written by Thomas Sackville and Thomas Norton. Its alternative title is *The Tragedy of Ferrex and Porrex*.

Elizabethan Drama

English Drama during the reign of Elizabeth I (1558-1603). A significant impact on Elizabethan drama was the suppression of religious plays after Elizabeth came to the throne in 1558. The plays now became much more secular and professional. Acting was legalized as a profession in England in the 1570s.

University Wits: Christopher Marlowe, Thomas Kyd, John Lyly, Thomas Lodge, Thomas Nashe, and Robert Greene were writers collectively called University Wits.

Thomas Kyd after studying Roman drama as a student won exceptional fame with *The Spanish Tragedy*. It was written around 1587 and was inspired by the Senecan tragedy of Rome. The use of

the ghost, the motive of revenge, it was an excellent example of “revenge tragedy”. It was the prototype of the English revenge tragedy genre.

Christopher Marlowe is one of the most important of Shakespeare’s predecessors. He wrote the following plays:

Dido, Queen of Carthage (possibly co-written with Thomas Nashe)

Tamburlaine, part 1

Tamburlaine, part 2

The Jew of Malta

Doctor Faustus

Edward II

The Massacre at Paris

Marlowe raised the subject matter of drama to a higher level, providing heroic subjects that appealed to the imagination. The characters were no longer puppets; he gave them life and made them realistic. His use of the blank verse is exceptional. He used it to express wit as well as fancy. Shakespeare was heavily influenced by Marlowe in his work.

John Lyly work consists of eight comedies. Lyly contributed to the genre by giving an intelligent tone to comedy. His wordplay, clever remarks, vanities, etc. used in the language anticipated Shakespeare. His best known plays are *Endymion*, *Gallanthea*, and *Compaspe*.

Shakespearean Drama

Now we have reached the most important part of the study of drama. You all must have read at least one of Shakespeare’s plays. Shakespeare wrote in many different genres, tragedy, comedy, tragic-comedy, historical plays, romantic plays, revenge plays, and Chronicle plays etc. There is a very long list of his works. He became a world-renowned playwright making Elizabethan era a glorious period for English drama. Every phase of the life of that time is mirrored in his plays. In his hands English drama reached a new and never-seen-before height. Almost all of his plays were successful, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, *Macbeth*, *Othello*, *Measure for Measure*, *The Merchant of Venice*, *As you Like it*, *All’s Well That Ends Well*, *King Lear*, *Antony and Cleopatra*, *Troilus and Cressida* and many more.

Ben Johnson was a contemporary of William Shakespeare, best known for his satirical plays, mainly *Volpone*, *The Alchemist*, and *Bartholomew Fair*, which are considered his best. His plays are called Comedy of Humours.

Restoration Drama:

In 1642 Puritans under Oliver Cromwell closed all the theatres in England. When Charles II restored to the throne in 1660 theatre was revived. The dominant genres of the time were Comedy of manners and Heroic Drama. John Dryden’s *All for Love* is an Example of Heroic drama. New kinds of plays were written focusing on the materialistic lives of the people of that time. William Congreve’s *Way of The World* is an example of restoration drama. It is called Comedy of manners. Restoration comedy is infamous for its sexual explicitness. Restoration comedy was strongly influenced by the introduction of the first professional actresses; before the closing of the theatres, all female roles had been played by boys.

1.5.3. Avant Garde Theatre

The dictionary meaning of the term Avant Garde is “Any creative group active in the innovation and application of new concepts and techniques in a given field (especially in the arts)”.

Avant Garde theatre is also called experimental theatre at times. It tries to introduce a diverse use of language and the body to change the mode of perception and to create a new, more active relation with the audience. Theatre persons like Bertolt Brecht, Constantin Stanislavski, Antonin Artaud, Eugenio Barba, Jerzy Grotowski, Richard Schechner, Vsevolod Meyerhold, and Samuel Beckett experimented greatly with conventional theatre practises.

Eugenio Barba’s *Theatre Anthropology*, Stanislavski’s *An Actor Prepares*, Grotowski’s *Poor Theatre* are the concepts that have developed theatre to what it is now. (We will further explore this theatre in the following units)

Samuel Beckett’s *Waiting for Godot* is a fine example of Avant Garde theatre. This play rather than focusing on script, background story-telling, and characterization focuses on something deep and eternal; The condition of human being in a world full of uncertainty. The way in which it is presented is unconventional thus making the play an Avant Garde play.

Self Assessment Questions III

1. What changes, do you think, came with the gradual addition of actors in Greek theatre?
2. Why was the Chorus so important for Greek Theatre?
3. Write a short summary, in your own words, of Sophocles’ *Oedipus Rex*.
4. Write a short note on William Shakespeare as a dramatist.

1.6. SUMMING UP

In this unit you have learned

- What is Drama?
- How has it originated from ancient rituals?
- Evolution of Drama from Ritual Theatre to Avant Garde Theatre

Till now you have traced the journey of theatre and drama from ancient times to the present. You have understood that drama is not a mere script to be performed. It is a grand genre circling the entire universe. Now you have a clear idea that if drama is to be studied to its fullest then it should first be analyzed theatrically as well as thematically. In the following units you will be taught the techniques for such analysis, elaborately.

1.7. ANSWERS TO SELF-ASSESSMENT QUESTIONS

I

1. Refer to the section 1.3.
2. Refer to sections 1.3. and 1.3.1.
3. Refer to section 1.3.1.
4. Refer to section 1.3.1.

II

1. Refer to section 1.4.
2. Refer to section 1.4.1.
3. Refer to section 1.4.5.

III

1. Refer to section 1.5.1.
2. Refer to section 1.4.2.
3. Refer to section 1.5.1.
4. Wikipedia has a very detailed write up on William Shakespeare.

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1.9. TERMINAL AND MODEL QUESTIONS

1. Write a brief note on the Origin of Drama.
2. Write a short note on Noh Theatre of Japan.
3. Draw some basic parallels between Aristotle's *Poetics* and Bharat Muni's *Natya Sastra*.
4. Trace the development of drama and theatre from Elizabethan times to present day.

UNIT 2 ANATOMY OF THEATRE AND DRAMA

- 2.1. Introduction
- 2.2. Objectives
- 2.3. Performative Context of Drama
- 2.4. Elements of Drama
 - 2.4.1. Script
 - 2.4.2. Stage
 - 2.4.3. Costume, masks, and make up
 - 2.4.3.1. Noh Theatre
 - 2.4.3.2. Kathakali
 - 2.4.4. Sound and Light devices
 - 2.4.5. Actor-audience relationship
- 2.5. Exceptional theatres
 - 2.5.1. Mime theatre
 - 2.5.2. Avant-garde theatre
 - 2.5.3. Street theatre
- 2.6. Actors and the discipline they follow
- 2.7. Summing Up
- 2.8. Answers to Self-Assessment-Questions
- 2.9. References
- 2.10. Terminal and Model Questions

2.1. INTRODUCTION

In the previous unit you were introduced to drama and its origin. You must now be familiar with the evolution of theatre and drama; how it originated in different geographical regions in the form of ritual theatre, how it was spread from place to place and how different forms of drama evolved.

Now you are ready to get an inside view of theatre and drama. This unit is named 'Anatomy of Drama'. It is named so because here we will study different parts of Drama individually and see how these work as a whole. Theatre and drama is like an organism and here we will study the anatomy of this organism.

2.2. OBJECTIVES

After reading this unit you will be able to

- Explain different elements of Theatre and Drama
- Analyze the basic function of drama that is performance
- Understand some exceptional forms of theatre
- Understand discipline followed by actors

2.3. PERFORMATIVE CONTEXT OF DRAMA

In the previous unit, you must have understood that drama originated from ritual performances and was not written down for a considerable period of time. Drama, even today, is not written to be merely read but to be performed. Performance is the ultimate aim of a dramatic work.

To study drama keeping this in mind is vital for the understanding of this genre. For example, when you study William Shakespeare's *The Tempest*, you will notice that there are many scenes where magic, supernatural elements, supernatural characters are involved. On paper one can write anything because imagination is limitless. When you read *The Tempest* you will imagine each and every element in your mind without any difficulty. But *The Tempest* is a play and was written to be performed, and the stage, unlike imagination, is bound by some limits. Scenes filled with magical and supernatural elements are difficult to represent and also at the same time they should look believable. This makes the techniques, stage directions,

costumes, make up, sound, and lights used in the performance of the play very important for the complete understanding of the play.

This example must have made it clear why so much emphasis is given on the performative context of drama. Drama study without the study of the important elements used for accomplishing its performance is incomplete.

In this unit, we will analyze each and every component of theatre and drama so as to make you able to analyze any play after understanding the importance and usage of the elements that make up a drama.

Self Assessment Questions 1

1. What is your point of view on the performative context of drama?
2. If you have ever seen a performance of any drama you have read, how helpful was the performance in your understanding of that drama?
3. Why do you think so much stress is given on the performative context of drama in its analysis?

2.4. ELEMENTS OF DRAMA

Now you will study, in detail, elements that make up drama and theatre. This will help you understand the grandiosity of this genre. Also, you will find out what do you miss while analyzing a theatrical piece.

2.4.1. Script

Oscar G. Brockett in *The Essential Theatre* writes:

The play script is the typical starting point for the theatrical production. It is also the most common residue of production, since the script usually remains intact after its performance ends. Because the same script may serve as a basis for many different productions, it has greater permanence than its theatrical representations and therefore comes to be considered a literary work. Consequently, drama is often taught quite apart from theatre, and many people who read plays have never seen a live dramatic performance. Probably the majority of students get their first glimpse of theatre through reading plays in literature classes. But the script itself may seem

unsatisfactory or puzzling, for it is essentially a blueprint that demands from both reader and performer the imaginative recreation of how much that is only implied on the printed page. Therefore, learning how to read, understand, and fill out the script (either in the mind or on the stage) is essential if the power of a play is to be fully realized.

By reading this you must have understood that script is really important to drama. Most of the plays develop from a script. Scripts are on paper and so it is mostly responsible for survival of a play year after year. Scripts are the foundation for drama. In short, a script is a written version of a play or other dramatic composition that is used in the preparation of a performance.

Here are some types of scripts:

- Play script book, dramatic composition, dramatic work - a play for performance on the stage or television or in a movie etc.
- Prompt copy, promptbook - the copy of the play script used by the prompter.
- Continuity - a detailed script used in making a film in order to avoid discontinuities from shot to shot
- Dialog, dialogue - the lines spoken by characters in drama or fiction
- Libretto - the words of an opera or musical play
- Scenario - an outline or synopsis of a play (or, by extension, of a literary work)
- Screenplay - a script for a film including dialogue and descriptions of characters and sets
- Shooting script - the final detailed script for making a movie or TV program

These terms have been mentioned here to enhance your knowledge about the different terms used for scripts of different usage, but in general these are all scripts.

2.4.2. Stage

In theatre and drama, the stage is a chosen space for the performances. The stage serves as a space for actors or performers and a central point for the members of the audience. As an architectural feature, the stage may consist of a platform (mostly raised) or series of platforms. In some cases, these may be temporary but in theatres and buildings devoted to such productions, the stage is often a permanent feature.

There are several types of stages that vary with their usage and the relation of the audience to them:

Proscenium stage: It is the most common form of stage found in the West, it is also called a picture frame stage. As the name suggests, the main feature of a proscenium stage is the proscenium arch. The proscenium arch is a large opening through which the audience views the performance. The performance area (stage) is raised several feet above the front row audience level. In this type of stage the audience is located on one side of the stage with the remaining sides veiled and used by the performers and technicians. With time these stages developed and new techniques were adopted for heightening the dramatic effect of the performances. Paintings were framed in the backdrops to produce optical illusions. Pulleys with ropes were used to change backgrounds and also to raise or lower platforms on the stage.

Thrust stages: thrust stages are somewhat similar to proscenium stages but with a platform or performance area that extends into the audience space so that the audience is located on three sides. The extended stage is connected to the backstage area by its upstage (side away from audience) end. A thrust has the benefit of greater connectivity between the audience and performers than a proscenium, while preserving the utility of a backstage area. Entrances onto a thrust are very easily made from backstage, although some theatres provide for performers to enter through the audience using vomitory entrances. A vomitory entrance is made through a vomitorium, which according to Wikipedia, "...is a passage situated below or behind a tier of seats in an amphitheatre or a stadium, through which big crowds can exit rapidly at the end of a performance."

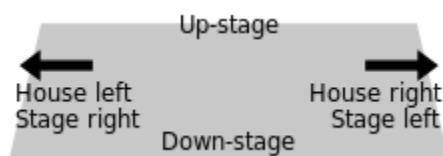
Theatre in the round: In this type of stage, the audience is located on all four sides of the stage. Since the audience is placed quite close to the action, it provokes a feeling of closeness and involvement. In this type of stage, scenery that does not confuse actors and the rest of the stage from parts of the audience is used. Since backdrops and curtains cannot be used, the director finds other ways to set the scene. Lighting design is more challenging than for a Proscenium stage, since the actor is to be lit from all sides without blinding nearby audience. Entrances and exits are made either through the audience, making surprise entrances very difficult, or via closed-off walkways, which must be unnoticeable. Therefore, stage entrances are generally in the corners of the theatre. The actors need to make sure that they do not have

their backs turned to any part of the audience for long periods of time, in order to be seen and heard clearly.

Created and found spaces: These types of stages are often constructed particularly for a performance or may involve a space that is adapted as a stage. A stage can also be improvised where ever inappropriate space can be found, for example, staging a performance in an unconventional space such as a building's basement, a hillside or the street. Similarly, a makeshift stage can be created by modifying an environment, for example, marking out the boundaries of a stage in an open space by laying a carpet and arranging seats before it.

Stage Terminology: to facilitate precise positioning and movement on the stage, it is divided into different named areas. As we can observe that when an actor faces the audience, the actor's right is the audience's left and vice-versa. This can create a lot of confusion for the actor as well as the director. As a solution to this problem, the actor's right and left sides are termed *stage right* and *stage left* respectively, while audience's right and left sides are termed *house right* and *house left* respectively.

Likewise, front and back are not used, and instead *upstage* is the term used to denote the part furthest from the audience and *downstage* is part of the stage closest to the audience. Here is a picture to enhance your understanding:



2.4.3. Costumes, Masks, and Make Up

As we are studying the anatomy of theatre and drama, the study of costumes, masks, and make up becomes very important. These are significant elements of drama and theatre as these have the role of defining a character before the audience. Costumes, make up, and masks create a first impression in the minds of the audience as soon as the character appears on the stage. Some costumes define the status of the character, for example, you will easily recognize whether a certain character is king or a beggar, just by seeing his attire.

This is a basic usage of costumes, make up, and mask but as we study further about different theatres like Japanese theatres: Noh and Kabuki and Indian dance drama like: Chhau and

Kathakali, we realize that costumes, masks, and make up are as important as script or actor for drama and theatre.

To make this point of view clearer for you to understand, we will now study some specific theater and drama genres and the importance of costumes, masks, and make up in them.

2.4.3.1. Noh Theatre:

Noh or Nogakuis a major form of Classical Japanese musical drama that is being performed since the 14th century. It was created by Kiyotsugu Kanami and later developed by his son Zeami. Most of the characters are masked, with men playing male and female roles.

Costumes: The clothing worn by actors is decorated quite richly and have symbolic meaning for the type of role for example, thunder gods will have hexagons on their clothes while serpents have triangles to convey scales.

Costumes for the *shite* (main performer) is particularly extravagant, shimmering silk brocades, but less extravagant for the *tsure* (companion of shite), *wakizure* (companion of *Waki* who is the counterpart of *Shite*), and the *aikyogen* (interludes between Noh Plays). For centuries, in accordance with the vision of Zeami, Noh costumes were modelled on the clothing that the characters would genuinely wear, whether that is the formal robes of a courtier or the street clothing of a peasant or commoner. But from the late sixteenth century stylized Noh costumes following certain symbolic and stylistic conventions became the norm. The musicians and chorus characteristically wear formal *montsuki kimono* (black and adorned with five family crests) accompanied by *hakama* (a skirt-like garment) or *kami-shimo*, a combination of *hakama* and a waist-coat with exaggerated shoulders. Lastly, the stage attendants are dressed up in almost plain black garments, much in the same way as stagehands in contemporary Western theatre.

Masks: All Noh masks have names. These are wooden masks carved out from blocks of Japanese cypress tree and painted with natural pigments on a neutral base of glue and crunched seashell.

Usually only the *shite* wears a mask. However, in some cases, the *tsure* may also wear a mask, especially while playing female roles. Noh masks portray female, youngsters or old men, nonhuman (divine, demonic, or animal) characters. On the other hand, a Noh actor who

does not wear mask plays a role of an adult man in his twenties, thirties, or forties. The side player, the waki, does not wear a mask either.

Designing masks for Noh plays requires skilled craftsmanship. The masks are delicately designed, especially those for female roles. A single mask is capable of expressing various emotions like fear, sadness, or surprise with the some simple adjustments in lighting and tilt in the angle of the mask shown to the audience. However, with some of the more elaborate masks for deities and monsters; it is not always possible to convey emotions. But that is not an obstruction because these characters are not frequently called to change emotional expression during the course of the scene, or show emotion through larger body language.

2.4.3.2. Kathakali:

Kathakali is a classical Indian dance drama. It originated in the present day state of Kerala around 17th century. Kathakali is noted for the eye-catching make-up of characters, elaborate costumes, detailed gestures and well-defined body movements presented in tune with playback music and percussion.

Make up: Two of the most eye-catching features of Kathakali dance drama characters are the elaborate makeup that looks like a mask and the colourful large costumes. Each character has a unique costume and make-up as well, depending on the role played by the artist.

The roles are characterized by that of a noble hearted hero, or *Satvik*, that of a villain, or *Tamsik*, that of a king, or *rajsik*, and gentle or female roles, or *Minukku*. The make-up consists of homemade face colours that are designed to intensify the powerful facial expressions that form an essential part of this dance form.

These colours are obtained by grinding certain stones and mixing them in the correct proportion to water or coconut oil. Black paint is made from soot, yellow from turmeric, white from rice flour. Actors portraying divine or heroic characters use slightly understated colours. Green paint signifies Godliness- the role of a hero (*satvik*), the role of king that signifies ambition and violence is characterised by painting the face red. Yellow paint is used by characters with a combination of noble and demonic qualities. Black paint usually symbolizes the evil intentions of demonic characters. White represents spiritualism. Chunda or Chundapoo is placed inside the actors' lower eyelid to redden their eye. It is a bit dangerous because if it accidentally touches the inside of the upper lid it can cause damage.

Though the details of costume of each character is unique, the basic costume of a male dancer includes a long rigid ankle length skirt, a bulging full-sleeved jacket, several yards of white fabric placed on the shoulders, a wooden headgear, and decorative wooden ornaments. What is incredible is that the headgear can weigh up to twenty kg, and the outfit up to forty. A female artist's costume consists of a white sari worn over a waist length form-fitting red blouse. The hair is tied up in a bun and is decorated with colourful scarves.

The final preparations for a Kathakali performance, such as the putting on of the makeup and costume can take several hours. The performer uses this time to quietly meditate lying on the floor on a mat while the artiste carefully paints the face.

By now you must have understood, how important make up, costumes, and masks in theatre and drama are. This makes their study indispensable for a complete understanding of a performance.

2.4.4. Sound and Light Device

Sound and lighting are very essential elements of theatre and drama. These are used to give special effects, heighten dramatic intensity, and sometimes used symbolically.

Lighting: Stage lighting has various functions:

- **Selective Visibility:** The simple ability to see what is occurring on stage. Any lighting design will be ineffectual if the viewers are unable to see the characters, unless this is the intention of the director.
- **Revelation of form:** Changing the perception of shapes onstage, particularly three-dimensional stage elements.
- **Focus:** Focusing the audience's attention to an area of the stage or distracting them from another.
- **Mood:** Setting the tone of a scene. For example, harsh red light has a totally different effect from soft violet light.
- **Location and time of day:** Establishing or altering position in time and space. Blues can suggest night time while orange and red can suggest a sunrise or sunset.
- **Projection/stage elements:** Lighting may be used to project scenery.

- **Plot (script):** A lighting event may prompt or advance the action onstage.
- **Composition:** Lighting may be used to show only the areas of the stage which the designer wants the audience to see.

While Lighting Design is an art form, and thus no one way is the only way. Lighting can be used to suit the respective purpose of different performances.

Sound:

Music has been a part of performances since ancient times. Sound designing is an equally important element of stagecraft. Like lighting, sound is used to carry out different functions in a performance. You must have experienced the difference that sound and music brings to the dramatic effect of a play. It enhances the moods and effects, thus making theatre and drama different from real life.

According to Wikipedia, “The use of sound to evoke emotion, reflect mood and underscore actions in plays and dances began in prehistoric times. At its earliest, it was used in religious practices for healing or just for fun. In ancient Japan, theatrical events called *kagura* were performed in Shinto shrines with music and dance.”

Plays were performed in medieval times in a form of theatre called *Commedia dell'arte*, which used music and sound effects to enhance performances. The use of music and sound in the Elizabethan Theatre followed, in which music and sound effects were produced off stage using devices such as bells, whistles, and horns. Cues would be written in the script for music and sound effects to be played at the appropriate time.”

2.4.5. Actor-Audience Relationship

This term may not appear like an element of theatre and drama but it too is a very important part of performance. This feature of theatre is unique because actors and audience get together at the same time and place for a specific purpose. Actors act for an audience; there is a disguised agreement under which the person in the audience willingly suspends her/his disbelief in the playing on stage. She/he knows that the actor playing Hamlet does not really die and the blood used on stage is not real. She/he knows these things but agrees to pretend that she/he does NOT know them so that she/he can identify with the actors on stage. The audience for a theatrical production is not an onlooker. It is a participant, part of a functioning relationship. Each side brings something to the event, and they pretend together.

In the poetic play *Murder in the Cathedral* by T.S. Eliot, you can see the functioning of actor-audience relationship clearly. In the last scene of the play, the actors communicate directly with the audience and ask the audience rights and wrongs.

In theatre and drama, sometimes the actor-audience relationship is direct and unhidden like that in *Murder in the Cathedral* and sometimes it is implied i.e. willing suspension of disbelief. Therefore, in whatever light we view it, the actor-audience relationship is an essential theatre and drama element. In a nutshell, if it were not for the audience, plays would not exist.

Self Assessment Questions II

1. Write down, as many as you have learned names of the types of scripts.
2. Write in brief about the different types of stages.
3. Write a short note on Noh Theatre of Japan.
4. What is your opinion on the importance of light and sound devices in a performance?
5. Write a short note on Actor-audience relationship.

2.5. EXCEPTIONAL THEATRES

In this section, you will learn about some genres of theatre that are different from the conventional theatre. As you have learned about the essential elements of theatre and drama, the purpose of this section is to let your mind exercise on how these elements are incorporated in theatre genres mentioned below.

2.5.1. Mime Theatre

Performing mime or miming is the acting out of a story through body motions and gestures but without the use of speech. A fine example of the influence of mime theatre in motion pictures or to use the popular term films is Charlie Chaplin's work. Traditionally, these types of performances involve the actors wearing tight black & white clothing with white facial makeup.

But contemporary mimes are often performed without whiteface. Likewise, while traditional mimes have been completely silent, contemporary mimes, though refraining from speaking,

occasionally use vocal sounds when they perform. Mime acts are often comical, but some can be very serious.

2.5.2. Avant Garde Theatre

Avant-garde theatre is not exactly a genre, it is but a group of theatre works that involve experimentations with conventional theatre practices. Grotowski's "poor theatre" is a fine example of avant-garde theatre. As explained in his book *Towards a Poor Theatre* (1968), "By gradually eliminating whatever proved superfluous, we found that theatre can exist without make-up, without autonomic costume and scenography, without a separate performance area (stage), without lighting and sound effects, etc." According to him the essential element of drama is the actor-audience relationship. In his plays the audiences are asked to participate in the play.

2.5.3. Street Theatre

Street theatre is a type of theatrical performance and presentation in open-air public spaces without an exclusive paying audience. These areas can be anywhere, like amusement parks, shopping centres, car parks, city streets and street corners.

Sometimes the performances are for festivals or some special event. In Indian villages and cities, street plays are a fine medium to spread a message or awareness, or for mere entertainment.

So, as you may have observed, the above mentioned theatres are unconventional and innovative. These too use elements of theatre and drama but different proportions of certain elements have produced new theatre genres.

Self Assessment Questions III

1. What is Mime?
2. What is avant-garde theatre?
3. Why do you think street plays still survive?

2.6. ACTORS AND THE DISCIPLINE THEY FOLLOW

In this unit, we are exploring the essential elements of theatre and drama and so we cannot rule out the rigorous training and discipline followed by the actors. Actors are the most important element of theatre; success or failure of a performance relies mostly on the actors.

Some the plays are simple and just need a few days of practice but some plays ask for complete devotion on the part of the actor. Plays like Noh and Kathakali require years of dedication and hard work from the actor. The actors practise gestures, movements, and expressions, etc. for years. We can also say that they, through their dedication, transform their bodies into an art itself. Their body becomes different from a normal human being, not in appearance, but in execution.

2.7. SUMMING UP

In this unit you have learned

- The essential elements of drama
- The importance of these elements of a complete understanding of the play
- How experiments in theatre and drama are carried out by altering the usage of one or more elements.

In Units 1 and 2 you have traced the journey of theatre and drama from ancient times to the present and have also learned about the essential elements of theatre. You, by now, have understood that though script is an important element of drama it is not the only one. Therefore, to analyze a drama completely will have to analyze all these elements. In the following unit you will be given an idea of how to analyze a drama completely and correctly.

2.8. ANSWERS TO SELF-ASSESSMENT QUESTIONS

I

1. Refer to section 2.3.
2. Write according to your experience. It may also be a film adaptation if not a live performance.
3. Refer section 2.3 and combine it with your experience of live theatre/ film adaptation.

II

1. Refer to section 2.4.1.
2. Refer to section 2.4.2.
3. Refer to section 2.4.3.1.
4. Refer to section 2.4.4.
5. Refer to section 2.4.5.

III

1. Refer to section 2.5.1.
2. Refer to section 2.5.2.
3. Refer to section 2.5.3.

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2.10. TERMINAL AND MODEL QUESTIONS

1. Write a note on the importance of costumes, masks, and make up in Noh Theatre.
2. Write short notes on all the elements of drama and theatre.
3. Write an essay on Kathakali.
4. Write, in your own words, on the importance of the performative context of drama.

UNIT 3 ANALYSIS OF DRAMA

3.1. Introduction

3.2. Objectives

3.3. Story outline of the play

3.4. About the Author

3.5. Critical Analysis: Thematic

 3.5.1. Background Study

 3.5.2. Character Sketches

 3.5.3. Themes, Motifs, and Symbols

3.6. Critical Analysis: Theatrical

 3.6.1. Set, Properties, and costumes

 3.6.2. Light and Sound Devices

 3.6.3. Actor-Audience relationship

3.7. Summing Up

3.8. Answers to Self-Assessment-Questions

3.9. References

3.10. Terminal and Model Questions

3.1. INTRODUCTION

Preceding two units that you have read in this block so far have made you well-versed-at a foundation level-with theatre and drama. Now that you are introduced to all the elements of theatre and drama, it's time to use these for the complete analysis of a popular drama.

The drama that we are about to explore in this unit is an American Classic *Death of a Salesman* by playwright Arthur Miller. It was the winner of the 1949 Pulitzer Prize for Drama and Tony Award for Best Play.

The play is a tragedy that depicts the dark reality of materialistic American life of that time. It is the story of a family struggling between reality and ambition. The play stages the psychological impact that the concept of “American Dream” leaves on all the characters of the play, particularly the main character— the salesman Willy Loman— who eventually meets death in the end.

3.2. OBJECTIVES

After going through this unit, you will be able to:

- Understand how to critically appreciate a drama on the basis of thematic as well as theatrical analysis
- Understand the importance of all the elements of drama for its analysis.
- Undertake critical analysis of drama.
- Understand how to analyze the performance of a drama

3.3. STORY OUTLINE OF THE PLAY

This is a brief outline of the plot of this play. Since this play is not in your syllabus and here in this unit it is used as a sample to make you understand the process of analysis; the detailed summary is not given.

[Note: flashbacks and hallucinations are separated by –; making them easier to be distinguished from present day scenes of the play]

As a flute melody plays, Willy Loman comes back to his home in Brooklyn one night, tired from a failed sales trip. His wife, Linda, tries to convince him to ask his boss, Howard Wagner, to let him work in New York so that he won't have to travel. Willy says that he will speak with Howard the next day. Willy complains that Biff, his older son who has returned home, has yet to make something of him. Linda scolds Willy for being so fault-finding, and Willy goes to the kitchen for a snack.

Willy starts talking to himself in the kitchen. In the other bedroom, Biff and his younger brother, Happy, reminisce about their teenage years and talk about their father's smuttering, which often includes criticism of Biff's failure to live up to Willy's expectations. As Biff and Happy are dissatisfied with their lives and they fantasize about buying a ranch out in the West. In the Kitchen, Willy becomes absorbed in a daydream— He admires his sons, now younger, who are washing his car. The young Biff, a high school football star, and the young Happy make an appearance. They interact lovingly with their father, who has just returned from a business trip. Willy reveals to Biff and Happy that he is going to open his own business one day, bigger than that possessed by his neighbour, Charley. Charley's son, Bernard enters looking for Biff and tells Biff that he must study for math class in order to avoid failing. Willy points out to his sons that although Bernard is intelligent, he is not "well liked," which will not earn him much success in the long run.

A younger Linda enters, and the boys leave to do some tasks. Willy boasts of a remarkably successful sales trip, but Linda persuades him into revealing that his trip was actually only a little successful. Willy complains that he soon won't be able to make all of the payments on their appliances and car. He complains that people dislike him and that he is not good at his job. As Linda comforts him, he hears the laughter of his mistress. He approaches "The Woman", who is still laughing, and becomes immersed in another reminiscent daydream— Willy and "The Woman" flirt, and she thanks him for giving her stockings.

The Woman disappears, and Willy fades back into his prior daydream, in the kitchen— Linda, now mending her stockings, encourages him. He scolds her mending and orders her to throw the stockings out. Bernard re-enters looking for Biff. Linda reminds Willy that Biff has to return a football that he stole, and she adds that Biff is too harsh with the neighbourhood girls. Willy again hears "The Woman" laugh and bursts out at Bernard and Linda. Both leave, and though the daydream ends, Willy continues to mutter to himself.

The older Happy comes downstairs and tries to calm down Willy. Irritated, Willy shouts his regret about not going to Alaska with his brother, Ben, who ultimately found a diamond mine in Africa and became rich. Charley, having heard the noises, enters. Happy goes off to bed, and Willy and Charley begin to play cards. Charley offers Willy a job, but Willy feels insulted and refuses it. As they argue, Willy hallucinates about Ben. Willy by chance calls Charley Ben. Ben looks over Willy's house and tells him that he has to catch a train soon to look at properties in Alaska. As Willy talks to Ben about the possibility of going to Alaska,

Charley, seeing no one there, gets confused and questions Willy. Willy shouts at Charley, who leaves. Willy continues to hallucinate— the younger Linda enters and meets Ben. Willy asks Ben about his life. Ben describes his travels and talks about their father. As Ben is about to leave, Willy daydreams further— and Charley and Bernard rush in to tell him that Biff and Happy are stealing lumber. Although Ben eventually leaves, Willy continues to talk to him.

Back in the present, the older Linda enters and finds Willy outside. Biff and Happy come downstairs and discuss Willy's mental condition with their mother. Linda rebukes Biff for judging Willy callously. Biff tells her that he knows Willy is a fake, but decides not to elaborate. Linda mentions that Willy tried to commit suicide. Happy grows angry and scolds Biff for his failure in the business world. Willy enters and yells at Biff. Happy mediates and eventually proposes that he and Biff go into the sporting goods business together. Willy instantly brightens and gives him a host of tips about asking for a loan from one of Biff's old employers, Bill Oliver. After more arguing and reconciliation, everyone finally goes to bed.

Act II opens with Willy enjoying the breakfast that Linda has prepared for him. Willy wonders about the bright-seeming future before getting angry again about his expensive appliances. Linda informs Willy that Biff and Happy are taking him out to dinner that night. He gets excited and announces that he is going to make Howard Wagner give him a New York job. The phone rings, and Linda talks to Biff, reminding him to be nice to his father at the restaurant and the lights fade on Linda

Scene shifts, Howard Wagner is shown playing with a wire recorder in his office. Willy tries to bring up the subject of working in New York, but Howard interrupts him and makes him listen to his kids and wife on the wire recorder. When Willy finally gets speak, Howard rejects his plea. Willy starts speaking of a lengthy recalling of how a legendary salesman named Dave Singleman inspired him to go into sales. Howard leaves and Willy gets angry. Howard soon re-enters and tells Willy to take some time off. Howard leaves and Ben enters— inviting Willy to join him in Alaska. The younger Linda enters and reminds Willy of his sons and job. The young Biff enters, and Willy praises Biff's prospects and the fact that he is popular. Ben leaves and Bernard rushes in, eagerly awaiting Biff's big football game. Willy speaks cheerfully to Biff about the game. Charley enters and teases Willy about the game. As Willy chases Charley off, the lights rise on a different part of the stage, Willy continues yelling from offstage, hallucination ends.

Scene in Bernard's office, Jenny, Charley's secretary, asks a grown-up Bernard to quiet him down. Willy enters and babbles on about a "very big deal" that Biff is working on. Awed by Bernard's success (he mentions to Willy that he is going to Washington to fight a case), Willy asks Bernard why Biff turned out to be such a failure. Bernard asks Willy what happened in Boston that made Biff decide not to go to summer school. Willy defensively tells Bernard not to blame him.

Charley enters and Bernard exits. When Willy asks for more money than Charley usually loans him, Charley again offers Willy a job. Willy again refuses and in the end tells Charley that he was fired. Charley scolds Willy for always needing to be liked and angrily gives him the money. Calling Charley his only friend, Willy exits with tears in his eyes.

At the restaurant Frank's Chop House, Biff tells Happy that he waited six hours for Bill Oliver and Oliver didn't even recognize him. Upset at his father's stubborn misconception that he, Biff, was a salesman for Oliver, Biff plans to relieve Willy of his illusions. Willy enters, and Biff tries gently to tell him what happened at Oliver's office. Willy blurts out that he was fired. Shocked, Biff again tries to let Willy down easily. Happy interferes giving remarks suggesting Biff's success, and Willy impatiently awaits the good news.

Biff finally bursts out at Willy for being unwilling to listen. Willy hallucinates—the young Bernard rushes in shouting for Linda. Biff, Happy, and Willy start to argue. As Biff explains what happened, their conversation recedes into the background—the young Bernard tells Linda that Biff failed math. The restaurant conversation comes back into focus and Willy chides Biff for failing math. Willy then hears the voice of the hotel operator in Boston—shouts that he is not in his room. Biff tries to quiet Willy and claims that Oliver is talking to his partner about giving Biff the money. Willy's renewed interest and probing questions annoy Biff more, and he screams at Willy. Willy hears "The Woman" laugh and he shouts back at Biff, hitting him and staggering. Miss Forsythe (a prostitute) enters with another call girl, Letta. Biff helps Willy to the washroom and, finding Happy flirting with the girls, argues with him about Willy. Biff storms out, and Happy follows with the girls.

Willy and The Woman enter— dressing themselves and flirting. The door knocks and Willy hurries The Woman into the bathroom. Willy answers the door; the young Biff enters and tells Willy that he failed math. Willy tries to lead him out of the room, but Biff mimics his math teacher's lisp, which produces laughter from Willy and The Woman. Willy tries to cover up his misdeed, but Biff refuses to believe his stories and storms out, heart-broken,

calling Willy a “phony little fake.” Back in the restaurant, waiter Stanley helps Willy up. Willy asks him where he can find a seed store. Stanley gives him directions to one, and Willy hurries off.

The light comes up on the Loman kitchen, where Happy enters looking for Willy. He moves into the living room and sees Linda. Biff comes inside and Linda rebukes the boys and slaps away the flowers in Happy’s hand. She shouts at them for abandoning Willy. Happy tries to pacify her, and Biff goes in search of Willy. He finds Willy planting seeds in the garden with a flashlight. Willy is consulting Ben about a \$20,000 proposition. Biff approaches him to say goodbye and tries to bring him inside. Willy moves into the house, followed by Biff, and becomes angry again about Biff’s failure. Happy tries to calm Biff, but Biff and Willy explode in anger at each other. Biff starts to sob, which touches Willy. Everyone goes to bed except Willy, who renews his conversation with Ben, delighted at how great Biff will be with \$20,000 of insurance money. Linda soon calls out for Willy but gets no response. Biff and Happy listen as well. They hear Willy’s car drive away.

In the requiem, Linda and Happy stand in shock after Willy’s poorly attended funeral. Biff says that Willy had the wrong dreams. Charley defends Willy as a victim of his profession. Ready to leave, Biff invites Happy to go back out West with him. Happy declares, “I’m staying right in this city, and I’m gonna beat this racket!” and thus he proclaims to fulfill his father’s dreams. Linda, in a soliloquy, asks Willy for forgiveness for being unable to cry. She says that it seems to her that he has gone on just another business trip. She also tells him that she has paid off the last payment on the house. She begins to sob, repeating “We’re free. . . .” All exit, and the flute melody is heard as the curtain falls.

3.4. ABOUT THE AUTHOR

Reading an author’s biography seems, at first, irrelevant to the study of her/ his work. We all wonder what the writer’s life events have to do with their work which is a work of fiction. You all must have observed that whatever we, as an individual, think, believe, or act, is greatly influenced by many factors. Our family background, our companies, our culture, our geographic location, our education, all helps shape our thought process to a great extent. Therefore, when we study a writer’s biographic details we are helped in understanding the

writer's mind-set. We are able to explain many things about her/his work based on the understanding we achieve after analyzing their biography.

Arthur Miller was born in Harlem, New York on October 17, 1915. He was raised in a moderately wealthy household until his family lost almost everything in the Wall Street Crash of 1929. They consequently fired the chauffeur and moved from the Upper East Side in Manhattan to Gravesend, Brooklyn. After graduating high school, Arthur worked a few odd jobs to save adequate money to attend the University of Michigan. While in college, he wrote for the student paper and finished his first play, *No Villain*. He also took courses with the admired playwright professor Kenneth Rowe, a man who taught his students how to create a play in order to achieve an intended effect. Motivated by Rowe's approach, Miller moved back east to begin his career.

Things did not start smoothly: His 1940 play, *The Man Who Had All the Luck*, closed after just four performances and a pile of unpleasant reviews. Six years later *All My Sons* achieved success on Broadway, New York, and earned him his first Tony Award (best author). Working in the small studio that he built in Roxbury, Connecticut, Miller wrote the first act of *Death of a Salesman* in less than one day. It opened on February 10, 1949 at the Morosco Theatre, Broadway, New York, and was much-loved by nearly everyone. This play won him three very prestigious awards for theatrical artistry: the Pulitzer Prize, the New York Drama Critics' Circle Award and Tony award.

Miller married three times. His first wife was Mary Slattery. In 1956, Miller left his first wife, Mary Slattery. Shortly after that, he married famous actress Marilyn Monroe. His play *After the Fall* (1964) is a deeply personal view of Miller's experiences during his marriage to Monroe. Later in 1956, the House of Un-American Activities Committee refused to renew Miller's passport, and summoned him in to appear before the committee— his play, *The Crucible*, a dramatic representation of the Salem witch trials of 1692— a series of hearings and prosecutions of people accused of witchcraft in colonial Massachusetts, between February 1692 and May 1693— and an allegory of McCarthyism (unscrupulously accusing people of disloyalty), was the primary reason for their forced summons. Miller refused to fulfill the committee's demands to uncover people who had been active in certain political activities.

Miller's third marriage was to Austrian-born photographer Inge Morath. She gave him two children, daughter Rebecca and son Daniel. Daniel was born with Down syndrome, due to

which Miller insisted his wife that their son be absolutely excluded from the family's personal life. Nevertheless, Miller's son-in-law, actor Daniel Day-Lewis, visited his wife's brother frequently, and ultimately persuaded Miller to reunite with his son.

In his final years, Miller's work continued to deal with the heaviest of societal and personal matters. His last noteworthy play was *The Price* (1968), a piece about family dynamics. In 2002, Miller's third wife Inge died. The celebrated playwright without delay took a fourth wife, 34-year-oldmodest painter Agnes Barley. The two planned marriage, but on February 10, 2005 (the 56th anniversary of *Death of a Salesman's* Broadway debut) Arthur Miller, surrounded by Barley, family and friends, died of heart failure at the age of 89 years.

Self Assessment Questions I

1. Write in brief, the story outline of *Death of a Salesman*
2. Write a short note on Arthur Miller.

3.5. CRITICAL ANALYSIS: THEMATIC

Now that you have got some fundamental information about the plot of the play and its author, it is time to start analyzing the play with all the knowledge you gained by the first and second units. The topics that were the subject of units one and two will be used as tools for analysis in this unit.

3.5.1. Background Study

The play *Death of a Salesman* was produced in the America of 1949. To many viewers the play appeared the most expressive and touching statement made about American life. *Death of a Salesman* is a drama of a man's struggle between reality and the "American dream". As per the definition of the American Dream by James Truslow Adams in 1931, "life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement" regardless of social class or circumstances of birth.

In the play the main character Willy Loman has a desire to be rich and successful. He has the habit of overestimating himself and his son Biff. He thinks of himself as a great salesman who is not as appreciated as he truly deserves. When Biff was very young, Willy started

believing that Biff, in future, will have no match when it comes to success and popularity. He also said that a day will come when Biff will be remarkably successful.

This unrealistic attitude towards life shaped the future of this family because reality is very different from dreams. And the Lomans were nurturing their dreams without making the required effort. They, thus, failed in the real world. Willy in many scenes hallucinates about his brother Ben, the self-made man who went into the jungle and came out rich. Willy idealizes Ben and, while growing up, taught his sons what Ben's ways and mottos.

"Never fight fair with a stranger" was Ben's motto, and Willy taught this to Biff. The thought behind this simple motto very aptly represents the American pursuit of materialism at the cost of all ethics. The play and each of its characters contribute in painting the picture of the boggles American society of its time.

3.5.2. Character Sketches

Willy Loman: Full name William Loman. He is 63 years old salesman and very volatile presence of mind, having a tendency to imagine events from the past as if they are real. He vacillates between different views of his life. Willy appears childlike and relies on others' support. His first name, Willy, reflects this childlike characteristic as well as sounding like the question "Will he?" His last name gives the feel of Willy's being a "low man," someone low on the social hierarchy and unlikely to succeed; however, this popular interpretation of his last name has been dismissed by Miller.

Linda Loman: Willy's wife. Linda is supportive and unassuming when Willy talks unrealistically about hopes for the future, although she seems to have a good knowledge of what is really going on. She scolds her sons, particularly Biff, for not helping Willy more, and supports Willy unconditionally, despite the fact that Willy sometimes treats her poorly, ignoring her views over those of others. She is the first to realize Willy is planning suicide at the beginning of the play, and urges Biff to make something of him, while expecting Happy to help Biff do so.

Biff Loman: Willy's older son. Biff was a football star with lots of potential in high school, but failed math in his senior year and dropped out of summer school due to his catching Willy with another woman while visiting him in Boston. He struggles between going home to try to fulfill Willy's dream for him to be a businessman or ignoring his father and going out

West to be a farmhand where he is happiest. Biff steals because he wants some, be it irrelevant, evidence of success. But in general Biff remains a realist, and at last informs Willy that he is just a normal guy, and will not be a great man.

Harold "Happy" Loman: Willy's younger son and Biff's younger brother. He, for most of his life, has lived in the shadow of his older brother and seems to be almost unnoticed, but he still tries to be supportive towards his family. He has a very active lifestyle as a womanizer and dreams of moving beyond his existing job as an assistant to the assistant buyer at the local store, and he is willing to cheat a little in order to do so, by taking bribes. He is always looking for appreciation from his parents, but rarely gets any. He tries often to keep his family's perceptions of each other positive by defending each of them during their arguments, but still has somewhat stormy relationship with Linda, who looks down on him for his lifestyle and seeming cheapness, despite him giving them money.

Charley: Willy's understanding and caring neighbour. He pities Willy and frequently lends him money and comes over to play cards with Willy, although Willy often treats him badly. Willy is jealous of him because his son is more successful than Willy's. Charley offers Willy a job many times, yet Willy declines every time, even after he loses his job as a salesman.

Bernard: Charley's son. In Willy's flashbacks, he is a geek, and Willy forces him to give Biff test answers. He worships Biff and does everything to please him. Later, he becomes a very successful lawyer, married, and expecting a second son. These successes are of the very kind that Willy wants for his sons, in particular, Biff. Bernard's success makes him ponder where he had gone wrong as a father.

Uncle Ben: Willy's older brother who became a diamond tycoon after a roundabout route to Africa. He is dead but Willy often speaks to him in his hallucinations of the past. Ben frequently boasts, "When I was seventeen I walked into the jungle, and when I was twenty-one I walked out. And by God I was rich." He is a role model for Willy, although he is much older and has no real relationship with Willy. He represents Willy's idea of the American Dream success story, and is shown coming by the Lomans' house while on business trips to share stories.

3.5.3. Themes, Motifs, and Symbols

Themes: Themes are the primary and often universal ideas discovered in a literary work.

The American Dream: Willy passionately believes in what he considers the assurance of the American Dream—that a popular and attractive man in business will undoubtedly and deservedly acquire the material luxury offered by modern American life. Strangely, his obsession with the seeming qualities of attractiveness is worthless without a more realistic, more rewarding understanding of the American Dream that identifies true hard work without complaint as the key to success. Willy's interpretation of attractiveness is shallow—he dislikes young Bernard because he considers Bernard a geek. Willy's blind faith in his version of the American Dream leads to his speedy psychological decline when he is unable to accept the gap between the Dream and his own life.

Abandonment: Willy's life follows one abandonment to the other, leaving him in greater hopelessness each time. Willy's father leaves him and Ben when Willy is very young. Ben in due course departs for Alaska, leaving Willy to lose himself in a confused vision of the American Dream. Probably as result of these early experiences, Willy develops a fear of abandonment, which makes him want his family to follow the American Dream. His efforts to raise perfect sons, however, reflect his inability to understand reality. The young Biff, whom Willy considers the personification of promise drops Willy's zealous ambitions for him when he discovers his father cheating on his mother with another woman. Biff's inability to succeed in business broadens his alienation from Willy. At the restaurant, Willy finally believes that Biff is on the verge of greatness; Biff shatters Willy's illusions and, along with Happy, abandons the gibbering Willy in the restroom.

Betrayal: Willy's primary fixation throughout the play is what he considers to be Biff's betrayal of his ambitions for him. Willy believes that he has every right to expect Biff to reach his potential. When Biff is unable to fulfill Willy's ambitions for him, Willy takes this as a personal insult. Willy, after all, is a salesman. Willy thinks that Biff's betrayal grew out from Biff's discovery of Willy's affair with The Woman—a betrayal of Linda's love. Whereas Willy feels that Biff has betrayed him, Biff feels that Willy, a “phony little fake,” has betrayed him with his never-ending stream of ego boosting lies.

Motifs: Unifying ideas that are recurrent elements and can help develop the major themes in a literary work.

The American West, Alaska and the African Jungle: These regions characterize the potential instinct to Biff and Willy. Willy's father found success in Alaska and his brother, Ben, became rich in Africa; these exotic places, particularly when compared to Willy's

ordinary Brooklyn neighbourhood, manifest how Willy's obsession with the commercial world of the city has trapped him in an unpleasant reality. Alaska and the African jungle symbolize Willy's failure, and the American West symbolizes Biff's potential. Biff realizes that he has been content only when working on farms, out in the open. His westward diversion from both Willy's disbeliefs and the commercial world of the eastern United States suggests a nineteenth-century creator mentality—Biff, unlike Willy, recognizes the importance of the individual.

Mythic Figure: Willy has a tendency to mythologize people and this contributes to his misleading understanding of the world. He speaks of Dave Singleman as a legend and imagines that his death must have been magnificently noble. Willy compares Biff and Happy to the mythic Greek figures Adonis and Hercules because he believes that his sons are epitome of "personal attractiveness" and power through "well liked"-ness; to him, they seem the very incarnation of the American Dream. However, Willy's mythologizing proves somewhat near-sighted. Willy fails to realize the futility of Singleman's lonely, on-the-job, on-the-road death. Trying to achieve what he believes being Singleman's heroic status, Willy commits himself to a tragic death and meaningless legacy because even if Willy's life insurance policy ends up paying off, Biff wants nothing to do with Willy's ambition for him. Similarly, neither Biff nor Happy ends up leading an ideal, godlike life; while Happy does believe in the American Dream, it seems likely that he will end up no better off than the decidedly ungodly Willy.

Symbols: Symbols are objects, characters, figures, or colours used to represent abstract ideas or concepts in a literary work.

Seeds: Seeds symbolize, for Willy, the opportunity to prove the worth of his labour, both as a salesman and a father. His impatient, attempt to grow vegetables at night signifies his shame about hardly being able to put food on the table and having nothing to leave his children when he dies. Willy knows that he has worked hard but fears that he will not be able to help his offspring any more than his own abandoning father helped him. The seeds also represent Willy's sense of failure with Biff. Despite the American Dream's formula for success, which Willy considers unfailing, Willy's efforts to cultivate and nurture Biff went wrong. Realizing that his all-American football star son Biff has turned into a lazy man, Willy takes Biff's failure and lack of ambition as a sign of his inabilities as a father.

Diamonds: Willy always craved for two things, tangible fruit of his labour and wealth that one can leave as a legacy. Diamond is a symbol of this substantial wealth. The discovery of diamonds made Ben a fortune; symbolize Willy's failure as a salesman. In spite of Willy's belief in the American Dream, a belief firm to the extent that he passed up the opportunity to go with Ben to Alaska, the Dream's promise of financial security has escaped Willy. At the end of the play, Ben encourages Willy to enter the "jungle" finally and regain this abstract diamond—that is, to kill himself for insurance money in order to make his life meaningful.

Linda's and The Woman's Stockings:

Willy's weird obsession with the condition of Linda's stockings symbolizes his later flashback to Biff's finding of him and The

Woman in their Boston hotel room. The teenage Biff accuses Willy of giving away Linda's stockings to The Woman. Stockings here are the symbol of betrayal and sexual infidelity. New stockings are important for both Willy's pride in being financially successful and thus able to provide for his family and for Willy's ability to ease his guilt, and suppress the memory of his betrayal of Linda and Biff.

Self Assessment Questions II

1. Write a note on the American dream.
2. Describe Willy Loman's character.
3. Write a short note on the Importance of symbols in this play.

3.6. CRITICAL ANALYSIS: THEATRICAL

Till now the analysis of this play is pretty much like the way you must be doing in your curriculum of drama analysis. But this unit will explain it to you why so much stress is being given on theatrical analysis of drama. In unit 2 of this block you learned about the important elements of drama, in this section you will learn about the practicality of these elements in a theatrical performance. You will be able to find this play in 15 parts from the following URLs:

Arthur Miller's Death of a Salesman: Warren Abel theatrical production by Xaverian Dramatic Society

<http://www.youtube.com/watch?v=QtA-BIQm-hs>

<http://www.youtube.com/watch?v=HAUJFS851mA>

<http://www.youtube.com/watch?v=bs3BkV8F7cQ>

http://www.youtube.com/watch?v=Lta_bWdGuAI

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http://www.youtube.com/watch?v=QfdMVg_GnVw

<http://www.youtube.com/watch?v=wGblxRBkEtQ>

<http://www.youtube.com/watch?v=TXHTxAiZhM4>

<http://www.youtube.com/watch?v=N7hw1Vfl3yA>

http://www.youtube.com/watch?v=Sdk_zQ6JHHQ

<http://www.youtube.com/watch?v=S5LALilina0>

<http://www.youtube.com/watch?v=VGguDc6bqr8>

<http://www.youtube.com/watch?v=IWszGMmZ3AA>

You may also analyze “Arthur Miller’s Death of a Salesman: A Roxbury and Punch production” film, starring Dustin Hoffman as Willy Loman and directed by Volker Schlöndorff.

3.6.1. Set, Properties, and Costumes

The set of Death of a Salesman is designed to be see-through; the lack of walls allows the characters of Willy Loman’s memories to walk in and out of the house without regards to their location on the stage. The film set is comprised of a “real” house, but one that is not complete. The walls do not always connect, allowing the audience to see straight through to the other buildings, or when the camera is positioned outside, to see the characters on the inside of the house. Even the ceiling and roof is completely missing in one shot. The background for the entire movie is set against a backdrop. These gaps are utilized, by the director, to give an essence of the film’s theatre roots. In addition, props, colour schemes, and costume are used so as to aid in character development.

The set itself is not completely put together. Gaps occur, generally, at the corners of the walls. Similarly, it is the stories of Willy’s life, the stories he tells to make himself seem important, that never quite match up to his real life. The backyard, which is nothing but dirt, evidence of the lack of growth in Willy’s life, is enclosed with an incomplete fence. During Willy’s first memory he sits down at the table outside to talk to Biff and Happy. The camera is positioned directly in front of

Willy. The audience sees Willy sitting in front of the only gap in the boarded fence line – the gap that looks over the graveyard. This positioning is a foretelling of Willy's life. Recalling on his past, longing for a bright future for his sons, particularly Biff, will lead him to an early death.

The colour schemes of the set are also important to Willy's life. The Woman of Willy's past is connected with the colour red. The hotel room walls are red, and the floor is red and black. The red in this scene connects to the sexual nature of the relationship between Willy and the Woman. The colour of the room connects to the red of the restaurant as well. The restaurant has the same shade of red for the walls and the floor is the same red and black checker pattern. Because the audience is already aware of the sexual quality of red in the movie, the audience is cued for something sexual in nature to occur. Happy picks up the prostitute that has come into the restaurant and has her call in a friend for Biff. (Happy's over eager sexual drive is marked in the very first scene by his discussion of his sexual conquests while he is wearing a red house robe.) The laughter of the prostitutes eventually merge into the laughter of the Woman from Willy's past and it is in this scene, the merging of all the red, which the audience is given the reason for Biff and Willy's falling out – Biff finds the Woman in Willy's hotel room.

White is also an important colour in the movie. The kitchen of his house, a symbol of his home life, is almost completely white. The only colour coming from the dark wood chairs and the black and white checker floor. But, the white that generally symbolizes purity or wholesomeness is faded and old. Like his hope to gain the American dream of material success, the kitchen, as well as the rest of the house, has long ago faded. The colour white is used several more times as either set/lighting or as costume colours on a character to symbolize a combination of regret and loss of hope. The Woman and Ben both wear all white. Ben is in a near constant state of enshrined in light. In Harold's office, Ben's face is framed with the soft white windows which mimic the other-worldly light. Willy regrets not going with Ben to Alaska and so always remembers Ben as just about to leave, asking Willy to go with him. Willy realizes, either consciously or unconsciously, that he will never have another opportunity to succeed in the way he could have had he gone with Ben. Willy's conscience is nagged by the Woman not only because he betrayed Linda, but also because due to Biff finding out about the affair, he has lost the respect of his eldest son.

To conclude, let's look at Dustin Hoffman's portrayal of Willy at the end of the movie and its connection with colour. Willy seemingly finally decides to take his life in order to give Biff a financial chance at achieving success. Hoffman portrays Willy as excited and hopeful about the prospect of his son succeeding, but the director chooses to fade the screen to white as the sound of the car crash is heard, accompanied by distraught screams from Willy's family. With Willy finally following Ben into the white light, a giving into the regret of not following Ben, and the audience being blinded by the colour that for Willy is connected to despair and regret, one has to ask was

Hoffman's portrayal accurate? Does Willy feel a sense of hope or was his suicide really an act of despair, a final realization that the only help he can be to his family is by causing his own death?

(source www.youmakemehappy.wordpress.com)

3.6.2. Light and Sound Devices

Lighting: Lighting in *Death of a Salesman* often illustrates atmosphere and mood. In most of Willy's memories, leaves (presumably lighting) cover the stage, creating an idyllic, nature-oriented and seemingly happy atmosphere. In stark contrast, the scenes in the restaurant and the hotel room are characterized by a red glow, red symbolizing passion and anger. Throughout the play, lighting is used in this way, defining the atmosphere in which the characters exist, in the absence of settings and props to do so.

Lighting is also used to indicate the location on the stage in which relevant action is occurring. When Willy moves into his memories, a different type of light or location of light indicates the difference between his locations in the timeline of the play as different from that of those around him. For example, light is used to express Willy's memories about the woman while Linda remains sitting in the kitchen of the house. We are not confused about Linda's involvement or lack thereof in the scene, because light indicates that the action occurs where she is not.

Characterization is also brought about to a certain extent through lighting, though in a subtle manner that serves more to accentuate certain character traits that are expressed elsewhere. In the film version, the character Happy is nearly always half-lit, implying that his life revolves about the half of his life that is splendour of his past success, instead of the stagnation and discontent that is his present.

Sound: From the beginning of the play, music is used to set atmosphere and tone. While it may be thought of as pastoral, one can also see that the haunting flute which both opens and closes the production might be imagined as sounding forlorn and gently tragic, in the beginning setting the stage for the Loman family's tragedy, and in the end mourning for Willy Loman. Sound is a central part of the scenes set in the Lomans' past; here it suggests happier times by its cheerfulness, and Ben's theme music reinforces both his position as Willy's idol and the aura of success that surrounds him.

Sound in *Death of a Salesman* is used to promote understanding of the characters and events in the play, to set atmosphere and tone of scenes (particularly of memories), to characterise –especially in the case of Ben— and to create pathos.

Sound & Lighting Used Together: Miller often uses sound and light together to indicate transitions between Willy's mind and reality, as in the case of the woman's laugh becoming Linda's, as Willy travels from daydream to reality. Other transitions between times and places are indicated similarly. Atmospheric music, presence and absence of light and incidental sounds create movement between

past and present. For example, as Willy is lost in remembering Biff's visit to Boston, persistent knocking pulls him entirely into the memory and away from the current physical scene, the restaurant. Slightly later "the light follows him" from the hotel room to the hallway, making clear to the audience his movement from one surrounding to another without change of set elements.

(source <http://saflyear13.wikispaces.com/Staging++Setting+and+Music>)

3.6.3. Actor Audience Relationship

Actor-audience relationship in *Death of a salesman* is like that of a patient and his Psychiatrist. Willy Loman is like an open book, psychologically, for the audience. The audiences are presented with the past, present, fancy of Willy Loman. From the first scene to the requiem, audience is aware of everything going on in Willy's mind. His hallucinations, his depression, his shallow perceptions, everything is bare open in front of the audience, making the audience sympathize with him in his failures and at the same time hating him for his misdeeds. In the play Arthur Miller avoids mentioning Willy Loman's sales product. The audience never knows what this poor salesman sells. Possibly Willy Loman represents "Everyman." By not specifying the product, audiences are free to imagine Willy as a seller of kitchen appliances, building supplies, paper products, or electrical equipments. Any audience member might imagine a career linked with his/her own, and Miller then succeeds in connecting with the viewer. The audience watch the play through Willy and he is the link between audience and all the other actors.

Self Assessment Questions III

1. Relevance of stage settings in this play.
2. Relevance of light and sound devices in the play.
3. Based on your understanding of this play through this unit, describe your relation to Willy Loman as an audience.

3.7. SUMMING UP

In this unit you learned

- How to analyze a drama with the inclusion of its theatrical analysis
- Importance of theatrical elements to understand the meaning of a drama.

Now we have reached the end of this theatrical journey. You have learned about the historical context of drama, the anatomy of drama, and finally how to analyze a drama. Units 1 and 2 were to enhance your understanding of drama and highlight the importance of theatrical elements of drama. The 3rd

and final unit of this block was solely dedicated to show you how to execute the knowledge gained by you in Units 1 and 2. It is important to note that the play “death of a salesman” is not in your syllabus and it is here used just as a sample to make you understand the process of complete Drama analysis.

3.8. ANSWERS TO SELF-ASSESSMENT QUESTIONS

I

1. Refer to section 3.3.
2. Refer to section 3.4.

II

1. Refer to section 3.5.1.
2. Refer to section 3.5.2.
3. Refer to section 3.5.3. Symbols

III

1. Refer to section 3.6.1.
2. Refer to section 3.6.2.
3. Refer to section 3.6.3

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Sound and Light. <http://saflyear13.wikispaces.com/Staging++Setting+and+Music>

3.10. TERMINAL AND MODEL QUESTIONS

1. Write an essay on theatrical analysis of *Death of a Salesman*.
2. Did you find the analysis of done in this unit different from how drama is conventionally analyzed? Write about it.
3. After studying these units, do you think theatrical analysis is vital to the understanding of drama?
4. What changes should be made to classroom teaching of drama to make it more accurate?

Unit 4 Mastering *Angika Abhinaya* in Classical Indian Performance Arts

4.1. Introduction

4.2. Objectives

4.3. Introduction to *Angika Abhinaya*

4.4. Concept of *Angika Abhinaya*

4.4.1. *Angas*

4.4.2. *Upangas*

4.4.3. *Pratyanga*

4.5. Importance of *Angika Abhinaya*

4.5.1. Communication of Story and Emotion

4.5.2. Cultural Preservation

4.5.3. Versatility and Expressiveness

4.5.4. Aesthetic Appeal and Audience Engagement

4.5.5. Holistic Development of Performers

4.6. *Mudras* (Gestures)

4.6.1. *Pataka*

4.6.2. *Anjali*

4.6.3. *Kapitha*

4.7. *Bhedas* (Expressions)

4.7.1. *Shiro Bhedas* (Head movements)

4.7.2. *Drishti Bhedas* (Eye movements)

4.7.3. *Griva Bhedas* (Neck movements)

4.8. Training and Execution

4.8.1. Training Rigor

4.8.2. Execution with Precision

4.8.3. Integration with Dance Techniques:

4.8.4. Emotional Engagement:

4.9. Origin and Definition

4.9.1. Etymology

4.9.2. Fundamental Aspect

4.10. Principles and Techniques

4.10.1. *Bhavas* and *Rasas*

4.10.2. *Lasya* and *Tandava*

4.11. Training, Technique and Mastery

4.11.1. *Guru-Shishya* Tradition

4.11.2. *Nritta* and *Nritya*

4.11.3. Precision, Clarity and Control

4.11.4. Expressive Versatility

4.11.5. Artistic Interpretation

4.12. Integration with Music and Drama

4.12.1. Synchronization with Music

4.12.2. Narrative and Dramatic Context

4.13. Foundations of *Angika Abhinaya*

4.13.1. Definition

4.13.2. Components

4.14. The Importance of Facial Expressions

4.14.1. Eyes (*Drishti*)

4.14.2. Eyebrows

4.15. Gestures and Their Significance

4.15.1. Single Hand Gestures (*Asamyuta Hastas*)

4.15.2. Double Hand Gestures (*Samyuta Hastas*)

4.16. Application and Interpretation

4.16.1. Narrative Expression

4.16.2. Emotional Expression

4.16.3. Rhythmic Expression

4.17. Self Help Questions

4.18 Summary

4.19 What have we learnt till now?

4.20 Further Readings and Bibliography

4.1. Introduction

This module focuses on *Angika Abhinaya*, the aspect of performance that utilizes physical expression to convey emotions, narrative, and character. It is essential in Indian classical dance and drama, forming the foundation upon which other elements of *Abhinaya* build to create a comprehensive performance.

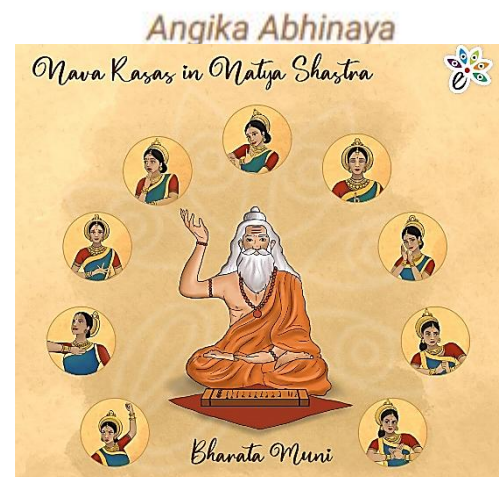
Angika Abhinaya, derived from the ancient Indian treatise on the performing arts, the *Natyashastra*, represents one of the most significant aspects of expression in Indian classical dance. This module explores the intricate system of body movements and gestures, which are foundational in conveying emotions and narratives effectively in a performance. *Angika Abhinaya*, or physical expression, is one of the four types of *abhinaya* (expressive techniques) mentioned in the *Natyashastra*, the others being *Vachika* (verbal expression), *Aharya* (costume and makeup), and *Sattvika* (involuntary expressions).



The origins of the *Natyashastra*, attributed to the sage Bharata Muni, date back to between 200 BCE and 200 CE. This comprehensive work outlines not only the various forms of dance and drama but also the detailed usage of gestures, postures, and movements that form the essence of expressive performance in classical Indian dance forms such as Bharatanatyam, Kathakali, Odissi, and many others.

In this module, we delve into the specifics of *Angika Abhinaya*, breaking down its components such as the movements of major limbs (*angas*), minor limbs (*upangas*), and the miscellaneous parts (*pratyanga*). Each category plays a pivotal role in storytelling, helping performers embody characters and emotions deeply and convincingly.

Furthermore, we will explore how these movements correlate with the *rasas* (emotions) and *bhavas* (moods) that are central to the Indian performing arts, providing a holistic view of how physical expressions integrate with narrative elements. The course includes detailed analysis, examples, and practical demonstrations, offering learners a rich understanding of how *Angika Abhinaya* is used to bring life to performances, creating a captivating visual language that transcends verbal communication.





By the end of this module, participants will gain not only a theoretical understanding of the concepts but also practical skills in applying *Angika Abhinaya* to their performances, enhancing both their appreciation and execution of Indian classical dance.

4.2. Objectives

By the end of this unit, learners should be able to:

1. Understand the concept and importance of *Angika Abhinaya* in Indian classical arts.
2. Recognize and execute fundamental gestures and movements (*Mudras* and *Bhedas*) as prescribed in the *Natyashastra*.
3. Analyse the role of body language in effective storytelling and emotional conveyance.
4. Differentiate between the styles and techniques of *Angika Abhinaya* across various classical dance forms such as *Bharatanatyam*, *Kathak*, *Odissi*, etc.
5. Develop skills to choreograph sequences using *Angika Abhinaya* that accurately convey narrative and emotion.
6. Evaluate performances based on the effectiveness and authenticity of physical expression.
7. Apply theoretical knowledge of *Angika Abhinaya* in practical performance scenarios.
8. Explore contemporary challenges and innovations in *Angika Abhinaya*.

9. Enhance personal expression and creativity in physical storytelling.

10. Cultivate an appreciation for the detailed craft behind Indian classical dance and drama.

4.3. Introduction to *Angika Abhinaya*

Angika Abhinaya is one of the four types of *abhinaya* (modes of expression) described in the *Natyashastra*, an ancient Indian treatise on performing arts attributed to Bharata Muni. *Angika* involves the coordination of physical gestures, facial expressions, and body movements to convey emotions, narratives, and rhythmic patterns. It is a fundamental aspect of Indian classical dance and theatre, serving as the primary medium for conveying emotions, narratives, and rhythmic patterns. Here, we delve into detailed aspects of *Angika Abhinaya* based on the principles laid out in the *Natyashastra*.

Angika Abhinaya, with its intricate gestures, movements, and expressions, is a cornerstone of Indian classical dance and theatre. Rooted in the principles outlined in the *Natyashastra*, it serves as a powerful medium for conveying emotions, narratives, and aesthetic moods, enriching performances with its beauty and expressiveness. Through dedicated practice, performers master the subtle nuances of *Angika Abhinaya*, captivating audiences with their graceful movements and compelling storytelling.

Angika Abhinaya is a dynamic and versatile form of expression that enriches Indian classical dance and theatre with its narrative depth, emotional resonance, and rhythmic vitality. Through meticulous training and mastery of body movements, gestures, and expressions, performers bring stories to life, evoke a range of emotions in the audience, and synchronize with the musical and rhythmic elements of the performance. *Angika Abhinaya* transcends linguistic and cultural barriers, communicating universal themes and sentiments through the universal language of the body, captivating audiences and enriching the cultural heritage of Indian performing arts.

Angika Abhinaya stands as a testament to the sophistication and depth of Indian classical performing arts, emphasizing the body as a medium of storytelling and emotional expression. Through the detailed guidance of the *Natyashastra*, performers have a comprehensive framework for exploring the nuances of bodily expression, enabling them to bring stories and characters to life with authenticity and depth. This form of *abhinaya* not only enriches the performing arts but also serves as a bridge connecting the performers with their audience, transcending the barriers of language and culture.

Angika Abhinaya, is a multifaceted art form that encompasses the expression of emotions, stories, and rhythms through the body's movements. Rooted in precise techniques, principles, and aesthetic sensibilities, *Angika Abhinaya* enriches performances with its grace, beauty, and expressive depth, captivating audiences and transcending linguistic and cultural barriers. Through dedicated practice and adherence to the principles outlined in the *Natyashastra*, performers master the art of *Angika Abhinaya*, embodying characters, evoking emotions, and bringing stories to life on the stage with unparalleled skill and artistry. *Angika Abhinaya*, as

elucidated in the *Natyashastra*, embodies the art of expression through bodily movements, gestures, and postures.

Angika Abhinaya is a fundamental aspect of Indian classical performing arts, particularly in dance. It refers to the art of expression through the body's movements and gestures, and is one of the four main types of *abhinaya* (expressive techniques) as detailed in the *Natyashastra*. This ancient treatise emphasizes the seamless integration of bodily expressions to convey emotions, stories, and characters, making it an essential study for any performer in the realm of Indian classical dance and theatre.

4.4. Concept of Angika Abhinaya

At its core, *Angika Abhinaya* involves the use of the body to communicate narrative and emotional content to the audience. This is achieved through a sophisticated vocabulary of gestures (*hastas* or *mudras*), postures (*sthanas*), and movements (*charis* and *karanas*). Each element is meticulously crafted and codified, allowing dancers to express a variety of emotions and tell complex stories through their physicality alone.



Hasta mudra for bee hovering over a flower

The body is divided into various segments:

UPANGA			PRATYANGA		
	NS	MANS		NS	MANS
GLANCES	36	36	NECK	09	
EYE-BROWS	07	07	ARMS	10	08
EYE-LIDS	09	-	THIGHS	05	-
PUPILS	09	-	SHANKS	05	05
CHEEKS	06	06	WRISTS	-	04
NOSE	06	06	KNEES	-	07
LIPS	06	10	BELLY	03	
TEETH	-	05	HASTHAS		
TONGUE	-	05	SINGLE HAND GESTURES	-	27
CHIN	07	08	DOUBLE HAND GESTURES	-	13
MOUTH	06	-	NRTTAHASTHAS	-	24
FACIAL COLORS	04	04	HASTHA KARANAS	04	04
			FEET	-	09

4.4.1. Angas (Major limbs like head, hands, chest, waist, and feet)

4.4.2. Upangas (Minor limbs like eyes, eyebrows, nose, lips, and chin)

4.4.3. Pratyanga (Parts like the neck, knees, elbows, etc.)

Each part has specific movements associated with it, which can indicate subtle expressions or dramatic actions. For instance, the movement of the eyebrows can suggest a range of emotions from anger to compassion, while the positioning of the feet can depict different activities such as walking, running, or leaping.

4.5. Importance of Angika Abhinaya

4.5.1. Communication of Story and Emotion: In the absence of spoken word, *Angika Abhinaya* serves as the primary medium through which emotions and narratives are conveyed in classical dance. The ability to tell a story effectively through body movements is critical, particularly in forms like *Bharatanatyam* or *Kathakali*, where elaborate tales from Indian mythology are often performed.

4.5.2. Cultural Preservation: *Angika Abhinaya* is a key component in the preservation of India's rich cultural and artistic heritage. Through its practice and transmission, generations learn more than just dance; they inherit a language of gestures that has been refined over centuries.

4.5.3. Versatility and Expressiveness: The detailed codification of body movements allows dancers to portray a vast array of characters and emotions, making it a highly versatile tool for expression. This enables a solo dancer to perform multiple roles and switch between various emotions seamlessly during a performance.

4.5.4. Aesthetic Appeal and Audience Engagement: The visual spectacle created by the proficient use of *Angika Abhinaya* is captivating. It draws the audience into the performance, enabling them to experience the emotional depth and narrative complexity without the need for words. This non-verbal communication is powerful, crossing language barriers and making Indian classical dance globally accessible.

4.5.5. Holistic Development of Performers: Learning *Angika Abhinaya* aids in the holistic development of a dancer, enhancing not only their physical capabilities but also their emotional and mental awareness. It demands a high level of precision, discipline, and emotional intelligence, which are beneficial both on and off the stage.

In essence, *Angika Abhinaya* is not just a technique but an art form that brings the innermost expressions to the surface, allowing the dancer to communicate directly with the audience's heart. It is this ability to evoke emotion purely through physical expression that marks the profound depth and beauty of Indian classical performing arts.

The *Natyashastra*, an ancient Indian treatise on the performing arts, authored by Bharata Muni, serves as a foundational text for classical forms of dance and theatre in India. It meticulously details the use of gestures (*mudras*) and expressions (*bhedas*) that are integral to the technique of *Angika Abhinaya*, enabling performers to convey stories, emotions, and character with precision and depth. Learning to recognize and execute these fundamental gestures and movements is essential for any practitioner of Indian classical dance.

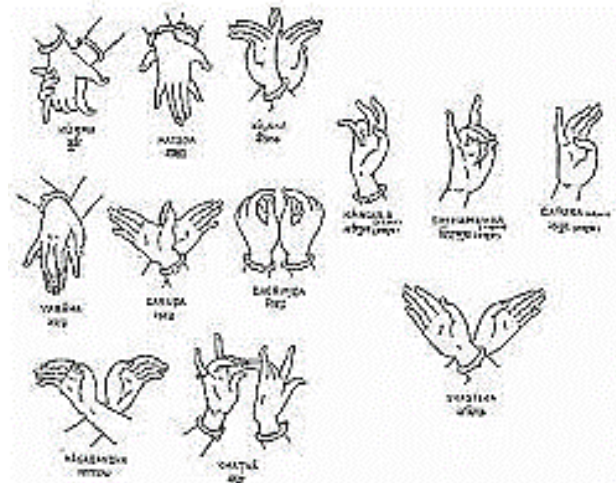


4.6. Mudras (Gestures)

UNDERSTANDING DRAMA - I

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Mudras are hand gestures that function as a visual language to communicate specific ideas, actions, events, or feelings. Each gesture has a designated meaning, and when used in combination, they can narrate complex stories. The *Natyashastra* lists 24 basic *mudras* (known as *Asamyukta Hastas* – single hand gestures) and 13 compound *mudras* (*Samyukta Hastas* – double hand gestures), each with specific uses. Examples include:



4.6.1. Pataka: Used to denote salutation, wind, forest, river, and more.

4.6.2. Anjali: Signifies reverence, greeting, or prayer.

4.6.3. Kapitha: Often associated with holding objects like a flower or bird.

These gestures are the building blocks of communication in dance forms like *Bharatanatyam*, *Kathakali*, and *Odissi*. Mastery over these *mudras* allows the dancer to communicate effectively with the audience, ensuring that the narrative is both understood and felt.

4.7. Bhedas (Expressions)

Bhedas refer to the various head, eye, neck, and body movements that contribute to a nuanced



portrayal of emotion and character. These are categorized into:

4.7.1. Shiro Bhedas (Head movements): Include *Sama*, *Udvahittha*, *Adhomukha*, and more.

4.7.2. Drishti Bhedas (Eye movements): Include *Sama*, *Alokita*, *Sachi*, etc., each guiding the audience's attention and illustrating the dancer's focus.

4.7.3. Griva Bhedas (Neck movements): Include *Sundari*, *Tirashchina*, *Parivartita*, which add grace and enhance the emotive aspect of the performance.

These expressions are combined with mudras to fully develop a character or emotion on stage. For instance, combining specific eye movements (*Drishti Bhedas*) with hand gestures can bring a scene to life, making the invisible visible through the dancer's body.

4.8. Training and Execution

4.8.1. Training Rigor: Learning these gestures and expressions requires rigorous training under the guidance of a skilled teacher. It involves repeated practice not only to memorize each gesture but to understand their contextual usage.

4.8.2. Execution with Precision: Each movement or gesture must be executed with precision. This precision is not just physical but emotional, requiring the dancer to fully inhabit the emotion or story being conveyed.

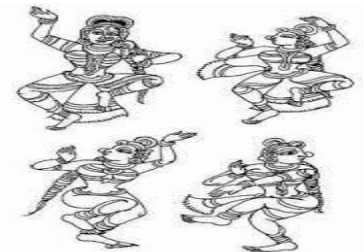
4.8.3. Integration with Dance Techniques: These gestures and expressions are not standalone; they need to be seamlessly integrated with footwork, body postures, and rhythmic patterns. This integration is what allows a performance to flow smoothly and appear effortless.

4.8.4. Emotional Engagement: The ultimate goal of using *mudras* and *bhedas* is to evoke specific emotions in the audience. Dancers must internalize the emotional essence of the gestures to transmit that feeling effectively.

By mastering these fundamental aspects of *Angika Abhinaya* as prescribed in the *Natyashastra*, dancers do more than perform; they communicate deep cultural stories and emotions, preserving and promoting an age-old artistic tradition. This mastery not only enhances their technical skillset but deepens their expressive capabilities, allowing for richer, more impactful performances.

4.9. Origin and Definition

4.9.1. Etymology: The term *Angika Abhinaya* is derived from Sanskrit, where *Anga* refers to body parts and *Abhinaya* signifies expression or acting. Thus, *Angika Abhinaya* encompasses the conveyance of emotions,



narratives, and rhythmic patterns solely through the body's movements, without vocal or facial expressions.

4.9.2. Fundamental Aspect: It is considered one of the fundamental components of Indian classical dance and theatre, essential for effectively communicating with the audience and evoking emotional responses.

4.10. Principles and Techniques

4.10.1. Bhavas and Rasas: *Angika Abhinaya* aims to evoke emotional responses (*Bhavas*) in the audience, which correspond to the nine fundamental emotional states (*rasas*). Through precise gestures, movements, and expressions, performers evoke the desired *Rasas* or aesthetic moods, such as love (*Shringara*), heroism (*Vira*), or wonder (*Adbhuta*).

4.10.2. Lasya and Tandava: The *Natyashastra* delineates two primary aspects of *Angika Abhinaya*—*Lasya* and *Tandava*. *Lasya* refers to the graceful, feminine aspect of *Angika Abhinaya*, characterized by gentle movements and expressions, often associated with love and beauty. *Tandava*, on the other hand, represents the powerful, masculine aspect, featuring strong, dynamic movements depicting valour and vigour.

4.10.3. Abhinaya Angas: The *Natyashastra* identifies certain body parts, known as *Abhinaya Angas*, that are particularly expressive and should be emphasized during performance. These include the eyes (*drishti*), head (*shirobheda*), neck (*grivabheda*), and hands (*asamyuta* and *samyuta hastas*).

4.11. Training, Technique and Mastery

Training and technique are fundamental aspects of mastering *Angika Abhinaya*, requiring dedicated practice, discipline, and skill development. Here's an elaborate and descriptive study of this aspect:

4.11.1. Guru-Shishya Tradition: Training in *Angika Abhinaya* traditionally follows the *guru-shishya* (teacher-student) tradition, with students undergoing rigorous training to master the intricate movements and expressions. This training includes physical conditioning, technique drills, and repertoire practice.

4.11.2. Nritta and Nritya: *Angika Abhinaya* encompasses both *Nritta* (pure dance, focused on rhythm and movement) and *Nritya* (expressive dance, incorporating emotions and storytelling). Mastery of both aspects is essential for a well-rounded performance.

4.11.3. Precision, Clarity and Control: Mastery over *Angika Abhinaya* requires rigorous training to achieve precision, control, clarity and fluidity in movements. Performers undergo rigorous training to execute movements with finesse, ensuring that each gesture and posture is clearly conveyed to the audience.

i. Foundational Training: Training in *Angika Abhinaya* begins with mastering basic body movements, gestures, and postures. Students undergo extensive conditioning exercises to develop strength, flexibility, and control over their bodies.

ii. Technical Exercises: Specific drills and exercises focus on refining movement quality, ensuring precise execution of gestures, transitions, and expressions. Attention is paid to alignment, symmetry, and coordination to achieve optimal performance.

iii. Muscle Memory: Through repetitive practice, performers develop muscle memory, allowing them to execute movements with precision and control even under demanding performance conditions.

iv. Feedback and Correction: Continuous feedback and correction from instructors' help refine technique, addressing areas of improvement and ensuring consistent progress in skill development.

4.11.4. Expressive Versatility: Performers must develop the ability to switch seamlessly between a wide range of emotions and narratives, often within a single performance.

i. Emotional Exploration: Performers delve into the nuances of human emotions, studying their physical manifestations and developing a repertoire of expressions to convey a wide range of feelings authentically.

ii. Character Study: Understanding the psychology and motivations of characters is essential for effective portrayal. Performers immerse themselves in character analysis, exploring backstory, relationships, and emotional arcs to inform their expressions and movements.

iii. Narrative Adaptation: Mastery of *Angika Abhinaya* involves the ability to adapt movements and expressions to fit the narrative context seamlessly. Performers must convey complex narratives, character interactions, and emotional dynamics through their body language with clarity and coherence.

iv. Dynamic Transitions: Transitioning between different emotions, characters, and narrative sequences requires agility and versatility. Performers practice fluidity in movement, seamlessly shifting from one gesture or expression to another to maintain the performance's momentum and dramatic impact.

4.11.5. Artistic Interpretation

i. Personal Artistry: While technique forms the foundation, artistic interpretation distinguishes performers and imbues their expressions with depth and authenticity. Performers infuse their unique sensibilities, experiences, and perspectives into their interpretations, adding layers of complexity and richness to their performances.

ii. Creative Exploration: Encouragement of creative exploration allows performers to experiment with movement, expression, and storytelling, fostering innovation and artistic growth. This process of self-discovery and experimentation enhances performers' artistic voice and contributes to the evolution of *Angika Abhinaya* as an art form.

iii. Collaborative Exchange: Collaborative exchange with fellow performers, instructors, musicians, and choreographers enriches the learning experience, providing opportunities for feedback, inspiration, and cross-pollination of ideas. This collective exploration fosters a supportive and nurturing environment conducive to artistic development and excellence.

Training and technique form the backbone of mastery in *Angika Abhinaya*, empowering performers to express themselves with precision, control, and expressive versatility. Through dedicated practice, performers hone their skills, refine their technique, and develop their artistic voice, ultimately delivering captivating and impactful performances that resonate with audiences on a profound emotional and aesthetic level. The journey of training and technique is a continual process of growth and exploration, as performers strive to push the boundaries of their artistry and unlock new dimensions of expression within the rich tapestry of *Angika Abhinaya*.

4.12. Integration with Music and Drama

4.12.1. Synchronization with Music: *Angika Abhinaya* is closely synchronized with the rhythm, melody, and tempo of the accompanying music. Dancers use precise movements to interpret musical phrases, accentuate rhythmic patterns, and express melodic nuances.

4.12.2. Narrative and Dramatic Context: In theatre, *Angika Abhinaya* is used to portray characters, convey dialogue, and advance the plot. Performers adapt their movements and expressions to fit the dramatic context, effectively communicating the storyline to the audience.

4.13. Foundations of *Angika Abhinaya*

4.13.1. Definition: *Angika Abhinaya* is derived from the Sanskrit words *Anga*, meaning body part, and *Abhinaya*, meaning acting or expression. Thus, it refers to expressing emotions, stories, and rhythms through the body's movements.

4.13.2. Components: It encompasses the movements of major limbs (*Anga*), minor limbs (*Upanga*), and even the smallest moveable parts of the body (*Pratyanga*).



a. **Major Limbs (*Anga*):** The *Natyashastra*, an ancient Indian treatise on performing arts attributed to Bharata Muni, categorizes the body into major components known as *Angas*,

which play critical roles in expression within *Angika Abhinaya*. Here are detailed notes on each major limb (*Anga*) and its significance in the context of *Angika Abhinaya*:

i. Head (*Shiro*): Movements of the head convey different emotions and intentions.

a. Significance: The head serves as a focal point for expressions and intentions, conveying a wide range of emotions, moods, and narrative elements.

b. Movements: Movements of the head, including tilts, nods, and turns, are used to express emotions such as joy, sorrow, curiosity, and contemplation.

c. Facial Expressions: The head movements are often accompanied by corresponding facial expressions, enhancing the clarity and intensity of the conveyed emotions.

d. Narrative Function: Changes in the orientation of the head can signify shifts in attention, focus, or narrative perspective, guiding the audience's interpretation of the performance.

ii. Hands (*Hasta*): Gestures (*Mudras*) are used extensively to signify various elements, emotions, concepts, and narrative actions.

a. Significance: Hands play a central role in *Angika Abhinaya*, serving as the primary tool for expressing gestures (*Mudras*) that signify various elements, emotions, concepts, and narrative actions.

b. Gestural Language: *Mudras* are extensively used to convey specific meanings, such as objects, animals, characters, emotions, and abstract concepts.

c. Precision and Clarity: Mastery of hand gestures requires precision and clarity, with each *Mudra* executed with meticulous attention to detail to ensure effective communication with the audience.

d. Narrative Function: Hand gestures are integral to storytelling, helping to delineate characters, depict actions, and convey the underlying emotions and motivations driving the narrative.

iii. Chest (*Vaksha*): Movements here can suggest breathing patterns, emotional states, and character.

a. Significance: The chest area plays a vital role in expressing emotions, breathing patterns, and character traits.

b. Breathing Patterns: Movements of the chest can suggest different breathing patterns, indicating emotional states such as calmness, agitation, or anticipation.

c. Emotional Expression: Expansion and contraction of the chest may symbolize emotional intensity, vulnerability, or inner turmoil experienced by the character.

d. Character Portrayal: Postures and movements of the chest contribute to the characterization, conveying traits such as confidence, humility, or strength.

iv. Waist (*Kati*): Movements and bends of the waist indicate grace, transition between emotions, and narrative flow.

a. Significance: The waist serves as a pivot point for graceful transitions between movements, emotions, and narrative sequences.

b. Graceful Transitions: Movements and bends of the waist contribute to the overall grace and fluidity of the performance, facilitating seamless transitions between different gestures and expressions.

c. Emotional Dynamics: The waist movements can reflect the shifting emotional dynamics within a performance, enhancing the expressiveness and depth of the portrayal.

d. Narrative Flow: Changes in the waist's orientation and alignment can convey changes in the narrative flow, guiding the audience's engagement and interpretation of the storyline.

v. Feet (*Pada*): The feet's movements are crucial for rhythm, embodying characters, and portraying emotions.

a. Significance: The feet's movements are crucial for maintaining rhythm, embodying characters, and portraying emotions within the performance.

b. Rhythmic Patterns: Footwork plays a central role in maintaining the rhythmic structure of the dance or theatrical piece, synchronizing with the accompanying music or percussion.

c. Characterization: The placement, articulation, and gestures of the feet can embody the characteristics and traits of the portrayed characters, distinguishing between different roles and personalities.

d. Expressive Dynamics: Variations in footwork intensity, speed, and placement can convey a wide range of emotions, from joyous exuberance to solemn contemplation, adding depth and nuance to the performance.

The major limbs (*Angas*) identified in the *Natyashastra* are essential components of *Angika Abhinaya*, contributing to the richness, expressiveness, and narrative coherence of Indian classical dance and theatre. Each limb serves a specific function in conveying emotions, characters, and narrative elements, with movements and gestures orchestrated to create a

captivating and immersive performance experience for the audience. Through meticulous training and mastery of these limbs, performers imbue their expressions with depth, subtlety, and resonance, transcending linguistic and cultural barriers to communicate universal themes and emotions through the language of the body.

b. Minor Limbs (*Upanga*)

The smaller, more nuanced movements involve the eyes, eyebrows, nose, lips, cheeks, and neck, each capable of expressing a wide array of emotions and contributing to the portrayal of nuanced expressions. The *Natyashastra* identifies minor limbs, known as *Upanga*, which encompass smaller and more nuanced movements involving specific facial features and the neck. These subtle movements are instrumental in conveying a wide array of emotions and contributing to the portrayal of nuanced expressions within *Angika Abhinaya*. Here are detailed and elaborate notes on this aspect:

i. Eyes (*Netra*)

a. Window to the Soul: The eyes are often described as the window to the soul and play a crucial role in expressing emotions, intentions, and inner thoughts.

b. Expressive Range: Movements of the eyes, including gaze direction, intensity, and blinking, convey a broad spectrum of emotions, from joy and affection to anger and sorrow.

c. Narrative Function: Changes in eye movements can indicate shifts in attention, focus, or engagement with other characters or elements within the performance.

d. Emotional Connection: Eye contact between performers and the audience fosters a sense of intimacy and emotional connection, drawing viewers into the performance and enhancing their engagement.

ii. Eyebrows (*Bhru*)

a. Emotional Accentuation: Movements of the eyebrows accentuate and amplify the emotional expression conveyed through the eyes, adding depth and intensity to the portrayed emotions.

b. Subtle Nuances: Raised eyebrows may signify surprise, curiosity, or scepticism, while furrowed brows indicate concentration, anger, or concern.

c. Narrative Emphasis: Changes in eyebrow movements can highlight key moments, actions, or emotions within the narrative, guiding the audience's interpretation and emotional response.

a. Sensory Perception: While less overtly expressive than the eyes or eyebrows, movements of the nose contribute to the overall facial expression and emotional portrayal.

b. Scent of Emotion: Wrinkling or flaring of the nostrils may denote disdain, disgust, or arousal, adding subtlety and realism to the character's emotional state.

c. Narrative Detailing: Nasal movements may accentuate certain actions or gestures, providing additional context or emphasis within the performance narrative.

iv. Lips (*Adhara*)

a. Verbal and Nonverbal Communication: The lips play a dual role in communication, serving as the primary articulators of speech and conveying nonverbal expressions through movements and shapes.

b. Expressive Range: Changes in lip movements, including smiles, frowns, pursing, and parting, convey a wide range of emotions, sentiments, and intentions.

c. Emotional Resonance: Lip movements add emotional resonance and authenticity to the performance, enhancing the audience's connection with the portrayed characters and narrative.

v. Cheeks (*Karna*)

a. Subtle Contours: Movements of the cheeks, including dimpling, puffing, and tensing, contribute to the portrayal of nuanced emotions and facial expressions.

b. Emotional Depth: Changes in cheek movements add depth and dimension to the facial expression, enriching the portrayal of complex emotions such as joy, sorrow, or contemplation.

c. Narrative Context: Cheek movements may reflect the character's internal state, external circumstances, or interactions with other characters, enriching the narrative storytelling.

vi. Neck (*Griva*)

a. Postural Support: The neck provides structural support for the head and facilitates its movements, allowing for greater expressiveness and range in facial and gestural communication.

b. Emotional Extension: Movements of the neck, including tilts, nods, and rotations, extend and amplify the emotional expression conveyed through the facial features and body language.

c. Narrative Accentuation: Changes in neck movements can emphasize specific moments, actions, or emotions within the performance, directing the audience's attention and enhancing their engagement with the narrative.

The minor limbs (*Upanga*) identified in the *Natyashastra* are essential components of *Angika Abhinaya*, contributing to the subtlety, nuance, and expressiveness of facial and gestural communication in Indian classical dance and theatre. Each feature—eyes, eyebrows, nose, lips, cheeks, and neck—possesses its own unique range of movements and expressions, collectively enriching the portrayal of characters, emotions, and narrative elements within the performance. Through meticulous training and mastery of these minor limbs, performers imbue their expressions with depth, authenticity, and resonance, captivating audiences with the richness and complexity of human emotion depicted through the language of the body.

4.14. The Importance of Facial Expressions

4.14.1. Eyes (Drishti): Considered the windows to the soul, eye movements are pivotal in conveying subtle emotions and enhancing the expressiveness of dance and drama.

4.14.2. Eyebrows: Their movement can significantly alter the expression of emotions, ranging from anger to compassion, surprise to sadness.

4.15. Gestures and Their Significance

4.15.1. Single Hand Gestures (*Asamyuta Hastas*): These gestures, when used individually, can denote various objects, concepts, and actions.

4.15.2. Double Hand Gestures (*Samyuta Hastas*): When both hands are used together in a gesture, they can depict more complex ideas, interactions, and symbolic entities.

4.16. Application and Interpretation

4.16.1. Narrative Expression: *Angika Abhinaya* is crucial for storytelling. The dancer or actor uses body movements to narrate stories, depict characters' interactions, and convey the narrative's emotional essence.

i. **Storytelling:** *Angika Abhinaya* is instrumental in narrating stories and conveying the plotline to the audience. Through a combination of body movements, gestures, and postures, performers bring characters to life, depict their interactions, and advance the storyline.

ii. **Character Portrayal:** Performers use *Angika Abhinaya* to embody various characters within the narrative, distinguishing between protagonists, antagonists, supporting roles, and ensemble characters through distinct movements, expressions, and mannerisms.

iii. **Narrative Flow:** *Angika Abhinaya* contributes to the coherence and flow of the narrative, guiding the audience's interpretation of key events, conflicts, and resolutions depicted on stage.

4.16.2. Emotional Expression: This form of *abhinaya* is instrumental in expressing a wide range of emotions (*bhavas*) that evolve into the classical emotions or sentiments (*rasas*) experienced by the audience.

i. **Range of Emotions:** *Angika Abhinaya* enables performers to express a wide spectrum of emotions, from joy, sorrow, anger, and fear to love, compassion, wonder, and disgust.

ii. **Rasas:** These emotions evolve into the classical sentiments known as *rasas*, each with its distinct facial expressions, body language, and gestural vocabulary. Through precise movements and nuanced expressions, performers evoke these *rasas*, eliciting emotional responses from the audience.

iii. **Emotional Resonance:** *Angika Abhinaya* enhances the emotional resonance of the performance, creating a profound connection between performers and spectators as shared experiences and sentiments are expressed and shared.

4.16.3. Rhythmic Expression: In dance, *Angika Abhinaya* aligns closely with the musical and rhythmic aspects, where the dancer's body movements are synchronized with the beat, melody, and tempo of the music. *Angika Abhinaya* serves as a versatile and multifaceted tool for expression in Indian classical dance and theatre, encompassing narrative, emotional, and rhythmic dimensions. Here are detailed and elaborate notes on the application and interpretation of *Angika Abhinaya*:

i. **Alignment with Music:** In dance, *Angika Abhinaya* is closely synchronized with the musical and rhythmic elements of the performance. Dancers interpret the beat, melody, and tempo of the music through their body movements, ensuring a harmonious fusion of movement and sound.

ii. **Dynamic Movement:** *Angika Abhinaya* contributes to the dynamic and rhythmic quality of the performance, with movements ranging from graceful and fluid to sharp and percussive, reflecting the intricacies and nuances of the accompanying music.

iii. **Expression of Tala:** *Tala*, the rhythmic cycle or pattern, is expressed through the dancer's footwork, hand gestures, and body movements. *Angika Abhinaya* amplifies the rhythmic complexity and precision of the performance, enhancing its aesthetic appeal and rhythmic integrity.

4.17. Self Help Questions

1. What are the four types of *Abhinaya* mentioned in the *Natyashastra*?

Answer: The four types are *Angika* (body movement), *Vachika* (vocal expression), *Aharya* (costume and decoration), and *Sattvika* (emotional expression).

2. Define *Angika Abhinaya*.

Answer: *Angika Abhinaya* is the expression through physical body movements including gestures, facial expressions, and general body movements.

3. List five important *Mudras* and their meanings.

Answer: *Pataka* (flag), *Tripataka* (three parts of a flag), *Ardhapataka* (half flag), *Kartarimukha* (scissors), and *Mayura* (peacock) – each gesture signifies different objects, feelings, or actions depending on the context.

4. What is the significance of eye movements in *Angika Abhinaya*?

Answer: Eye movements are crucial for expressing subtle emotions and enhancing the narrative by directing the viewer's attention and reflecting the performer's internal emotional state.

5. How does *Angika Abhinaya* vary between *Bharatanatyam* and *Kathak*?

Answer: In *Bharatanatyam*, *Angika Abhinaya* is highly stylized with a fixed set of *Mudras*; in *Kathak*, the focus is more on footwork and spins, though facial expressions and hand movements still play a crucial role.

6. Provide an example where *Angika Abhinaya* is central to a performance piece.

Answer: The depiction of Lord Krishna subduing the *Kaliya* serpent in *Bharatanatyam*, where detailed gestures and facial expressions are used to narrate the entire story.

7. What are some modern challenges faced by traditional dance forms in teaching *Angika Abhinaya*?

Answer: Modern challenges include the dilution of rigorous traditional training, reduced practice hours, and the distraction of digital media.

8. Discuss an innovative approach to *Angika Abhinaya* seen in recent performances.

Answer: Integration of multimedia technology in dance performances to enhance and complement traditional *Angika Abhinaya*, adding layers to the narrative.

9. What is *Angika Abhinaya*?

Answer: *Angika Abhinaya* is the aspect of performance that involves body movements, gestures, and expressions.

10. Why is *Angika Abhinaya* important in Indian classical arts?

Answer: It is important because it conveys narrative, emotions, and character intentions through physical expression.

11. Name the four types of *Abhinaya* described in Indian classical arts.

Answer: *Angika* (body movement), *Vachika* (speech), *Aharya* (costume and makeup), and *Satvika* (inner experience).

12. Which ancient text provides guidelines for *Angika Abhinaya*?

Answer: The *Natyashastra*.

13. How does *Angika Abhinaya* contribute to storytelling in Indian classical dance?

Answer: It helps convey the story through physical movements, gestures, and expressions that complement the narrative.

14. What are *Mudras* in Indian classical dance?

Answer: *Mudras* are hand gestures used to express emotions, actions, and objects.

15. Define *Bhedas* in the context of classical dance.

Answer: *Bhedas* refer to movements of the head, neck, and eyes.

16. How many single hand gestures (*Asamyukta Hasta*) are there in the *Natyashastra*?

Answer: There are 28 *Asamyukta Hasta* (single hand gestures).

17. What is the difference between *Asamyukta* and *Samyukta Hasta Mudras*?

Answer: *Asamyukta Hasta Mudras* are single hand gestures, while *Samyukta Hasta Mudras* involve both hands combined.

18. Name one common head movement used in classical dance.

Answer: *Sama* (neutral) is a common head movement.

19. How does body language enhance storytelling in dance?

Answer: It brings characters and narratives to life through expressive gestures and movements.

20. What role do facial expressions play in conveying emotions?

Answer: Facial expressions communicate a performer's emotions and feelings, complementing the physical movements.

21. How do eye movements contribute to a performance?

Answer: Eye movements add nuance and direction to a performance, focusing attention on key elements.

22. Why is body posture important in storytelling?

Answer: Body posture conveys a character's attitude, emotions, and intentions.

23. What is the effect of synchronizing movements with music?

Answer: It creates harmony and enhances the overall impact of the performance.

24. How does *Angika Abhinaya* differ in *Bharatanatyam* and *Kathak*?

Answer: *Bharatanatyam* uses geometric movements and sharp angles, while *Kathak* emphasizes fluidity and graceful turns.

25. What is distinctive about *Angika Abhinaya* in Odissi?

Answer: Odissi incorporates sculptural poses and *tribhangi* (three-part body bends).

26. Which classical dance form uses rhythmic footwork extensively?

Answer: *Kathak*.

27. Name one feature of *Angika Abhinaya* in Manipuri.

Answer: Manipuri features soft, flowing movements and rounded postures.

28. How do dance forms like *Mohiniyattam* and *Kuchipudi* emphasize different aspects of *Angika Abhinaya*?

Answer: *Mohiniyattam* focuses on smooth, graceful movements, while *Kuchipudi* includes elements of drama and dynamic footwork.

29. What should you consider when creating choreography for a narrative?

Answer: The storyline, characters, emotions, and appropriate gestures and movements.

30. How can different *Mudras* be used to express a narrative?

Answer: *Mudras* can depict specific actions, objects, or emotions within the story.

31. What role does spatial awareness play in choreography?

Answer: It helps create visual impact and maintains clear focus for the audience.



Tribhangi position

32. How can varying tempo and rhythm enhance a choreography?

Answer: It creates dynamic contrast and emphasizes key moments in the narrative.

33. Why is it important to use transitions in choreography?

Answer: Transitions connect movements smoothly, enhancing the flow and coherence of the performance.

34. What criteria would you use to evaluate a performance?

Answer: Clarity of gestures, emotional expression, storytelling effectiveness, and stage presence.

35. How can you tell if a performer is authentically conveying emotions?

Answer: Authenticity is evident through natural and convincing expressions, body language, and connection to the music.

36. What are signs of effective use of *Mudras* and *Bhedas* in a performance?

Answer: Precision, clarity, and appropriate use in context to the narrative.

37. Why is stage presence important in evaluating a performance?

Answer: Stage presence captures and holds the audience's attention, contributing to the overall impact of the performance.

38. What might indicate a lack of authenticity in a performance?

Answer: Inconsistent gestures, lack of emotional connection, and a sense of disconnection between movements and music.

39. How can theory enhance practical performance?

Answer: Understanding the theory provides a foundation for executing movements with precision and intention.

40. What are some challenges of applying theory in practical scenarios?

Answer: Translating theoretical knowledge into fluid movements and adapting it to different performance contexts.

41. How can you prepare for a practical performance?

Answer: Practice consistently, study the narrative, and internalize the theory of *Mudras* and *Bhedas*.

42. How can you integrate *Mudras* and *Bhedas* naturally into a performance?

Answer: Practice blending gestures with movements and expressions to achieve a seamless performance.

43. What should you do if you encounter difficulties during a performance?

Answer: Focus on the flow of the performance and improvise if necessary while maintaining the storyline and emotional expression.

44. What is one contemporary challenge in using *Angika Abhinaya*?

Answer: Balancing traditional styles with modern interpretations and audience expectations.

45. How are performers incorporating technology into *Angika Abhinaya*?

Answer: Through multimedia elements, projections, and interactive performances.

46. What role does cross-cultural collaboration play in modern *Angika Abhinaya*?

Answer: It introduces new movements and perspectives, enriching the traditional art form.

47. What is one-way performers are innovating with *Angika Abhinaya*?

Answer: Experimenting with fusion styles that combine classical movements with other dance forms.

48. How can social media impact *Angika Abhinaya*?

Answer: It can broaden the audience and provide a platform for sharing and discovering new techniques.

49. How can you explore your creativity in storytelling through dance?

Answer: By experimenting with different movements, expressions, and interpretations of narratives.

50. What techniques can help enhance personal expression in performance?

Answer: Practice improvisation and develop a unique style.

51. How can personal experiences influence your storytelling?

Answer: Drawing from personal experiences can add depth and authenticity to your performance.

52. Why is it important to find your own style in physical storytelling?

Answer: It allows you to stand out and bring a unique perspective to your performances.

53. What is one way to stay inspired and motivated in your practice?

Answer: Engage with other artists, attend performances, and continue learning about different styles.

54. What aspects of classical dance and drama contribute to its detailed craft?

Answer: Precise hand gestures, body movements, expressions, costumes, and music.

55. How does the *Natyashastra* contribute to the craft of classical dance?

Answer: It provides a detailed guide on the techniques and expressions for performance.

56. Why is it important to understand the cultural context of classical dance?

Answer: It helps you appreciate the art form's history, tradition, and symbolism.

57. How can you deepen your appreciation for Indian classical dance?

Answer: Study the different forms, watch live or recorded performances, and learn about the history.

58. What is the value of preserving traditional styles in dance and drama?

Answer: It maintains the heritage and continuity of the art form for future generations.

4.18 Summary

In this module, we explored the depth and complexity of *Angika Abhinaya*, from its theoretical foundations to practical applications in various classical dance forms. Students are encouraged to continue practising and observing to fully grasp the subtleties and power of physical expression in Indian classical arts.

4.19 What have we learnt till now?

1. Understanding the concept and importance of *Angika Abhinaya* in Indian classical arts:

Angika Abhinaya refers to the use of physical movements and gestures to convey meaning and emotions in Indian classical dance and drama. It plays a crucial role in storytelling, as performers use hand gestures (*Mudras*), head and neck movements (*Bhedas*), and facial expressions to bring narratives to life and connect with audiences on an emotional level.

2. Recognize and execute fundamental gestures and movements (*Mudras* and *Bhedas*) as prescribed in the *Natyashastra*:

The *Natyashastra* outlines various hand gestures (*Mudras*) and movements of the head, neck, and eyes (*Bhedas*) that performers must master to effectively express narratives and emotions. Understanding and executing these movements with precision is key to delivering an authentic and impactful performance.

3. Analyse the role of body language in effective storytelling and emotional conveyance:

Body language enhances storytelling by providing visual cues that complement the narrative. Through controlled movements and expressions, performers can evoke emotions and create a deeper connection with the audience. The use of eye movements, facial expressions, and body posture all contribute to conveying a range of feelings and actions.

4. Differentiate between the styles and techniques of *Angika Abhinaya* across various classical dance forms such as *Bharatanatyam*, *Kathak*, *Odissi*:

Different classical dance forms have unique approaches to *Angika Abhinaya*. *Bharatanatyam* is known for its angular movements and precise *Mudras*, while *Kathak* emphasizes fluid turns and intricate footwork. *Odissi* incorporates soft, flowing movements and sculptural poses. Understanding the distinctive styles and techniques of each form allows for a richer appreciation of the diversity in Indian classical arts.

5. Develop skills to choreograph sequences using *Angika Abhinaya* that accurately convey narrative and emotion:

Choreographing sequences with *Angika Abhinaya* involves selecting appropriate *Mudras*, *Bhedas*, and expressions to tell a story or convey emotions. This requires a deep understanding of the narrative and the ability to create a seamless flow between movements, ensuring that each gesture contributes meaningfully to the overall performance.

6. Evaluate performances based on the effectiveness and authenticity of physical expression:

Evaluating performances involves assessing the clarity and precision of gestures, the appropriateness of movements, and the emotional authenticity of the performance. Effective use of *Angika Abhinaya* should enhance the narrative and evoke the intended emotional responses from the audience.

7. Apply theoretical knowledge of *Angika Abhinaya* in practical performance scenarios:

Theoretical knowledge of *Angika Abhinaya* provides a strong foundation for practical performance. By understanding the principles and nuances of gestures and movements, performers can execute them with confidence and incorporate them naturally into their performances.

8. Explore contemporary challenges and innovations in *Angika Abhinaya*:

Contemporary challenges in *Angika Abhinaya* include balancing tradition with modern interpretations and audience expectations. Innovations may involve integrating technology, blending different dance forms, and collaborating with artists from other disciplines. These adaptations keep the art form dynamic and relevant in the modern world.

9. Enhance personal expression and creativity in physical storytelling:

Developing personal expression and creativity involves exploring different ways to interpret and convey narratives through body language. This

may include improvisation, adding personal touches to movements, and experimenting with different approaches to storytelling.

10. Cultivate an appreciation for the detailed craft behind Indian classical dance and drama:

An appreciation for the craft involves understanding the technical precision, cultural context, and historical significance of Indian classical dance and drama. This includes recognizing the artistry behind costumes, music, and choreography, as well as valuing the dedication and skill of performers in preserving and advancing this traditional art form.

4.20 Further Readings and Bibliography

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Unit 5 EXPLORING *Vachika Abhinaya* IN NATYASHASTRA

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5.12. *Vachika Abhinaya*, the verbal expression in classical Indian dance and theatre

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5.12.4. Integration with Other Forms of *Abhinaya*

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5.12.6. Connection with Cultural Heritage

5.13. Investigate Modern Adaptations and the Relevance of *Vachika Abhinaya* in Contemporary Performance Arts

5.14. Explore Interdisciplinary Approaches Involving *Vachika Abhinaya* and Other Art Forms

5.15. Develop Critical Thinking and Analytical Skills by Comparing Different Styles of *Vachika Abhinaya*

5.16. Engage with Interactive Media and Recordings to Better Understand Practical Applications

5.17. Prepare for Further Academic or Practical Exploration in Advanced Studies of Indian Classical Arts

5.18. *Vachika Abhinaya*, the art of vocal expression

5.18.1. Role in Drama

5.18.2. Emotional Expression

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5.19.1. Musical Interpretation

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5.20. Integration with Visual Elements

5.21. Techniques and Principles

5.21.1. Articulation and Pronunciation

5.21.2. Melodic Phrasing

5.22. Expression of Sentiment

5.23. Integration with Other Forms of *Abhinaya*

5.23.1. Harmony with *Angika* and *Sattvika Abhinaya*:

5.23.2. Narrative Continuity

5.24. Summary

5.25. Self-Check Questions

5.26. Further Reading and Bibliography

5.1. INTRODUCTION

Vachika Abhinaya plays a vital role in both drama and dance, serving as a powerful tool for conveying emotions, narratives, and intentions through vocal expression. Whether through dialogue delivery, song interpretation, or melodic phrasing, performers harness the auditory medium to create rich, immersive performance experiences that captivate and move audiences. Through meticulous training, technique, and artistic interpretation, practitioners of *Vachika Abhinaya* breathe life into characters, evoke empathetic responses, and transport spectators into the vibrant world of Indian classical performing arts.

In this module, we will embark on a journey through the rich tradition of *Vachika Abhinaya* as outlined in the ancient Indian treatise, the *Natyashastra*. *Vachika Abhinaya*, or vocal expression, plays a crucial role in the performance arts, encompassing speech, song, intonation, and pronunciation. Through this exploration, we aim to understand the significance of *Vachika Abhinaya* in classical Indian dance and drama, its techniques, and its relevance in contemporary performance contexts. This module delves into the profound art of *Vachika Abhinaya*, an essential aspect of the ancient Indian treatise, the *Natyashastra*. This module aims to explore the depths of *Vachika Abhinaya*, its applications, and its influence on the dynamics of Indian classical performances.

5.2. Objectives of the Unit

By the end of this unit, learners should be able to:

1. To understand the definition and scope and components of *Vachika Abhinaya* as described in the *Natyashastra*.
2. To explore the techniques and principles of *Vachika Abhinaya*, including articulation, pronunciation, and melodic phrasing.
3. To analyse the role of *Vachika Abhinaya* in both drama and dance performances, focusing on its contribution to character portrayal and narrative communication.



4. To examine the training and mastery required for proficient *Vachika Abhinaya*, including emotional and vocal training.
5. To assess the integration of *Vachika Abhinaya* with other forms of *Abhinaya* and its impact on performance aesthetics.
7. Describe the historical context and significance of *Vachika Abhinaya* in classical Indian arts.

8. Analyse the role of *Vachika Abhinaya* in enhancing narrative and dramatic presentations.
9. Explore the techniques involved in mastering speech delivery and song rendition.
10. Understand the relationship between *Vachika Abhinaya* and other forms of *Abhinaya* (*Angika*, *Aharya*, and *Sattvika*).
11. Examine case studies of *Vachika Abhinaya* in traditional performances.
12. Develop an appreciation for the aesthetic and emotional dimensions of *Vachika Abhinaya*.
13. Assess how *Vachika Abhinaya* affects audience perception and emotional response.
14. Learn vocal techniques and practices essential for effective *Vachika Abhinaya*.
15. Reflect on the transformative impact of *Vachika Abhinaya* on performers and their portrayal.
16. Investigate modern adaptations and the relevance of *Vachika Abhinaya* in contemporary performance arts.
17. Explore interdisciplinary approaches involving *Vachika Abhinaya* and other art forms.
18. Develop critical thinking and analytical skills by comparing different styles of *Vachika Abhinaya*.
19. Engage with interactive media and recordings to better understand practical applications.
20. Prepare for further academic or practical exploration in advanced studies of Indian classical arts.

*Shringara-rasa**Adbhuta-rasa**Haasya-rasa**Veera-rasa**Roudra-rasa**Bhayanak-rasa**Bibhatsa-rasa**Karuna-rasa**Shaanta-rasa*

5.3. Introduction to *Vachika Abhinaya*

In classical Indian dance and theatre, the term *Vachika Abhinaya* refers to the verbal or speech-based aspect of performance. It is one of the four types of *abhinaya* (acting, performance techniques) outlined in the ancient Sanskrit treatise on performing arts, the *Natyashastra*. The four types of *abhinaya* are:

- i. Angika Abhinaya*: Physical expression or bodily movements.
- ii. Vachika Abhinaya*: Verbal or speech-based expression.
- iii. Aharya Abhinaya*: Costume and makeup.
- iv. Saatvik Abhinaya*: Emotional expression or mental states.

5.3.1. Definition:

Vachika Abhinaya is the use of spoken words, such as dialogues, monologues, chants, or songs, to convey the meaning, emotions, and dramatic context of a scene. This includes how the performer uses voice modulation, tone, pitch, and rhythm to express the character and the story.

5.3.2. Components of *Vachika Abhinaya*

- i. Dialogues and Monologues:** Conversations between characters or extended speech by a single character that conveys the storyline, character traits, and emotions.
- ii. Songs:** Musical renditions that may advance the narrative, express emotions, or provide background information.
- iii. Chants and Recitations:** Verses or poetic lines that add depth and lyrical quality to the performance.
- iv. Voice Modulation:** Adjusting the tone, pitch, volume, and pace of speech to suit the character, situation, and emotion.
- V. Language:** The selection of appropriate language and diction depending on the context, genre, and audience. The *Natyashastra* places emphasis on proper articulation and pronunciation.

5.3.3. Scope of *Vachika Abhinaya*

- i. Narration:** Providing context, setting the scene, and guiding the audience through the narrative.

ii. Characterization: Differentiating between characters through voice changes and speech patterns.

iii. Emotion: Conveying emotions effectively through speech, which is crucial for engaging the audience and making the performance compelling.

iv. Rhythm and Melody: Using rhythmic and melodic aspects of speech and song to enhance the overall performance, often working in tandem with musical accompaniment.

v. Language and Literature: Incorporating poetic and literary elements into the dialogue and song to enrich the narrative and aesthetic appeal.

5.3.4. Importance in Indian Performance Arts

Vachika Abhinaya is crucial for delivering the narrative and emotional depth of the performance. It requires mastery of language and an understanding of how vocal delivery impacts the audience's perception. It adds layers to the storytelling by allowing performers to use verbal expression to complement their physical movements. Mastery of *Vachika Abhinaya* is essential for performers of classical Indian dance and theatre, as it enhances the overall performance and helps in bringing characters and stories to life. It is a key component of any holistic performance training within the classical Indian arts tradition. *Vachika Abhinaya*, the verbal expression in classical Indian dance and theatre as described in the *Natyashastra*, plays a crucial role in conveying the story, emotions, and character of a performance through spoken language, chants, and songs. Mastering the techniques and principles of *Vachika Abhinaya* requires attention to articulation, pronunciation, melodic phrasing, and the integration of speech with other aspects of performance.

5.3.5. Articulation

i. Clarity: Ensure clear and distinct pronunciation of each syllable and word to communicate the message effectively to the audience.

ii. Enunciation: Use proper vocal techniques to avoid slurring or blending words together, which can lead to loss of meaning.

iii. Projection: Control the volume and power of the voice to ensure the spoken words carry across the performance space.

iv. Expressive Tone: Use the tone of voice to convey emotions, character nuances, and dramatic intent.

5.3.6. Pronunciation

i. Correct Pronunciation: Adhere to the proper pronunciation of words, especially when delivering classical texts or poetic lines, to preserve their authenticity and meaning.

ii. Regional Variations: Be mindful of regional variations in pronunciation, particularly when performing in different languages or dialects.

iii. Vowel and Consonant Clarity: Pay close attention to the pronunciation of vowels and consonants, ensuring each is articulated distinctly.

iv. Emphasis: Use stress or emphasis on certain words or syllables to convey the intended meaning or to highlight important parts of the text.

5.3.7. Melodic Phrasing

i. Voice Modulation: Adjust the pitch, pace, and volume of the voice to create melodic patterns that enhance the emotional and dramatic impact of the speech.

ii. Rhythmic Patterns: Use rhythmic patterns in speech to align with musical accompaniment or to create a sense of cadence and flow in the delivery.

iii. Intonation: Incorporate intonation variations to express different moods, emotions, and character traits.

iv. Melodic Inflections: Employ melodic inflections in speech to add depth and interest to dialogues, monologues, and songs.

5.3.8. Techniques for Effective *Vachika Abhinaya*

i. Practice Diction: Regular practice of diction exercises helps in refining articulation and pronunciation.

ii. Breathing Exercises: Controlled breathing techniques support voice projection and help maintain a steady tone and rhythm during long passages.

iii. Voice Warm-Ups: Warm-up exercises prepare the vocal cords for performance and help prevent strain.

iv. Text Interpretation: Understanding the text and context of the performance allows the performer to use voice effectively to convey the intended meaning and emotion.

v. Integration with Other Forms: Seamlessly integrate verbal expression with physical movements, facial expressions, and musical accompaniment to create a cohesive performance.

5.4. *Vachika Abhinaya* in classical Indian dance

In classical Indian dance and theatre, the *Natyashastra* outlines four main forms of *abhinaya* (acting or performance techniques) that performers use to convey narratives, emotions, and characters. These forms are *Vachika* (verbal expression), *Angika* (physical expression), *Aharya* (costume and makeup), and *Saatvik* (emotional expression). Together, they form a

cohesive and multi-layered performance. Understanding the relationship between *Vachika Abhinaya* and the other forms of *abhinaya* is crucial for creating holistic and impactful performances.

5.4.1. Relationship Between *Vachika Abhinaya* and Other Forms of *Abhinaya*

A. *Vachika Abhinaya* and *Angika Abhinaya* (Physical Expression)

i. Harmonization of Speech and Movement: Performers align their verbal expression with gestures, postures, and dance movements to enhance the storytelling.

ii. Complementary Expressions: While *Vachika Abhinaya* conveys emotions and narratives through spoken language, *Angika Abhinaya* reinforces these through physical actions.

iii. Timing and Coordination: Effective integration requires careful timing and coordination between speech and physical movements to create a seamless performance.

B. *Vachika Abhinaya* and *Aaharya Abhinaya* (Costume and Makeup)

i. Visual and Verbal Harmony: Costumes and makeup provide visual cues that complement the spoken dialogue and emotional context conveyed through *Vachika Abhinaya*.

ii. Character Definition: *Aaharya Abhinaya* helps define characters through attire, makeup, and accessories, aligning with the verbal aspects of the character's speech and personality.

iii. Symbolic Representation: Costumes and makeup can symbolize specific attributes or themes mentioned in the spoken dialogue, reinforcing the narrative.

C. *Vachika Abhinaya* and *Saatvik Abhinaya* (Emotional Expression)

i. Supporting Emotional Depth: Speech and song provide verbal outlets for expressing emotions, supporting the emotional depth conveyed through facial expressions and body language.

ii. Consistency of Emotional Portrayal: By integrating verbal and non-verbal expressions, performers ensure a consistent portrayal of the character's emotional state.

iii. Evoking Audience Response: The synergy between verbal and emotional expressions enhances the audience's emotional engagement and response to the performance.

5.4.2. Overall Integration and Impact

i. Cohesive Narrative: The integration of *Vachika*, *Angika*, *Aharya*, and *Saatvik Abhinaya* creates a cohesive narrative, allowing performers to convey stories with depth and nuance.

ii. Multidimensional Performances: By combining verbal, physical, visual, and emotional expressions, performers create multidimensional and immersive performances that resonate with audiences.

iii. Enhanced Aesthetics: The harmonious blend of all forms of *abhinaya* elevates the aesthetic quality of the performance, creating a captivating and memorable experience.

The relationship between *Vachika Abhinaya* and other forms of *abhinaya* (*Angika*, *Aharya*, and *Satvik*) is integral to the overall impact of classical Indian dance and theatre performances. When these forms are effectively integrated, they work in unison to convey narratives, emotions, and

characters with richness and depth. Performers who master this integration create powerful and engaging performances that bring classical Indian arts to life for audiences.

5.5. Case studies of *Vachika Abhinaya*

To examine case studies of *Vachika Abhinaya* from the *Natyashastra* in traditional performances, one can explore renowned classical Indian dance and theatre forms such as *Bharatanatyam*, *Kathak*, *Kuchipudi*, and traditional Indian theatre forms like *Yakshagana*, *Kathakali*, and *Kudiyattam*. In each of these forms, *Vachika Abhinaya* plays a pivotal role in conveying narrative, character, and emotion through speech and song. Here are some case studies highlighting the use of *Vachika Abhinaya* in traditional performances:



5.5.1. Case Study 1: Bharatanatyam

- i. Performance Context:** In *Bharatanatyam*, *Vachika Abhinaya* is often used in the form of *padams* and *javalis*, lyrical compositions that describe love, devotion, or other emotions.
- ii. Integration with Dance:** A *Bharatanatyam* dancer uses *Vachika Abhinaya* to sing or recite verses while performing complex movements (*Angika Abhinaya*).
- iii. Impact on Narrative:** The spoken or sung verses provide narrative context and emotional depth to the dance, allowing the audience to understand the storyline and connect with the character's feelings.

5.5.2. Case Study 2: Kathak

- i. Performance Context:** *Kathak* performances often incorporate *thumris* and other lyrical compositions that involve *Vachika Abhinaya* to convey romantic and emotional themes.
- ii. Combination with Dance:** The dancer uses voice modulation and rhythmic patterns to narrate a story while performing intricate footwork and movements.
- iii. Role of Abhinaya:** The speech and song guide the audience through the story, emphasizing particular moments and emotions, while *Angika* and *Satvik Abhinaya* visually express the narrative.

5.5.3. Case Study 3: Kathakali

- i. Performance Context:** *Kathakali*, known for its elaborate costumes and makeup, incorporates *Vachika Abhinaya* primarily through *padams* and *slokas* (songs and verses).
- ii. Role of Narration:** The performer uses recitations and chants to introduce characters, set scenes, and advance the plot, while acting out the story.
- iii. Vocal Performance:** Vocalists often accompany the performer, providing the spoken or sung parts while the actor conveys the story through gestures and facial expressions.

5.5.4. Case Study 4: Yakshagana

- i. Performance Context:** *Yakshagana*, a traditional theatre form from Karnataka, combines dance, music, and dialogue. *Vachika Abhinaya* plays a significant role in dialogue delivery and storytelling.
- ii. Character Portrayal:** Performers use *Vachika Abhinaya* to deliver dramatic dialogues and narrate events, often switching between different characters' voices.
- iii. Narrative Clarity:** The spoken dialogues provide clarity and structure to the performance, guiding the audience through the storyline.

5.5.5. Case Study 5: *Kudiyattam*

i. Performance Context: *Kudiyattam*, the classical theatre of Kerala, involves elaborate performances with long monologues that demonstrate the mastery of *Vachika Abhinaya*.

ii. Expressive Delivery: The performer uses voice modulation, intonation, and rhythm to deliver complex verses, often from classical texts.

iii. Integration with Other Forms: The spoken language is combined with stylized movements and expressions, creating a rich and intricate performance.

These case studies highlight the importance and impact of *Vachika Abhinaya* in traditional performances. By integrating verbal expression with other forms of abhinaya, performers can create compelling narratives and evoke a wide range of emotions. The mastery of *Vachika Abhinaya* allows classical Indian dance and theatre to maintain its rich tradition while engaging audiences with powerful and immersive performances.

5.6. Vachika Abhinaya

Vachika Abhinaya, as outlined in the *Natyashastra*, holds a central place in classical Indian dance and theatre due to its unique ability to convey narratives, emotions, and character nuances through spoken language, chants, and songs. Developing an appreciation for the aesthetic and emotional dimensions of *Vachika Abhinaya* involves understanding its role in enhancing performances and its impact on audiences. Here are key points to cultivate this appreciation:

5.6.1. Aesthetic Dimensions

i. Poetic and Musical Quality

a. Lyrical Beauty: The *Natyashastra* emphasizes the use of poetic and musical language in performance, which adds a lyrical and aesthetic quality to the spoken word.

b. Musical Accompaniment: *Vachika Abhinaya* is often accompanied by classical Indian music, creating a harmonious blend of sound and movement.

c. Melodic Phrasing: Performers use melodic phrasing and rhythm in speech and song to enhance the aesthetic experience.

ii. Narrative Enrichment

a. Context and Background: *Vachika Abhinaya* provides context and background for the narrative, enhancing the audience's understanding and engagement.

b. Depth of Storytelling: The spoken language allows for rich and layered storytelling, making the narrative more compelling and nuanced.

iii. Visual and Auditory Harmony

a. Integration with *Angika* and *Aharya Abhinaya*: The spoken word harmonizes with physical movements, costumes, and makeup to create a cohesive and visually appealing performance.

b. Symbolism: Speech can add symbolic layers to the performance, enhancing the aesthetic appeal and depth of the narrative.

5.7. Emotional Dimensions

5.7.1. Range of Emotions

i. Expressing Complex Emotions: Through variations in tone, pitch, and rhythm, performers can convey a wide range of emotions, from joy to sorrow, love to anger.

ii. Emotional Nuance: Subtle changes in voice modulation can imply nuances and layers of emotion, adding depth to character portrayals.

5.7.2. Audience Connection

i. Evoking Responses: The emotional delivery of speech and song helps establish a strong connection with the audience, evoking emotional responses and engagement.

ii. Relatability: The spoken word makes characters and situations more relatable to the audience, enhancing their emotional investment in the performance.

5.7.3. Character and Narrative Depth

i. Characterization: *Vachika Abhinaya* allows performers to differentiate characters through voice modulation, tone, and speech patterns, adding depth to character portrayals.

ii. Emotional Journey: The verbal expression guides the audience through the emotional journey of the narrative, creating a profound impact.

5.8. Cultivating Appreciation

i. Study Classical Performances: Watch recordings or attend live performances to observe the integration of *Vachika Abhinaya* with other forms of abhinaya and its impact on the audience.

ii. Analyse Text and Delivery: Examine how performers interpret and deliver classical texts, paying attention to diction, intonation, and emotional expression.

iii. Engage with the Music: Understand how *Vachika Abhinaya* interacts with the accompanying music to create a seamless and harmonious experience.

Developing an appreciation for the aesthetic and emotional dimensions of *Vachika Abhinaya* involves recognizing its role in creating rich, layered, and emotionally resonant performances. By exploring traditional and contemporary performances and understanding how *Vachika Abhinaya* enhances narrative and emotional expression, one can gain a deeper appreciation for the artistry and cultural heritage of classical Indian dance and theatre.

5.9. *Vachika Abhinaya*, the verbal expression

Vachika Abhinaya, the verbal expression in classical Indian dance and theatre as outlined in the *Natyashastra*, plays a significant role in shaping audience perception and emotional response during performances. It achieves this through the use of spoken language, chants, and songs to convey narratives, characterizations, and emotions. Here's an assessment of how *Vachika Abhinaya* affects audience perception and emotional response:

5.9.1. Impact on Audience Perception

A. Clarity of Narrative

i. Contextualization: *Vachika Abhinaya* provides context and background, helping the audience understand the setting, characters, and storyline.

ii. Plot Advancement: Through dialogues and narrations, the audience can follow the progression of the narrative, enhancing their understanding of the performance.

B. Character Differentiation

i. Character Voices: Performers use different speech patterns, tones, and styles to differentiate between characters, aiding in the audience's perception of individual roles.

ii. Character Depth: Verbal expression offers insights into a character's motivations, emotions, and backstory, making them more relatable and engaging.

C. Integration with Other Forms of *Abhinaya*

i. Cohesive Presentation: *Vachika Abhinaya*, combined with other forms of *abhinaya*, creates a cohesive performance that helps audiences appreciate the holistic storytelling.

ii. Visual and Auditory Harmony: The seamless integration of verbal, physical, and emotional expressions enhance the overall aesthetic experience, creating a unified and immersive presentation.

5.10. Impact on Emotional Response

A. Evoking Emotions

i. Expressive Voice Modulation: Variations in tone, pitch, and rhythm can evoke a range of emotions in the audience, such as excitement, sadness, or surprise.

ii. Emotional Depth: *Vachika Abhinaya* provides emotional depth through spoken language, complementing the physical and emotional expressions of the performer.

B. Audience Engagement

i. Emotional Connection: *Vachika Abhinaya* establishes an emotional connection with the audience through relatable dialogue, songs, and chants.

ii. Relatability: The spoken word makes characters and situations more relatable, drawing audiences into the story and enhancing their emotional investment.

C. Tension and Dramatic Effect

i. Voice Dynamics: Shifts in volume, pitch, and pace can create dramatic tension and suspense, heightening the audience's emotional response to key moments.

ii. Emotional Crescendos: The rise and fall of emotional intensity, facilitated by verbal expression, guides the audience through emotional peaks and valleys.

Vachika Abhinaya has a profound effect on audience perception and emotional response during performances. By providing clarity, context, and emotional depth, it helps audiences connect with the narrative and characters on a deeper level. The effective use of voice modulation, tone, and rhythm can evoke a wide range of emotions and enhance the audience's overall experience. Performers who master *Vachika Abhinaya* can create impactful and memorable performances that resonate deeply with audiences.

5.11. Vocal techniques and practices

Vocal techniques and practices are essential for mastering effective *Vachika Abhinaya*, the verbal expression in classical Indian dance and theatre as outlined in the *Natyashastra*. Mastering these techniques allows performers to convey narratives, emotions, and character nuances effectively. Here are some vocal techniques and practices essential for effective *Vachika Abhinaya*:

5.11.1. Breathing Techniques:

a. Diaphragmatic Breathing: Focus on breathing from the diaphragm for vocal power and endurance, avoiding strain on the vocal cords.

b. Controlled Breath Release: Practice controlling the breath release to sustain phrases, modulate volume, and maintain a steady vocal tone.

5.11.2. Articulation and Diction

a. Clear Enunciation: Practice clear and precise pronunciation of each syllable and word to ensure intelligibility and understanding.

b. Pronunciation Practice: Pay attention to the correct pronunciation of words, especially classical texts and poetry.

c. Tongue and Lip Exercises: Engage in exercises to strengthen tongue and lip muscles for improved clarity and articulation.

5.11.3. Voice Modulation

a. Pitch Control: Work on adjusting the pitch of the voice to convey different emotions and character nuances effectively.

b. Volume Modulation: Practice varying volume levels to emphasize specific words or phrases and convey intensity.

c. Tone and Inflection: Experiment with changes in tone and inflection to express a range of emotions and moods.

5.11.4. Rhythmic Patterns and Musicality

a. Rhythm Awareness: Practice speaking and singing in alignment with musical rhythms and tala (rhythmic cycles) for harmonious integration with music.

b. Musical Phrasing: Use melodic phrasing and rhythm in speech and song to enhance the emotional and aesthetic impact.

5.11.5. Range Expansion and Control

a. Vocal Range Exercises: Practice exercises that expand and strengthen the vocal range, allowing for greater flexibility and control.

b. Sustain and Vibrato: Work on sustaining notes and incorporating vibrato to add depth and expressiveness to the voice.

5.11.6. Text Interpretation and Delivery

a. Textual Understanding: Analyse and interpret classical texts to grasp the intended meanings and emotional contexts.

b. Expressing Subtext: Use vocal nuances to imply subtext and layers of meaning beyond the literal words spoken.

c. Pacing and Emphasis: Practice varying the pace and emphasis of speech to suit the narrative and emotional context.

5.11.7. Emotional Connection

a. Emotional Recall: Draw on personal experiences or imagination to connect emotionally with the speech and deliver it authentically.

b. Matching Emotional Intensity: Match the emotional intensity of the performance to the text and context for a more engaging delivery.

5.11.8. Integration with Other Forms of *Abhinaya*

a. Harmonize with *Angika*: Coordinate verbal expression with physical movements (*Angika Abhinaya*) for a seamless and cohesive performance.

b. Complement *Saatvik Abhinaya*: Use voice to reinforce emotional expressions (*Saatvik Abhinaya*) for a more nuanced portrayal.

Mastering vocal techniques and practices for effective *Vachika Abhinaya* requires consistent practice and dedication to refining the voice and its expressive capabilities. By excelling in these techniques, performers can enhance their storytelling and emotional impact, creating compelling and memorable performances that resonate deeply with audiences.

5.12. *Vachika Abhinaya*, the verbal expression in classical Indian dance and theatre

Vachika Abhinaya, the verbal expression in classical Indian dance and theatre as outlined in the *Natyashastra*, has a transformative impact on performers and their portrayal of characters and narratives. By mastering speech and song delivery, performers can effectively convey emotions, stories, and character nuances, leading to a deeper and more immersive experience

for both themselves and their audiences. Here are some reflections on the transformative impact of *Vachika Abhinaya* on performers and their portrayal:

5.12.1. Enhanced Character Immersion

a. Authentic Portrayal: Mastery of *Vachika Abhinaya* allows performers to immerse themselves in their characters, leading to authentic and nuanced portrayals.

b. Voice as an Extension of Character: Through voice modulation and diction, performers can effectively convey the emotions, intentions, and complexities of their characters.

5.12.2. Increased Emotional Range

a. Expressing Subtle Emotions: Performers can use variations in tone, pitch, and pace to express a wide range of emotions, from subtle to intense, enriching their portrayal.

b. Emotional Depth: *Vachika Abhinaya* adds emotional depth to performances, allowing performers to convey the full spectrum of human experiences.

5.12.3. Improved Narrative Delivery

a. Narrative Engagement: Mastery of speech and song delivery enables performers to guide the audience through the narrative, enhancing their engagement and understanding.

b. Textual Interpretation: By interpreting and delivering classical texts authentically, performers can offer a richer and more layered storytelling experience.

5.12.4. Integration with Other Forms of *Abhinaya*

a. Seamless Performance: *Vachika Abhinaya* seamlessly integrates with *Angika* (physical expression), *Aharya* (costume and makeup), and *Satvik* (emotional expression) *Abhinaya*, creating a cohesive and unified performance.

b. Holistic Character Portrayal: By combining verbal, physical, and emotional expressions, performers can deliver holistic and multidimensional portrayals.

5.12.5. Personal and Artistic Growth

a. Increased Confidence: Mastery of *Vachika Abhinaya* boosts performers' confidence in their ability to engage audiences and deliver compelling performances.

b. Artistic Development: Through ongoing practice and refinement, performers develop their vocal skills and deepen their understanding of texts and narratives.

5.12.6. Connection with Cultural Heritage

a. Preservation of Tradition: By mastering classical texts and language, performers help preserve and perpetuate the cultural heritage of classical Indian arts.

b. Connection with the Past: Engaging with traditional forms of *Vachika Abhinaya* connects performers to centuries-old practices and narratives.

The transformative impact of *Vachika Abhinaya* on performers and their portrayal is profound, encompassing enhanced character immersion, increased emotional range, improved narrative delivery, and integration with other forms of abhinaya. By mastering *Vachika Abhinaya*, performers can grow both personally and artistically, creating powerful and emotionally resonant performances that connect them with their cultural heritage and captivate audiences.

5.13. Investigate Modern Adaptations and the Relevance of *Vachika Abhinaya* in Contemporary Performance Arts

a. Blending of Traditions: Contemporary performers often blend traditional *Vachika Abhinaya* with modern forms of storytelling, incorporating dialogues, monologues, and songs from various genres.

b. Fusion Performances: Artists combine classical *Vachika Abhinaya* with modern music, dance forms, and stage techniques to create innovative and engaging performances.

c. Language Flexibility: Performers may adapt classical texts and language to contemporary contexts or use modern languages and dialects to appeal to diverse audiences.

d. Multimedia Integration: The use of multimedia, such as video projections and digital sound effects, complements *Vachika Abhinaya* and enhances contemporary performances.

e. Social and Cultural Commentary: Modern adaptations often address contemporary issues and societal challenges through classical forms of abhinaya, providing relevance and insight.

5.14. Explore Interdisciplinary Approaches Involving *Vachika Abhinaya* and Other Art Forms

a. Collaborations: Performers collaborate with artists from different disciplines such as visual arts, literature, and theatre, enriching their performances with diverse perspectives.

b. Storytelling Through Mixed Media: Combining *Vachika Abhinaya* with photography, film, or visual arts creates a multi-sensory storytelling experience.

c. Cultural Hybridity: Interdisciplinary approaches allow for the fusion of classical Indian arts with global art forms, fostering cultural exchange and dialogue.

d. Thematic Integration: Exploring common themes across art forms, such as mythology, identity, and social issues, can result in powerful and cohesive performances.

5.15. Develop Critical Thinking and Analytical Skills by Comparing Different Styles of *Vachika Abhinaya*

a. Study Different Classical Forms: Compare *Vachika Abhinaya* in classical Indian dance forms like *Bharatanatyam*, *Kathak*, and *Kuchipudi*, as well as theatre forms like *Kathakali* and *Yakshagana*.

b. Analyse Regional Variations: Examine how regional traditions influence the language, delivery, and style of *Vachika Abhinaya*.

c. Evaluate Modern and Traditional Styles: Compare traditional approaches with modern adaptations, assessing their effectiveness in conveying narrative and emotion.

d. Identify Common Techniques: Observe common techniques across different styles, such as voice modulation, rhythm, and emotional expression, and their impact on performance.

5.16. Engage with Interactive Media and Recordings to Better Understand Practical Applications

a. Access Online Resources: Watch recordings of traditional and contemporary performances to observe practical applications of *Vachika Abhinaya*.

b. Participate in Virtual Workshops: Engage in online workshops with experienced practitioners to gain insights into *Vachika Abhinaya* techniques and practices.

c. Analyse Performance Recordings: Critically analyse recordings to understand how performers integrate *Vachika Abhinaya* with other forms of abhinaya and musical accompaniment.

d. Interactive Learning Tools: Utilize digital platforms and apps that provide tutorials, exercises, and feedback for practicing and mastering *Vachika Abhinaya*.

5.17. Prepare for Further Academic or Practical Exploration in Advanced Studies of Indian Classical Arts

a. Advanced Courses and Training: Enrol in advanced courses and workshops focusing on *Vachika Abhinaya* and other aspects of classical Indian arts.

b. Research Opportunities: Explore research opportunities in the field, such as studying historical texts, performance practices, and regional variations.

c. Mentorship and Guidance: Seek mentorship from experienced practitioners and scholars in the field for deeper insights and guidance in advanced studies.

d. Cultural Exchange Programs: Participate in cultural exchange programs to experience different traditions and approaches to *Vachika Abhinaya*.

e. Continued Practice and Development: Dedicate time to practice and refine vocal techniques and performance skills, staying open to new approaches and innovations.

Each of these topics provides an avenue for exploring the breadth and depth of *Vachika Abhinaya* in both traditional and modern contexts. Through critical analysis, interdisciplinary approaches, and continued practice, one can gain a comprehensive understanding of the techniques and applications of *Vachika Abhinaya* across various forms of Indian classical arts.

5.18. *Vachika Abhinaya*, the art of vocal expression

Vachika Abhinaya, as outlined in the *Natyashastra*, encompasses the art of vocal expression, including speech, song, intonation, and pronunciation. This aspect of *abhinaya* is essential for conveying emotions, narratives, and intentions through auditory means. Here's an elaborative and descriptive study of the *Vachika Abhinaya* chapter from the *Natyashastra*:

5.18.1. Role in Drama

A. Dialogue Delivery: In drama, *Vachika Abhinaya* primarily involves the delivery of dialogues by actors. The tone, modulation, and expression with which lines are spoken contribute significantly to character portrayal and narrative communication.

i. Articulation and Clarity: Actors must articulate their lines clearly to ensure that the audience comprehends the dialogue without difficulty. Clear enunciation helps convey the intended meaning of the lines and maintains narrative coherence.

ii. Expression of Intentions: The tone, modulation, and pacing of dialogue delivery are crucial for conveying the character's intentions and motivations. Whether it's a declaration of love, a proclamation of anger, or a confession of fear, the actor's vocal performance communicates the character's emotional state and narrative purpose.

iii. Narrative Flow: Effective dialogue delivery contributes to the smooth progression of the narrative, ensuring that plot points are conveyed seamlessly and transitions between scenes are cohesive. Actors must maintain a rhythm and tempo that align with the pacing of the story, engaging the audience and sustaining their interest throughout the performance.

5.18.2. Emotional Expression: Through vocal inflections, actors convey the emotional states of their characters, whether it's anger, joy, sadness, or fear. Variations in pitch, volume, and tempo enhance the audience's understanding of the character's inner world and motivations.

i. Vocal Inflections: Actors employ a variety of vocal inflections to convey the emotional states of their characters. Changes in pitch, volume, and intonation reflect shifts in mood and sentiment, allowing the audience to empathize with the character's experiences and struggles.

ii. Depth of Feeling: Skilled actors imbue their dialogue delivery with depth and authenticity, evoking genuine emotional responses from the audience. Whether it's the raw anguish of loss, the exuberant joy of triumph, or the quiet desperation of longing, the actor's vocal performance resonates with the audience on a visceral level.

iii. Subtlety and Nuance: Emotional expression in dialogue delivery is often nuanced, with actors conveying complex emotions through subtle vocal cues. A quiver in the voice, a catch in the throat, or a hesitation in speech can communicate volumes about the character's inner turmoil and psychological state.

5.18.3. Character Differentiation: Skilled actors use distinct vocal qualities to differentiate between characters, giving each persona a unique voice that reflects their personality, social status, and emotional disposition.

i. Distinctive Voice: Each character in a drama possesses a unique voice that reflects their personality, background, and temperament. Skilled actors modulate their vocal qualities—such as pitch, accent, rhythm, and timbre—to differentiate between characters and breathe life into their performances.

ii. Social Context: Vocal characterization extends beyond individual traits to encompass broader social and cultural contexts. Actors may adopt regional dialects, speech patterns, or linguistic quirks to accurately portray characters from diverse backgrounds and communities.

iii. Psychological Depth: Character differentiation through *Vachika Abhinaya* involves more than surface-level vocal traits; it requires a deep understanding of the character's psychology and motivations. Actors inhabit the psyche of their characters, infusing their dialogue delivery with authenticity and depth of characterization.

Conclusion: In drama, *Vachika Abhinaya* plays a pivotal role in bringing characters to life, advancing the narrative, and engaging the audience on an emotional and intellectual level. Through skilled dialogue delivery, actors convey the intentions, emotions, and complexities of their characters, fostering empathy and connection with the audience. By mastering the art of vocal expression, actors breathe authenticity and vitality into their performances, creating memorable theatrical experiences that resonate long after the curtain falls.

5.19. Role in Dance

5.18.4. Musical Interpretation: While dancers may not speak during performances, *Vachika Abhinaya* is expressed through the interpretation of music and vocals. Dancers align

their movements with the rhythm, melody, and lyrics of the accompanying music, enhancing the narrative and emotional depth of their performance.

- i. **Alignment with Music:** In classical dance forms, *Vachika Abhinaya* involves a deep understanding and interpretation of the accompanying music. Dancers synchronize their movements with the rhythm, melody, and lyrics of the music, creating a harmonious integration of auditory and visual elements.
- ii. **Rhythmic Coordination:** Dancers utilize *Vachika Abhinaya* to interpret the rhythmic patterns and tempo of the music through their movements. Precise footwork, hand gestures, and body postures are executed in accordance with the beat, enhancing the rhythmic complexity and dynamic energy of the performance.
- iii. **Melodic Expression:** *Vachika Abhinaya* allows dancers to convey the melodic phrasing and emotional nuances of the music through their physicality. Movements are imbued with the lyrical qualities and tonal variations of the music, enhancing the aesthetic beauty and artistic depth of the performance.

5.18.5. Emotional Resonance: The tone and mood of the music and vocals set the emotional tone for the dance, providing context and expressing the sentiments being depicted through movement. Dancers respond to these auditory cues, infusing their movements with the appropriate emotional resonance and dramatic intensity. Here's an elaborate and detailed study of the role of *Vachika Abhinaya* in dance, focusing on musical interpretation and emotional resonance:

- i. **Tone Setting:** The tone and mood of the music and vocals serve as a backdrop for the dance performance, setting the emotional tone and narrative context. Dancers respond to the auditory clues provided by the music, infusing their movements with the appropriate emotional resonance and dramatic intensity.
- ii. **Expressive Gestures:** *Vachika Abhinaya* enables dancers to express a wide range of emotions and sentiments through their movements. Gestures, facial expressions, and body language are synchronized with the musical phrasing, allowing dancers to convey nuanced emotional states and narrative dynamics.
- iv. **Narrative Enrichment:** Through *Vachika Abhinaya*, dancers enhance the narrative depth and complexity of their performance, embodying characters, relationships, and thematic motifs portrayed in the music. Emotional arcs, conflicts, and resolutions are conveyed through the expressive power of movement, enriching the audience's engagement and interpretation of the dance.

5.20. Integration with Visual Elements

- i. **Visual Storytelling:** *Vachika Abhinaya* complements the visual elements of dance, enhancing the narrative storytelling and thematic expression. Dancers use their bodies as a canvas for artistic expression, translating the auditory motifs of the music into dynamic and evocative movement sequences.

ii. **Symbolic Imagery:** Through *Vachika Abhinaya*, dancers create symbolic imagery and metaphorical associations that enrich the thematic content of their performance. Movements are imbued with layers of meaning and significance, inviting the audience to interpret and engage with the dance on multiple levels of interpretation.

iii. **Aesthetic Harmony:** The integration of *Vachika Abhinaya* with visual elements such as costume, stage design, and lighting creates a holistic and immersive aesthetic experience for the audience. The seamless fusion of auditory and visual stimuli captivates the senses and transports spectators into the emotive world of the dance.

Conclusion: In dance, *Vachika Abhinaya* serves as a vital means of musical interpretation and emotional expression, enriching the performance with rhythmic vitality, narrative depth, and aesthetic resonance. Dancers harness the auditory clues provided by the music to infuse their movements with emotional nuance, thematic resonance, and dramatic impact. Through meticulous training and artistic interpretation, dancers create immersive and evocative dance experiences that resonate with audiences on a profound emotional and aesthetic level.

5.21. Techniques and Principles

5.21.1. Articulation and Pronunciation: Clear articulation and precise pronunciation are essential for effective communication of dialogue and lyrics. Actors and singers undergo training to enunciate words clearly and convey meaning with clarity and confidence.

- i. **Clear Communication:** *Vachika Abhinaya* emphasizes the importance of clear articulation and precise pronunciation to ensure effective communication of dialogue and lyrics. Actors and singers undergo rigorous training to enunciate words clearly, ensuring that the audience comprehends the intended meaning of the text.
- ii. **Conveying Meaning:** Clear articulation enables performers to convey the nuances of emotion, intention, and narrative context embedded within the dialogue or lyrics. Each word is carefully articulated to convey its significance and contribute to the overall coherence of the performance.
- iii. **Confidence and Clarity:** By mastering articulation and pronunciation, performers project confidence and clarity in their delivery, commanding the attention and engagement of the audience. Audiences are drawn into the narrative world of the performance, captivated by the clarity and expressiveness of the vocal delivery.

5.21.2. Melodic Phrasing: In song sequences, singers employ melodic phrasing to convey emotions and narrative nuances. Variations in pitch, melody, and rhythm evoke

different moods and sentiments, enriching the audience's experience and immersion in the performance.

- i. **Expressive Intonation:** *Vachika Abhinaya* encompasses the art of melodic phrasing, where singers infuse their vocal delivery with emotive intonation and musicality. Variations in pitch, melody, and rhythm are employed to convey the emotional nuances and narrative subtleties embedded within the lyrics.
- ii. **Emotional Texture:** Through melodic phrasing, singers evoke a rich emotional texture in their vocal performance, enhancing the audience's immersion and engagement in the performance. Each musical phrase is imbued with layers of meaning and sentiment, eliciting a visceral response from the listener.
- iii. **Narrative Enhancement:** Melodic phrasing enriches the narrative depth and thematic resonance of the performance, enhancing the storytelling through musical expression. Singers use dynamic shifts in tone and tempo to underscore key moments, character motivations, and thematic motifs, guiding the audience's interpretation and emotional response.

5.22. Expression of Sentiment

Vachika Abhinaya focuses on expressing the *rasas* (emotional states) through vocalization. Singers and actors master the art of expressing these sentiments authentically, evoking empathy and resonance in the audience.

i. Rasas: *Vachika Abhinaya* focuses on expressing the *rasas*, the eight fundamental emotional states, through vocalization. Singers and actors master the art of conveying these sentiments authentically, evoking empathy and resonance in the audience through their vocal performance.

ii. Emotional Authenticity: Performers immerse themselves in the emotional essence of each *rasa*, drawing from personal experience, observation, and empathy to infuse their vocal delivery with authenticity and depth of feeling. Each emotional state is expressed with sincerity and conviction, resonating with the audience on a profound emotional level.

iii. Universal Appeal: The expression of *rasas* transcends linguistic and cultural barriers, speaking to the universal human experience of emotion and sentiment. Through *Vachika Abhinaya*, performers tap into this shared emotional resonance, forging a powerful connection with audiences across diverse backgrounds and contexts.

Conclusion: *Vachika Abhinaya* encompasses a rich array of techniques and principles aimed at enhancing vocal expression in performance. Through clear articulation, melodic phrasing, and expression of sentiment, performers convey meaning, emotion, and narrative depth with clarity, musicality, and authenticity. By mastering these techniques, singers and actors

captivate audiences with their vocal performances, evoking empathy, resonance, and emotional engagement in the shared experience of performance art.

5.23. Integration with Other Forms of *Abhinaya*

5.23.1. Harmony with *Angika* and *Sattvika Abhinaya*: *Vachika Abhinaya* must harmonize with other forms of *abhinaya*, including *Angika* (body language) and *Sattvika* (emotional expression). The synergy between vocal, physical, and emotional elements creates a cohesive and immersive performance experience for the audience.

- i. **Unified Expression:** *Vachika Abhinaya*, *Angika Abhinaya* (body language), and *Sattvika Abhinaya* (emotional expression) must work in harmony to create a unified and cohesive performance. Each form of *abhinaya* contributes distinct elements to the overall expression, enriching the performance with depth, nuance, and resonance.
- ii. **Complementary Roles:** *Vachika Abhinaya* enhances and amplifies the expression conveyed through *Angika* and *Sattvika Abhinaya*, providing additional layers of meaning and emotional depth to the performance. Vocalization complements and reinforces the physical and emotional gestures of the performers, creating a multi-dimensional portrayal of characters and narratives.
- iii. **Synchronized Timing:** The synergy between *Vachika*, *Angika*, and *Sattvika Abhinaya* requires precise timing and coordination among performers. Dialogues, songs, and emotional expressions must be synchronized with corresponding body movements and facial expressions to create a seamless and immersive performance experience.
- iv. **Aesthetic Unity:** Integration of *Vachika Abhinaya* with *Angika* and *Sattvika Abhinaya* creates aesthetic unity and coherence in the performance. Each form of expression enhances the others, contributing to the overall artistic vision and thematic coherence of the performance.

5.23.2. Narrative Continuity: Dialogues, songs, and vocalizations serve to advance the narrative and maintain continuity in the storytelling process. The seamless integration of *Vachika Abhinaya* ensures that the performance unfolds coherently and engages the audience from beginning to end.

- i. **Advancing the Narrative:** Dialogues, songs, and vocalizations play a crucial role in advancing the narrative and maintaining continuity in the storytelling

process. *Vachika Abhinaya* serves as a vehicle for conveying dialogue and lyrical content, providing essential exposition, character development, and plot progression.

- ii. **Emotional Arcs:** Through *Vachika Abhinaya*, performers convey the emotional arcs of characters and the overarching themes of the narrative. Dialogues and songs are imbued with emotional depth and resonance, guiding the audience through moments of tension, resolution, and catharsis.
- iii. **Dynamic Interaction:** The seamless integration of *Vachika Abhinaya* with *Angika* and *Sattvika Abhinaya* facilitates dynamic interaction among performers, creating compelling scenes of dialogue, song, and emotional exchange. Performers respond to each other's clues and expressions, fostering a sense of realism and authenticity in their interactions.
- iv. **Engagement and Immersion:** By maintaining narrative continuity, *Vachika Abhinaya* sustains audience engagement and immersion in the performance from beginning to end. Dialogues and songs captivate the audience's attention, drawing them into the dramatic world of the performance and eliciting emotional responses that resonate long after the curtain falls.

Conclusion: The integration of *Vachika Abhinaya* with *Angika* and *Sattvika Abhinaya* is essential for creating a cohesive, immersive, and emotionally resonant performance experience. Through harmonious collaboration and synchronized timing, performers bring characters and narratives to life, captivating audiences with their expressive depth, narrative continuity, and aesthetic unity. *Vachika Abhinaya* serves as a vital component of this integrated expression, enriching the performance with its unique vocal qualities, lyrical phrasing, and emotional resonance. Together, these forms of abhinaya create a tapestry of expression that transcends linguistic and cultural barriers, speaking to the universal human experience and forging a profound connection between performers and spectators.

5.24. Summary

In this module, we have explored the rich tradition of *Vachika Abhinaya* as outlined in the *Natyashastra*. We have examined its definition and scope, techniques and principles, role in performance, training and mastery, and integration with other forms of *Abhinaya*. Through rigorous training and self-awareness, performers of *Vachika Abhinaya* develop the skills and insights necessary to authentically convey emotions, intentions, and narratives through vocal expression. By harmonizing with other forms of *Abhinaya*, *Vachika Abhinaya* contributes to the overall aesthetic and impact of performance, creating a multi-dimensional and immersive experience for the audience.

This comprehensive module on *Vachika Abhinaya* aims to provide distance learning students with a thorough understanding of its significance, techniques, and application in classical Indian dance and drama. Through self-check questions, students can assess their understanding and retention of key concepts, while the summary offers a concise recap of the unit's objectives and content. This module has provided a comprehensive exploration of *Vachika Abhinaya*, illustrating its critical role in Indian classical performance arts. Through detailed discussions on its techniques, integration with other forms of *Abhinaya*, and its training, learners gain insights into how vocal expression is meticulously developed and executed to enhance the emotive and narrative dimensions of performances.

5.25. Self-Check Questions

1: What is *Vachika Abhinaya*?

Answer: *Vachika Abhinaya* is the verbal aspect of performance arts, focusing on the use of speech, including dialogue delivery, articulation, pronunciation, and melodic phrasing, as described in the *Natyashastra*.

2: What are some key techniques of *Vachika Abhinaya*?

Answer: Key techniques include clear articulation, proper pronunciation, controlled breath for vocal delivery, and using intonation to express emotion and narrative.

3: How does *Vachika Abhinaya* contribute to performances?

Answer: *Vachika Abhinaya* enhances character portrayal and narrative communication in drama and dance by using speech and sound to express emotions, intentions, and storylines.

4: What type of training is required for proficiency in *Vachika Abhinaya*?

Answer: Training involves vocal exercises, emotional expression practice, diction improvement, and mastery of musical and linguistic nuances.

5: How does *Vachika Abhinaya* integrate with other forms of *Abhinaya*?

Answer: It complements *Angika* (bodily expression), *Aharya* (costuming and make-up), and *Sattvika* (inner emotional state) *Abhinaya*, creating a unified and holistic performance.

6: Why is *Vachika Abhinaya* historically significant in classical Indian arts?

Answer: It plays a central role in storytelling and communication, drawing from traditional scripts and poetic forms, and has been essential to the evolution of Indian performing arts.

7: In what ways does *Vachika Abhinaya* enhance narrative and dramatic presentations?

Answer: By using verbal nuances to convey subtleties of plot and character, it creates depth in storytelling and engages the audience emotionally.

8: What are the techniques for mastering speech delivery and song rendition?

Answer: Techniques include practicing clear enunciation, varied pitch and tone, rhythm control, and emotional delivery in alignment with the narrative.

9: How does *Vachika Abhinaya* relate to other forms of *Abhinaya*?

Answer: *Vachika Abhinaya* is intertwined with *Angika*, *Aharya*, and *Sattvika Abhinaya*, working in harmony to create a comprehensive and emotionally engaging performance.

10: Can you give an example of *Vachika Abhinaya* in traditional performances?

Answer: In a *Kathakali* performance, *Vachika Abhinaya* is used alongside expressive facial gestures and bodily movements to tell mythological stories.

11: What are the aesthetic and emotional dimensions of *Vachika Abhinaya*?

Answer: It provides depth and nuance to performances, allowing performers to convey complex emotions and aesthetics through voice modulation and expression.

12: How does *Vachika Abhinaya* affect audience perception?

Answer: It shapes audience understanding and emotional engagement, helping them connect with the story and characters on a deeper level.

13: What vocal techniques are essential for effective *Vachika Abhinaya*?

Answer: Key techniques include breath control, clear diction, expressive modulation, and the ability to maintain vocal stamina throughout a performance.

14: How does *Vachika Abhinaya* transform performers?

Answer: It helps performers develop a deep connection with their characters, allowing for a more authentic and impactful portrayal.

15: What is the relevance of *Vachika Abhinaya* in contemporary performance arts?

Answer: It remains crucial in modern theatre and dance, bridging traditional and modern techniques to communicate narratives effectively.

16: How can *Vachika Abhinaya* be used in interdisciplinary approaches?

Answer: *Vachika Abhinaya* can be integrated with music, dance, and visual arts to create innovative and immersive performance experiences.

17: How does comparing different styles of *Vachika Abhinaya* benefit performers?

Answer: It helps them understand and adapt various techniques, broadening their skill set and enriching their performances.

18: How can interactive media and recordings aid in the practical application of *Vachika Abhinaya*?

Answer: They provide examples of diverse styles, allowing performers to study and learn from different traditions and approaches.

19: How can one prepare for advanced studies in *Vachika Abhinaya*?

Answer: By mastering basic techniques, studying traditional texts, and seeking mentorship from experienced performers and teachers.

20: How does *Vachika Abhinaya* vary between different classical Indian art forms?

Answer: *Vachika Abhinaya* varies in its use of language, dialect, and style depending on the art form, such as Sanskrit in classical theatre or regional languages in folk traditions.

21: How can performers use *Vachika Abhinaya* to enhance emotional depth in a performance?

Answer: Performers use voice modulation, pitch variations, and rhythm to express a range of emotions, such as sorrow, joy, or anger, adding depth to their performance.

22: What is the importance of diction in *Vachika Abhinaya* for drama and dance?

Answer: Clear and precise diction ensures that the audience can understand the dialogue or lyrics, thereby enhancing the impact of the performance.

23: What are some exercises that can improve a performer's vocal control?

Answer: Vocal warm-ups, breath control exercises, practicing different pitch levels, and enunciation drills can improve a performer's vocal control.

24: How does the combination of *Vachika Abhinaya* with *Angika Abhinaya* benefit performances?

Answer: The combination creates a fuller experience for the audience, as verbal expression supports and enhances bodily movements and gestures.

25: How did classical Indian texts like the *Natyashastra* influence the development of *Vachika Abhinaya*?

Answer: These texts provided foundational principles and techniques for *Vachika Abhinaya*, shaping its evolution across different art forms and regions.

26: How can *Vachika Abhinaya* improve a performance's narrative clarity?

Answer: By employing clear enunciation, expressive intonation, and pacing, *Vachika Abhinaya* can make the narrative more accessible and engaging to the audience.

27: What are the key aspects of a well-delivered dialogue in *Vachika Abhinaya*?

Answer: Key aspects include appropriate pacing, emotional tone, clear diction, and natural pauses for emphasis.

28: What is the significance of synchronizing *Vachika Abhinaya* with *Aharya Abhinaya*?

Answer: Synchronization helps create a cohesive and immersive performance, where speech complements the visual aspects of costume and makeup.

29: What are some challenges performers may face when using *Vachika Abhinaya* in traditional performances?

Answer: Challenges include mastering regional dialects or languages, maintaining vocal stamina, and balancing the integration with other forms of *Abhinaya*.

30: How can *Vachika Abhinaya* enhance the emotional impact of a performance?

Answer: It allows performers to convey complex emotions through vocal tone, pitch, and rhythm, creating a more moving and memorable experience for the audience.

31: How does a performer's use of *Vachika Abhinaya* influence audience engagement?

Answer: It draws the audience into the performance through clear and expressive communication, helping them connect with the story and characters.

32: What is the role of breath control in effective *Vachika Abhinaya*?

Answer: Breath control is essential for sustaining vocal delivery, managing volume, and conveying emotions clearly and effectively.

33: How can mastering *Vachika Abhinaya* transform a performer's skills?

Answer: Mastering *Vachika Abhinaya* enhances a performer's ability to connect with the audience and characters, leading to more nuanced and compelling performances.

34: How have modern adaptations influenced the practice of *Vachika Abhinaya*?

Answer: Modern adaptations incorporate new technologies, languages, and cultural contexts, offering fresh interpretations while still respecting traditional elements.

35: How can *Vachika Abhinaya* be integrated into other art forms like visual arts or music?

Answer: *Vachika Abhinaya* can be synchronized with musical or visual cues to create a multi-sensory experience, enriching the overall aesthetic of a performance.

36: How can comparing different regional styles of *Vachika Abhinaya* benefit performers?

Answer: It allows performers to understand cultural nuances and adaptability, enriching their repertoire and ability to perform in various traditions.

37: How can performers use recordings to improve their *Vachika Abhinaya* skills?

Answer: Performers can study recordings of skilled practitioners, analyse their techniques, and practice imitating and adapting them.

38: What academic subjects can support further study in *Vachika Abhinaya*?

Answer: Subjects like linguistics, musicology, theatre studies, and regional languages can provide deeper insights and support advanced exploration in *Vachika Abhinaya*.

39: What are the key components of *Vachika Abhinaya*, and how do they contribute to the overall performance?

Answer: The key components of *Vachika Abhinaya* include speech, song, intonation, and pronunciation. Speech is used for dialogues, while song adds melodic expression. Intonation and pronunciation enhance the emotional resonance of the performance.

40: Why is clear articulation important in *Vachika Abhinaya*, and how does it contribute to audience comprehension?

Answer: Clear articulation ensures that the audience can understand the dialogue or lyrics, enhancing their comprehension of the performance. It also adds to the overall clarity and professionalism of the presentation.

41: How does melodic phrasing contribute to the emotional depth of a performance, particularly in song sequences?

Answer: Melodic phrasing adds emotional resonance to the performance by enhancing the mood and sentiment conveyed through the music and vocals. It helps to evoke specific emotions and create a deeper connection with the audience.

42: How does effective dialogue delivery enhance character portrayal and narrative communication in drama?

Answer: Effective dialogue delivery brings characters to life and helps to establish their personalities, motivations, and relationships. It also advances the plot and maintains the audience's interest and engagement with the performance.

43: How does musical interpretation contribute to the storytelling and emotional expression in dance performances?

Answer: Musical interpretation adds depth and dimension to dance performances by enhancing the narrative and emotional resonance. It provides clues for dancers to express specific emotions and convey the mood and sentiment of the piece.

44: Why is emotional training important for performers of *Vachika Abhinaya*, and how does it contribute to the authenticity of their expression?

Answer: Emotional training helps performers to access and express a wide range of emotions authentically, enhancing the depth and resonance of their performance. It also enables them to connect with their characters and engage the audience on a deeper emotional level.

45: What are some vocal techniques that performers of *Vachika Abhinaya* must master, and how do they contribute to their vocal expression?

Answer: Some vocal techniques include breath control, vocal resonance, and vocal projection. These techniques help performers to produce clear, powerful, and expressive vocalizations, enhancing their ability to convey emotion and communicate effectively with the audience.

46: How does the integration of *Vachika Abhinaya* with other forms of *Abhinaya* enhance the overall performance aesthetic?

Answer: The integration of *Vachika Abhinaya* with other forms of *Abhinaya* creates a multi-dimensional and immersive performance experience for the audience. It allows performers to convey emotion and narrative with depth and authenticity, enriching the overall aesthetic and impact of the performance.

47: What are the four main types of *Abhinaya* outlined in *Natyashastra*?

Answer: The four main types of *Abhinaya* are *Angika* (body movements), *Vachika* (vocal expression), *Aharya* (costume and makeup), and *Sattvika* (emotional response).

48: How does *Vachika Abhinaya* differ from *Angika Abhinaya*?

Answer: *Vachika Abhinaya* involves vocal elements such as speech and singing, while *Angika Abhinaya* involves physical movements and gestures.

49: Why is pronunciation particularly important in *Vachika Abhinaya*?

Answer: Pronunciation is crucial in *Vachika Abhinaya* to ensure clear communication of the narrative and emotional content, allowing the audience to understand and engage fully with the performance.

50: What role does melodic phrasing play in the emotional expression of a song?

Answer: Melodic phrasing shapes the emotional contour of a song, allowing performers to convey subtle emotions and mood shifts, enhancing the storytelling aspect of the performance.

51: How does *Vachika Abhinaya* complement *Angika Abhinaya* in a performance?

Answer: *Vachika Abhinaya* complements *Angika Abhinaya* by providing a vocal narrative that supports and enhances the physical gestures and movements, creating a cohesive storytelling experience.

52: Provide an example where *Vachika* and *Sattvika Abhinaya* are interdependent.

Answer: In a scene depicting sorrow, the actor's mournful tone (*Vachika*) combined with tearful expressions and trembling (*Sattvika*) can profoundly impact the audience, illustrating their interdependence.

5.26. Further Reading and Bibliography

Vachika Abhinaya in the context of the *Natyashastra* refers to the verbal expression used in Indian classical theatre and dance. It is one of the four primary types of *abhinaya* (expression) outlined in the *Natyashastra*, alongside *Angika* (bodily movements), *Aharya* (costume and makeup), and *Sattvika* (emotional expression). *Vachika Abhinaya* focuses on the use of language, dialogue, and vocal modulation to convey emotions and enhance performance. These resources should give you a strong foundation for understanding *Vachika Abhinaya* within the context of the *Natyashastra* and Indian classical theatre and dance.

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Unit 6 EXPLORING *Aharya Abhinaya* in NATYASHASTRA

6.1. Introduction**6.2. Objectives****6.3. Introduction to *Aharya Abhinaya*****6.4. Definition and Importance****6.5. Components of *Aharya Abhinaya* and their significance****6.5.1. Costumes****6.5.2. Makeup****6.5.3. Ornaments and Jewellery****6.5.4. Props and Accessories:****6.6. The Artistic and Symbolic Language of *Aharya*****6.6.1. Introduction****6.6.2. Impact and Legacy****6.7. Key Aspects of *Aharya Abhinaya*****6.7.1. Transformation and Identification****6.7.2. Enhancement of Narrative****6.7.3. Cultural and Contextual Significance****6.7.4. Aesthetic Appeal****6.8. Importance in the Performing Arts****6.8.1. Creates a Visual Language****6.8.2. Facilitates Emotional Connection****6.8.3. Supports the Suspension of Disbelief****6.9. Transformative Power of *Aharya Abhinaya*****6.9.1. Character Embodiment****6.9.2. Suspension of Disbelief**

6.10. Enhancing Narrative Through Visual Means

6.10.1. Narrative Clarity

6.10.2. Emotional Amplification

6.11. Colours and Their Symbolic Meanings

6.11.1. Red

6.11.2. White

6.11.3. Black

6.11.4. Yellow and gold

6.12. Material Symbolism

6.12.1. Gold

6.12.2. Silk

6.12.3. Rougher fabrics

6.13. Design Elements and Natural Symbols

6.13.1. Floral patterns

6.13.2. Motifs of the sun, moon, and stars

6.13.3. Animal motifs

6.14. Symbolism in Ornaments and Props

6.14.1. Crowns and headpieces

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6.23.1. Costume Design

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6.26. Self-Check Questions

6.27. Summary

6.28. Key takeaways from the module include:

6.29. What have we learnt till now?

6.30. Further Readings and Bibliography

6.1. Introduction

This module explores *Aharya Abhinaya*, one of the four key aspects of *Abhinaya* according to the *Natyashastra*. It encompasses all elements of costume, makeup, and external adornments used by performers to convey character and context within Indian classical arts. This form of expression is essential for setting the visual stage and supporting the narrative and emotional conveyance of performances.



6.2. Objectives

By the end of this unit, learners should be able to:

1. Define *Aharya Abhinaya* and understand its importance in the context of Indian classical performance arts.
2. Identify the various components that make up *Aharya Abhinaya*, including costumes, makeup, jewellery, and props.

3. Appreciate the historical and cultural significance of different styles of *Aharya Abhinaya* across various Indian classical dance and drama forms.
4. Analyse the role of *Aharya Abhinaya* in character development and narrative enhancement.
5. Explore the symbolic meanings of colours, designs, and materials used in *Aharya Abhinaya*.
6. Develop skills to design and implement appropriate *Aharya Abhinaya* for different characters and performances.
7. Evaluate the impact of *Aharya Abhinaya* on the audience's understanding and appreciation of the performance.
8. Explore contemporary challenges and innovations in the field of *Aharya Abhinaya*.
9. Foster an appreciation for the craftsmanship and artistry involved in creating costume and makeup designs.
10. Prepare for further academic or practical exploration in costume and makeup design for Indian classical arts.

6. 3. Introduction to *Aharya Abhinaya*

Chapter 23 of the *Natyashastra*, attributed to Bharata Muni, is dedicated to *Aharya Abhinaya*, which refers to the expressive use of costumes, makeup, ornaments, and props in the context of Indian classical dance and drama. This chapter is significant because it details how visual elements contribute to the overall effectiveness of a performance, aiding in character distinction, setting the scene, and enhancing the narrative through symbolic and direct visual clues. *Aharya Abhinaya* is fundamental to the performing arts, serving not only as a tool for character transformation but also as a vital element in the storytelling process. Its ability to convey meaning, evoke emotion, and enhance narrative through visual aesthetics makes it indispensable in the creation of a compelling and immersive theatrical experience. *Aharya Abhinaya*, with its focus on the visual aspects of performance such as costume, makeup, and props, plays a critical role in the world of traditional Indian performing arts. This form of expression is not just about adorning the performer; it's an intricate language that communicates directly with the audience, offering clues about the character, setting, and mood of the performance.

Aharya Abhinaya, in its essence, is a comprehensive visual language that enriches Indian classical dance and drama. It transforms the performance space into a vivid canvas where stories are not just told but visually painted, allowing audiences to visually ingest and emotionally resonate with the narrative and its characters. Through its detailed codification of visual symbols and elements, *Aharya Abhinaya* bridges the gap between performer and audience, creating a shared space of understanding, empathy, and aesthetic appreciation.

The aspect of symbolism and representation in *Aharya Abhinaya*, as explored in the *Natyashastra*, underscores the depth and complexity with

which visual elements can convey meaning within Indian classical performing arts. This intricate system of visual communication extends beyond mere aesthetic appeal, embedding layers of symbolism that enhance the narrative and emotional engagement of a performance. Here, we delve into how various elements of *Aharya*—such as colours, materials, and designs—serve as potent symbols that enrich storytelling and character portrayal.

The intricate guidelines for *Aharya Abhinaya* in the *Natyashastra* reflect a deep understanding of the power of visual aesthetics in performance art. By embedding performances within the cultural, religious, and societal contexts of ancient India, *Aharya Abhinaya* not only enhanced the theatrical experience but also served as a medium for cultural transmission and spiritual expression. This holistic approach, where the visual elements are seamlessly integrated with narrative and performance, exemplifies the timeless wisdom of the *Natyashastra* and its relevance to the performing arts across ages and cultures.

The impact and legacy of Chapter 23 of the *Natyashastra*, which focuses on *Aharya Abhinaya*, extend far beyond its historical context. Its principles continue to shape and inform the practice of classical Indian dance and drama, serving as a guiding beacon for modern practitioners seeking to uphold tradition while innovating within contemporary settings. In practice, *Aharya Abhinaya* requires a thoughtful balance between aesthetic considerations and practical constraints, always serving the larger goal of storytelling and emotional expression. By carefully considering these aspects, performers and directors can ensure that the visual elements of a performance effectively complement the narrative, characters, and other forms of *Abhinaya*, creating a cohesive and immersive experience for the audience. This holistic approach to performance art, where every element is meticulously integrated, exemplifies the depth and sophistication of traditional Indian performing arts as guided by the timeless principles of the *Natyashastra*.

The *Natyashastra*, attributed to the sage Bharata, serves not only as a foundational text for Indian classical performing arts but also as a window into the cultural, religious, and societal ethos of ancient India. *Aharya Abhinaya*, the aspect of performance concerning costume, makeup, and external appearance, is deeply embedded within this context, reflecting and reinforcing the broader cultural and religious milieu. Its detailed prescriptions offer insights into the intricate relationship between the performing arts and the social, political, and religious fabric of the time, highlighting a holistic approach to performance art that integrates visual and aesthetic elements with narrative and spiritual expression.

The practical application of *Aharya Abhinaya*, as delineated in the *Natyashastra* and further refined by centuries of performing arts tradition, requires careful consideration of several factors. These include the adaptation of costumes and makeup to the dramatic context, the physical space of performance, and the performers' ability to move and express freely. Additionally, the harmony between *Aharya* and the other forms of *Abhinaya* (*Angika*,

Vachika, and *Sattvika*) is crucial to ensure a balanced and cohesive performance. Below are detailed considerations and advice on these aspects.

Here's an exploration of how this chapter serves as both a historical document and a practical guide for enriching performances through the application of *Aharya Abhinaya*. A detailed exploration based on the contents generally attributed to this chapter are as follows:

6.4. Definition and Importance

Aharya Abhinaya is defined as the component of expression through dress and appearance. It is considered crucial for transforming the actor physically into the character, helping both the performer and the audience in the suspension of disbelief. It underscores the visual aesthetics of performance, emphasizing how the external appearance can significantly affect the conveyance of emotions and narratives.

6.5. Components of *Aharya Abhinaya* and their significance

Aharya Abhinaya encompasses a broad range of elements, each contributing uniquely to the portrayal of characters and themes:

6.5.1. Costumes: Detailed guidelines are provided for designing costumes that reflect the characters' roles, statuses, professions, and emotional states. This includes the use of colour symbolism, fabric types, and dress styles that are appropriate to various characters, such as gods, kings, sages, heroes, villains, and women. The choice of fabric, colour, and design in costumes can denote various factors such as time period, geography, ethnicity, and even the climate of the story's setting. Beyond this, costumes can evolve within a performance to reflect changes in a character's life circumstances, psychological state, or development arc.

i. Fabric, Colour and Design: The choice of fabric, colour, and design in costumes serves multiple purposes.

ii. Denoting Time and Place: Different fabrics and designs may be used to indicate the historical period, geographic location, and cultural context of the story.

iii. Signifying Character Traits: Colours and patterns can convey character traits, emotions, and societal roles. For example, rich, vibrant colours may signify royalty or prosperity, while muted tones may represent humility or simplicity.

iv. Reflecting Climate and Environment: Costumes can be tailored to reflect the climate and environment of the story's setting, with lighter

fabrics for warmer climates and heavier textiles for colder regions.

v. Evolution of Costumes: Costumes may evolve within a performance to reflect changes in a character's life circumstances, emotional state, or narrative arc. This evolution adds depth to character development and enhances the audience's understanding of the story.

6.5.2. Makeup: The use of makeup to accentuate or modify facial features is discussed, along with the significance of colours and designs in indicating the nature of the character (e.g., heroic, evil, divine). Makeup can range from subtle enhancements to bold symbolic representations, often used to highlight facial expressions or denote specific character traits (such as virtue, evil, divinity, etc.). In some dance forms, such as *Kathakali*, makeup is highly stylized and color-coded to represent different characters and emotions explicitly.

- i. **Subtle Enhancements to Bold Symbolism:** Makeup can range from subtle enhancements to bold, symbolic representations, depending on the performance style and character portrayal.
- ii. **Highlighting Facial Expressions:** Makeup is used to highlight facial expressions, making them more visible to the audience, especially in large auditoriums or outdoor venues.
- iii. **Symbolic Representation:** Makeup is often used to denote specific character traits or emotions. For example, dark makeup may signify evil or villainy, while lighter makeup may denote purity or divinity.
- iv. **Stylized and Color-Coded:** In certain dance forms like *Kathakali*, makeup is highly stylized and color-coded to represent different characters and emotions explicitly, allowing for immediate recognition and differentiation by the audience.

6.5.3. Ornaments and Jewellery: Specific ornaments are suggested for different types of characters, indicating their social status, wealth, and personal attributes. These elements not only add to the visual splendour but also have symbolic meanings. For example, specific ornaments can indicate marital status, royal or divine lineage, or even character traits like bravery or wisdom.

- i. **Visual Splendour and Symbolic Meanings:** Jewellery and ornaments add visual splendour to costumes while also carrying symbolic meanings.
- ii. **Indicating Social Status:** Specific ornaments may indicate a character's social status, wealth, or royal lineage.
- iii. **Conveying Character Traits:** Certain ornaments may symbolize character traits such as bravery, wisdom, or marital status.

- iv. **Enhancing Characterization:** Jewellery and ornaments contribute to the overall characterization of the performer, helping to bring the character to life on stage.

6.5.4. Props and Accessories: The inclusion of props is recommended to add realism and context to the performance. Props can include weapons for warriors, walking sticks for the elderly, or flowers for lovers. Props extend the vocabulary of *Aharya Abhinaya* by adding layers of meaning and context to the performance. They can be symbolic or practical, such as weapons for warriors, crowns for royalty, or a flute for Lord Krishna. Props become an extension of the character and can significantly enhance the storytelling.

i. Layered Symbolism and Context: Props add layers of meaning and context to the performance, enriching the storytelling experience.

ii. Symbolic Significance: Props may have symbolic significance, representing themes, emotions, or narrative elements. For example, a sword may symbolize power or conflict, while a flower may signify love or beauty.

iii. Practical Utility: Props serve practical purposes within the narrative, helping to advance the plot or facilitate character interactions.

iv. Extension of Character: Props become an extension of the character, enhancing the performer's embodiment of their role and adding depth to their portrayal.

6.6. The Artistic and Symbolic Language of *Aharya*

6.6.1. Introduction

1. **Symbolism, Metaphor and Representation:** This chapter delves into how various *aharya* elements symbolize certain themes or qualities. For instance, the use of specific colours or ornaments can instantly communicate a character's virtue, vice, profession, or emotional state to the audience. *Aharya Abhinaya* often employs symbolism to convey deeper meanings or themes. Colours, for instance, are heavily loaded with symbolic value; red can signify passion, power, or danger, while white might represent purity, peace, or mourning, depending on the cultural context. The symbolism extends to the use of specific materials (like gold for divinity) and the design elements that represent natural elements, emotions, or philosophical concepts.

2. **Cultural and Historical Context:** The elements of *Aharya* are deeply rooted in the cultural and historical context of the performance, offering audiences a glimpse into the worldviews, aesthetics, and values of the time and place the story is set in or created from.
3. **Practical Applications and Considerations:** Practical advice is given on the adaptation of costumes and makeup according to the dramatic context and the physical space of performance. Consideration is also given to the ease of movement and the durability of materials used in costumes. The text emphasizes the need for harmony between *aharya* and the other forms of *abhinaya* (*angika*, *vachika*, and *sattvika*), ensuring that visual elements complement rather than overshadow the performance.
4. **Theatrical and Cultural Context:** The chapter reflects the broader cultural and religious milieu of ancient India, where visual representation played a significant role in storytelling and spiritual expression. The detailed prescriptions for *aharya abhinaya* also illustrate the intricate relationship between performing arts and the social, political, and religious fabric of the time. It underscores the holistic approach of the *Natyashastra*, which views the visual and aesthetic elements as integral to the transformative and communicative power of performance art.

6.6. Impact and Legacy

The principles laid out in Chapter 23 of the *Natyashastra* continue to influence the practice of classical Indian dance and drama. Modern practitioners refer to these guidelines for costume design, makeup, and prop use, adapting ancient traditions to contemporary settings while maintaining the essence of traditional performances. The chapter not only serves as a historical document but also as a practical guide for artists seeking to enrich their performances through the thoughtful application of *aharya abhinaya*. By detailing the elaborate systems of costumes, makeup, and props, Chapter 23 provides invaluable insights into the ancient Indian performing arts' visual dimensions, illustrating how aesthetics play a crucial role in storytelling and character portrayal.

Aharya Abhinaya, as an integral component of the traditional Indian performing arts, underscores the power of visual aesthetics to enhance storytelling and emotional expression. Its role in the transformation of an actor into a character is not just about altering appearance; it is a deeply immersive process that aids in bridging the gap between narrative and audience, enabling a more profound engagement with the performance. This transformation is central to the art of theatre and dance, facilitating the suspension of disbelief among the audience members and allowing them to be transported into the world of the story being told.

6.7. Key Aspects of *Aharya Abhinaya*

6.7.1. Transformation and Identification: By adopting specific costumes, makeup, and props, performers visually embody their characters, making it easier for audiences to identify and differentiate between roles, settings, and moods. This visual transformation is pivotal, as it complements the emotional and narrative depth created through *Angika* (body movements), *Vachika* (vocal expression), and *Sattvika* (emotional expression) *Abhinaya*, offering a holistic sensory experience.

6.7.2. Enhancement of Narrative: The visual elements of *Aharya Abhinaya* are not merely decorative; they carry symbolic meanings and contribute to the storytelling. For instance, the colour and style of a costume can convey a character's social status, ethical alignment (virtuous or villainous), emotional state, or even changes in time and space within the narrative.

6.7.3. Cultural and Contextual Significance: The use of specific costumes and props also serves to ground the performance in its cultural and historical context, providing audiences with a sense of place and time that is crucial for the narrative's authenticity and relatability.

6.7.4. Aesthetic Appeal: Beyond its narrative function, *Aharya Abhinaya* adds to the visual spectacle of the performance, enhancing its aesthetic appeal and making it visually engaging for the audience. The beauty and intricacy of the costumes, makeup, and set design contribute to the overall experience of the performance, elevating it from a mere act of storytelling to a work of art.

6.8. Importance in the Performing Arts

6.8.1. Creates a Visual Language: *Aharya Abhinaya* develops a visual language that communicates directly with the audience, transcending verbal and textual narratives. This visual communication is essential in conveying themes and emotions that are complex and nuanced, making them more accessible and impactful.

6.8.2. Facilitates Emotional Connection: The visual transformation of the performer helps in evoking specific emotions and responses from the audience. By seeing a character's appearance change in response to the narrative, the audience can better empathize with their journey, enhancing the emotional depth of the performance.

6.8.3. Supports the Suspension of Disbelief: The elaborate and detailed nature of *Aharya Abhinaya* plays a crucial role in creating a believable alternate reality on stage, encouraging the audience to suspend disbelief and fully immerse themselves in the performance. This suspension of disbelief is essential for the audience's emotional and cognitive engagement with the narrative and characters.

6.9. Transformative Power of *Aharya Abhinaya*

6.9.1. Character Embodiment: Through specific costumes and makeup, performers embody their characters not just emotionally or vocally but visually. This embodiment is crucial for the audience's immediate recognition and understanding of the character's role, social status, moral alignment, and emotional state. For example, the use of vibrant colours and elaborate jewellery can signify royalty, while simpler attire may represent a commoner or ascetic.

6.9.2. Suspension of Disbelief: The detailed and appropriate use of *Aharya* helps in creating a believable world on stage. When a character's appearance aligns with the audience's expectations or the narrative's demands, it becomes easier for viewers to immerse themselves in the story being told, effectively suspending disbelief. This immersive experience is essential for the audience's emotional and cognitive engagement with the performance.

6.10. Enhancing Narrative through Visual Means

6.10.1. Narrative Clarity: *Aharya Abhinaya* can clarify and enhance narrative elements, making the storyline more accessible to the audience. For example, a change in costume can indicate a shift in time or setting, helping the audience follow the narrative's progression without the need for explicit verbal explanation.

6.10.2. Emotional Amplification: Visual elements can amplify the emotional tone of a scene or character's journey. The deterioration of a character's appearance might visually represent their fall from grace or descent into madness, enhancing the emotional impact on the audience.

6.11. Colours and Their Symbolic Meanings

Colours play a pivotal role in *Aharya Abhinaya*, with each hue encapsulating specific attributes, emotions, or societal roles. For example:

6.11.1. Red: Often associated with power, passion, and dynamism, may be used to denote heroic characters or to symbolize love and vigour.

6.11.2. White: It is frequently linked to purity, peace, and spiritual transcendence, commonly adorned by characters embodying virtue or asceticism.

6.11.3. Black: It might represent evil, mystery, or ignorance, suitable for antagonists or to indicate darker themes.

6.11.4. Yellow and gold: Often symbolize wealth, divinity, or knowledge, used for characters with royal or divine attributes.

These colour associations are not merely decorative but serve as immediate visual clues to the audience about a character's nature or the mood of a scene.

6.12. Material Symbolism

The materials used in costumes and ornaments also carry symbolic weight:

6.12.1. Gold: It reflects not just wealth but divinity and purity, is commonly used in the depiction of gods and royal figures, indicating their elevated status and divine qualities.

6.12.2. Silk: It is associated with luxury and refinement, often dresses noble characters, suggesting their social standing and sophistication.

6.12.3. Rougher fabrics: Like cotton or jute, may be chosen for characters of humble origins or ascetic figures, highlighting their simplicity and detachment from worldly luxuries.

These material choices contribute to the layered portrayal of characters, offering insights into their backgrounds and personalities without the need for explicit exposition.

6.13. Design Elements and Natural Symbols

Design motifs and elements drawn from nature or mythology also play a critical role in *Aharya Abhinaya*:

6.13.1. Floral patterns: It might symbolize beauty, fertility, and life, often used in costumes to represent youthful or feminine characters.

6.13.2. Motifs of the sun, moon, and stars: They are employed to denote cosmic power, divine knowledge, or the passage of time, imbuing costumes with a sense of the universal or the eternal.

6.13.3. Animal motifs: Such as peacocks for beauty and immortality, or snakes for danger and transformation—are utilized to communicate specific traits or foreshadow events related to the character's journey.

These design elements, rich in symbolic meaning, add depth to the narrative, allowing the audience to engage with the performance on multiple levels.

6.14. Symbolism in Ornaments and Props

Ornaments and props are not merely accessories but integral to *Aharya Abhinaya*'s symbolic language:

6.14.1. Crowns and headpieces: They can indicate royalty or divine favour, with their size and intricacy reflecting the character's status or power.

6.14.2. Weapons: Like swords or bows, not only signify the warrior status but can also represent justice, heroism, or the character's inner battle.

6.14.3. Jewellery: Such as necklaces, bracelets, and rings, often has specific meanings, indicating marital status, royal lineage, or blessings from the divine.

Through these elements, *Aharya Abhinaya* weaves a complex tapestry of visual clues that enhance the storytelling, allowing for a rich, multi-dimensional experience of the narrative and characters. This layering of symbolic meaning through costume, material, colour, and design demonstrates the sophisticated understanding of visual semiotics in Indian classical performing arts, where every element of appearance is imbued with meaning and purpose, contributing to the overall impact and depth of the performance.

6.15. Adaptation to Dramatic Context

6.15.1. Cultural and Historical Accuracy: Costumes and makeup should reflect the time period and cultural setting of the performance. This helps in creating an authentic experience for the audience and adds depth to the narrative. However, accuracy should be balanced with artistic interpretation, allowing for creative expressions that resonate with contemporary audiences.

6.15.2. Character Specificity: Each character's costume and makeup should be carefully chosen to reflect their personality, social status, and emotional journey within the story. This individualized approach helps in differentiating characters and making them more relatable to the audience.

6.16. Physical Space and Performance Environment

6.16.1. Visibility: In larger venues or outdoor spaces, more vibrant colours and larger costume elements might be necessary to ensure that characters are easily distinguishable from a distance. Makeup should also be more pronounced to convey expressions clearly to the entire audience.

6.16.2. Lighting: The interaction between costume colours/materials and lighting should be considered to achieve the desired visual effects. Reflective materials or certain colours might behave differently under artificial lighting, potentially altering their perceived symbolism or visibility.

6.16.3. Acoustics: While primarily a concern for *Vachika Abhinaya*, the choice of costumes can affect sound quality, especially in terms of accessories that might create unintended noise, distracting from the vocal performance.

6.17. Ease of Movement and Material Durability

6.17.1. Comfort and Flexibility: Costumes should allow performers the full range of motion necessary for their roles, without compromising the integrity of the character's portrayal. This is especially vital in dance-dramas where physical expression (*Angika Abhinaya*) is predominant.

6.17.2. Material Choice: Durability of materials is crucial for costumes that must withstand the rigors of performance and possibly multiple uses.

However, the selection of fabrics and decorative elements must also consider their weight and texture to ensure they contribute positively to the performance's visual appeal and the actors' comfort.

6.18. Harmony Among Forms of *Abhinaya*

6.18.1. Integrated Expression: While *Aharya Abhinaya* provides the visual framework of the character and setting, it must seamlessly integrate with *Angika* (body movements), *Vachika* (vocal expression), and *Sattvika* (involuntary expressions) *Abhinaya*. The visual elements should enhance, not overpower, the performance, ensuring that the audience's focus remains on the narrative and emotional journey.

6.18.2. Balance and Proportion: The extravagance or simplicity of *Aharya* elements should match the performance's overall tone and the specific scene's emotional intensity. For instance, a highly dramatic scene might call for more subdued *Aharya* to allow *Sattvika Abhinaya* to shine through, whereas a celebratory scene could be enhanced with more elaborate costumes and makeup.

6.19. Cultural and Religious Significance

6.19.1. Deity Representation: The elaborate guidelines for costumes and makeup in *Aharya Abhinaya* often mirror the iconography associated with Hindu deities, thereby imbuing performances with a divine quality. This not only facilitated the conveyance of mythological stories but also enabled the performers to embody the deities' attributes, making the performances acts of worship and spiritual communion.

6.19.2. Social Hierarchy and Order: The detailed instructions on the use of specific materials, colours, and designs for different characters serve as a reflection of the ancient Indian varna system and social hierarchy. By visually demarcating characters based on their societal roles, performances reinforced the prevailing social order while also providing commentary on it.

6.19.3. Cultural Identity and Continuity: Through the adherence to traditional costumes and makeup, performances acted as vessels for cultural preservation and continuity, passing down aesthetic sensibilities, values, and historical narratives through generations.

6.20. The Holistic Approach to Performance Art

The *Natyashastra's* approach to performance art is profoundly holistic, viewing visual elements not as mere adornments but as integral components of storytelling and emotional expression. This perspective underscores the importance of a unified presentation where

costume, makeup, gestures, speech, and emotional conveyance all work in concert to deliver a transformative experience to the audience.

6.20.1. Visual Aesthetics and Storytelling: *Aharya Abhinaya*, with its emphasis on visual representation, plays a crucial role in storytelling. The visual elements make abstract concepts tangible and familiarize the audience with complex narratives, thereby enhancing their engagement and understanding.

6.20.2. Spiritual and Emotional Transformation: The use of specific symbols, colours, and materials in costumes and makeup can invoke certain feelings or moods among the audience, facilitating a deeper emotional and sometimes spiritual connection with the performance. This transformative potential is central to the *Natyashastra*'s vision of theatre as a means to elevate both the performer and the spectator.

6.20.3. Communicative Power of Visual Elements: In a society where literacy might not have been universal, the visual elements of *Aharya Abhinaya* served as a powerful means of communication. By encoding messages, themes, and morals into the visual language of performance, the performing arts democratized knowledge and wisdom, making them accessible to all.

6.21. Preservation of Tradition

6.21.1. Guiding Principles: Chapter 23 provides a comprehensive framework for costume design, makeup application, and prop use, offering timeless guidelines that have been passed down through generations of performers. Modern practitioners often refer to these principles to ensure authenticity and continuity with classical traditions.

6.21.2. Cultural Heritage: By adhering to the aesthetic sensibilities and symbolic meanings embedded within *Aharya Abhinaya*, artists pay homage to the rich cultural heritage of Indian classical performing arts. This continuity helps preserve the essence of these art forms for future generations.

6.22. Adaptation to Contemporary Settings

6.22.1. Innovation Within Tradition: While rooted in ancient traditions, the principles of *Aharya Abhinaya* are not stagnant. Modern practitioners creatively adapt and reinterpret these guidelines to suit contemporary tastes, sensibilities, and performance contexts.

6.22.2. Relevance in Modern Contexts: The timeless nature of the principles outlined in Chapter 23 allows for their application across diverse performance styles, including traditional stage productions, experimental theatre, film, and digital media. Artists continually find new ways to integrate *Aharya Abhinaya* into their work, ensuring its relevance in an ever-evolving cultural landscape.

6.23. Practical Guidance for Artists

6.23.1. Costume Design: The detailed prescriptions for costume design—considering fabric, colour, style, and ornamentation—serve as a practical guide for artists and costume designers. By following these guidelines, performers can create visually striking costumes that enhance character portrayal and storytelling.

6.23.2. Makeup Techniques: The chapter offers insights into the symbolic use of makeup to convey emotions, character traits, and narrative elements. Modern makeup artists draw inspiration from these techniques, adapting them to suit contemporary aesthetics while honouring tradition.

6.23.3. Prop Use: The guidelines for prop use extend beyond mere decoration, providing suggestions for selecting and incorporating props that enhance the visual storytelling and enrich the audience's experience.

6.24. Educational Resource

6.24.1. Teaching Tool: Chapter 23 serves as an invaluable resource for educational institutions and instructors teaching classical Indian dance and drama. It provides a structured framework for students to learn about the importance of *Aharya Abhinaya* and its role in performance art.

6.24.2. Research Material: Scholars and researchers studying Indian classical performing arts often refer to the *Natyashastra* and its chapters for insights into historical practices, cultural contexts, and aesthetic theories related to *Aharya Abhinaya*.

6.25. Conclusion

Chapter 23 of the *Natyashastra* stands as a testament to the enduring legacy of *Aharya Abhinaya* and its significance in classical Indian performing arts. Its principles continue to inspire and inform artists worldwide, serving as a bridge between past and present, tradition and innovation. By adhering to these principles while embracing creativity and experimentation, practitioners uphold the essence of classical traditions while ensuring their relevance in contemporary performance contexts. Thus, Chapter 23 not only serves as a historical document but also as a living guide for artists seeking to enrich their performances through the timeless art of *Aharya Abhinaya*. The components of *Aharya Abhinaya*—costumes, makeup, jewellery and ornaments, and props—are essential aspects of classical Indian performing arts, each contributing to the visual richness and symbolic depth of a performance. Each component of *Aharya Abhinaya*—costumes, makeup, jewellery and ornaments, and props—plays a vital role in the visual and symbolic language of classical Indian performing arts. Together, they contribute to the overall aesthetic appeal of a performance while also conveying deeper meanings, enriching storytelling, and enhancing character portrayal. By carefully considering and integrating these components, performers create immersive and captivating experiences for their audience, bringing stories and characters to life.

on stage. This form of Abhinaya focuses on costume, makeup, and external decoration in classical Indian performance arts, playing a crucial role in enhancing the visual and aesthetic appeal of performances.

6.26. Self Help Questions

1. What are the four types of *Abhinaya* detailed in the *Natyashastra*?

Answer: The four types are *Angika* (body movement), *Vachika* (vocal expression), *Aharya* (costume and decoration), and *Sattvika* (emotional manifestation).

2. List three components of *Aharya Abhinaya*.

Answer: Components include costumes, makeup, and jewellery.

3. What does the colour red typically signify in *Aharya Abhinaya*?

Answer: Red often symbolizes passion, power, and sometimes aggression.

4. Explain the symbolic importance of gold in traditional costumes.

Answer: Gold in traditional costumes symbolizes wealth, divine power, and spiritual purity.

5. Describe the steps involved in creating a costume for a character in *Kuchipudi* dance.

Answer: Steps include researching the character's role and significance, sketching preliminary designs, selecting fabrics, and tailoring the costume to fit the dancer's measurements while allowing for full movement.

6. What are the considerations for makeup in *Kathakali* performances?

Answer: Considerations include the character's psychological traits and moral alignment, as makeup in *Kathakali* is highly stylized to reflect these aspects through specific colours and patterns.

7. How has modern technology impacted the creation and use of costumes in traditional Indian performances?

Answer: Modern technology has introduced new materials that are lighter and more versatile, allowing for more intricate designs and improved durability of costumes.

8. Discuss a recent innovation in costume design for classical dance.

Answer: Recent innovations include the use of LED lights embedded in costumes to enhance visual effects, especially in low-light stage settings.

9. What is *Aharya Abhinaya*?

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Answer: *Aharya Abhinaya* is one of the four types of abhinaya in Indian classical performance arts. It involves the use of costumes, makeup, jewellery, and props to enhance the portrayal of characters and stories.

10. Why is *Aharya Abhinaya* important in Indian classical performance arts?

Answer: *Aharya Abhinaya* is crucial for visually conveying characters' identities, emotions, and cultural contexts, thereby enriching the audience's understanding and appreciation of the performance.

11. How does *Aharya Abhinaya* contribute to the storytelling process?

Answer: It enhances the narrative by visually distinguishing characters, emphasizing their emotions and motivations, and reinforcing thematic and cultural elements.

12. What are some examples of performances that heavily rely on *Aharya Abhinaya*?

Answer: Examples include classical dance forms like *Bharatanatyam*, *Kathakali*, and *Kuchipudi*, as well as traditional dramas like *Yakshagana* and *Kathak*.

13. How does *Aharya Abhinaya* connect the audience to the performance?

Answer: By creating an immersive experience that visually represents the characters and story, *Aharya Abhinaya* helps audiences better connect with and understand the performance.

14. What are the main components of *Aharya Abhinaya*?

Answer: The main components include costumes, makeup, jewellery, and props.

15. How do costumes contribute to *Aharya Abhinaya*?

Answer: Costumes help define a character's status, age, personality, and cultural background, as well as visually represent the setting of the story.

16. What role does makeup play in *Aharya Abhinaya*?

Answer: Makeup enhances facial expressions, highlights features for visibility, and aids in the portrayal of emotions and characters' inner states.

17. Why is jewellery important in *Aharya Abhinaya*?

Answer: Jewellery adds to the aesthetic appeal, conveys cultural and regional identity, and indicates the character's social status.

18. How are props used in *Aharya Abhinaya*?

Answer: Props provide context, create a setting, and help actors interact with their environment, enhancing the storytelling experience.

19. How does *Aharya Abhinaya* vary across different Indian classical dance forms?

Answer: Each dance form uses distinct styles of costumes, makeup, and jewellery that reflect its cultural and regional heritage.

20. What are some examples of regional variations in *Aharya Abhinaya*?

Answer: For instance, *Kathakali* uses elaborate face makeup and vibrant costumes, while Bharatanatyam employs a more understated style with specific costumes and jewellery.

21. How does the historical development of *Aharya Abhinaya* influence its current practices?

Answer: Historical practices set the foundation for contemporary interpretations and innovations, retaining traditional elements while adapting to modern aesthetics.

22. What cultural influences shape the different styles of *Aharya Abhinaya*?

Answer: Cultural influences include regional traditions, religious beliefs, historical events, and artistic movements that have evolved over time.

23. How do traditional *Aharya Abhinaya* practices impact modern Indian classical performances?

Answer: Traditional practices provide a rich heritage and authenticity to modern performances, ensuring continuity and respect for cultural traditions.

24. How does *Aharya Abhinaya* aid in character development?

Answer: *Aharya Abhinaya* visually conveys the character's traits, emotions, and intentions, thereby deepening the audience's understanding of the role.

25. In what ways does *Aharya Abhinaya* enhance the narrative of a performance?

Answer: It sets the tone and context, emphasizes key moments, and visually communicates thematic elements to support the storyline.

26. How can *Aharya Abhinaya* impact audience perception of characters?

Answer: Audience perception is influenced by the visual representation of characters through costumes, makeup, and props, which can elicit emotional responses and empathy.

27. What are some examples of *Aharya Abhinaya* reinforcing character dynamics?

Answer: For instance, a character dressed in elaborate jewellery and attire might be perceived as royal or authoritative, while another in simple garments may seem humble or poor.

28. Question: How does *Aharya Abhinaya* interact with other forms of *abhinaya* to tell a story?

Answer: *Aharya Abhinaya* works alongside *angika* (body movements), *vachika* (speech), and *sattvika* (emotions) to create a cohesive and engaging performance.

29. What symbolic meanings are associated with colours in *Aharya Abhinaya*?

Answer: Colours can convey emotions, themes, and character traits, such as red for passion or anger, white for purity, and green for harmony.

30. How do designs in *Aharya Abhinaya* carry symbolic significance?

Answer: Designs may represent cultural motifs, religious symbols, or regional patterns that contribute to the narrative and setting of the performance.

31. Why are the materials used in *Aharya Abhinaya* significant?

Answer: Materials like silk, cotton, and traditional dyes convey authenticity and aesthetic value while reflecting the cultural context of the performance.

32. How can jewellery designs impact the audience's understanding of a character?

Answer: Jewellery designs may signal a character's wealth, social status, and cultural background, affecting how the audience perceives and interacts with them.

33. What is the role of traditional craftsmanship in *Aharya Abhinaya*?

Answer: Traditional craftsmanship ensures that costumes and props are authentic and respectful of the cultural and historical heritage they represent.

34. What considerations are important when designing *Aharya Abhinaya* for a character?

Answer: Considerations include the character's role, personality, social status, and the cultural and historical context of the performance.

35. How can an understanding of different dance forms aid in designing *Aharya Abhinaya*?

Answer: Knowing the specific requirements of each dance form helps in choosing appropriate costumes, makeup, and jewellery that align with the traditions of that style.

36. What role does collaboration with other artists play in designing *Aharya Abhinaya*?

Answer: Collaboration with choreographers, dancers, and makeup artists ensures a cohesive visual representation that complements the performance.

37. How can modern techniques and materials be incorporated into *Aharya Abhinaya*?

Answer: Modern techniques and materials can be used to enhance durability, comfort, and innovation while still respecting traditional aesthetics.

38. What are some challenges in designing *Aharya Abhinaya* for a performance?

Answer: Challenges include maintaining authenticity while meeting modern expectations, ensuring comfort and functionality, and adhering to budget constraints.

39. How does *Aharya Abhinaya* contribute to the audience's understanding of a performance?

Answer: It visually conveys information about characters and context, helping the audience follow the narrative and themes more easily.

40. In what ways can *Aharya Abhinaya* enhance audience appreciation?

Answer: Through its aesthetic appeal and cultural richness, *Aharya Abhinaya* can create a more immersive and engaging performance experience.

41. How might an audience's cultural background influence their perception of *Aharya Abhinaya*?

Answer: An audience familiar with the cultural context may recognize and appreciate traditional elements, while others might gain new insights into the culture.

42. What is the significance of attention to detail in *Aharya Abhinaya*?

Answer: Attention to detail ensures authenticity and quality, which can significantly impact the audience's engagement and perception.

43. How can feedback from audiences help improve future *Aharya Abhinaya* designs?

Answer: Audience feedback can provide insights into which elements are effective or need improvement, guiding future design choices.

44. What are some contemporary challenges faced in *Aharya Abhinaya*?

Answer: Challenges include balancing traditional aesthetics with modern expectations, ensuring comfort and functionality, and meeting budget constraints.

45. How can technology be used to innovate in the field of *Aharya Abhinaya*?

Answer: Technology can assist in creating lightweight costumes, intricate designs, and efficient makeup applications while maintaining traditional styles.

46. What trends are emerging in contemporary *Aharya Abhinaya*?

Answer: Emerging trends include fusion designs that blend traditional and modern elements, sustainable materials, and innovative makeup techniques.

47. How can *Aharya Abhinaya* adapt to changing audience preferences?

Answer: Designers can incorporate modern aesthetics and themes into traditional designs to appeal to contemporary audiences while retaining cultural authenticity.

48. What role do interdisciplinary collaborations play in the evolution of *Aharya Abhinaya*?

Answer: Collaborations with fashion designers, visual artists, and technologists can lead to innovative approaches that expand the possibilities of *Aharya Abhinaya*.

49. What elements showcase the craftsmanship in *Aharya Abhinaya*?

Answer: Elements such as intricate embroidery, hand-painted motifs, and carefully crafted jewellery demonstrate the craftsmanship involved.

50. How can an appreciation for traditional craftsmanship be cultivated?

Answer: By learning about traditional techniques and their cultural significance, one can develop a deeper appreciation for the artistry involved.

51. Why is it important to preserve traditional craftsmanship in *Aharya Abhinaya*?

Answer: Preserving traditional craftsmanship maintains cultural heritage and ensures the continuity of artistic practices.

52. What impact does the quality of craftsmanship have on a performance?

Answer: High-quality craftsmanship enhances the visual appeal, authenticity, and overall impact of a performance on the audience.

53. How can modern audiences be educated about the value of traditional craftsmanship?

Answer: Through workshops, exhibitions, and discussions, modern audiences can gain a better understanding and appreciation of traditional artistry.

54. What are some areas for further study in costume and makeup design for Indian classical arts?

Answer: Areas include historical costume analysis, makeup application techniques, and the study of regional variations in *Aharya Abhinaya*.

55. How can workshops and training programs benefit those interested in *Aharya Abhinaya*?

Answer: Workshops and training programs offer hands-on experience and expert guidance, helping individuals develop their skills and understanding.

56. What interdisciplinary fields can be explored in conjunction with costume and makeup design for Indian classical arts?

Answer: Fields such as fashion design, textile studies, cultural anthropology, and theatre production can provide valuable insights.

57. How can one build a career in costume and makeup design for Indian classical arts?

Answer: Building a career involves gaining practical experience, networking with professionals in the field, and continuously learning about traditional and modern practices.

58. What resources are available for those interested in pursuing further education in *Aharya Abhinaya*?

Answer: Resources include academic programs, online courses, and specialized workshops focused on costume and makeup design in Indian classical arts.

6.27. Summary

This module has provided an in-depth exploration of *Aharya Abhinaya*, highlighting its crucial role in the storytelling and visual impact of Indian classical performances. Through the study of historical contexts, symbolic meanings, and practical design, learners have gained a comprehensive understanding of how costumes and makeup contribute to the richness and depth of Indian performing arts. This module on exploring *Aharya Abhinaya* in the *Natyashastra* provides an in-depth look at one of the key aspects of Indian classical performance arts. Throughout the unit, learners gain a comprehensive understanding of *Aharya Abhinaya*, which encompasses costumes, makeup, jewellery, and props used to enhance storytelling and character portrayal in dance and drama.

6.28. Key takeaways from the module include

- 1. Definition and Importance:** *Aharya Abhinaya* is defined as the expressive use of external decorations such as costumes, makeup, and props. It is essential in conveying the nuances of characters and narratives in performance arts.
- 2. Components:** Learners explore the various components of *Aharya Abhinaya*, including the symbolic meanings of colours, designs, and materials, as well as how they contribute to the visual appeal and authenticity of a performance.
- 3. Historical and Cultural Context:** The module emphasizes the historical and cultural significance of different styles of *Aharya Abhinaya* across various Indian classical forms, highlighting regional variations and traditions.
- 4. Role in Character Development and Narrative:** Through analysis of how *Aharya Abhinaya* enhances character development and storytelling, learners understand its impact on audience engagement and perception.

5. **Contemporary Challenges and Innovations:** The unit addresses modern challenges and innovations in the field, including the integration of technology and sustainability in costume and makeup design.
6. **Craftsmanship and Artistry:** An appreciation for the traditional craftsmanship and artistry involved in creating costumes and makeup designs is fostered, emphasizing the importance of preserving these skills.
7. **Practical Skills and Future Exploration:** Learners develop practical skills in designing and implementing *Aharya Abhinaya*, preparing them for further academic or practical pursuits in costume and makeup design.

By the end of the module, learners should have a strong foundation in *Aharya Abhinaya*, enabling them to appreciate its role in Indian classical performance arts and its impact on audience understanding and appreciation. This knowledge can serve as a springboard for further study or practical application in the field of Indian classical arts.

6.29. What have we learnt till now?

1. *Aharya Abhinaya* is one of the four types of expressive techniques in Indian classical performance arts. It involves the use of costumes, makeup, jewellery, and props to enhance the portrayal of characters and narratives in performances. This technique adds visual depth to performances, conveying character traits, emotions, and cultural contexts. It creates a more immersive experience for the audience and complements other forms of abhinaya such as facial expressions and body movements.
2. The components of *Aharya Abhinaya* include costumes, makeup, jewellery, and props. Costumes play a vital role in visually representing a character's identity, including their social status, age, and cultural background. Makeup enhances facial expressions, highlights features, and aids in the depiction of emotions and character states. Jewellery adds aesthetic appeal, signifies social status, and indicates cultural or regional identity. Props are items used in performances to create context, define settings, and assist in storytelling.
3. Different regions of India have their own traditional styles of *Aharya Abhinaya*, which are influenced by historical events, cultural traditions, and artistic movements. These styles vary across classical dance forms such as *Bharatanatyam*, *Kathakali*, and *Odissi*, as well as traditional drama forms like *Yakshagana* and *Kathak*. Understanding the historical and cultural context of these styles enriches the appreciation of their aesthetic and narrative significance.
4. *Aharya Abhinaya* helps define and differentiate characters through visual cues such as costumes, makeup, and props. It enhances storytelling by setting the scene, emphasizing key moments, and visually conveying themes and emotions. Character dynamics and relationships can be highlighted through contrasting styles and designs, providing depth and context to the narrative.

5. Colours, designs, and materials in *Aharya Abhinaya* carry symbolic meanings that contribute to the overall impact of the performance. Different colours convey various emotions and themes, such as red for passion and white for purity. Designs and motifs may represent cultural, religious, or regional symbols that add depth to the narrative. Traditional materials such as silk and cotton enhance authenticity and respect for cultural heritage.
6. Designing and implementing appropriate *Aharya Abhinaya* requires consideration of character roles, cultural context, and performance styles. Collaboration with other artists such as choreographers and makeup artists are essential for creating a cohesive visual presentation. Incorporating modern techniques and materials can enhance traditional designs while improving comfort and functionality for performers.
7. *Aharya Abhinaya* creates a visually engaging experience that aids audience comprehension of characters and narratives. It adds aesthetic value and cultural richness, enhancing audience enjoyment and appreciation. Attention to detail in costumes, makeup, and props can increase authenticity and overall impact on the audience's perception of the performance.
8. In contemporary practice, challenges include balancing traditional aesthetics with modern expectations and sustainability, while also managing budget constraints. Innovations in the field involve the use of technology for efficient makeup application and design, as well as emerging trends such as fusion designs that blend traditional and modern elements. Balancing traditional aesthetics with modern expectations and sustainability. Addressing budget constraints while maintaining authenticity and quality. Use of technology for efficient makeup application and design. Emerging trends such as fusion designs that blend traditional and modern elements.
9. The artistry and craftsmanship involved in *Aharya Abhinaya* are showcased through intricate embroidery, hand-painted designs, and carefully crafted jewellery. Cultivating appreciation for these traditional techniques and their cultural significance is important for preserving cultural heritage. Preserving traditional skills ensures the continuity and authenticity of Indian classical performance arts. Traditional craftsmanship is showcased through intricate embroidery, hand-painted designs, and carefully crafted jewellery. Appreciation can be cultivated by learning about traditional techniques and their cultural significance. Preserving traditional skills is important for maintaining cultural heritage and authenticity.
10. Learners can explore further academic interests in areas such as historical costume analysis and regional variations in *Aharya Abhinaya*. Practical experience can be gained through workshops and training programs, while interdisciplinary fields such as fashion design and cultural anthropology can provide valuable insights into costume and makeup design. This preparation sets the stage for further study or a career in the field of Indian classical arts.

6.30. Further Readings and Bibliography

Exploring *Aharya Abhinaya* within the *Natyashastra* offers a fascinating journey into the world of classical Indian dramaturgy, focusing on one of the four main types of *abhinaya*

(expressive techniques) used in dance and theatre. *Aharya Abhinaya* refers to the use of costume, makeup, and external decorations to convey character and emotion. Here's a suggested reading list that will provide a comprehensive understanding of both *Aharya Abhinaya* and its broader context within the *Natyashastra*:

1. Bharata Muni. *The Natyashastra*. Translated by Adya Rangacharya, Munshiram Manoharlal Publishers, 2016.
2. Rangacharya, Adya. Introduction to Bharata's *Natyashastra*. Munshiram Manoharlal Publishers, 2003.
3. Abhinavagupta. *Abhinavabharati*. Translated by Raniero Gnoli, Adyar Library and Research Centre, 1990.
4. Devi, Ragini. *Dance Dialects of India*. Motilal Banarsidass, 2010.
5. Richmond, Farley P., et al. *Indian Theatre: Traditions of Performance*. University of Hawaii Press, 1990.
6. Kapur, Anuradha. *Actors, Pilgrims, Kings and Gods: The Ramlila at Ramnagar*. Seagull Books, 1990.
7. Richmond, Farley P., and Phillip B. Zarrilli. *Indian Theatre: Traditions of Performance*. University of Hawaii Press, 1990.
8. Thakur, Upendra. *Costumes and Ornaments as Depicted in the Sculptures of Ganga Valley and Their Socio-cultural and Economic Background*. Eastern Book Linkers, 1995.
9. Thapar, Romila. *Early India: From the Origins to AD 1300*. University of California Press, 2004.
10. Zarrilli, Phillip B. *The Kathakali Complex: Actor, Performance and Structure*. Abhinav Publications, 1984. These readings offer a broader perspective on *Aharya Abhinaya* in terms of its historical, cultural, and performance-based contexts. You may find these sources helpful for gaining a comprehensive understanding of the topic.

Unit 7 MASTERING *Satvika Abhinaya* in NATYASHASTRA

7.1. Introduction**7.2. Objectives****7.3. Definition and Key Aspects****7.3.1. Meaning of *Sattvika*****7.3.2. Focus on Emotions****7.3.3. Involuntary Reactions****7.3.4. *Sattvika Bhavas*****7.4. Role in the Spectrum of *Abhinaya*****7.4.1. Complementing Other Forms of *Abhinaya*****7.4.2. Enhancing Character Portrayal:****7.4.3. Connecting with the Audience****7.4.4. Balancing Emotions****7.4.5. Guiding the Audience's Emotional Journey****7.5. Challenges and Considerations****7.5.1. Requires Practice and Control****7.5.2. Subtlety and Nuance****7.5.3. Integration with Other Forms****7.6. *Sattvika Abhinaya*****7.6.1. Psychological and Emotional Components****7.7. *Saatvika Abhinaya* in various dance forms****7.7.1. *Bharatanatyam*****7.7.2. *Kathak*****7.7.3. *Kuchipudi*****7.7.4. *Odissi***

7.7.5. *Yakshagana*

7.7.6. *Koodiyattam*

7.8. General Considerations Across Forms

7.8.1. Practice and Mastery

7.8.2. Integration with Other *Abhinaya* Forms

7.8.3. Collaboration with Music

7.8.4. Audience Connection

7.9. Modern interpretations and adaptations

7.9.1. Contemporary Narratives

7.9.2. Visual and Technological Enhancements

7.9.3. Cross-Cultural and Cross-Disciplinary Collaborations

7.9.4. Training and Practice Contemporary Training Methods

7.9.5. Cultural and Social Contexts

7.9.6. Choreographic Innovation

7.10 Audience Engagement

7.10.1. Interactive Performances

7.10.2. Innovative Staging

7.11. Challenges

7.11.1. Balancing Tradition and Modernity

7.11.2. Training and Skill Development

7.11.3. Performance Contexts

7.11.4. Technological Integration

7.11.5. Cultural Sensitivity

7.11.6. Physical and Emotional Well-being

7.11.7. Collaboration and Feedback

7.11.8. Interdisciplinary and Cross-Cultural Exchange

7.11.9. Rehearsal and Preparation

7.11.10. Innovation and Experimentation

7.12. *Sattvika Abhinaya*

7.13. Definition and Essence

7.13.1. Subtle Expression

7.13.2. Deep Emotional Connection

7.13.3. Authentic Performance

7.14. Techniques and Practices

7.14.1. Emotional Immersion

7.14.2. Psychological Insight

7.14.3. Empathetic Projection

7.15. Role in Performance

7.15.1. Emotional Resonance

7.15.2. Narrative Impact

7.15.3. Artistic Integrity

7.16. Training and Mastery

7.16.1. Emotional Training

7.16.2. Psychological Exploration

7.16.3. Personal Transformation

7.17. Self-Check Questions

7.18. What have we learnt till now?

7.19. Summary

7.20. Further Reading and Bibliography

7.1. INTRODUCTION

This module delves into *Sattvika Abhinaya*, the aspect of performance in classical Indian arts that focuses on the expression of internal emotions and psychological states. It is considered one of the most subtle and impactful forms of *Abhinaya* as it requires deep emotional engagement and authenticity, making it crucial for creating profound connections with the audience.



Sattvika Abhinaya is one of the four types of *abhinaya* (expressive techniques) defined in the *Natyashastra*, the ancient Indian treatise on the performing arts attributed to Bharata Muni. It involves the portrayal of emotions and internal states through involuntary physical and psychological reactions. *Sattvika Abhinaya* is achieved through the manifestation of pure emotional states or *Sattvika bhavas* that arise naturally within the performer. This form of *abhinaya* is unique in that it encompasses subtle and nuanced expressions that reveal the character's internal emotional experiences.



Sattvika Abhinaya

7.2. Objectives

By the end of this unit, learners should be able to:

1. Define *Sattvika Abhinaya* and understand its role in the spectrum of *Abhinaya* as defined in the *Natyashastra*.
2. Identify the psychological and emotional components that constitute *Sattvika Abhinaya*.
3. Explore the historical context and philosophical underpinnings of emotional expression in Indian classical performance.
4. Develop techniques for enhancing emotional authenticity on stage.
5. Apply principles of *Sattvika Abhinaya* to various forms of Indian classical dance and drama.
6. Analyse the impact of genuine emotional expression on audience engagement and narrative depth.



7. Evaluate modern interpretations and adaptations of traditional *Sattvika* techniques.
8. Create a personal approach to developing emotional depth in performance.
9. Foster a deeper understanding of the *rasas* (emotional essences) and their application in performance.
10. Engage with contemporary challenges in training and performing *Sattvika Abhinaya*.

7.3. Definition and Key Aspects

7.3.1. Meaning of *Sattvika*: The term *Sattvika* is derived from *sattva*, meaning purity or calmness in the context of Indian philosophy. In the context of *abhinaya*, it refers to pure, genuine, and natural expressions of emotional states.

7.3.2. Focus on Emotions: *Sattvika Abhinaya* is centered on conveying deep emotions such as joy, sorrow, fear, surprise, anger, or disgust. These emotions manifest in subtle changes in the performer's face and body.

7.3.3. Involuntary Reactions: Unlike other forms of *abhinaya*, *Sattvika Abhinaya* focuses on involuntary reactions such as trembling, tears, changes in complexion, and other physiological responses.

7.3.4. *Sattvika Bhavas*: The *Natyashastra* outlines eight *Sattvika bhavas* or emotional states: *stambha* (paralysis), *sveda* (sweating), *romanca* (horripilation or goosebumps), *svara-bheda* (change in voice), *varuṇya* (tears), *vaivarṇya* (paleness), *asru* (tears), and *pralaya* (fainting).

7.4. Role in the Spectrum of *Abhinaya*

7.4.1. Complementing Other Forms of *Abhinaya*: *Sattvika Abhinaya* works alongside other forms of *abhinaya* such as *angika* (body movements),

vachika (speech), and *aharya* (costumes, makeup, and props) to create a cohesive and emotionally engaging performance.

7.4.2. Enhancing Character Portrayal: This form of *abhinaya* helps performers convey the internal emotional state and psychological depth of

their characters, providing nuance and complexity to the portrayal.

7.4.3. Connecting with the Audience: Through subtle and genuine emotional expressions, *Sattvika abhinaya* allows performers to connect deeply with the audience, evoking empathy and emotional responses.

7.4.4. Balancing Emotions: *Sattvika abhinaya* adds a balance between the overt and subtle, showcasing how internal emotional states can be powerfully conveyed without excessive dramatization.

7.4.5. Guiding the Audience's Emotional Journey: This form of *abhinaya* aids in guiding the audience's emotional journey through the performance, enabling them to experience the character's emotional arc.

7.5. Challenges and Considerations

7.5.1. Requires Practice and Control: Achieving authenticity in *Sattvika abhinaya* requires practice and control over the body's natural reactions. Performers must learn to manifest and regulate these emotional responses.

7.5.2. Subtlety and Nuance: Performers must master the art of subtlety and nuance, as *Sattvika abhinaya* is defined by its ability to convey emotions through minimal yet impactful expressions.

7.5.3. Integration with Other Forms: *Sattvika abhinaya* must be seamlessly integrated with other forms of *abhinaya* to maintain a consistent and compelling performance.

In conclusion, *Sattvika abhinaya* is a crucial aspect of Indian classical performance arts as defined in the *Natyashastra*. It focuses on conveying genuine emotional states through subtle and involuntary reactions, providing depth and authenticity to performances. By mastering *Sattvika abhinaya*, performers can create emotionally resonant and engaging experiences for their audiences.

7.6. Sattvika Abhinaya

Sattvika Abhinaya is one of the four types of *abhinaya* (expressive techniques) defined in the *Natyashastra*. It is focused on the portrayal of psychological and emotional components through involuntary physical reactions. This form of *abhinaya* is vital in conveying the internal emotional states and psychological experiences of characters in Indian classical performance arts. Here are detailed notes on the psychological and emotional components that constitute *Sattvika abhinaya*:

7.6.1. Psychological and Emotional Components:

A. Manifestation of Emotions

i. Involuntary Reactions: *Sattvika abhinaya* is characterized by the natural and involuntary manifestation of emotional states. These reactions are not consciously controlled by the performer; instead, they arise spontaneously as a result of intense emotional experiences.

ii. Subtle Emotional Shifts: Performers must convey nuanced emotional shifts through delicate changes in expression and demeanour, reflecting the psychological state of the character.

B. *Sattvika Bhavas*

The *Natyashastra* identifies eight *Sattvika bhavas* (emotional states) that performers must master to convey authentic emotional experiences:

1. ***Stambha* (Paralysis):** A sudden halt in movement due to shock, fear, or intense emotion.
2. ***Sveda* (Sweating):** Physical sweating as a reaction to nervousness, excitement, or exertion.
3. ***Romanca* (Horripilation or Goosebumps):** A physical response to awe, fear, or intense emotion.
4. ***Svara-bheda* (Change in Voice):** Changes in the tone or pitch of voice due to strong emotions.
5. ***Vāruṇya* (Tears):** Shedding tears as a reaction to sadness, joy, or overwhelming emotion.
6. ***Vaivarṇya* (Paleness):** Changes in complexion due to fear, shock, or illness.
7. ***Aśru* (Tears):** Tears resulting from deep emotional pain, grief, or joy.
8. ***Pralaya* (Fainting):** Fainting as a result of intense shock, fear, or emotional distress.

C. Psychological Depth

- i. **Character's Inner Life:** *Sattvika abhinaya* allows performers to portray the inner life of their characters, including thoughts, fears, desires, and motivations.
- ii. **Authenticity:** The psychological components must be portrayed with authenticity to effectively convey the character's emotional state and experiences.

D. Conveying Complex Emotions

- i. **Multifaceted Emotions:** Performers must convey complex emotional states that can shift quickly or exist simultaneously, such as feeling fear and anger at the same time.
- ii. **Internal Conflict:** Portraying internal conflicts within characters, such as moral dilemmas or personal struggles, requires a deep understanding of the psychological components of *sattvika abhinaya*.

E. Empathy and Emotional Connection

i. Eliciting Empathy: Through realistic and nuanced expressions of emotions, performers can elicit empathy from the audience, allowing them to connect more deeply with the characters.

ii. Guiding the Audience's Emotional Journey: By portraying psychological and emotional components effectively, *sattvika abhinaya* guides the audience through the emotional journey of the performance.

F. Integration with Other Forms of *Abhinaya*

i. Harmonizing with Other Forms: *Sattvika abhinaya* must be harmonized with *angika* (body movements), *vachika* (speech), and *Aharya* (costumes, makeup, and props) *abhinaya* to create a cohesive and emotionally resonant performance.

ii. Enhancing Narrative and Character Development: The psychological and emotional components of *sattvika abhinaya* enhance narrative and character development, adding depth and complexity to the performance.

In conclusion, *sattvika abhinaya* is an essential aspect of Indian classical performance arts that emphasizes the psychological and emotional components of characters. By mastering the portrayal of subtle emotional shifts and involuntary reactions, performers can create authentic and compelling performances that resonate deeply with audiences.

7.7. *Sattvika Abhinaya* in various dance forms

7.7.1. *Bharatanatyam*

i. Eyes and Facial Expressions: Utilize expressive eyes and facial expressions to convey emotions such as love, sadness, and joy.

ii. Mudras and Gestures: Combine mudras (hand gestures) with *sattvika bhavas* (involuntary emotional states) to enhance emotional authenticity.

iii. Subtle Body Language: Employ slight changes in body posture and movement to reflect the emotional state of the character.

7.7.2. *Kathak*

i. *Chutti* and Facial Makeup: *Kathakali* uses intricate facial makeup, and performers incorporate *sattvika abhinaya* to convey emotions through detailed facial expressions.

ii. Gestural Language: Combine *natya* (dance) with *abhinaya* (acting) using hand gestures and movements to depict various characters and emotions.

iii. Involuntary Reactions: Master the art of conveying *sattvika bhavas* such as trembling and change in complexion for authenticity.

7.7.3. Kuchipudi

i. Eye Movements: Use intricate eye movements to express emotions and guide the audience's focus.

ii. Balance between *Abhinaya* and *Nritta*: Integrate *abhinaya* (expressive dance) with *nritta* (pure dance) seamlessly, incorporating *sattvika abhinaya* during *abhinaya* sequences.

iii. Storytelling and Expressions: Utilize *sattvika bhavas* to bring characters and stories to life, allowing for emotional depth and engagement.

7.7.4. Odissi

i. Subtle Facial Expressions: Master the use of subtle facial expressions to convey a wide range of emotions.

ii. Sculptural Poses: Incorporate sculptural poses and gestures with *sattvika bhavas* to create emotionally charged moments.

iii. *Abhinaya* with *Rasa Theory*: Employ the *rasa* theory to evoke emotional responses in the audience, guided by *sattvika abhinaya*.

7.7.5. Yakshagana

i. Dramatic Narration: Use *sattvika abhinaya* in the dramatic narration of stories to portray the inner emotional journey of the characters.

ii. Gestural and Facial Expressions: Apply expressive gestures and facial expressions to convey emotions such as fear, anger, and amazement.

iii. Combining Dance and Drama: Integrate dance and drama elements with *sattvika abhinaya* to create powerful performances.

7.7.6. Koodiyattam

i. Gestural Language (*Angika Abhinaya*): Combine gestures with *sattvika bhavas* to convey the emotional and psychological states of characters.

ii. Expression of *Sattvika Bhavas*: Utilize techniques such as changes in voice, trembling, and crying to enhance emotional authenticity.

iii. Character Portrayal: Focus on character depth by emphasizing internal conflicts and emotional journeys through *sattvika abhinaya*.

7.8. General Considerations Across Forms

7.8.1. Practice and Mastery: Regular practice and mastery of *sattvika abhinaya* techniques such as the use of *sattvika bhavas* and nuanced expressions.

7.8.2. Integration with Other *Abhinaya* Forms: Seamlessly integrate *sattvika abhinaya* with other forms such as *angika* (body movements) and *vachika* (speech) *abhinaya*.

7.8.3. Collaboration with Music: Work closely with musicians to ensure that musical elements align with and support the emotional depth achieved through *sattvika abhinaya*.

7.8.4. Audience Connection: Utilize *sattvika abhinaya* to create an emotional connection with the audience, making performances more impactful and memorable.

In conclusion, applying principles of *sattvika abhinaya* to various forms of Indian classical dance and drama enhances emotional authenticity and depth, resulting in more nuanced and engaging performances. Mastery of these techniques allows performers to bring characters to life and evoke strong emotional responses from the audience.

7.9. Modern interpretations and adaptations

Modern interpretations and adaptations of traditional *Sattvika* techniques in Indian classical performance arts involve innovative approaches to incorporating the principles of *sattvika abhinaya* (involuntary emotional states) while balancing respect for tradition. Performers and directors are exploring ways to integrate *sattvika* techniques into contemporary performances and narratives, often combining them with modern elements and contexts. Here are detailed notes on evaluating modern interpretations and adaptations of traditional *sattvika* techniques:

A. Innovative Approaches

7.9. 1. Contemporary Narratives: Modern interpretations often involve the adaptation of *sattvika* techniques to contemporary stories and themes, providing a fresh perspective on traditional expressions.

i. Fusion with Other Forms: *Sattvika* techniques are integrated with other performance styles such as theatre, film, and global dance forms to create a fusion that appeals to wider audiences.

ii. Exploring Diverse Emotional Landscapes: Modern performers may incorporate a broader range of emotions, using *sattvika* techniques to explore nuanced or lesser-explored emotional states.

7.9.2. Visual and Technological Enhancements

i. Innovative Costuming and Makeup: Modern interpretations may involve the use of new styles of costumes and makeup to enhance the visual representation of *sattvika bhavas* (involuntary emotional states).

ii. Multimedia Integration: Incorporating technology, such as projections or soundscapes, can enhance the experience of *sattvika abhinaya*, allowing performers to explore and convey emotions in new ways.

7.9.3. Cross-Cultural and Cross-Disciplinary Collaborations

i. Collaborations with International Artists: Working with artists from different cultures and traditions can lead to new interpretations of *sattvika* techniques, creating a dialogue between different artistic traditions.

ii. Interdisciplinary Exploration: Collaborations with other disciplines, such as psychology or neuroscience, can offer new insights into how *sattvika* techniques can be adapted for modern performances.

7.9.4. Training and Practice Contemporary Training Methods

i. Performers may use modern training methods to master traditional *sattvika* techniques, such as incorporating acting and movement exercises from other performance traditions.

ii. Offering workshops and masterclasses that focus on modern adaptations of *sattvika* techniques can help artists integrate tradition with innovation.

7.9.5. Cultural and Social Contexts

- i. **Contextual Adaptation:** Performers may adapt *sattvika* techniques to reflect contemporary cultural and social contexts, making the performance more relatable to modern audiences.

- ii. **Addressing Contemporary Issues:** Using *sattvika abhinaya* to address current social and political issues can provide depth and relevance to traditional techniques.

7.9.6. Choreographic Innovation:

- i. New Movement Vocabulary:** Choreographers may create new movement vocabulary that incorporates *sattvika* techniques in novel ways, blending traditional and modern styles.
- ii. Experimentation with Space and Structure:** Modern adaptations may involve experimenting with spatial arrangements and narrative structures to create dynamic performances that incorporate *sattvika abhinaya*.

7.10 Audience Engagement

7.10.1. Interactive Performances: Modern interpretations may involve interactive elements that engage the audience more directly, encouraging them to experience *sattvika abhinaya* in new ways.

7.10.2. Innovative Staging: Unconventional staging and audience arrangements can bring a fresh perspective to traditional *sattvika* techniques, providing new ways for audiences to connect with the performance.

Modern interpretations and adaptations of traditional *sattvika* techniques reflect a balance between innovation and respect for tradition. While performers explore new ways to incorporate *sattvika abhinaya* into contemporary narratives and contexts, they must also remain true to the principles and spirit of the traditional techniques. This balance allows for fresh and dynamic performances that resonate with modern audiences while preserving the essence of Indian classical performance arts.

7.11. Challenges

Engaging with contemporary challenges in training and performing *Sattvika Abhinaya* requires balancing traditional techniques with modern demands and contexts. *Sattvika Abhinaya* focuses on conveying involuntary emotional states through subtle and genuine expressions, enhancing the emotional depth of a performance. Here are detailed notes on how to navigate and address contemporary challenges in training and performing *Sattvika Abhinaya*:

7.11.1. Balancing Tradition and Modernity:

- i. Preserving Traditional Practices:** Maintain the integrity and authenticity of *sattvika* techniques as outlined in the *Natyashastra* while incorporating modern elements and narratives.

ii. Experimenting with Modern Narratives: Adapt *sattvika* techniques to contemporary stories and themes, providing a fresh perspective on traditional expressions.

7.11.2. Training and Skill Development:

i. Contemporary Training Methods: Incorporate modern training approaches such as acting exercises, movement techniques, and emotional recall to complement traditional *sattvika* practices.

ii. Workshops and Classes: Attend workshops and classes focused on *sattvika abhinaya* to learn new approaches and share experiences with other performers.

7.11.3. Performance Contexts:

i. Adapting to Different Settings: Performers must adapt *sattvika abhinaya* for various performance contexts such as traditional theatres, modern stages, and digital platforms.

ii. Addressing Diverse Audiences: Adjust performance techniques to resonate with diverse audiences, including international and multicultural viewers.

7.11.4. Technological Integration:

i. Use of Technology: Explore how technology, such as virtual reality or multimedia elements, can enhance the experience of *sattvika abhinaya* in performance.

ii. Digital Performances: Engage with digital platforms to present *sattvika abhinaya* in innovative ways, such as live-streamed or virtual performances.

7.11.5. Cultural Sensitivity:

i. Understanding Cultural Contexts: Be mindful of the cultural nuances and sensitivities when incorporating *sattvika* techniques in performances for diverse audiences.

ii. Respecting Traditions: Honor the traditions and cultural significance of *sattvika abhinaya* while exploring new interpretations.

7.11.6. Physical and Emotional Well-being:

i. Preventing Burnout: Manage the physical and emotional demands of performing *sattvika abhinaya*, which can be intense due to the focus on genuine emotional expression.

ii. Self-Care and Recovery: Practice self-care, including rest and relaxation techniques, to sustain long-term emotional and physical health.

7.11.7. Collaboration and Feedback:

i. Working with Directors and Coaches: Collaborate with directors and coaches who are experienced in *sattvika abhinaya* to receive guidance and feedback on your performance.

ii. Peer Support: Engage with fellow performers to share experiences and support each other in navigating challenges in *sattvika abhinaya*.

7.11.8. Interdisciplinary and Cross-Cultural Exchange:

i. Learning from Other Art Forms: Explore other artistic disciplines such as modern dance, theatre, or film to gain new insights into expressing emotions on stage.

ii. Cross-Cultural Collaborations: Engage in cross-cultural collaborations to bring fresh perspectives and diverse influences to *sattvika abhinaya*.

7.11.9. Rehearsal and Preparation:

i. Focus on Emotional Preparation: Dedicate time to emotional preparation and warm-up exercises to ensure authenticity in expressing *sattvika abhinaya*.

ii. Continuous Practice: Regularly practice and refine *sattvika* techniques to achieve mastery and maintain proficiency.

7.11.10. Innovation and Experimentation:

i. Pushing Boundaries: Be open to experimenting with new interpretations and approaches to *sattvika abhinaya* to keep performances dynamic and relevant.

ii. Fusion with Contemporary Styles: Explore the fusion of *sattvika abhinaya* with contemporary styles and genres to create innovative performances.

Engaging with contemporary challenges in training and performing *sattvika abhinaya* requires a balance between tradition and modernity. Performers must navigate these challenges by adapting to new contexts and audiences, integrating technology, and exploring new approaches while respecting traditional practices. By staying open to continuous learning and experimentation, performers can effectively embrace the evolving landscape of Indian classical performance arts.

7.12. Sattvika Abhinaya

Sattvika Abhinaya is a profound and transformative form of expression that delves into the depths of human emotion and experience. It involves the internal portrayal of emotions and psychological states, emphasizing authenticity, depth, and sincerity in performance. Through a deep emotional connection with their characters, performers tap into their own emotional reservoirs to evoke genuine and heartfelt expressions that resonate with the audience on a visceral level. *Sattvika Abhinaya* transcends mere theatricality to create a powerful and compelling performance that touches the hearts and minds of spectators, leaving a lasting impression long after the curtain falls.

Sattvika Abhinaya is a transformative and deeply immersive form of expression that requires performers to engage in emotional immersion, psychological insight, and empathetic projection. By fully surrendering to the emotional truth of their characters, performers create authentic and compelling portrayals that resonate with the audience on a visceral and emotional level. Through meticulous attention to detail and profound empathy, performers breathe life into their characters, inviting the audience into their inner world and forging a deep and intimate connection that transcends the boundaries of time, space, and culture.

Sattvika Abhinaya plays a pivotal role in performance by creating emotional resonance and depth, enriching storytelling, and upholding artistic integrity. Through genuine and heartfelt expressions, performers evoke empathy and emotional catharsis in the audience, inviting them into the inner world of the characters and forging a deep and intimate connection that transcends cultural and linguistic barriers. *Sattvika Abhinaya* ensures that emotions are portrayed sincerely and authentically, elevating the performance into a profound exploration of human experience and emotion that resonates with spectators long after the curtain falls.

Sattvika Abhinaya is the pinnacle of expressive artistry in Indian classical performance, involving the internal portrayal of emotions and psychological states. It requires performers to cultivate deep emotional connections with their characters and narratives, channelling their innermost thoughts, feelings, and experiences into their portrayal. Through rigorous training, psychological insight, and empathetic projection, performers create authentic and compelling performances that resonate with the audience on a profound emotional and spiritual level. *Sattvika Abhinaya* upholds the highest standards of artistic integrity and emotional authenticity, enriching the cultural heritage of Indian classical performing arts with its depth, nuance, and profound humanism.

7.13. Definition and Essence

7.13.1. **Subtle Expression:** *Sattvika Abhinaya* involves the internal portrayal of emotions and psychological states, focusing on the inner feelings and mental states of the performer. It emphasizes the authenticity and depth of emotional expression, transcending mere external gestures or vocalization.

- i. **Internal Portrayal:** *Sattvika Abhinaya* emphasizes the internal portrayal of emotions and psychological states, focusing on the subtle nuances of the performer's inner world. It goes beyond external gestures or vocalization to explore the depths of human emotion and experience.
- ii. **Nuanced Communication:** Through *Sattvika Abhinaya*, performers convey the intricacies of emotion and thought with subtlety and precision. They communicate complex feelings and psychological states through subtle shifts in expression, posture, and demeanour, inviting the audience into the inner landscape of the character.

iii. **Depth of Emotion:** *Sattvika Abhinaya* delves into the depths of human emotion, revealing the raw, unfiltered essence of the character's inner life. Performers tap into their own emotional reservoirs to evoke genuine and heartfelt expressions that resonate with the audience on a profound emotional level.

iv.

7.13.2. **Deep Emotional Connection:** Performers engage in *Sattvika Abhinaya* by internalizing and deeply feeling the emotions being portrayed by their characters. This profound emotional connection allows for genuine and heartfelt expressions that resonate with the audience on a visceral level.

i. **Empathetic Identification:** Performers engage in *Sattvika Abhinaya* by developing a deep empathetic connection with their characters. They immerse themselves in the emotional journey of the character, experiencing their joys, sorrows, fears, and desires as if they were their own.

ii. **Personal Investment:** *Sattvika Abhinaya* requires performers to invest themselves emotionally in their portrayal, drawing upon their own life experiences and emotions to infuse authenticity and depth into their performance. This personal investment creates a powerful emotional resonance that captivates and moves the audience.

iii. **Transcendence of Self:** Through *Sattvika Abhinaya*, performers transcend their own individual identity to embody the universal essence of human emotion. They become vessels through which the universal human experience is expressed, forging a deep and intimate connection with the audience.

7.13.3. **Authentic Performance:** *Sattvika Abhinaya* is about creating a genuine and authentic performance that reflects the innermost thoughts, feelings, and experiences of the character. It requires performers to tap into their own emotional reservoirs and channel them into their portrayal, resulting in a powerful and compelling performance.

i. **Sincerity and Truthfulness:** *Sattvika Abhinaya* demands sincerity and truthfulness in performance, requiring performers to tap into their own emotional truth and authenticity. They eschew artificiality or pretence in favour of genuine and heartfelt expression, creating an immersive and emotionally resonant performance.

ii. **Vulnerability and Openness:** Performers approach *Sattvika Abhinaya* with vulnerability and openness, allowing themselves to be fully present and emotionally available in their portrayal. This vulnerability fosters a sense of intimacy and connection with the audience, inviting them to share in the emotional journey of the character.

iii. Transparency of Emotion: *Sattvika Abhinaya* is characterized by transparency of emotion, where performers express themselves with clarity and honesty. Their emotions are laid bare for the audience to see, creating a deeply moving and authentic performance that leaves a lasting impression.

7.14. Techniques and Practices

7.14.1. Emotional Immersion: Performers immerse themselves fully in the emotional world of their characters, allowing themselves to experience and embody the range of emotions depicted in the narrative. This deep emotional immersion enables them to convey the nuances and complexities of human experience with authenticity and depth.

i. Total Commitment: *Sattvika Abhinaya* requires performers to fully immerse themselves in the emotional landscape of their characters, surrendering to the authenticity of the moment. They allow themselves to experience and embody the full spectrum of emotions depicted in the narrative, from profound sorrow to ecstatic joy.

ii. Emotional Recall: Performers draw upon their own personal experiences and memories to evoke genuine emotional responses in their portrayal. They access the depths of their emotional reservoirs, tapping into past joys, sorrows, triumphs, and traumas to infuse their performance with authenticity and depth.

iii. Physical Manifestation: Emotions are not just felt internally but are also expressed physically through the body. Performers use their entire physical instrument to convey the nuances and subtleties of emotion, from subtle facial expressions to expansive gestures and movements that mirror the intensity of their emotional state.

7.14.2. Psychological Insight: Understanding the psychological motivations and inner conflicts of their characters is essential for effective *Sattvika Abhinaya*. Performers delve into the psyche of their characters, exploring their fears, desires, traumas, and aspirations to create a nuanced and multi-dimensional portrayal.

i. Character Analysis: Effective *Sattvika Abhinaya* begins with a thorough understanding of the psychological makeup of the character being portrayed. Performers delve into the inner workings of their characters, analysing their motivations, desires, fears, and conflicts to create a multi-dimensional and psychologically rich portrayal.

ii. Empathy and Understanding: Performers cultivate empathy and understanding towards their characters, recognizing their humanity and complexity. They place themselves in the shoes of their characters, experiencing the world through their perspective and gaining insight into their emotional journey and internal struggles.

iii.Subtextual Exploration: *Sattvika Abhinaya* involves the exploration of subtext and underlying emotional currents that shape the character's behaviour and interactions. Performers delve beneath the surface of the text to uncover hidden motivations, suppressed desires, and unresolved conflicts that inform the character's psychological state and emotional journey.

7.14.3. Empathetic Projection: *Sattvika Abhinaya* involves the ability to empathize with the emotional journey of the character, projecting oneself into their shoes and experiencing the world through their perspective. This empathetic connection allows performers to convey genuine empathy, compassion, and understanding to the audience.

i. Identification with the Character: *Sattvika Abhinaya* requires performers to project themselves into the emotional journey of their characters, forging a deep empathetic connection with their experiences and struggles. They immerse themselves in the world of the character, experiencing their joys, sorrows, triumphs, and tribulations as if they were their own.

ii. Compassionate Understanding: Performers approach their characters with compassion and understanding, recognizing their vulnerabilities, flaws, and humanity. They seek to convey genuine empathy and understanding to the audience, inviting them to share in the emotional journey of the character and connect with their universal experiences and struggles.

iii.Transference of Emotion: Through empathetic projection, performers transfer their own emotional experiences and insights onto their characters, infusing their portrayal with authenticity and depth. They bridge the gap between themselves and their characters, creating a seamless and intimate connection that resonates with the audience on a profound emotional level.

7.15. Role in Performance

7.15.1. Emotional Resonance: *Sattvika Abhinaya* creates emotional resonance and depth in performance, touching the hearts and minds of the audience. Genuine and heartfelt expressions evoke empathy and emotional catharsis, forging a deep and intimate connection between performers and spectators.

a. Deep Emotional Connection: *Sattvika Abhinaya* creates a profound emotional connection between performers and spectators by delving into the depths of human emotion and experience. Performers channel their own emotional truth and authenticity into their portrayal, evoking genuine and heartfelt expressions that resonate with the audience on a visceral level.

- b. **Empathy and Catharsis:** Genuine and heartfelt expressions evoke empathy and emotional catharsis in the audience, inviting them to share in the emotional journey of the characters. Through *Sattvika Abhinaya*, performers tap into universal truths and timeless themes that transcend cultural and linguistic barriers, forging a deep and intimate connection with spectators.

7.15.2. Narrative Impact: The internal portrayal of emotions through *Sattvika Abhinaya* enriches the narrative impact of the performance, elevating it beyond mere entertainment to a profound exploration of human experience and emotion. Performers become conduits for universal truths and timeless themes that resonate across cultures and generations.

- a. **Enriched Storytelling:** The internal portrayal of emotions through *Sattvika Abhinaya* enriches the narrative impact of the performance, transforming it into a profound exploration of human experience and emotion. Performers become conduits for universal truths and timeless themes that resonate across cultures and generations, inviting the audience into the inner world of the characters.
- b. **Emotional Arcs:** *Sattvika Abhinaya* enhances the emotional arcs of the characters, guiding the audience through moments of tension, resolution, and catharsis. Performers convey the complexity and depth of human emotion with authenticity and depth, eliciting a range of emotional responses from the audience and leaving a lasting impression long after the performance ends.

7.15.3. Artistic Integrity: *Sattvika Abhinaya* upholds the artistic integrity and authenticity of the performance, ensuring that emotions are portrayed sincerely and genuinely. Performers strive for emotional honesty and vulnerability, eschewing artificiality or melodrama in favour of raw, unfiltered expression.

- a. **Emotional Authenticity:** *Sattvika Abhinaya* upholds the artistic integrity and authenticity of the performance by ensuring that emotions are portrayed sincerely and genuinely. Performers strive for emotional honesty and vulnerability, eschewing artificiality or melodrama in favour of raw, unfiltered expression that reflects the true essence of the characters and narrative.
- b. **Transcendence of Self:** Through *Sattvika Abhinaya*, performers transcend their own individual identity to embody the universal essence of human emotion. They become vessels through which the universal human experience is expressed, forging a deep and intimate connection with the audience and leaving a profound impact on their hearts and minds.

7.16. Training and Mastery

Here are detailed and elaborative notes on the training and mastery of *Sattvika Abhinaya* as described in the *Natyashastra*:

7.16.4. Emotional Training: Mastery of *Sattvika Abhinaya* requires rigorous emotional training and self-awareness. Performers cultivate emotional intelligence, sensitivity, and empathy through introspection, observation, and experiential learning.

- a. **Emotional Intelligence:** Mastery of *Sattvika Abhinaya* begins with the cultivation of emotional intelligence, sensitivity, and empathy. Performers undergo rigorous emotional training to develop a keen awareness of their own emotions and those of others, allowing them to authentically channel and express a wide range of emotions in their performances.
- b. **Empathetic Understanding:** Performers learn to empathize with the experiences and struggles of their characters, recognizing their humanity and complexity. They cultivate a deep understanding of the psychological motivations, desires, fears, and conflicts that drive their characters, enabling them to create nuanced and multi-dimensional portrayals.
- c. **Emotional Resilience:** Emotional training also involves building emotional resilience and stamina to withstand the intensity of performing deeply emotional scenes. Performers learn to navigate their own emotional reactions and maintain a sense of balance and stability while fully immersing themselves in the emotional world of their characters.

7.16.5. Psychological Exploration: In-depth study of psychology, human behaviour, and emotional dynamics provides performers with insights into the complexities of human experience. They draw upon this knowledge to create psychologically rich and emotionally resonant portrayals.

- a. **Study of Psychology:** In-depth study of psychology, human behaviour, and emotional dynamics provides performers with valuable insights into the complexities of human experience. They explore various psychological theories, concepts, and methodologies to deepen their understanding of the inner workings of the human mind and psyche.
- b. **Character Analysis:** Performers apply psychological principles and techniques to analyse the motivations, desires, fears, and conflicts of their characters. They delve

into the psyche of their characters, exploring their thoughts, emotions, and behavioural patterns to create psychologically rich and emotionally resonant portrayals.

- c. **Subtextual Understanding:** Psychological exploration also involves uncovering the subtextual layers of the narrative, including hidden motivations, suppressed desires, and unresolved conflicts that inform the characters' emotional journey. Performers delve beneath the surface of the text to reveal the underlying psychological dynamics that shape the characters' behaviour and interactions.

7.16.6. Personal Transformation: Engaging in *Sattvika Abhinaya* can be a transformative and cathartic experience for performers, leading to personal growth, self-discovery, and emotional catharsis. Through their artistic journey, performers develop a deeper understanding of themselves and the world around them, enriching their performances with authenticity and depth.

a. Self-Reflection and Growth: Engaging in *Sattvika Abhinaya* can be a transformative and cathartic experience for performers, leading to personal growth, self-discovery, and emotional catharsis. Through their artistic journey, performers gain a deeper understanding of themselves and the world around them, confronting their own fears, insecurities, and vulnerabilities in the process.

b. Emotional Catharsis: Performing deeply emotional scenes allows performers to release pent-up emotions and explore aspects of themselves that may have been previously unexplored. They undergo a process of emotional catharsis, shedding emotional baggage and gaining a sense of clarity, insight, and renewal through their artistic expression.

c. Integration of Experience: As performers immerse themselves in the emotional world of their characters, they integrate their own personal experiences and insights into their portrayal. They draw upon their own emotional reservoirs to infuse authenticity and depth into their performance, creating a profound connection with the audience that resonates on a deeply human level.

Training and mastery of *Sattvika Abhinaya* require performers to undergo rigorous emotional training, psychological exploration, and personal transformation. Through emotional intelligence, empathy, and self-awareness, performers develop the skills and insights necessary to authentically channel and express a wide range of emotions in their performances. By delving into the complexities of human experience and exploring the inner workings of their characters' psyche, performers create psychologically rich and emotionally resonant portrayals that touch the hearts and minds of the audience. *Sattvika Abhinaya* becomes not only a form of artistic expression but also a journey of self-discovery, personal

growth, and emotional catharsis for performers, enriching their lives and performances with authenticity, depth, and meaning.

7.17. Self-Check Questions

1. What are the four types of *Abhinaya* according to the *Natyashastra*?

Answer: The four types are *Angika* (body), *Vachika* (voice), *Aharya* (costume), and *Sattvika* (emotional).

2. Define *Sattvika Abhinaya*.

Answer: *Sattvika Abhinaya* is the portrayal of internal emotions and psychological states through subtle expressions that reflect deep emotional engagement.

3. List three techniques used to master *Sattvika Abhinaya*.

Answer: Techniques include meditation, breath control, and psychological role-play.

4. What role does breathe control play in emotional expression?

Answer: Breath control helps in regulating emotional intensity and conveying subtle changes in emotional states through controlled physical manifestations.

5. How does *Sattvika Abhinaya* differ in its application between *Bharatanatyam* and *Kathak*?

Answer: In *Bharatanatyam*, *Sattvika Abhinaya* is often intertwined closely with the musical rhythm, focusing on conveying the emotional essence of the song, whereas in *Kathak*, it is more integrated with intricate facial expressions and subtle gestures during storytelling.

6. Give an example of a performance piece that utilizes *Sattvika Abhinaya* effectively.

Answer: The portrayal of Rama's despair in the classic piece *Rama Vanvas* in *Kathakali* is an effective use of *Sattvika Abhinaya*.

7. What are some contemporary challenges faced by performers training in *Sattvika Abhinaya*?

Answer: Challenges include the dilution of traditional training methods, the influence of Western acting techniques, and maintaining authenticity in a globalized cultural landscape.

8. Discuss an adaptation of *Sattvika Abhinaya* in modern theatre.

Answer: Modern theatre adaptations often incorporate method acting techniques, which share similarities with *Sattvika Abhinaya*'s focus on emotional authenticity, applied in plays like Girish Karnad's *Nagamandala*.

9. What is *Sattvika Abhinaya*?

Answer: *Sattvika Abhinaya* refers to the expression of emotional states or moods through involuntary actions and is one of the four types of *Abhinaya* (expression) in the *Natyashastra*.

10. What are the other types of *Abhinaya* according to the *Natyashastra*?

Answer: The other types of *Abhinaya* are *Angika* (physical expression), *Vachika* (verbal expression), and *Aharya* (costume and makeup).

11. What role does *Sattvika Abhinaya* play in performance?

Answer: *Sattvika Abhinaya* conveys the subtle and nuanced emotions of a character, enhancing the authenticity and depth of the performance.

12. How does *Sattvika Abhinaya* affect the portrayal of *rasas*?

Answer: *Sattvika Abhinaya* enhances the portrayal of *rasas* by conveying the internal emotional states that contribute to the overall emotional experience of the performance.

13. Why is *Sattvika Abhinaya* important in Indian classical performance?

Answer: *Sattvika Abhinaya* is essential because it allows performers to communicate deep emotional and psychological layers, enriching the audience's experience and connection with the performance.

14. What psychological elements are involved in *Sattvika Abhinaya*?

Answer: The psychological elements include internalized emotions, empathy, and a deep connection to the character being portrayed.

15. How do performers achieve emotional authenticity in *Sattvika Abhinaya*?

Answer: Performers achieve emotional authenticity through introspection, understanding the character's emotional journey, and practicing the appropriate physical responses.

16. What emotional components are expressed through *Sattvika Abhinaya*?

Answer: Emotional components include involuntary responses such as tears, goosebumps, changes in voice, and shifts in breathing patterns.

17. How can a performer balance personal emotions with the character's emotions in *Sattvika Abhinaya*?

Answer: A performer can balance these emotions by maintaining focus on the character's emotional state while managing their own reactions to avoid being overwhelmed.

18. What are some involuntary actions associated with *Sattvika Abhinaya*?

Answer: Involuntary actions can include tears, perspiration, trembling, and changes in voice pitch or quality.

19. What is the historical significance of the *Natyashastra* in Indian classical performance?

Answer: The *Natyashastra* is a foundational treatise on performing arts that outlines the principles and techniques of drama, dance, and music in

Indian classical performance.

20. How does the concept of *rasa* relate to *Sattvika Abhinaya*?

Answer: *Rasa* is the emotional essence or flavour that the performer evokes in the audience through *Sattvika Abhinaya*, shaping their emotional response.

21. What philosophical concepts underlie emotional expression in Indian classical performance?

Answer: Philosophical concepts include the connection between the artist's inner emotional state and the audience's experience, as well as the belief that art is a medium for spiritual and emotional transformation.

22. How did traditional Indian theatre view the role of emotions in performance?

Answer: Traditional Indian theatre viewed emotions as central to performance, aiming to evoke the appropriate *rasa* in the audience through the portrayal of various *bhavas* (emotions).

23. How has the perception of *Sattvika Abhinaya* evolved over time?

Answer: Over time, the perception of *Sattvika Abhinaya* has evolved from a rigid adherence to prescribed forms to a more nuanced understanding that allows for individual interpretation and adaptation.

24. What is one technique to help performers connect with their emotions on stage?

Answer: One technique is emotional memory, where performers draw on their own experiences to evoke the emotions of the character they are portraying.

25. How can breathing exercises improve emotional authenticity?

Answer: Breathing exercises help performers control their breath to match emotional states, aiding in conveying genuine emotion on stage.

26. What role does improvisation play in enhancing emotional authenticity?

Answer: Improvisation allows performers to respond spontaneously and naturally to the emotional cues of the moment, making the performance more authentic.

27. How can observing human behaviour help performers enhance emotional authenticity?

Answer: Observing human behaviour helps performers understand the subtleties of emotions and how they manifest physically, which can be incorporated into their performances.

28. What is a practical way to practice *Sattvika Abhinaya*?

Answer: A practical way to practice *Sattvika Abhinaya* is to work on scenes with different emotions, focusing on the involuntary physical responses associated with each emotion.

29. How does *Sattvika Abhinaya* enhance *Bharatanatyam* performances?

Answer: In *Bharatanatyam*, *Sattvika Abhinaya* enhances performances by allowing dancers to express the emotional nuances of a story through facial expressions and gestures.

30. What is the role of *Sattvika Abhinaya* in *Kathakali*?

Answer: In *Kathakali*, *Sattvika Abhinaya* is crucial for depicting characters' emotional states through expressive eyes and facial movements, given the elaborate makeup and masks.

31. How can *Sattvika Abhinaya* be adapted for modern dance forms?

Answer: *Sattvika Abhinaya* can be adapted for modern dance forms by focusing on the connection between the dancer's internal emotional state and their movements.

32. What are some ways to incorporate *Sattvika Abhinaya* in theatre?

Answer: In theatre, *Sattvika Abhinaya* can be incorporated through detailed characterization, including physical and vocal responses to emotional situations.

33. How can *Sattvika Abhinaya* enhance storytelling in Indian classical drama?

Answer: *Sattvika Abhinaya* enhances storytelling by providing depth and layers to characters, making their emotional journeys more engaging for the audience.

34. How does genuine emotional expression affect audience engagement?

Answer: Genuine emotional expression draws the audience into the performance, creating a deeper connection and a more immersive experience.

35. What impact does emotional authenticity have on the narrative?

Answer: Emotional authenticity adds depth to the narrative, making characters and stories more relatable and compelling.

36. How can *Sattvika Abhinaya* influence an audience's perception of a character?

Answer: *Sattvika Abhinaya* allows audiences to see the character's inner world, shaping their perception and empathy towards the character.

37. In what ways can genuine emotional expression lead to a more memorable performance?

Answer: Genuine emotional expression can leave a lasting impact on the audience by evoking strong emotional responses and creating a deep, memorable connection.

38. How can emotional expression enhance the audience's understanding of the story?

Answer: Emotional expression provides insight into the characters' motivations and inner conflicts, making the story more vivid and easier to follow.

39. How have modern performers adapted *Sattvika Abhinaya* for contemporary audiences?

Answer: Modern performers may incorporate contemporary styles and technology, blending traditional *Sattvika* techniques with new forms of expression.

40. What challenges might arise when adapting *Sattvika Abhinaya* for modern performances?

Answer: Challenges may include balancing traditional techniques with contemporary aesthetics and ensuring authenticity without over-exaggeration.

41. How can performers maintain the integrity of *Sattvika Abhinaya* while experimenting with modern styles?

Answer: Performers can maintain integrity by remaining true to the emotional core of the technique while allowing flexibility in physical and vocal expression.

42. What are some modern examples of *Sattvika Abhinaya* in performance art?

Answer: Modern examples include fusion dance forms, contemporary plays with classical influences, and multimedia performances that integrate traditional emotional expressions.

43. How can digital media impact the use of *Sattvika Abhinaya*?

Answer: Digital media can enhance *Sattvika Abhinaya* by providing new platforms for expression, though it may also pose challenges in conveying subtle emotions effectively.

44. What techniques can a performer use to connect with their emotions?

Answer: Techniques include meditation, emotional memory exercises, and journaling about personal experiences.

45. How can a performer practice emotional authenticity?

Answer: A performer can practice emotional authenticity through improvisation exercises and rehearsing scenes with varied emotional tones.

46. What role does empathy play in developing emotional depth?

Answer: Empathy allows performers to deeply understand and relate to their characters, fostering emotional depth in their performance.

47. How can performers use physicality to express emotional depth?

Answer: Performers can use body language, facial expressions, and subtle gestures to convey complex emotions.

48. What is a helpful strategy for managing emotional responses during a performance?

Answer: A helpful strategy is to focus on the character's emotions rather than personal feelings, allowing for greater control and balance.

49. What are the *rasas* according to the *Natyashastra*?

Answer: The *rasas* are *Shringara* (love), *Hasya* (laughter), *Karuna* (sorrow), *Raudra* (anger), *Veera* (heroism), *Bhayanaka* (fear), *Bibhatsa* (disgust), *Adbhuta* (wonder).

50. How does understanding the *rasas* enhance a performer's emotional expression?

Answer: Understanding the *rasas* allows performers to evoke specific emotional responses in the audience, enriching their experience.

51. How can a performer integrate multiple *rasas* in a single performance?

Answer: A performer can integrate multiple *rasas* by transitioning smoothly between emotional states and conveying complex emotions through nuanced expressions.

52. What techniques can be used to evoke different *rasas*?

Answer: Techniques include using appropriate vocal tones, facial expressions, body movements, and rhythm to evoke different *rasas*.

53. How can performers maintain balance between *rasas* during a performance?

Answer: Performers can maintain balance by understanding the context of the story and the character's emotional journey, ensuring a coherent and cohesive portrayal of the *rasas*.

54. What are some contemporary challenges performers face when training in *Sattvika Abhinaya*?

Answer: Contemporary challenges include finding qualified instructors, balancing traditional techniques with modern styles, and adapting to diverse audiences.

55. How can performers overcome cultural and language barriers in training *Sattvika Abhinaya*?

Answer: Performers can overcome barriers by studying traditional texts, practicing with experienced teachers, and learning from diverse performance styles.

56. What role do digital platforms play in training and performing *Sattvika Abhinaya*?

Answer: Digital platforms provide access to online classes, workshops, and performances, offering opportunities for training and collaboration.

7.18. What have we learnt till now?

1. *Sattvika Abhinaya* is one of the four types of *abhinaya* (expression) outlined in the *Natyashastra*, focusing on the internal, psychological aspects of performance. It encompasses the involuntary physical manifestations of emotions, such as tears, tremors, and changes in voice. This form of expression plays a crucial role in conveying the depth and authenticity of the character's emotional state, enriching the audience's experience by providing insight into the character's inner world.

2. *Sattvika Abhinaya* includes psychological elements like internalized emotions, empathy, and a deep understanding of the character's emotional journey. The emotional components consist of involuntary actions such as tears, changes in breathing patterns, and subtle shifts in body language and facial expressions. These aspects help convey the depth and complexity of a character's feelings, enabling performers to create a more immersive experience for the audience.

3. Indian classical performance has a rich history rooted in the *Natyashastra*, an ancient treatise that serves as the foundation for dance, music, and theatre. The philosophical underpinnings of emotional expression in this tradition emphasize the evocation of *rasas* (emotional essences) to create a profound impact on the audience. The *Natyashastra* considers the representation of emotions a spiritual practice, aiming to elevate both the performer and the audience through art.

4. Techniques for enhancing emotional authenticity on stage include emotional memory exercises, where performers draw from their personal experiences to connect with the character's emotions. Additionally, breathing exercises can help control breath and emotional responses, while improvisation encourages spontaneity and naturalness. Observing real-life behaviour and practicing scenes with varied emotional tones can further enhance emotional authenticity.

5. In various forms of Indian classical dance such as *Bharatanatyam* and *Kathakali*, *Sattvika Abhinaya* manifests through nuanced facial expressions and body language that convey a character's emotional state. In drama, it translates to detailed characterization and the portrayal of complex emotions through voice modulation, gestures, and subtle movements. These applications of *Sattvika Abhinaya* enrich performances by adding depth and nuance to characters and stories.

6. Genuine emotional expression creates a deeper connection between the audience and the performance, as it resonates with the audience's own experiences and emotions. It adds depth to the narrative by providing insight into the character's inner life and motivations, making the story more relatable and compelling. This connection can result in a more immersive and memorable experience for the audience.

7. Modern interpretations and adaptations of *Sattvika* techniques involve blending traditional methods with contemporary styles and technology. Performers may face challenges in balancing authenticity with modern aesthetics, but such adaptations can provide fresh perspectives and broaden the appeal of traditional arts. Digital media and interdisciplinary collaborations can also introduce innovative ways to express emotions.

8. A personal approach to developing emotional depth in performance involves techniques such as meditation, emotional memory exercises, and journaling about personal experiences. Empathy and understanding the character's emotional journey are essential for conveying depth. Practicing scenes with varying emotional tones and using improvisation can help performers achieve emotional authenticity while maintaining focus on the character's emotions.

9. The *rasas*, as defined in the *Natyashastra*, are the emotional essences that form the foundation of Indian classical performance. Understanding these *rasas* allows performers to evoke specific emotional responses in the audience, creating a cohesive and immersive experience. By mastering the different *rasas*, performers can convey complex emotions through nuanced expressions, transitions, and interactions between characters.

10. Contemporary challenges in training and performing *Sattvika Abhinaya* include finding experienced instructors, balancing traditional techniques with modern styles, and adapting to diverse audiences. Digital platforms offer opportunities for training and collaboration, but they may also pose challenges in conveying subtle emotions effectively. Performers must manage physical and emotional health while training, establish support systems, and maintain a healthy work-life balance to cope with the demands of *Sattvika Abhinaya*.

7.19. Summary

This module has explored the nuanced and profound art of *Sattvika Abhinaya* within the *Natyashastra*. By understanding and applying the emotional and psychological techniques of *Sattvika Abhinaya*, performers can achieve a deeper emotional connection with their audience, enhancing their skills and knowledge to perform better.



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These sources cover various aspects of *Sattvika Abhinaya*, including foundational texts, scholarly analyses, performance analysis, modern perspectives, journals, and online resources. They provide comprehensive insights into the principles and applications of *Sattvika Abhinaya* in Indian classical performance arts.

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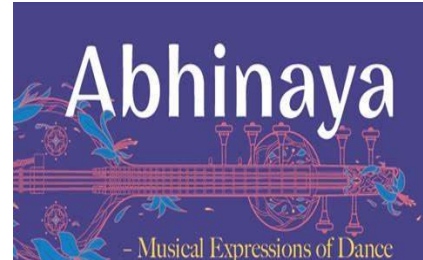
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8.1. Introduction

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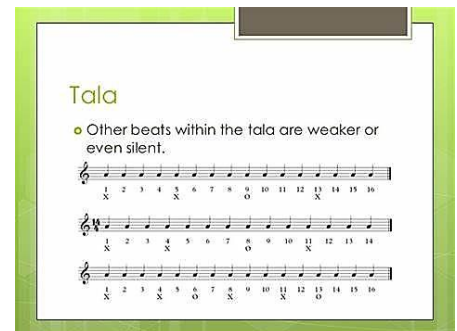
The *Natyashastra*, an ancient Indian treatise attributed to the sage Bharata Muni, is a foundational text on the performing arts, encompassing dance, drama, and music. This module explores the intricate relationship between music and *abhinaya* as outlined in the *Natyashastra*. *Abhinaya*, or expressive techniques, is a key component of Indian classical performance arts, comprising *angika* (body movements), *vachika* (speech), *sattvika* (emotions), and *aharya* (costumes, makeup, and props). Music is an essential element in bringing *abhinaya* to life, as it enhances the emotional and narrative aspects of a performance through melody, rhythm, and vocalization.



The *Natyashastra* presents a comprehensive framework for the use of music in conjunction with *abhinaya*, providing guidelines on the selection of *ragas* (melodic scales), *talas* (rhythmic cycles), and vocal techniques that complement the expressive aspects of performance. This module delves into these guidelines, examining how music underscores and enhances the various forms of *abhinaya*, while also contributing to the overall aesthetic and emotional impact of a performance.

Music serves as a unifying element in *abhinaya*, bridging the gap between the different expressive techniques and enhancing their overall impact. By providing rhythmic and melodic guidance, music supports performers in achieving precise, emotionally resonant, and visually appealing performances that captivate audiences and bring the stories to life. By achieving these objectives, learners will gain a comprehensive understanding of the relationship between music and *abhinaya* in the context of the *Natyashastra*, equipping them with the knowledge and skills to further explore and apply these concepts in their own work within the performing arts.

The *Natyashastra*, a seminal text on Indian performing arts, outlines key musical elements that are integral to creating effective and impactful performances. These include *ragas* (melodic modes), *talas* (rhythmic cycles), and vocal techniques. Understanding these elements and their application within the context of performance can greatly enhance the overall quality of the presentation.



8.2. Objectives

By the end of this module, learners should be able to:

1. Understand the role of music in *abhinaya*: Gain insight into how music complements and enhances the different forms of *abhinaya*, including *angika*, *vachika*, *sattvika*, and *aharya*.
2. Identify key musical elements in the *Natyashastra*: Learn about the *ragas*, *talas*, and vocal techniques recommended in the *Natyashastra* for creating effective and impactful performances.

3. Explore the interplay between music and *abhinaya*: Examine how music supports the expressive techniques of *abhinaya* in terms of mood, timing, and emotional depth.
4. Analyse the impact of music on performance: Evaluate how music can shape the audience's experience and understanding of a performance through its influence on *abhinaya*.
5. Develop skills in integrating music with *abhinaya*: Gain practical experience in combining musical elements with *abhinaya* techniques to enhance the overall quality of a performance.
6. Investigate the historical and cultural significance of music in *abhinaya*: Understand the traditional use of music in Indian classical performance arts and how it has evolved over time.
7. Explore contemporary challenges and innovations: Examine modern approaches and challenges in integrating music with *abhinaya*, as well as emerging trends in the field.
8. Foster an appreciation for the artistry of music and *abhinaya*: Cultivate a deeper appreciation for the skill, knowledge, and creativity involved in combining music and *abhinaya* in Indian classical performance arts.

By achieving these objectives, learners will gain a comprehensive understanding of the relationship between music and *abhinaya* in the context of the *Natyashastra*, equipping them with the knowledge and skills to further explore and apply these concepts in their own work within the performing arts.

8.3. Introduction

In the context of the *Natyashastra*, music plays a pivotal role in enhancing the different forms of *abhinaya*: *angika* (body movements), *vachika* (speech), *sattvika* (emotions), and *Aharya* (costumes, makeup, and props). Music not only sets the tone and mood of a performance, but it also serves as a guide and accompaniment to the actors, dancers, and musicians. Let's explore in detail how music complements and enhances each form of *abhinaya*.

8.3.1. *Angika* (Body Movements)

i. Rhythmic Coordination: Music provides the rhythmic foundation for performers' movements. The *tala* (rhythmic cycles) dictates the pace and timing of movements, helping performers synchronize their actions with the music.

ii. Expression through Melody: Melodies (*ragas*) evoke specific emotions and can guide the performer's body movements to express these emotions. For instance, a gentle, flowing melody can guide graceful movements, while a faster, more intense melody can inspire dynamic, energetic movements.

iii. Enhancement of Dance: In classical dance forms such as *Bharatanatyam* and *Kathak*, music drives choreography and footwork. The precise beats and melodic variations prompt specific movements and gestures, allowing performers to convey complex narratives.

8.3.2. Vachika (Speech)

Vocal Delivery: Music supports the delivery of spoken lines or sung verses by providing an appropriate melodic and rhythmic backdrop. This helps performers maintain the desired tempo and tone in their speech.

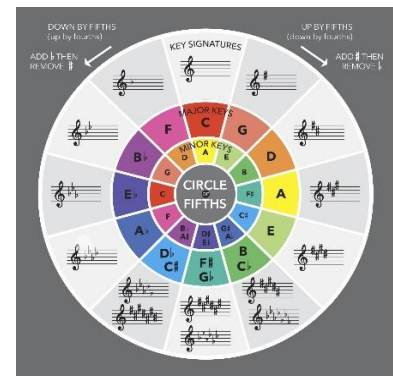
- i. **Emotional Nuance:** Different *ragas* can evoke specific emotional states, complementing the performer's vocal delivery and enhancing the audience's emotional response to the spoken or sung words.
- ii. **Pronunciation and Clarity:** Musical accompaniment can help guide the pacing and enunciation of spoken lines, ensuring clarity and intelligibility for the audience.

8.3.3. Sattvika (Emotions)

i. Mood Setting: Music plays a crucial role in establishing the emotional atmosphere of a scene. Through melody, rhythm, and vocalization, music creates the emotional backdrop for performers to express various moods and feelings.

ii. Emotional Resonance: The right combination of ragas and talas can evoke powerful emotional responses in the audience. This enhances the *sattvika abhinaya*, as performers can draw on the emotional energy generated by the music.

- iii. **Heightening Dramatic Moments:** Music can emphasize climactic moments in a performance, amplifying the emotional impact of key scenes and enhancing the performers' expressions of joy, sorrow, anger, or other emotions.



8.3.4. Aharya (Costumes, Makeup, and Props)

i. Visual and Auditory Harmony: Music complements the visual elements of costumes, makeup, and props by creating an auditory ambiance that aligns with the visual aesthetics of the performance.

ii. Symbolic Representation: The choice of *ragas* and *talas* can reflect the cultural and historical context of the costumes and props, reinforcing the setting and period of the performance.

iii. Narrative Integration: Music helps integrate the visual elements of *Aharya abhinaya* with the other forms of abhinaya, creating a cohesive and immersive experience for the audience.

8.4. Ragas (Melodic Modes)

8.4.1. Definition and Function: *Ragas* are melodic frameworks that provide the structure for creating musical compositions. They are composed of specific note patterns and intervals that evoke distinct emotional responses and set the mood for a performance.

8.4.2. Variety and Classification: The *Natyashastra* classifies ragas into different types, such as primary and secondary *ragas*. Each *raga* has its unique scale and note progression, resulting in a distinct melodic character.

8.4.3. Emotional Connection: Different *ragas* correspond to different emotions or *rasas* (sentiments), such as love (*śṛṅgāra*), sorrow (*karuṇā*), or heroism (*vīra*). The appropriate *raga* can enhance the intended emotional expression of a scene.

8.4.4. Timing and Seasonality: Certain *ragas* are associated with specific times of day or seasons, contributing to the authenticity and appropriateness of a performance.



8.5. Talas (Rhythmic Cycles)

8.5.1. Definition and Function: *Talas* provide the rhythmic foundation for a performance. They consist of patterns of beats that structure the timing and pacing of the music and the accompanying movements.

8.5.2. Classification and Complexity: The *Natyashastra* classifies talas based on their cycle length and beat patterns. These include simple talas like *Ekatala* and more complex ones like *Jhampa tala*.

8.5.3. Synchronizing Performance: *Talas* help synchronize the movements of performers, including dancers and musicians, ensuring a cohesive and fluid performance.

8.5.4. Dynamic Variation: Changes in tempo and rhythmic patterns within a *tala* can create dynamic shifts in mood and energy during a performance.

8.6. Vocal Techniques

8.6.1. Singing Styles: The *Natyashastra* prescribes different singing styles such as *Alankara* (ornamentation) and *Gamaka* (modulations) to add expressiveness and nuance to vocal performances.

8.6.2. Enunciation and Clarity: Proper pronunciation and diction are emphasized to ensure the clarity and intelligibility of sung and spoken words.

8.6.3. Voice Modulation: Vocal modulation helps convey emotions and character traits, enhancing the expressiveness of the performer.

8.6.4. Pitch Control: Mastery of pitch and tone is essential for achieving the desired emotional impact and maintaining the melodic integrity of the performance.

8.7. Integration of Musical Elements

8.7.1. Harmonization: The effective use of *ragas*, *talas*, and vocal techniques requires harmonization with the broader performance, including choreography and narrative.

8.7.2. Narrative Support: Music, when used effectively, supports and enhances the narrative by setting the tone, emphasizing key moments, and complementing the expressions of the performers.

8.7.3. Cultural Context: The choice of musical elements should align with the cultural and historical context of the performance, contributing to its authenticity and audience engagement.

By mastering these key musical elements as outlined in the *Natyashastra*, performers can create impactful and emotionally resonant experiences that captivate audiences and elevate the overall quality of a production.

The interplay between music and abhinaya is central to the effectiveness and emotional depth of a performance in Indian classical arts. Music provides a backdrop that enhances the various forms of abhinaya (expressive techniques), helping to create mood, establish timing, and deepen the emotional resonance of the narrative. Let's explore how music supports each aspect of *abhinaya*:

8.8. Mood

8.8.1. Setting the Emotional Tone: Music plays a crucial role in setting the emotional tone of a performance. Different *ragas* (melodic modes) evoke distinct emotional responses such as joy, sorrow, or anger, aligning with the sentiments (*rasas*) being portrayed on stage.

8.8.2. Atmospheric Support: The choice of raga and *tala* (rhythmic cycle) can establish a specific atmosphere that reinforces the narrative and the overall theme of the performance.

8.8.3. Symbolic Resonance: Music can symbolize cultural, historical, or regional elements of a performance, enhancing the authenticity and connection with the audience.

8.9. Timing

8.9.1. Synchronization with Movements: Music helps synchronize performers' movements, including dancers and actors, with the rhythmic cycles of the tala. This coordination ensures fluid and cohesive choreography.

8.9.2. Guidance for Performers: Musical cues serve as signals for performers, guiding their actions and movements. Changes in tempo and rhythm indicate transitions or shifts in narrative focus.

8.9.3. Pacing the Performance: The tempo and rhythm set by the music control the pacing of a performance, maintaining a steady flow and ensuring that performers stay in sync with one another.

8.10. Emotional Depth

8.10.1. Enhancing Expressions: Music can enhance the expression of emotions in *angika abhinaya* (body movements), *vachika abhinaya* (speech), and *sattvika abhinaya* (emotions). The right combination of *raga* and *tala* amplifies the emotional impact of a performance.

8.10.2. Heightening Dramatic Moments: Music can emphasize climactic moments, adding intensity and depth to emotional scenes. This increases audience engagement and emotional investment in the narrative.

8.10.3. Supporting Character Development: Music can underscore a character's emotions, motivations, and internal conflicts, providing depth and nuance to the character's portrayal.

8.11. Integration with Different Forms of *Abhinaya*

8.11.1. *Angika Abhinaya*: Music supports dancers' movements and gestures by providing rhythmic guidance and emotional cues. It enhances the visual impact of choreography and reinforces character expressions.

8.12.2. *Vachika Abhinaya*: Music can provide a melodic and rhythmic foundation for spoken or sung lines, helping to convey emotional nuances and ensuring clarity and rhythm in delivery.

8.12.3. *Sattvika Abhinaya*: Music enhances the performers' ability to express inner emotions such as joy, sorrow, or fear. It can also amplify the impact of facial expressions and other subtle gestures.

8.12.4. Aharya Abhinaya: Music complements costumes, makeup, and props by creating an auditory ambiance that aligns with the visual elements, providing a holistic sensory experience.

The seamless integration of music and *abhinaya* is essential for creating a powerful and emotionally resonant performance. By skilfully combining music with the different forms of abhinaya, performers can captivate audiences and bring narratives to life in a way that is both aesthetically pleasing and deeply moving. This interplay between music and abhinaya showcases the richness and depth of Indian classical performance arts.

8.12. Role of Music

Music plays a critical role in shaping the audience's experience and understanding of a performance through its influence on abhinaya (expressive techniques) in Indian classical arts. The combination of music and abhinaya creates a rich, multisensory experience that enhances the narrative, deepens emotional impact, and fosters a connection between the performers and the audience. Let's explore the impact of music on performance:

8.12.1. Emotional Engagement

i. Setting the Emotional Tone: Music sets the emotional tone and atmosphere of a performance, enabling the audience to empathize with characters and their experiences.

ii. Rasa Evocation: Different *ragas* (melodic modes) correspond to various emotional states or rasas (sentiments), such as *srngara* (love), *karuna* (sorrow), and *vira* (heroism), allowing the audience to experience these emotions through the performance.

8.12.2. Narrative Enhancement

i. Narrative Clarity: Music aids in highlighting the narrative structure, marking transitions, and emphasizing key moments in the story.

ii. Mood and Atmosphere: Music supports the creation of mood and atmosphere, setting the stage for the narrative and providing context for the audience.

8.12.3. Timing and Pacing

i. Guiding Rhythm: Music, through *talas* (rhythmic cycles), guides the performers' timing and pacing, ensuring a smooth and coordinated presentation.

ii. Dynamic Variation: Changes in tempo and rhythm can create shifts in mood and energy, keeping the audience engaged and attentive.

8.12.4. Expression and Characterization

- i. Supporting Abhinaya:** Music enhances the various forms of abhinaya (*angika, vachika, sattvika, Aharya*) by complementing movements, speech, emotional expressions, and visual elements.
- ii. Character Depth:** Music adds depth to character portrayals by enhancing emotional nuances and providing auditory cues that align with visual expressions.

8.12.5. Cultural and Aesthetic Enrichment

- i. Authenticity and Cultural Resonance:** Music rooted in traditional styles enhances the cultural authenticity of a performance and creates resonance with audiences familiar with those traditions.
- ii. Aesthetic Harmony:** The interplay between music and abhinaya contributes to the overall aesthetic harmony of a performance, creating a holistic and immersive experience for the audience.

8.12.6. Audience Connection

- i. Communicating Unspoken Feelings:** Music can communicate emotions and themes beyond what is conveyed through dialogue and movements, allowing the audience to connect with the story on a deeper level.
- ii. Facilitating Empathy:** By amplifying emotional expressions, music helps the audience empathize with the characters' experiences and the narrative's underlying messages.

8.12.7. Impact on Memory and Reflection

- i. Memorable Performances:** A performance with a well-integrated musical score and abhinaya is more likely to leave a lasting impression on the audience.
- ii. Reflection on Themes:** Music can prompt the audience to reflect on the themes and emotions presented, deepening their appreciation and understanding of the performance.

Music's impact on performance is profound, shaping the audience's experience and understanding through its influence on abhinaya. By enhancing emotional depth, narrative clarity, and aesthetic harmony, music creates a rich and engaging experience that allows

audiences to connect with the performers and the story in meaningful ways. This integration of music and abhinaya showcases the power and beauty of Indian classical performance arts.

8.13. Integrating music with *abhinaya*

Integrating music with *abhinaya* (expressive techniques) is a key aspect of creating impactful and emotionally resonant performances in Indian classical arts. Developing skills in this area requires a deep understanding of both musical and abhinaya elements and how they interact to enhance the overall quality of a performance. Here are detailed notes on how to gain practical experience in combining musical elements with *abhinaya* techniques:

8.13.1. Understanding the Basics

i. Study Musical Elements: Gain knowledge of ragas (melodic modes), talas (rhythmic cycles), and vocal techniques as outlined in the *Natyashastra*. Understand how they can evoke specific emotions and moods.

ii. Study *Abhinaya*: Learn about the various forms of abhinaya, including *angika* (body movements), *vachika* (speech), *sattvika* (emotions), and *Aharya* (costumes, makeup, and props), and how they contribute to storytelling.

8.13.2. Choosing Appropriate Musical Elements

i. Matching *Ragas* with *Abhinaya*: Select ragas that align with the emotional states or rasas (sentiments) being portrayed in a performance. For example, choose *ragas* known for evoking sorrow for a sad scene.

ii. Aligning *Talas* with Movements: Choose talas that complement the timing and pace of body movements in dance or drama. Ensure the rhythmic cycles support the choreography and narrative flow.

8.13.3. Creating Harmonious Integrations:

i. Collaborate with Performers: Work closely with dancers and actors to synchronize movements with the musical rhythm. Practice together to achieve seamless integration.

ii. Experiment with Vocal Modulation: Practice different vocal techniques such as pitch, tone, and enunciation to enhance the emotional impact of spoken or sung lines.

iii. Balance Music and *Abhinaya*: Find a balance between musical and abhinaya elements to ensure that one does not overpower the other. Both should work harmoniously to create a cohesive performance.

8.13.4. Enhancing Emotional Depth:

i. Focus on Emotional Cues: Use musical cues to heighten the emotional expression in performers, emphasizing key moments and transitions.

ii. Practice Dynamic Variations: Experiment with changes in tempo and intensity to enhance dramatic moments and emotional shifts in the performance.

Developing skills in integrating music with *abhinaya* requires continuous practice, collaboration, and an openness to experimentation. By mastering the interaction between musical elements and expressive techniques, performers can create powerful and captivating performances that resonate deeply with audiences. Through careful planning, rehearsal, and feedback, you can refine your ability to combine music and *abhinaya* to elevate the overall quality of a performance.

8.14. Historical Overview

The historical and cultural significance of music in *abhinaya* (expressive techniques) in Indian classical performance arts is deeply rooted in the traditions and philosophies that have evolved over centuries. Music plays an essential role in complementing *abhinaya*, shaping the emotional and narrative aspects of performances, and reflecting the rich cultural heritage of India. Let's investigate the traditional use of music in *abhinaya* and how it has evolved over time.

8.14.1. Historical Context

i. Ancient Origins: The use of music in *abhinaya* can be traced back to ancient India, particularly in religious and cultural ceremonies. Music,

along with dance and drama, was an integral part of rituals and celebrations.

ii. *Natyashastra*: The *Natyashastra*, an ancient treatise on Indian performing arts, provides guidelines for the integration of music with *abhinaya*. It details the use of *ragas* (melodic modes), *talas* (rhythmic cycles), and vocal techniques to enhance expressive performances.

8.14.2. Cultural Significance

i. Cultural Identity: Music in *abhinaya* reflects regional, historical, and cultural identities. Different parts of India have distinct musical traditions that influence the choice of *ragas*, *talas*, and performance styles.

ii. Spiritual and Symbolic Meanings: Music often carries spiritual and symbolic meanings, adding depth to performances and conveying cultural narratives and themes.

8.14.3. Traditional Uses of Music in *Abhinaya*

i. Enhancing Emotions: Traditional performances use music to evoke specific emotions or *rasas* (sentiments) such as love (*srngara*), sorrow (*karuna*), or heroism (*vira*), providing emotional depth and resonance.

ii. Supporting Dance and Drama: Music provides rhythmic guidance and emotional support to dancers and actors, helping them synchronize their movements and expressions with the performance.

iii. Narrative Context: Music helps set the scene, establish mood, and provide context for the narrative, enabling audiences to follow the story more effectively.

8.14.4. Evolution of Music in *Abhinaya*

i. Changing Traditions: Over time, the use of music in *abhinaya* has evolved to incorporate modern elements while retaining traditional practices. This includes new compositions, instruments, and performance techniques.

ii. Fusion and Experimentation: Contemporary performers often experiment with fusing traditional Indian classical music with other genres and styles, creating new ways of integrating music with *abhinaya*.

iii. Modern Instruments and Technology: Traditional instruments like the *sitar*, *tabla*, and *mridangam* are still used, but modern instruments and technology have also found their way into performances, offering new possibilities for innovation.

8.14.5. Regional Variations

i. Distinct Styles: Different regions of India have their own unique styles of combining music with *abhinaya*, influenced by local traditions, languages, and cultures.

ii. Preservation and Innovation: While preserving regional traditions, artists also innovate to keep the art form vibrant and relevant for contemporary audiences.

8.14.6. Role of Music in Classical Dance Forms:

i. Integral to Choreography: In classical dance forms such as *Bharatanatyam*, *Kathak*, *Odissi*, and *Kuchipudi*, music is integral to choreography, guiding movements and enhancing expressions.

ii. Musical Narratives: Music often tells a story through its melody and rhythm, supporting the narrative and amplifying the dramatic impact of the dance.

Music's historical and cultural significance in *abhinaya* is evident in its enduring influence on Indian classical performance arts. While rooted in ancient traditions, the integration of music with *abhinaya* continues to evolve, adapting to modern tastes and audiences. This dynamic interplay between tradition and innovation ensures the continued vibrancy and relevance of Indian classical arts. Understanding the traditional use of music in *abhinaya*, as well as its evolution, allows performers and scholars to appreciate the depth and complexity of this rich artistic heritage.

8.14.7. Music in the *Natyashastra*

In the *Natyashastra*, music is considered an essential element that enhances the emotional and narrative depth of a performance. It consists of vocal and instrumental aspects, including melody (*raga*), rhythm (*tala*), and the lyrical content of songs. Music sets the tone and atmosphere, aiding the performers in conveying emotions and storytelling more effectively.

In the *Natyashastra*, the treatise attributed to the sage Bharata, music holds a paramount position as an indispensable component of performance arts. Here's a detailed exploration of the significance of music as elucidated in the *Natyashastra*:



8.14.8. Essential Element of Performance

Music is deemed fundamental in the *Natyashastra*, forming an integral part of theatrical productions. It serves as a vehicle for conveying emotions, narratives, and the overall mood of the performance. Without music, the expressive range and depth of the performance would be significantly diminished.

8.14.9. Vocal and Instrumental Aspects

Music encompasses both vocal and instrumental dimensions. Vocal music involves singing, recitation, or spoken word, while instrumental music includes the playing of musical instruments. Both aspects contribute to creating a rich sonic tapestry that enhances the theatrical experience.

8.14.10. Melody (*Raga*)

The *Natyashastra* acknowledges the importance of melody, referred to as *raga*, in evoking specific emotions and moods. Different *ragas* are associated with distinct emotional states, such as love (*raga Kafi*), heroism (*raga Bhairav*), or serenity (*raga Bhairavi*). Composers and performers utilize *ragas* strategically to elicit the desired emotional response from the audience.

8.14.11. Rhythm (*Tala*)

In addition to melody, rhythm, or *tala*, plays a crucial role in structuring musical compositions and choreographing dance sequences. *Tala* refers to the rhythmic framework characterized by cyclic patterns of beats and pauses. It provides the underlying pulse that drives the movement and tempo of the performance, ensuring coherence and synchronization among performers.

8.14.12. Lyrical Content

The lyrical content of songs, poetry, or recitations in a performance serves as a vehicle for conveying narratives, dialogues, and thematic elements. Lyrics are meticulously crafted to complement the emotional and dramatic context of the performance, enhancing the overall storytelling experience.

8.14.13. Setting the Tone and Atmosphere

Music sets the tone and atmosphere of the performance, establishing the mood and ambiance from the outset. Whether it's a festive celebration, a solemn ritual, or a poignant moment of introspection, the choice of music profoundly influences the audience's emotional engagement and interpretation of the narrative.

8.14.14. Conveying Emotions and Storytelling

Music is a potent tool for conveying emotions and storytelling effectively. Through the interplay of melody, rhythm, and lyrical content, performers evoke a wide range of emotions—from joy and love to sorrow and longing. Music facilitates the seamless integration of *Abhinaya* (expression) with *Nritta* (pure dance) and *Nritya* (expressive dance), enabling performers to communicate complex emotions and narratives with clarity and depth. Music in the *Natyashastra* serves as the lifeblood of performance, enriching it with its melodic, rhythmic, and lyrical dimensions. It not only enhances the emotional and narrative depth of the performance but also provides a cohesive framework for performers to express themselves creatively. Through its nuanced interplay with other elements of theatrical expression, music elevates the aesthetic experience and transports the audience into the realm of artistic transcendence.

8.15. Integration of Music with *Abhinaya*

Abhinaya is divided into four types: *Angika* (body movements), *Vachika* (speech), *Aharya* (costume and makeup), and *Sattvika* (spontaneous emotional response). Music interacts with each of these to enhance the expressiveness of a performance.

The integration of music with *Abhinaya* in Indian classical dance and drama exemplifies the intricate interplay between auditory and visual elements in theatrical expression. Music serves as a potent medium for enhancing emotional depth, narrative coherence, and aesthetic richness, enriching the overall artistic experience for performers and audiences alike. Through its nuanced interaction with different forms of *Abhinaya*, music elevates the art form to sublime heights, transcending linguistic and cultural barriers to evoke universal emotions and sentiments. The integration of music with *Abhinaya*, the expressive elements of Indian classical dance and drama, is a sophisticated and intricate process outlined in the *Natyashastra*. Music serves as a catalyst for enhancing the emotional and narrative depth of *Abhinaya*, facilitating a seamless fusion of movement, expression, and melody. Here's a detailed exploration of how music intertwines with *Angika Abhinaya*:

8.15.1. *Angika Abhinaya* and Music

i. Rhythm and Dance: Music, particularly rhythm (*tala*), forms the backbone of *Angika Abhinaya*, influencing the timing, pace, and dynamics of movements. Dancers synchronize their steps and gestures with the rhythmic patterns, creating a cohesive and harmonious dance sequence. The *tala* or rhythmic aspect of music directly influences the choreography of dance movements. Dancers synchronize their steps and gestures with the beats, using the rhythm to guide the timing and pacing of their movements.

a. Synchronization with *Tala*: In Indian classical dance forms such as *Bharatanatyam*, *Kathak*, and *Odissi*, dancers synchronize their movements with the rhythmic cycles of *tala* (beat). Each dance composition is set to a specific *tala*, which dictates the tempo and structure of the performance. Dancers use the rhythm as a guide, coordinating their steps, gestures, and poses to align precisely with the beats.

b. Dynamic Expression through Movement: The *tala* provides a framework for the dynamic expression of emotions and narratives through movement. Dancers utilize rhythmic variations, including fast-paced footwork (*nritta*) and expressive gestures (*abhinaya*), to convey a wide range of emotions, characters, and stories. The interplay between rhythm and movement adds vibrancy and vitality to the dance, captivating the audience's attention and evoking visceral responses.

ii. Melodic Interpretation (Mood and Expression): Melody (*raga*) sets the emotional tone for the dance performance. Dancers interpret the nuances of the *raga* through their facial expressions, body language, and gestural movements, imbuing each movement with expressive depth and resonance. The *raga* or melodic framework sets the emotional tone for

the dance. Specific *ragas* evoke particular moods, which dancers express through facial expressions and body language.

- a. **Emotional Resonance of *Ragas*:** The melodic framework of *ragas* sets the emotional tone and ambiance of the dance performance. Each *raga* is associated with specific emotional qualities and moods, such as joy, sorrow, love, or valour. Dancers draw upon the expressive potential of *ragas* to evoke the desired emotional response from the audience. For example, a *raga* like *Bhairavi* may evoke a sense of pathos or longing, while a *raga* like *Hamsadhwani* may convey joy and exuberance.
- b. **Facial Expressions and Body Language:** Dancers express the emotional nuances of *ragas* through their facial expressions (*mukhabhinaya*) and body language (*anga abhinaya*). They modulate their expressions, using subtle movements of the eyebrows, eyes, lips, and cheeks to reflect the sentiments conveyed by the music. The entire body becomes a canvas for emotional expression, with every gesture and posture imbued with meaning and significance.

Case Studies: In a *Bharatanatyam* performance set to the *raga Kalyani*, known for its evocative and uplifting qualities, the dancer may depict themes of divine love and devotion through graceful movements and radiant facial expressions.

In *Kathak*, the rhythmic patterns of the *tala* are intricately woven into the complex footwork sequences (*tatkars*) and pirouettes (*chakkars*), creating a mesmerizing visual and auditory spectacle that mesmerizes the audience.

The synergy between music and *Angika Abhinaya* is essential in Indian classical dance, elevating performances to sublime artistic heights. Through precise synchronization with *tala* and emotive interpretation of *ragas*, dancers breathe life into their movements, evoking a kaleidoscope of emotions and narratives that resonate deeply with audiences. The dynamic interplay of rhythm and melody enhances the aesthetic appeal and expressive potency of dance, enriching the cultural heritage of India and inspiring generations of artists worldwide.

8.15.2. *Vachika Abhinaya* and Music

The integration of music with *Vachika Abhinaya*, the expressive use of speech and vocalization in Indian classical dance and drama, is a nuanced process that enriches performances with emotional depth and dramatic resonance. The integration of music with *Vachika Abhinaya* is integral to the artistic expression and emotional impact of Indian classical dance and drama. By serving as a supportive backdrop and influencing the delivery of dialogues and songs, music enhances the overall aesthetic appeal and communicative power of performances. Performers leverage the emotive qualities of music to imbue their speech with depth, nuance, and resonance, captivating audiences and eliciting profound emotional responses. Through this synergy between music and *Vachika Abhinaya*, performers create immersive and memorable theatrical experiences that transcend linguistic and cultural boundaries.

Here's an exhaustive exploration of how music intertwines with *Vachika Abhinaya*:

- i. Musical Accompaniment (Song and Dialogue):** In *Vachika Abhinaya*, which involves speech and vocal expression, music serves as a supportive backdrop. The pitch, tempo, and mood of the music complement the spoken dialogue or sung lyrics, enhancing their emotional impact and dramatic effect. Music and vocal performance interplay in *Vachika Abhinaya*, where the pitch, tone, and pace of the music accompany and emphasize the spoken word. The lyrics of songs used in performances often advance the narrative and express the internal thoughts and emotions of the characters.

 - a. Supportive Backdrop:** In *Vachika Abhinaya*, where speech and vocal expression play a central role, music functions as a supportive backdrop. The musical accompaniment, comprising melody, rhythm, and instrumentation, provides a sonic framework that complements the spoken dialogue or sung lyrics. It creates an immersive auditory environment that enhances the overall impact of the performance.
 - b. Pitch, Tempo, and Mood:** The pitch, tempo, and mood of the music are carefully aligned with the emotional and dramatic context of the scene or song. For example, slow, melancholic melodies may underscore moments of introspection or sorrow, while fast-paced, rhythmic compositions may accompany scenes of excitement or celebration. The music sets the tone and atmosphere, guiding the audience's emotional response and engagement.
- ii. Emotional Delivery:** The emotive qualities of music influence the delivery of dialogues or songs. Performers modulate their voice in response to the musical accompaniment, infusing their speech with the appropriate emotional nuances and intensity. The modulation of the singer's or actor's voice with musical accompaniment can enhance the emotional impact of the dialogue or song, making the performance more dynamic and resonant.

 - a. Influencing Vocal Expression:** The emotive qualities of music exert a profound influence on the delivery of dialogues or songs. Performers modulate their voice in response to the musical accompaniment, adapting their intonation, rhythm, and pacing to align with the mood and character of the music. This synchronization enhances the emotional resonance and dramatic effect of their performance.
 - b. Infusing Emotional Nuances:** Performers harness the expressive potential of music to infuse their speech with emotional nuances and intensity. They draw upon the melodic contours, rhythmic patterns, and harmonic textures of the music to convey a range of emotions, from joy and love to sorrow and despair. Through subtle vocal inflections and dynamic shifts in tone, performers evoke empathy, empathy, and empathy, empathy, and empathy.

Case Studies: In a classical Indian dance-drama depicting a romantic duet, the performers may deliver their dialogues or songs in sync with a lilting melody and gentle rhythm, heightening the sense of intimacy and longing between the characters.

In a theatrical production exploring themes of tragedy and loss, actors may deliver poignant monologues or soliloquies against a backdrop of sombre music, conveying the depth of their grief and anguish.

8.15.3. Aharya Abhinaya and Music

The integration of music with *Aharya Abhinaya* elevates the aesthetic and thematic dimensions of Indian classical dance and drama, creating a multi-sensory experience that captivates the audience's imagination. By complementing visual elements with evocative melodies, rhythms, and instrumental textures, performers evoke a rich tapestry of emotions, narratives, and cultural motifs, fostering a deeper appreciation for the art form's beauty and complexity. Through this synergy between music and *Aharya Abhinaya*, performers imbue their performances with a sense of magic and transcendence, transporting audiences to realms of myth, legend, and divine inspiration.

i. Aesthetic Harmony: Music and *Aharya Abhinaya*, which encompasses costume, makeup, and props, are intertwined in creating a visually stunning spectacle. The musical motifs, themes, and motifs are often reflected in the design and aesthetics of costumes and stage settings, fostering a sense of coherence and thematic unity.

ii. Mood Enhancement: Music enhances the mood and atmosphere of the performance, complementing the visual elements of *Aharya Abhinaya*. For example, solemn music may accompany characters dressed in sombre attire, reinforcing the sombre mood of a tragic scene.

While *Aharya* mainly involves visual elements like costumes and makeup, music complements these elements by matching the aesthetic and thematic attributes of the performance. For example, grand, opulent costumes coupled with majestic, stately music enhance royal scenes or divine manifestations. The integration of music with *Aharya Abhinaya*, the expressive use of costumes, makeup, and props in Indian classical dance and drama, is a subtle yet essential aspect that enhances the overall aesthetic and thematic impact of performances. Here's a detailed exploration of how music intertwines with *Aharya Abhinaya*:

1. Complementary Aesthetics

a. Enhancing Visual Elements: While *Aharya Abhinaya* primarily encompasses visual elements such as costumes, makeup, and props, music serves to complement these elements

by adding an auditory dimension to the performance. The choice of music is carefully coordinated with the visual aesthetics of the performance, creating a cohesive sensory experience for the audience.

b. Matching Aesthetic Attributes: Music enhances the thematic and aesthetic attributes of the performance by aligning with the mood, setting, and characters depicted on stage. For instance, grand, opulent costumes coupled with majestic, stately music are often used to evoke regal or divine atmospheres, heightening the sense of grandeur and majesty.

2. Setting the Tone

a. Establishing Atmosphere: Music plays a crucial role in establishing the atmosphere and ambiance of the performance. Whether it's a scene set in a royal court, a sacred temple, or a bustling marketplace, the choice of music helps create a sense of time and place, immersing the audience in the world of the performance.

b. Eliciting Emotional Response: The emotive qualities of music evoke specific emotional responses from the audience, complementing the visual storytelling of *Aharya Abhinaya*. For example, haunting melodies and plaintive tunes may evoke feelings of sorrow or longing, enhancing the emotional impact of scenes depicting tragedy or separation.

3. Narrative Enhancement

a. Supporting Narrative Themes: Music reinforces the narrative themes and motifs depicted through *Aharya Abhinaya*. By incorporating musical motifs and leitmotifs associated with specific characters, events, or emotions, performers enhance the coherence and continuity of the storytelling, facilitating audience engagement and understanding.

b. Symbolic Significance: Certain musical elements, such as instrumentation, melody, and rhythm, carry symbolic significance within the context of the performance. For example, the use of traditional instruments like the veena or flute may symbolize divine presence or spiritual enlightenment, enriching the thematic depth of the narrative.

Case Studies: In a classical dance-drama portraying the divine love between Radha and Krishna, the use of ethereal, devotional music enhances the celestial atmosphere, complementing the elaborate costumes and ornate jewellery worn by the performers. In a historical epic depicting the valour of ancient warriors, stirring martial music and rhythmic drumming accentuate the dramatic impact of battle scenes, underscoring the regal splendour of the warrior costumes and armour.

8.15.4. Sattvika Abhinaya and Music

i. Emotional Resonance: Music deeply influences the emotional state of performers, facilitating the internalization and expression of emotions in *Sattvika Abhinaya*. The melodic contours, rhythmic patterns, and tonal qualities of music evoke specific emotional responses, which performers channel into their portrayal of characters and narratives.

ii. Expressive Interpretation: Performers respond intuitively to the emotional nuances of the music, allowing it to guide their spontaneous emotional expression. The synergy between music and *Sattvika Abhinaya* results in authentic, heartfelt performances that resonate with audiences on a profound emotional level.

Internal Emotions and Musical Mood: Music profoundly affects the emotional state of the performer and the audience. Certain melodies can induce emotions like bravery, love, fear, or sorrow, which performers internalize and project through *Sattvika Abhinaya*.

a. Emotional Resonance: Music profoundly influences the emotional state of both the performer and the audience. Certain melodies, ragas, and musical motifs evoke specific emotions such as bravery, love, fear, or sorrow, which performers internalize and project through *Sattvika Abhinaya*. The emotive qualities of music serve as a conduit for accessing and channelling deep-seated emotions, enriching the expressive depth of performances.

b. Mood Induction: The mood and tonality of the music set the emotional tone and ambiance of the performance, creating a conducive environment for the exploration of internal emotions. Performers immerse themselves in the musical mood, allowing it to evoke and amplify their emotional responses, which they then convey through subtle facial expressions, body language, and gestures.

c. Subtle Expressions: The nuances of musical phrasing can inspire subtle expressions and reactions in performers, which are crucial in *Sattvika Abhinaya*. The interplay of music with the performer's internalized emotions results in a deeply moving experience.

The integration of music with *Sattvika Abhinaya*, the internal and psychological expression of emotions in Indian classical dance and drama, is a profound and nuanced process that adds layers of depth and resonance to performances. Here's a detailed exploration of how music intertwines with *Sattvika Abhinaya*:

- i. **Nuanced Interpretation:** The nuances of musical phrasing, including variations in pitch, tempo, dynamics, and articulation, inspire subtle expressions and reactions in performers. In *Sattvika Abhinaya*, where the focus is on conveying

internal emotions and psychological states, performers respond intuitively to the musical cues, allowing them to express the most delicate shades of feeling with authenticity and sincerity.

- ii. **Interplay of Music and Emotion:** The interplay of music with the performer's internalized emotions results in a deeply moving and immersive experience for both the performer and the audience. Through the subtle modulation of their expressions and the synchronization of their movements with the musical phrasing, performers create moments of emotional resonance and connection that transcend linguistic and cultural barriers.

Case Studies: In a classical dance depicting the agony of separation between lovers, the haunting melody of a lamenting *raga* like *Bhairavi* evokes feelings of longing and despair, which the performer internalizes and translates into poignant expressions of sorrow and yearning.

In a theatrical monologue exploring themes of existential angst and inner turmoil, the introspective quality of the music, characterized by introspective melodies and introspective lyrics, inspires the performer to delve into the depths of their psyche, revealing the complexities of the human condition through nuanced and introspective expressions.

8.16. Integration and Harmony

8.16.1. Interconnected Elements

- i. The *Natyashastra* emphasizes that music and *abhinaya* (expression) are interconnected elements that must work in harmony to create a complete and moving performance.
- ii. Music provides the emotional and narrative underpinnings that support *abhinaya*, while *abhinaya* interprets and visually represents the nuances of the music.
- iii. The successful integration of these elements requires performers to be skilled in both disciplines, understanding how to match their expressions and movements to the musical accompaniment.

8.16.2. Creation of *Rasa*

- i. The holistic approach described in the *Natyashastra* is essential for evoking *rasa* (emotional tone or mood) in the audience. The seamless interaction between music and *abhinaya* intensifies the overall impact of the performance.
- ii. Through the use of melody, rhythm, song, and expression, performers guide the audience through a range of emotions and experiences.

8.16.3. Synergy in Performance

- i. The treatise promotes the idea that music and *abhinaya* work synergistically in performance. Music sets the mood and enhances the emotional impact, while abhinaya interprets and embodies the music's nuances.
- ii. The synchronization of movements, expressions, and vocalizations with the musical elements creates a powerful and immersive artistic experience.

8.17. Understand the role of music in *Abhinaya*

Music plays a vital role in supporting and enhancing the different forms of *abhinaya* in Indian classical performance arts. In *angika abhinaya* (body movements), music provides the rhythmic foundation, guiding the choreography and ensuring performers' movements are synchronized with the musical tempo. For *vachika abhinaya* (speech), music serves as a melodic and rhythmic backdrop that enhances vocal delivery and emotional expression. In *sattvika abhinaya* (emotions), music heightens the emotional impact of performers' expressions, creating a deeper connection with the audience. Additionally, music complements *Aharya abhinaya* (costumes, makeup, and props) by providing an auditory ambiance that aligns with visual elements, resulting in a cohesive sensory experience. Overall, integrating music with abhinaya elevates the quality of performances and creates immersive and emotionally resonant narratives.

8.17.1. Identify key musical elements in the *Natyashastra*

The *Natyashastra* outlines key musical elements such as *ragas*, *talas*, and vocal techniques that are essential for creating impactful and effective performances. *Ragas* are melodic modes that provide a structure for compositions and evoke specific emotions or *rasas* (sentiments). *Talas* are rhythmic cycles that form the foundation of music and guide the timing and pacing of performances. Vocal techniques recommended in the *Natyashastra* include pitch control, modulation, and clear enunciation, which enhance vocal delivery and emotional impact. Knowledge of these musical elements allows performers to choose the appropriate *ragas* and *talas* to complement abhinaya and support the narrative and emotional aspects of a performance.

8.17.2. Explore the interplay between music and *abhinaya*

The interplay between music and *abhinaya* is crucial for creating emotionally resonant and immersive performances. Music sets the emotional tone by using specific *ragas* and *talas* to evoke desired emotional responses and align with the sentiments being portrayed. It influences the timing of *abhinaya* by providing a rhythmic framework through *talas*, guiding performers' movements and expressions. Music also deepens the emotional impact by

enhancing performers' expressions, emphasizing key moments, and creating a cohesive narrative. By supporting the integration of different forms of *abhinaya*—body movements, speech, emotions, and visual elements—music plays a central role in achieving a cohesive and immersive performance that engages the audience on multiple levels.

8.17.3. Analyse the impact of music on performance

Music has a profound impact on performance by shaping the audience's experience and understanding through its influence on *abhinaya*. It sets the mood and provides auditory cues that enhance the narrative and emotional depth of the performance. Music helps guide the pacing and timing of *abhinaya*, ensuring smooth transitions and emphasizing key moments in the story. It also enhances character development by underscoring emotions, motivations, and personality traits, providing depth and nuance to character portrayals. Ultimately, music affects the audience's emotional engagement by evoking specific emotions and amplifying the dramatic impact of the performance, creating a more immersive and memorable experience.

8.17.4. Develop skills in integrating music with *abhinaya*

Developing skills in integrating music with *abhinaya* requires a deep understanding of both musical and *abhinaya* elements and how they work together to enhance a performance. Approaches include matching *ragas* and *talas* with *abhinaya* techniques, collaborating with musicians, and practicing dynamic variations in tempo and rhythm. Practice is essential for achieving precise timing and seamless integration of music and *abhinaya*, resulting in a cohesive and polished performance. Technology can assist by providing tools for recording and playback, enabling performers to review and refine their integration of music and *abhinaya*. Overall, performers must consider the narrative context, emotional tone, and cultural authenticity when integrating music and *abhinaya* to create a meaningful and engaging performance.

8.17.5. Investigate the historical and cultural significance of music in *abhinaya*

Music has played a central role in *abhinaya* for centuries, providing rhythmic guidance, enhancing emotional expression, and setting the narrative context of performances. Traditionally, music in *abhinaya* reflects regional, historical, and spiritual traditions, contributing to the authenticity and cultural richness of performances. Over time, the use of music in *abhinaya* has evolved to incorporate modern elements, such as new compositions and contemporary approaches, while retaining traditional roots. Music also plays an integral role in Indian classical dance forms, guiding choreography and enhancing emotional expressions. By preserving and evolving traditional practices, music contributes to the cultural heritage and continuity of Indian classical performance arts.

8.18. Music in the *Natyashastra*

The *Natyashastra* is one of the most important texts in the history of Indian performing arts. It is attributed to Bharata Muni and is believed to have been composed between 200 BCE and 200 CE. The treatise encompasses a wide range of topics related to drama, music, dance, and other aspects of performance art. Two of the central concepts in the *Natyashastra* are music and *abhinaya* (expression), which work together to convey *rasa* (mood) and *bhava* (emotion).

- i. **Definition:** The *Natyashastra* describes music as an essential part of the performing arts, comprising melody (*svara*), rhythm (*tala*), and song (*gita*). *Sa, Re, Ga, Ma, Pa, Dha, Ni*. These are the building blocks of melody and are the foundation of all musical compositions. It discusses the nuances of these notes, including how to use them in conjunction with one another and how they create different effects.
- ii. **Significance of Music and *Abhinaya*:** Music (*svara, raga, tala*) and *abhinaya* (expression) are central to the *Natyashastra*'s conceptualization of performance. They play a key role in conveying the mood (*rasa*) and aesthetic experience (*bhava*).

8.18.1. Svara (Melody): The *Natyashastra* introduces seven *swaras* (notes): *Sa, Re, Ga, Ma, Pa, Dha, Ni*. It discusses the qualities and variations of these notes.

a. Definition of *Svara*: *Svara* refers to the melodic element in music, comprising seven primary notes: *Sa, Re, Ga, Ma, Pa, Dha, Ni*. These notes are foundational in Indian classical music.

b. Qualities of *Svaras*: The *Natyashastra* provides guidance on the qualities of each note, such as pitch, stability, and frequency. These characteristics determine the distinctiveness and function of each note in musical compositions.

c. Variations and Usage: The treatise discusses how to use the seven *swaras* in different combinations and sequences to create melodic structures. It explores the concepts of upper and lower octaves and how to use variations in pitch for expressive purposes.

d. Development of Melodies: Although the *Natyashastra* does not outline specific *ragas* (melodic modes) as known today, it lays the groundwork for their development by categorizing notes and defining their relationships. This framework allows for the creation of different melodic modes based on the combination and order of notes.

8.18.2. Raga (Melodic Modes): Though the *Natyashastra* doesn't mention *ragas* as we understand them today, it lays the foundation for the development of melodic modes through the categorization of notes and their relationships. While the *Natyashastra* does not explicitly outline the system of *ragas* as it is known today, it provides a basis for their development. It

establishes guidelines for using different pitches and the relationship between *swaras*, which later evolved into the modern concept of *ragas*.

A. Foundation of Raga: The *Natyashastra* provides the basic principles for organizing notes and intervals, forming the basis for the later development of ragas in Indian classical music.

b. Categorization of Notes: The treatise categorizes notes into primary and secondary, and describes their relationships, intervals, and allowable variations, laying the groundwork for the development of specific melodic modes.

c. Role of Ragamala: While the concept of *ragas* as we understand it today evolved over time, the principles set forth in the *Natyashastra*, such as the use of specific notes and melodic sequences, play a critical role in shaping *ragas*.

8.18.3. Tala (Rhythm): The text describes various *talas* (time cycles) and rhythmic patterns that provide a structure for music and dance. The text discusses rhythmic cycles and patterns, which provide the underlying structure for both music and dance. *Talas* guide the rhythm of a performance, dictating the pace and flow of the music and coordinating with the movements of the dancers.

a. Definition of Tala: *Tala* refers to rhythmic cycles and patterns that provide a structural foundation for music and dance in performance.

b. Types of Talas: The *Natyashastra* describes various *talas* with different lengths and structures, such as *tritala*, *rupaka tala*, and *jhaptala*. These time cycles serve as the framework for organizing musical compositions and dance sequences.

c. Patterns and Variations: The text discusses the importance of rhythmic variations and patterns within each *tala* to create complexity and dynamism in the music.

d. Integration with Melody and Dance: The interaction between *tala* and melody is crucial for performance, as the rhythm guides the structure of the melody and the movements of the dancers.

8.18.4. Gita (Song): The *Natyashastra* emphasizes the importance of lyrics in enhancing emotional expression and narrative storytelling.

a. Importance of Gita: *Gita* refers to the aspect of song in music, which encompasses both melody and lyrics. It is a central part of performance, enhancing emotional expression and narrative storytelling.

b. Types of Songs: The *Natyashastra* outlines different types of songs, such as *varna*, *pada*, and *carana*, each with its own style and purpose.

8.19. Significance in Performance

8.19.1. Conveying *Rasa* and *Bhava*: *Rasa* refers to the emotional flavours or moods experienced by the audience, while *bhava* refers to the emotions portrayed by the performer. The integration of music and *abhinaya* is crucial for evoking *rasa* and *bhava*, providing the audience with a deep, immersive experience.

8.19.2. Harmonious Integration

The *Natyashastra* emphasizes the seamless integration of music and *abhinaya* to create a cohesive and impactful performance. Music supports *abhinaya* by underscoring emotional moments and enhancing the storytelling, while *abhinaya* interprets and visually represents the nuances of the music.

8.19.3. Training and Practice

Performers are trained to understand and apply the principles of music and *abhinaya* in their work, mastering the art of conveying complex emotions and stories through their craft.

In summary, the *Natyashastra* establishes music and *abhinaya* as central pillars of performance, working together to create an evocative and engaging artistic experience.

8.20. Conclusion

In conclusion, the *Natyashastra*'s approach to integrating music and *abhinaya* is essential for creating complete and moving performances that resonate with audiences on multiple levels. Its legacy endures in contemporary classical arts, highlighting the importance of a holistic approach to performance that combines music and *abhinaya* for an impactful artistic experience.

The relationship between *music* and *abhinaya* in Indian performing arts, particularly as described in the *Natyashastra*, is vital for creating powerful and emotionally charged performances. Music and *abhinaya* (expression) work together to convey emotions, enhance narratives, and provide a structured framework for performers.

Music and *Abhinaya* in the *Natyashastra* are not isolated components but are intertwined to create a holistic artistic experience. The detailed guidance provided by the *Natyashastra* on integrating these elements shows the sophisticated understanding of performance art in ancient India, aiming to create an immersive, emotionally engaging, and spiritually uplifting experience for both performers and audiences.

8.21. Self-Check Questions

1. What role does music play in *angika abhinaya*?

Answer: Music provides the rhythmic foundation for *angika abhinaya* (body movements), guiding choreography and helping performers synchronize their movements with the musical tempo.

2. How does music enhance *vachika abhinaya*?

Answer: Music supports *vachika abhinaya* (speech) by providing a melodic and rhythmic backdrop for spoken lines, improving vocal delivery and emotional expression.

3. How does music contribute to *sattvika abhinaya*?

Answer: Music helps evoke and heighten the emotional states expressed in *sattvika abhinaya* (emotions), enhancing the impact of performers' expressions on the audience.

4. In what way does music influence *Aharya abhinaya*?

Answer: Music complements *Aharya abhinaya* (costumes, makeup, and props) by creating an auditory ambiance that aligns with the visual elements, providing a holistic sensory experience.

5. What is the importance of integrating music with *abhinaya*?

Answer: Integrating music with *abhinaya* enhances the overall quality of a performance by creating a cohesive and immersive experience that elevates the emotional and narrative impact.

6. What are *ragas* in the *Natyashastra*?

Answer: *Ragas* are melodic modes in Indian classical music, providing a framework for compositions and evoking specific emotions or *rasas* (sentiments).

7. What are *talas* according to the *Natyashastra*?

Answer: *Talas* are rhythmic cycles that structure the timing and pacing of music, providing the rhythmic foundation for performances.

8. How do *ragas* and *talas* contribute to *abhinaya*?

Answer: *Ragas* and *talas* enhance *abhinaya* by setting the emotional tone and rhythmic structure, guiding performers in expressing characters and narratives.

9. What vocal techniques are recommended in the *Natyashastra*?

Answer: The *Natyashastra* recommends vocal techniques such as pitch control, modulation, and clear enunciation to enhance the emotional impact of vocal delivery.

10. Why is knowledge of *ragas* and *talas* essential for performers?

Answer: Knowledge of *ragas* and *talas* is essential for performers as it helps them choose the appropriate musical elements to complement the narrative and emotional aspects of a performance.

11. How does music set the emotional tone for *abhinaya*?

Answer: Music sets the emotional tone by using specific *ragas* and *talas* that evoke desired emotional responses, aligning with the sentiments being portrayed.

12. How does music influence the timing of *abhinaya*?

Answer: Music influences the timing of *abhinaya* by providing a rhythmic framework through *talas*, guiding performers in their movements and expressions.

13. In what ways does music deepen the emotional impact of a performance?

Answer: Music deepens the emotional impact by enhancing the performers' emotional expressions, emphasizing key moments, and creating a cohesive narrative.

14. How does music support the integration of different forms of *abhinaya*?

Answer: Music supports the integration of different forms of *abhinaya* by complementing body movements, speech, emotions, and visual elements, creating a cohesive performance.

15. What role does music play in immersive storytelling?

Answer: Music plays a crucial role in immersive storytelling by providing auditory cues that enhance narrative transitions, emotional shifts, and character development.

16. How does music shape the audience's experience of a performance?

Answer: Music shapes the audience's experience by setting the mood, guiding the pacing, and evoking emotional responses that align with the narrative.

17. In what ways does music enhance the audience's understanding of a performance?

Answer: Music enhances the audience's understanding by providing auditory cues that highlight key moments and emotional shifts in the performance.

18. How does music contribute to the overall aesthetic of a performance?

Answer: Music contributes to the overall aesthetic by creating harmony between visual and auditory elements, resulting in a cohesive and immersive sensory experience.

19. What impact does music have on character development in a performance?

Answer: Music impacts character development by underscoring the emotions, motivations, and personality traits of characters, providing depth and nuance to their portrayals.

20. How does music affect the audience's emotional engagement with a performance?

Answer: Music affects the audience's emotional engagement by evoking specific emotions and enhancing the dramatic impact of the performance, creating a deeper connection with the audience.

21. What are some approaches to integrating music with *abhinaya*?

Answer: Approaches include matching *ragas* and *talas* with *abhinaya* techniques, collaborating with musicians, and practicing dynamic variations in tempo and rhythm.

22. How can performers improve their skills in integrating music and *abhinaya*?

Answer: Performers can improve their skills by rehearsing with musicians, experimenting with new combinations, and seeking feedback from mentors and peers.

23. What role does practice play in integrating music with *abhinaya*?

Answer: Practice is essential for achieving precise timing, fluid movements, and seamless integration of music and *abhinaya*, resulting in a cohesive and polished performance.

24. How can technology assist in integrating music with *abhinaya*?

Answer: Technology can assist by providing tools for recording and playback, enabling performers to review and refine their integration of music and *abhinaya*.

25. What should performers consider when integrating music and *abhinaya*?

Answer: Performers should consider the narrative context, emotional tone, and cultural authenticity when integrating music and *abhinaya* to create a meaningful and engaging performance.

26. How has music traditionally been used in *abhinaya*?

Answer: Music has traditionally been used in *abhinaya* to provide rhythmic guidance, enhance emotional expression, and set the narrative context of performances.

27. What is the cultural significance of music in *abhinaya*?

Answer: Music in *abhinaya* carries cultural significance by reflecting regional, historical, and spiritual traditions, contributing to the authenticity of performances.

28. How has the use of music in *abhinaya* evolved over time?

Answer: The use of music in *abhinaya* has evolved to incorporate modern elements, such as new compositions and contemporary approaches, while retaining traditional roots.

29. What role does music play in Indian classical dance forms?

Answer: Music plays an integral role in Indian classical dance forms by providing rhythmic and melodic guidance for choreography and enhancing emotional expressions.

30. How does music contribute to the preservation of cultural heritage?

Answer: Music contributes to the preservation of cultural heritage by keeping traditional practices alive and passing them down through generations, ensuring the continuity of Indian classical arts.

31. What are some contemporary challenges in integrating music with *abhinaya*?

Answer: Contemporary challenges include balancing tradition and modernity, addressing resource constraints, and meeting shifting audience expectations.

32. What modern approaches are used in integrating music with *abhinaya*?

Answer: Modern approaches include fusion collaborations, digital and virtual performances, and incorporating contemporary themes into traditional forms.

33. How are artists innovating in the integration of music and *abhinaya*?

Answer: Artists innovate by experimenting with new *ragas* and *talas*, cross-genre collaborations, and incorporating technology into performances.

34. What role do contemporary performances play in the evolution of music and *abhinaya*?

Answer: Contemporary performances play a role in the evolution of music and *abhinaya* by introducing new perspectives and interpretations that keep the art form vibrant and relevant.

35. How can performers stay current with emerging trends in the field?

Answer: Performers can stay current with emerging trends by attending workshops, engaging in interdisciplinary collaborations, and exploring digital platforms for innovative approaches.

36. How can one gain a deeper understanding of the artistry in music and *abhinaya*?

Answer: One can gain a deeper understanding by studying the *Natyashastra*, observing live performances, and learning from experienced practitioners.

37. What are some ways to appreciate the skill involved in combining music and *abhinaya*?

Answer: Appreciation can be fostered by recognizing the performers' mastery of *ragas*, *talas*, and *abhinaya* techniques, as well as observing the emotional depth they bring to performances.

38. How does witnessing rehearsals and backstage preparations contribute to appreciation?

Answer: Witnessing rehearsals and backstage preparations reveals the effort, collaboration, and precision involved in combining music and *abhinaya*, deepening appreciation for the artistry.

8.22. Further Reading and Bibliography

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These readings provide a strong foundation for understanding the relationship between music and *abhinaya* in Indian classical performance arts, offering historical context, cultural insights, and current perspectives.

UNIT 9 WILLIAM SHAKESPEARE'S *MACBETH* PART 1

9.1. Introduction

9.2. Objectives

9.3. A Biographical Account of William Shakespeare

9.3.1. Shakespeare and Stratford

9.3.2. Marriage and children

9.3.3. Shakespeare's first texts

9.3.4. The theatrical scene

9.3.5. A wealth of plays

9.3. 6. A Successful Playwright

9.3.7. What makes him great?

9.4. Shakespearean Tragedies

9.5. Background of Macbeth

9.6. Dramatis Personae

9.7. Brief Summary

9.8. Conclusion

9.9. Self Assessment Questions

9.10. References

9.11. Terminal and Model questions

9.1. INTRODUCTION

Welcome to the bewitching world of “Macbeth”, a masterpiece penned by the legendary William Shakespeare. Shakespeare, often hailed as the greatest writer in the English language, has given us a treasure trove of plays that delve deep into the human psyche, society, and the intricate play of destiny vs. free will. “Macbeth” stands tall among his works, not just for its dark and thrilling plot, but also for its profound exploration of ambition, guilt, and morality.

Set against the backdrop of medieval Scotland, “Macbeth” belongs to the genre of tragedy, and it’s one of Shakespeare’s most intense and powerful plays. Written in the early 17th century, around 1606, this play was crafted in a period when the Elizabethan Era was giving way to the Jacobean Era, reflecting societal transitions and the deepening interest in psychology and the supernatural. Shakespeare, through “Macbeth,” delves into the dark corridors of the human heart, revealing what ambition can do to a person’s moral compass. This timeless piece not only entertains but also serves as a cautionary tale that resonates with audiences even today.

Macbeth is a tragedy in five acts written sometime in 1606–07 and published in the First Folio of 1623 from a playbook or a transcript of one. Some portions of the original text are corrupted or missing from the published edition. The play is the shortest of Shakespeare’s tragedies, without diversions or subplots. It chronicles Macbeth’s seizing of power and subsequent destruction, both his rise and his fall the result of blind ambition. Let’s embark on this fascinating journey.

9.2. OBJECTIVES

- To make you acquainted with the life of Shakespeare
- To introduce to you the features of Tragedies written by Shakespeare
- To present the historical Background of the play
- To introduce the Characters of the play to you
- To know the summary of the Play

9.3. AUTOBIOGRAPHICAL ACCOUNT OF WILLIAM SHAKESPEARE

Born more than four and a half centuries ago, William Shakespeare (1564-1616) is generally acknowledged to be the greatest imaginative writer in the English language. He was a major poet, writing two narrative poems, 154 sonnets, and other verses. But above all, he was a poetic dramatist, the author or part-author of almost 39 plays, which range from the most delicate of romantic comedies, such as *A Midsummer Night's Dream*, *As You like It*, and *Twelfth Night*, through a series of plays about English and Roman history, to the most profound tragedies, including *Hamlet*, *Macbeth*, and *King Lear*.

Far from dwindling with the passage of time, Shakespeare's reputation and influence have grown from year to year. His works, in their original texts, in translation into most of the world's languages, and in an enormous range of adaptations, are read, taught, and performed all over the globe. They have influenced countless other works of art, and nobody with a claim to a liberal education can afford to be ignorant of them.

9.3. 1. Shakespeare and Stratford

William Shakespeare was baptized in Holy Trinity Church in the town of Stratford-upon-Avon, England, on Wednesday 26 April 1564. His exact date of birth is not known, but since the 18th century his birthday has been celebrated on 23 April.

Shakespeare's father, John, came from farming stock and worked in Stratford as a "whitawer" -a tanner of white leather - and Glover (glove maker). John's wife, Mary, whose maiden name was Arden, came from a more prosperous background ,They lived in the house in Henley Street, Stratford, now known as Shakespeare's Birthplace, a place of pilgrimage for hundreds of thousands of visitors from all parts of the world every year. They had two daughters who died in infancy before William came along, and went on to have two more daughters and three more sons. The youngest, Edmund, was 16 years younger than William. Like his older brother, Edmund became an actor in London. Very little is known about him except that he died, aged only 27, a few months after the death in infancy of his illegitimate son.

John Shakespeare was a businessman who played a major part in civic life, becoming an alderman and rising to the rank of Bailiff or Mayor in 1568. At this time, churchgoing was required by law. Both at church and at home, Shakespeare would have gained the familiarity with the Bible, the Book of Common Prayer, and the Books of Homilies (sermons) that is apparent from his writings.

Stratford was a market town with a splendid church, a well-established grammar school where education for boys (only) was free, fine houses, and townsmen who were educated and wealthy. The records for the school are lost, but Shakespeare's writings show that he had a typical grammar-school education of the period. Such schools provided a rigorous training in oratory, rhetoric, and classical Literature comparable to that of university graduates studying Classics today. From an early age, the boys were required to Write and speak in Latin. In a scene (4.1) in *The Merry Wives of Windsor*, a boy called William is put through his paces in Latin grammar, and quotes from a textbook prescribed for use in every such school. It is surely the most autobiographical Scene in all Shakespeare's plays.

9.3. 2. Marriage and children

As a boy, Shakespeare would have been able to attend and act in plays in Stratford. Touring professional companies regularly visited the town during his boyhood and youth, playing in the guildhall, while local amateurs put on entertainments, especially at Whitsuntide.

Shakespeare probably left school when he was about 15. We don't know what he did for a living at first, but he may have helped in his father's workshop. When he was only 18, towards the end of 1582, he married Anne Hathaway 8 year older than him. A daughter, Susanna, was baptized six months later. Twins, Hamnet and Judith, followed in late January or early February 1585. Hamnet died and was buried in Stratford on 11 August 1596. The location of his grave is unknown.

William and Anne had no more children. Except for a passing mention in a law case of 1587, there is a gap in the record of Shakespeare's life from the birth of the twins to 1592 (when he is first credited as a writer). The best guess is that at some point he joined a theatre company – perhaps even one of those that visited Stratford - as actor or writer or both. His wife and children appear to have stayed in Stratford. In 1596, the College of Heralds granted Shakespeare a coat of arms, bestowing on him and his descendants the status of gentleman and the right to be termed "Master". His father died in 1601, presumably at more than 70 years old, and was buried in Stratford. In 1602, Shakespeare spent the great sum of £320 for the purchase of 107 acres of land in Old Stratford. In 1605, he was wealthy enough to pay £440 for an interest in the Stratford tithes, entitling him to a share in the area's farming income, which would have brought him an annual income of around £40. In London, he lived only in modest lodgings.

His daughter Susanna married the physician John Hall in 1607; their only child, Elizabeth, was born nine months later. Judith married a vintner named Thomas Quiney, with whom she had three children, all of whom died young. Elizabeth Hall died in 1670, and was Shakespeare's last descendant.

9.3. 3. Shakespeare's First Texts

The first reference to Shakespeare as a writer comes from 1592, by which time he was well established on the London theatrical scene. In 1593, his name appears in print for the first time, not as a dramatist but as the author of the narrative poem *Venus and Adonis*. His second narrative poem, *The Rape of Lucrece*, appeared in the following year. These poems were exceptionally successful, and were reprinted more frequently than any of Shakespeare's plays. In part, this is because plays were written primarily to be acted, so many never reached print. In 1594, *Titus Andronicus* was the first of Shakespeare's plays to be printed, but it seems certain that he must have written a number of other plays before then.

In 1595, he is named along with two actors - Richard Burbage and Will Kemp - as having been paid for performances during the previous Christmas season at the court of Queen Elizabeth I by a company of players formed late the previous year under the patronage of the Lord Chamberlain, Lord Hunsdon. From now on, he was the resident playwright of the most important theatre company in the land. No other playwrights of the period had so long and stable relationship with a single company. Shakespeare was also an actor and a "sharer" – a businessman with a financial interest in the Company's Success. Plays were normally the property of the acting company for which they were written, rather than of their author. There was, however, a reading public for dramatic texts and about half of Shakespeare's plays were printed in his lifetime. These, along with the missing texts, were assembled by his colleagues after he died and published as the First Folio in 1623 by Heminge and Condell.

9.3. 4. The Theatrical Life

Shakespeare grew up during a period of increasing stability and prosperity in England. Queen Elizabeth I was unifying the nation, and patriotic sentiment was growing. The arts of music, painting, architecture, and literature were flourishing. Great works of classical and continental, especially Italian, literature were appearing in translation and finding a wide

readership. Many of these were to provide Shakespeare with inspiration and with plot material for his plays.

Both English dramatic literature and the theatrical profession developed greatly during the early years of Shakespeare's working life. A major development came in 1576 with the construction of the first Successful professional playhouse, called simply The Theatre, in London. A new generation of dramatic writers emerged, including playwrights such as John Lyly and George Peele, with whom Shakespeare was to collaborate on *Titus Andronicus*. Figures from the later 1580s, such as Thomas Kyd, Robert Greene, and above all Christopher Marlowe, author of plays including the two-part drama *Tamburlaine*, *Dr Faustus*, *The Jew of Malta*, and *Edward II*, were all to influence Shakespeare. Growth in the size of acting companies and in the popularity of theatrical and in the popularity of theatrical entertainment encouraged the writing of longer and more ambitious plays, interweaving plot with subplot, tragedy with comedy, and diversifying with songs, Dances, masques, and spectacular effects made possible by the increasing sophistication of theatrical design.

9.3.5. A Wealth of Plays

Shakespeare was an extremely versatile playwright, constantly experimenting with new styles of drama and developing his range of subject matter and the depth of understanding of character throughout his career. His first plays include the light comedies *The Two Gentlemen of Verona* and *The Taming of the Shrew*, the bloody tragedy of *Titus Andronicus*, and four plays, also more or less tragic in form, based on English history- three on the reign of Henry VI and a follow-up about Richard III. All these were written before the founding of the Lord Chamberlain's Men, in 1594. The end of that year saw a performance of his brilliantly plotted *Comedy of Errors*, in which he interweaves a tale of mistaken identity derived from Roman comedy with the romantic tale of a family parted but eventually reunited.

9.3.6. A Successful Playwright

As a shareholder in the Lord Chamberlain's Men from 1594, and no longer needing to work in collaboration with other playwrights, Shakespeare had more independence to write what he wanted, but clearly felt he had to provide his colleagues with plays written in a variety of styles, keeping up an average of roughly two a year.

During the next five years or so, he wrote a dazzling series of romantic comedies - Love's Labour's Lost, A Midsummer Night's Dream, The Merchant of Venice, Much Ado About Nothing, and As You Like It, along with more plays about English history – Richard II and King John, both in tragic form, the two parts of Henry IV, which feature his greatest comic character, Sir John Falstaff, and their triumphant sequel Henry V, as well as the romantic tragedy of Romeo and Juliet, the somewhat unromantic comedy The Merry Wives of Windsor, which also has Falstaff at its centre, and the Roman tragedy Julius Caesar.

His company acquired a new theatre, the Globe, in 1599. For this playhouse, he wrote the last two of his romantic comedies, As You Like It and Twelfth Night. This is the period, too, of his greatest Success to date, the tragedy of Hamlet. After this, his plays become darker in tone. They include the highly original, bitter tragicomedy Troilus and Cressida, and two other plays - Measure for Measure and All's Well that Ends Well -which, though comic in form raise serious moral concerns. In this period, he also wrote the profound tragedies Othello, Macbeth, and King Lear. On the death of the Queen, in 1603, his Company became the King's Men.

9.3. 7. What makes him great?

Why is it that Shakespeare, a long dead author of plays conceived for playhouses very different from those of the present day, written in an increasingly archaic language, employing unrealistic dramatic conventions, and telling stories that are often remote from the daily experience of his audiences, should be celebrated both in English-speaking countries and elsewhere as an author of enduring significance? Part of the answer is that he was a master of both prose and verse. He could construct powerful pieces of rhetoric, such as Mark Antony's speech to the Roman citizens in the Forum in Julius Caesar, and the king's address to his troops before the battle of Agincourt in Henry V. He could write beautiful passages of lyrical verse, such as the love scenes of Romeo and Juliet and the exquisite speeches of Oberon and Titania in A Midsummer Night's Dream. He could write speeches that are both witty and comic, such as those that Lance addresses to his dog Crab, in The Two Gentlemen of Verona, or those of Bottom and his colleagues in A Midsummer Night's Dream. He could write with powerful simplicity, piercing our hearts with simple statements such as Leontes's "O, she's warm!" in The Winter's Tale, or Prospero's "Tis new to thee" in response to Miranda's "O brave new world, / That has such people in it" in The Tempest, or the largely monosyllabic reunion of King Lear and Cordelia.

9.4. SHAKESPEAREAN TRAGEDIES

It is usual in examining Shakespeare's tragedies to consider the four that are generally recognised as his greatest: Hamlet, Othello, King Lear, and Macbeth. Of these, the first is a play of revenge, after the manner of Kyd's Spanish Tragedy, the second a domestic tragedy, and the third and fourth are chronicle histories with variations. All, however, are built upon a common plan, which is briefly analysed below. It may be conveniently studied under Characterisation and Plot.

9.4.1. CHARACTERIZATION

9.4.1.1. One Key Figure

Though they introduce a long list of dramatis personae, Shakespeare's tragedies are ultimately concerned with only one character - the hero - whose fortunes are its real theme. The other characters, though sufficiently interesting in themselves, serve only to provide the links in the story of his fate. It is not without significance that all the four chief tragedies are named after the principal figure. In the love-tragedies, Romeo and Juliet and Antony and Cleopatra, (pair of lovers - the hero and the heroine dominate the action, and appropriately give their names to the play. None of the four tragedies we have chosen has love for its theme. Their theme is, rather, hatred and revenge, jealousy and suspicion, envy and ingratitude, ambition and intrigue.

9.4.1.2. High Status of the Hero

Shakespeare's tragic hero is not an ordinary mortal. He is not a superman, like the hero in a play of Marlowe's, but his rank or gifts raise him above the characters, and what happens to him is of public importance. Hamlet is the prince of Denmark, Lear is King of Britain, and Macbeth and Othello, when we first meet them, are distinguished soldiers.

9.4.1.3. The Hero's Fatal Flaw

Shakespeare's tragic hero is a man of many noble qualities with one flaw that causes his ruin. Hamlet has "the courtier's, soldier's, scholar's, eye, tongue, sword," but he suffers from an indecision that is in the end disastrous. Othello is a "noble and valiant general," whom the "full senate of Venice call all-in-all sufficient," but he is a slave to jealousy. Macbeth is "a peerless kinsman," "too full of the milk of human kindness," but he is possessed of "black and deep desires" that lead him to destruction. Lear is "every Inch a king"; it is his

violent temper and lack of judgement that proved his undoing. It is true that Macbeth was egged on to his crimes by his wife, and that Iago worked upon Othello, but the fatal flaw in their characters was there in the first place. As Meredith reminds us -

In tragic life, God wot,
No villain need be. Passions spin the plot.
We are betrayed by what is false within.

9.4.1.4. Fate and Character

In Greek tragedy the characters are the victims of an implacable destiny. Their doom is decreed beforehand, and they cannot escape it. This conception is quite Foreign to Shakespeare, for his tragic figures bring their fate down on themselves by some error of their own, arising, as we have said, from some inherent flaw in their nature. They embark upon a course by which their ruin is eventually assured. That course may nevertheless be directed by two influences beyond their control: the intervention of the supernatural (though on a lower plane than anything imagined by the Greek dramatists), and the play of chance. The ghost of Hamlet's father lays a burden upon the son which he is unable to bear. The witches spur the ambitions of Macbeth. The loss of the hand-kerchief in Othello, similarly, has its own contribution to make towards the Catastrophe The choice in each case, however, remains with the hero, who can resist these influences if he so chooses. Being what he is, however, and in the circumstances in which he is placed, he cannot follow any other course than the one depicted for us by the dramatis!. His character involves his fate.

9.5. BACKGROUNGD OF MACBETH

Shakespeare's *Macbeth* remains one of his most popular plays, both for classroom study and performance, and with good reason. Here we have the playwright's shortest play, but arguably his most intense, in terms both of its action and its portrayal of human relationships. The "butcher and his fiend-like queen" are among the most attractive villains in stage history, and the profound psychology with which Shakespeare imbues them is deliciously pleasurable for theater audience and student alike.

Macbeth was a real king of eleventh-century Scotland, whose history Shakespeare had read in several sources, principally the *Chronicles* of Holinshed, to which he referred for many of his other historical dramas. In Holinshed's account, Banquo and Macbeth combine to kill King Duncan after winning his favor in a battle against the Danes. The original story

is full of wonderful details that show the cunning of the Scots and Macbeth, who slaughtered an entire Danish army not by brute force, but by cunning: first mixing a sleeping potion and sending it, like the Trojan horse, as a gift to the enemy army. Once they were asleep, Macbeth was able to kill them easily. Presumably from this incident, Shakespeare derived his idea of having Lady Macbeth administer a sleeping potion to the guards of King Duncan's chamber.

In Holinshed's account, however, although we learn that Macbeth's wife is ambitious to become queen, Lady Macbeth does not feature as an accomplice. Instead, Banquo joins forces with Macbeth in killing Duncan. As we shall see later, this particular confederacy of murderers presented Shakespeare with a problem.

Holinshed did not simply provide Shakespeare with a good story; *Macbeth* contains many examples of imagery and language that Shakespeare borrowed directly from his source, a practice common to all writers. For example, compare these words of Holinshed with Shakespeare's words.

Holinshed:

"What manner of women (saith he) are you, that seeme so little favourable unto me, whereas to my fellow heere, besides high offices, ye assign also the kingdom?"
Banquo "My noble partner / You greet with present grace, and great prediction / Of noble having, and of royal hope . . . to me you speak not." Banquo

Shakespeare:

Macbeth is afraid "lest he should be served of the same cup, as he had ministered to his predecessor." Macbeth knows that, all too often, ". . . even-handed Justice / Commends th'ingredience of our poison'd chalice /To our own lips"

There are many more such examples. What does Shakespeare *add*, then? Primarily, the dialogue form of a play allows Shakespeare to examine the emotional relationships *between* characters with much greater realism. An audience going to Shakespeare's play would see ambition, accusation, fear, grief, courage, anger, and madness at first hand instead of via a narrator.

Secondly, as in his other plays, Shakespeare's genius lies in the human treatment that each character receives. The audience is made to feel that this awful tragedy could actually happen precisely because the characters are so three-dimensional. Lady Macbeth cannot

sustain her mask of cruelty; Macbeth is racked with a tormented conscience. Banquo, in Shakespeare's version a good man, is nevertheless ambitious, too.

Thirdly, drama allows events to be linked and patterned in ironic ways. The idea of sleeplessness, for example, the punishment of a guilty mind, is shown literally in Act V, when Lady Macbeth sleepwalks and confesses her involvement with the murder of Duncan.

Finally, Shakespeare's mastery of the *soliloquy*, or solo speech, gives the audience the opportunity to see inside a character's mind, to witness, with some psychological accuracy, the intentions, hopes, and fears of these historical characters, something that a chronicler of history cannot do.

9.6. DRAMATIS PERSONAE

Macbeth: A captain in Duncan's army, later the Thane (Lord) of Glamis and Cawdor. When Three Witches predict that he will one day be king of Scotland, he takes his fate into his own hands, allowing his ambition and that of his wife to overcome his better judgement. His bloody reign culminates in a battle against Malcolm and the English forces.

Lady Macbeth: The devilish wife of Macbeth, whose ambition helps to drive her husband toward the desperate act of murder. Subsequently, her husband's cruelty and her own guilt recoil on her, sending her into a madness from which she never recovers.

Banquo: A fellow-captain and companion of Macbeth, who also receives a prophecy from the Witches: that his children will one day succeed to the throne of Scotland. This information is sufficient to spell his death at the hands of the resentful Macbeth, who is later haunted by Banquo's ghost.

Duncan King of Scotland: His victories against rebellious kinsmen and the Norwegians have made him a popular and honored king. His decision to pass the kingdom to his son Malcolm provokes his untimely death at the hands of Macbeth.

Fleance: Banquo's son, who, by escaping Macbeth's plot on his life, will go on to be father to a line of kings.

Donalbain and Malcolm: Duncan's two sons. Fearful of implication in their father's murder, they flee Scotland, Donalbain to Ireland and Malcolm to England, where he raises a large army with the intention of toppling the tyrant Macbeth.

Macduff: A thane (nobleman) of Scotland who discovers the murdered King Duncan. Suspecting Macbeth and eventually turning against him, Macduff later flees to England to join Malcolm. When Macbeth arranges the murder of his wife and children, Macduff swears personal revenge.

Lennox, Ross, Menteth, Angus, and Caithness: Thanes of Scotland, all of whom eventually turn against the tyrannical Macbeth.

The Porter, the Old Man, and the Doctors: Three commentators on events, all of whom have a certain degree of wisdom and foresight. The Porter hints at the Hell-like nature of Macbeth's castle; the Old Man associates the murder of King Duncan with the instability of the natural world; the Doctors recognize disease and disorder even though they cannot cure it.

The Witches: Three agents of Fate who reveal the truth (or part of it) to Macbeth and Banquo and who later appear to confirm the downfall and tragic destiny of the tyrannical Macbeth.

9.7. BRIEF SUMMARY: ACT I



Scene 1:

The play opens with thunder and lightning, setting the mood for supernatural events. The three witches, often called the "weird sisters", appear on stage and discuss their plans to meet Macbeth. They are accompanied by thunder and lightning, which adds to the eerie atmosphere. The witches then vanish, and the scene ends with the entrance of King Duncan, who is informed that the battle against the Norwegians has been won.

Scene 2:

In this scene, we are introduced to Macbeth and his friend Banquo. They return from the battle against the Norwegians and encounter the three witches. The witches then greet Macbeth as Thane of Glamis (his current title) and prophesy that he will become Thane of Cawdor (a title he has not yet received) and the future King of Scotland. Furthermore, Banquo is told that he will not become king but that his descendants will. The witches disappear, leaving Macbeth and Banquo wondering if they have just experienced a supernatural encounter.

Scene 3:

In this scene, we learn that the current Thane of Cawdor has been executed for treason, and King Duncan has given the title to Macbeth as a reward for his bravery in battle. Macbeth receives the news from Ross and Angus, two nobles sent by the king to deliver the news. This news causes Macbeth to contemplate the witches' prophecy, and he begins to think about the possibility of becoming king.

Scene 4:

In this scene, we are introduced to Lady Macbeth, Macbeth's wife. She receives a letter from her husband informing her of the prophecy made by witches and his new title. Lady Macbeth is immediately filled with ambition and begins to plot how they can make the prophecy come true. When Macbeth arrives, Lady Macbeth convinces him to kill King Duncan to fulfill the prophecy. Macbeth is initially hesitant, but Lady Macbeth successfully persuades him by questioning his manhood.

Scene 5:

In this scene, Lady Macbeth is alone, reading a letter from her husband. She reveals her ambition and desires to become queen. She also calls on evil spirits to give her the strength to commit murder and remove femininity from her body.

Scene 6:

King Duncan arrives at Macbeth's castle and is greeted by Lady Macbeth. She welcomes him warmly and leads him to his chambers, where he will spend the night. Macbeth arrives and continues to contemplate the murder of the king.

Scene 7:

In this scene, Macbeth decides not to go through with the murder. He tells Lady Macbeth he cannot kill the king because he is his host and relative. Lady Macbeth becomes angry and questions his love for her. She then takes matters into her own hands and plans to drug the guards and frame them for the murder.

Overall, in Act 1 of Macbeth, the audience is introduced to the witches, who prophesy Macbeth's future, and Lady Macbeth, who will stop at nothing to ensure the prophecy comes true. Macbeth is initially hesitant to commit murder, but Lady Macbeth can persuade him to go through with it. The stage is set for a tragic end, and the audience is left wondering how the events will unfold.

ACT 2

Act 2 of William Shakespeare's play "Macbeth" is a rather grim and disturbing phase in the plot, as it portrays the aftermath and consequences filled with guilt after the king's death. The act is divided into four scenes, depicting Macbeth's descent into madness and his growing paranoia after the murder.



Scene 1:

Scene 1 occurs in the courtyard of Macbeth's castle, where Banquo and his son Fleance prepare to go to bed. Macbeth enters and speaks with Banquo regarding his strange dreams. Macbeth pretends not to be interested but hints that he wants to speak with Banquo further.

As Banquo and Fleance depart, Macbeth has a monologue in which he reveals his inner turmoil. He is consumed with guilt over killing Duncan and is plagued by hallucinations and voices. He also fears that Banquo and his son may threaten his reign and resolves to have them killed.

Scene 2:

Lady Macbeth talks about her courage. Because King Duncan resembled her father while sleeping, she was unable to murder him. After killing the king, Macbeth appears, and the two give one other assurance. Later, they collectively decide to pose as observers.

Scene 3:

Later, everyone reaches the king's chambers in Macbeth's castle, where Macbeth brings Macduff and Lennox with him. Macduff then turns around and screams in fear. As everyone arrives at the scene, Lennox deduces from the clear evidence that the king's chambermaids are the ones who committed the murders. Duncan's sons, Donalbain and Malcolm, decide to move to England and Ireland.

Scene 4:

Ross and an old man reflect on the nature of the wicked deeds that occurred in the days before outside Macbeth's castle. They are informed of Macbeth's accession to the throne by Macduff. They also suspect both princes because they left the scene.

Overall, Act 2 of "Macbeth" is the initial phase of the main climax of the story, which leaves the readers in a state of blow. It introduces several key themes, such as guilt, paranoia, and madness, which will continue to shape the characters' motivations and actions. It also marks a significant shift in Macbeth's character, as he becomes increasingly ruthless and paranoid, leading to his eventual downfall.

ACT 3



Act III of Macbeth by William Shakespeare is a pivotal point in the play, as the events that unfold in this act set the stage for the rest of the story. This act comprises six scenes, each contributing significantly to the plot and character development.

Scene 1:

In the first scene of Act 3, Banquo expresses his suspicions about Macbeth's rise to power and the prophecies made by witches. He also reveals that he dreams of them and feels uneasy about their intentions. Macbeth, who has now become king, enters the scene with Lady Macbeth and asks Banquo to attend a banquet he has arranged.

Scene 2:

The second scene occurs at the palace, where Macbeth welcomes the guests to the banquet. He sits down to eat but is disturbed by the absence of Banquo, who he believes suspects him of foul play. Macbeth then sees Banquo's ghost, which only he can see, and he becomes increasingly agitated and unhinged. Lady Macbeth tries to calm him down, but the other guests begin to notice his erratic behavior.

Scene 3:

In the third scene, Macbeth visits the witches to learn more about his fate. They summon apparitions that prophesize his downfall and warn him to be wary of Macduff. Macbeth is then informed that Banquo's descendants will eventually rule Scotland, further fueling his paranoia.

Scene 4:

The fourth scene takes place outside the palace, where a group of murderers hired by Macbeth to kill Banquo and his son Fleance are waiting. Banquo is killed, but Fleance manages to escape.

Scene 5:

The fifth scene continues the banquet, where Macbeth's behavior becomes increasingly erratic. He sees Banquo's ghost again and reveals his guilt in front of the guests. Lady Macbeth tries to cover up for him and dismisses the guests while Macbeth is left alone with his thoughts.

Scene 6:

The final scene of Act 3 takes place in England, where Macduff has gone to seek help from King Edward. He learns that Macbeth has murdered his family and vows to seek revenge. Malcolm, King Edward's son, then tests Macduff's loyalty and finally reveals his plan to take the throne of Scotland with Macduff's help.

ACT 4

**Scene 1:**

The first scene occurs in a dark cave, where the three witches gather around a cauldron, chanting and preparing a concoction. Macbeth enters the cave and demands

to know his fate, to which the witches show him a series of apparitions. The first apparition is an armed head, which warns Macbeth to beware of Macduff. The second is a bloody child who tells him that no one born of a woman can harm him. The third is a crowned child holding a tree, which assures him that he will only be defeated when Birnam Wood moves toward Dunsinane.

Scene 2:

The second scene occurs in England, where Macduff and Malcolm, King Duncan's son, discuss their plan to overthrow Macbeth. Malcolm again tests Macduff's loyalty by pretending to be an unworthy and immoral ruler, but Macduff is not fooled and expresses his desire to see Malcolm take the throne.

Scene 3:

Lennox goes out on a walk in the evening in Scotland with another lord, talking about what has happened to the kingdom. Officially, Fleance has been charged with killing Banquo; however, Fleance has left. However, both men believe Macbeth, whom they refer to as a "tyrant", is responsible for the deaths of Duncan and Banquo. The discovery of these schemes has caused Macbeth to get ready for battle. Lennox and the lord express their optimism that Malcolm and Macduff will prevail and their deeds will prevent Macbeth from destroying Scotland.

Overall, Act 4 of Macbeth marks the moment when Macbeth becomes truly trapped in his ambition and delusions of grandeur. The play's supernatural elements are emphasized in the appearance of the witches and the apparitions, which heighten Macbeth's paranoia and desperation. The scene also sets up the final confrontation between Macduff and Macbeth, highlighting the themes of justice, loyalty, and the consequences of unchecked ambition.

ACT 5

Scene 1:

In the first scene of Act 5, Lady Macbeth is sleepwalking and trying to wash her hands of the guilt she feels over her involvement in King Duncan's murder. Her actions are observed by the Doctor and the Gentlewoman, who are worried about her mental state. Lady Macbeth talks about the blood on her hands and confesses to her role in the murders of Duncan and Banquo. The scene ends with the Doctor and Gentlewoman agreeing to keep what they have witnessed a secret.

Scene 2:

In the second scene, Macbeth prepares for battle against Malcolm's army with the help of his servant Seyton. Macbeth is confident that he will defeat Malcolm's forces, even though he knows the odds are against him. He gives a speech in which he reflects on the futility of life and how it is full of sound and fury, signifying nothing.

Scene 3:

In the third scene, Malcolm's army approaches Macbeth's castle. The English general Siward orders his son to lead the first attack against Macbeth's forces. The battle begins, and both sides fight fiercely.

Scene 4:

In the fourth scene, Macbeth kills Young Siward in battle. Despite his victory, Macbeth is beginning to feel the weight of his crimes, and he reflects on the fact that he has lost all sense of purpose and meaning in his life.

Scene 5:

In the fifth scene, Macbeth encounters Macduff on the battlefield. Macbeth taunts Macduff, believing he is invincible and that no man born of a woman can harm him. However, Macduff reveals that he was born through a Caesarean section and thus not technically "born of woman". The two engage in a fierce fight, and Macduff eventually kills Macbeth.

Scene 6:

In the sixth scene, Malcolm is crowned King of Scotland. He invited all those who were loyal to him to come to his coronation and promised to reward them for their service.

Scene 7:

In the seventh scene, Macduff enters the castle and discovers the dead body of King Duncan. He then encounters Lady Macbeth, who has taken her own life in guilt and despair. Macduff informs Malcolm of Macbeth's death and Lady Macbeth's suicide.

Scene 8:

In the eighth scene, Malcolm rewards his loyal supporters and promises to bring peace and prosperity to Scotland.

Scene 9:

In the play's final scene, Malcolm reflects on the events that have transpired and praises those who fought against Macbeth. He invites everyone to his feast, saying

they can enjoy the fruits of their labor in peace and prosperity. The play ends with Malcolm leading the way to his feast and suggesting that a just and honorable king will now rule Scotland.

Overall, Act 5 of Macbeth is a tragic and dramatic conclusion to the play. The scenes highlight the downfall of Macbeth, as his guilt and paranoia lead him to make fatal mistakes, ultimately leading to his demise. Lady Macbeth's sleepwalking scene also reveals the extent of her guilt and inner turmoil, ultimately leading to her suicide. It is filled with dramatic and tragic scenes that illustrate the consequences of unchecked ambition and the pursuit of power at any cost.

9.8. Conclusion

In this unit you were given an outline of drama. You also read a biographical account of Shakespeare and traced his growth as a dramatist. In this unit you also read the outline of the play Macbeth which is all about contradiction and ambition. It can be argued that Macbeth is Shakespeare's profound and mature vision of evil. It is a play depicting destruction, wrestling with creation. It is a study of the disintegration and damnation of a man. And yet Macbeth is a tragic hero. Therein lies Shakespeare's art, evolving from a deep understanding of the complexity of human nature.

9.9. Self Assessment Questions

1. What is drama?
2. Define Tragedy. What is Shakespearean tragedy?
3. Discuss Macbeth as a Shakespearean tragedy.
4. What is an aside? Give examples.

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9.11. Terminal and Model Questions

Q1. Write a short note on Drama.

Q2. Attempt a biographical account of Shakespeare in your own words.

Q3. What are the salient features of Shakespearean Tragedy?

Q4. Discuss *Macbeth* as a tragedy of ambition.

UNIT 10 WILLIAM SHAKESPEARE'S *MACBETH* PART II

10.1. Introduction

10.2 Objectives

10.3 Act wise Summary and Critical Analysis

10.3.1. Act I

10.3.2. Act II

10.3.3. Act III

10.3.4 Act IV

10.3.5 Act V

10.4. Important Scenes

10.4.1 The Sleepwalking Scene

10.4. 2The Porter Scene

10.5. Conclusion

10.6. References

10.7. Terminal and Model questions

10.1 INTRODUCTION

What is singular about *Macbeth*, compared to the other three great Shakespearean tragedies, is its villain-hero. If Hamlet mainly executes rather than murders, if Othello is “more sinned against than sinning,” and if Lear is “a very foolish fond old man” buffeted by surrounding evil, Macbeth knowingly chooses evil and becomes the bloodiest and most dehumanized of Shakespeare’s tragic protagonists. *Macbeth* treats coldblooded, premeditated murder from the killer’s perspective, anticipating the psychological dissection and guilt-ridden expressionism that Feodor Dostoevsky will employ in *Crime and Punishment*. Critic Harold Bloom groups the protagonist as “the culminating figure in the sequence of what might be called Shakespeare’s Grand Negations: Richard III, Iago, Edmund, Macbeth.” With Macbeth, however, Shakespeare takes us further inside a villain’s mind and imagination, while daringly engaging our sympathy and identification with a murderer. “The problem Shakespeare gave himself in *Macbeth* was a tremendous one,” Critic Wayne C. Booth has stated.

Take a good man, a noble man, a man admired by all who know him—and destroy him, not only physically and emotionally, as the Greeks destroyed their heroes, but also morally and intellectually. As if this were not difficult enough as a dramatic hurdle, while transforming him into one of the most despicable mortals conceivable, maintain him as a tragic hero—that is, keep him so sympathetic that, when he comes to his death, the audience will pity rather than detest him and will be relieved to see him out of his misery rather than pleased to see him destroyed.

Unlike Richard III, Iago, or Edmund, Macbeth is less a virtuoso of villainy or an amoral nihilist than a man with a conscience who succumbs to evil and obliterates the humanity that he is compelled to suppress. *Macbeth* is Shakespeare’s greatest psychological portrait of self-destruction and the human capacity for evil seen from inside with an intimacy that horrifies because of our forced identification with Macbeth.

Let us try to critically analyze in this unit, Macbeth Scene wise in order to dive deep into the core of the great tragedy by Shakespeare.

10.2 OBJECTIVES

1. To understand the play in an elaborative manner
2. To know the covert themes and motifs hidden behind the text by critically analyzing each scene.
3. To know the real intent of Character through the dialogues.
4. To understand the art of tragedy of Shakespeare from diversified point of view.
5. To understand the significance of various symbols used in the play.
6. To analyze the role of various scenes in Macbeth.

10.3. ACT-WISE SUMMARY AND CRITICAL ANALYSIS

10.3.1. Act I

Scene I

Summary

In a desolate place blasted by thunderstorms, Three Witches meet to predict the future.

Analysis

Macbeth begins in "an open place" — a place without any landmarks or buildings — with the appearance of the three "weird sisters," as they later call themselves. The Old English word "wyrð," or "weird" means "Fate," which is exactly the origin of these Witches: They are the Fates of classical mythology, one of whom spun the thread of a person's life, one of whom measured it, and one of whom cut it. The bleakness of the scene is a dramatic representation both of the wild Scottish landscape in which the play is set and the more universal wilderness of man's existence.

The Three Witches' speech is written in short rhyming verse that imitates the casting of a spell. The women's language is also full of the imagery of witchcraft and of chaotic weather: thunder, lightning, rain, fog, and "filthy air." The lines "When the battle's lost and won" and "Fair is foul and foul is fair" are the most significant in the scene. On the one hand, these contradictory statements are the kind of riddles we would expect from witches; on the other, the lines suggest a paradox that runs throughout the play: Life frequently presents a confused picture of events in which discerning truth from falsehood is difficult.

Scene 2

Scotland is at war. King Duncan faces not only his own rebellious kinsmen but also an invasion by King Sweno of the Norwegians. In this scene, Duncan receives three significant reports: the death of the rebel Macdonald at the hands of "brave Macbeth"; Macbeth's action against the Norwegians; and the treachery of the Thane of Cawdor, who has sided with the enemy. In each case, Macbeth's heroism shines out, leading to victory for Scotland and surrender by Sweno. Finally, Duncan orders Cawdor's execution and arranges for his title to pass to Macbeth.

Analysis

A captain of Duncan's army makes the initial report of the battle. At first, he says, the outcome of the fighting was in doubt. To describe the inertia of the two armies, the captain uses a metaphor of two drowning men, who gain no advantage by clinging together but instead "choke their art." At this stage in the battle, it had appeared that Fortune, like a "smiling . . . whore" — a traditional personification of her fickleness — would support Macdonald. It was left to the brave warrior Macbeth, "disdaining Fortune," to reverse this situation.

The introduction of Macbeth as a warrior hero is crucial to the play, for tragedy depends on our witnessing the downfall of an already great man. Phrases such as "Valour's minion" (the servant of Courage) and "Bellona's bridegroom" (the husband of War) exemplify Macbeth's super heroism. His strength is underscored by the captain's graphic account of Macbeth's actions on the battlefield. Macbeth did not simply kill Macdonald; he "unseam'd him from the nave to the chops, / And fix'd his head upon our battlements" (22-23) — a reference that foreshadows Macbeth's death at the end of the play.

Macbeth's reputation on the battlefield is further enhanced by the similes of the Captain's second report, in which Macbeth and his fellow-captain, Banquo, are compared to "eagles" and "lions" unafraid of the timid Norwegians, who themselves are likened to "sparrows" or "a hare." Symbolically, the lion appears on the royal coat of arms of the kings of Scotland. Macbeth's and Banquo's fighting is compared to the action of artillery pieces (even though, historically, this battle would have been a sword fight). Finally, Macbeth is credited with nothing less than recreating "Golgotha," the scene of Christ's crucifixion.

Scene 3

Summary

With a clap of thunder, the Witches reappear. Having demonstrated their power by casting a terrible curse upon a sailor whose wife offended one of them, they encounter Macbeth and Banquo as the two soldiers ride from the battlefield. The sisters make three prophecies, the first two regarding Macbeth and the last regarding Banquo. Macbeth shall be named as Thane of Cawdor and then king; Banquo, although he shall not himself rule in Scotland, will be father to future generations of kings. Immediately, the Witches vanish into thin air, leaving the two captains in amazement. Ross and Angus arrive on the scene to confirm what we already know, that Macbeth is to be invested with the thaneship of Cawdor. The Witches' first prophecy has come true.

Analysis

The opening of Scene 3 does more than to simply recall us to the world of the supernatural of Act I, Scene 1: The Witches' curse of the sailor foreshadows what Fate has in store for Macbeth. The sailor is the captain of a ship, in the same way that Macbeth is to become "captain" of his land; like the sailor, Macbeth will be blown by the tempests of ill Fortune. Sleep will be denied to both. Famously, Macbeth later believes that, in murdering Duncan, he "has murder'd sleep," and both he and Lady Macbeth are denied "Sleep that knits up the ravelled sleeve of care." Finally, the metaphor of a storm at sea is traditionally used to refer to confusion and the unpredictability of events.

Macbeth's first words ("So foul and fair a day I have not seen") ironically recall the Witches' "foul is fair" in Scene 1, but Banquo is the first to spot the weird sisters, remarking on the Witches' ambiguous and confused appearance: They "look not like the inhabitants of the earth, / And yet are on it"; they seem to understand him, and yet he cannot be sure; they "should be women," and yet they are bearded. Later in the scene, Macbeth remarks that the Witches "seem'd corporal [physical]" and yet they vanish like bubbles "into the air."

No such ambiguity occurs in the response of the Witches to Macbeth: He is Thane of Glamis, he is Thane of Cawdor, and he shall be King. This contrast between what is uncertain and what is certain, or between what is confused and what is ordered or ordained by Fate, is one

of the crucial structural components in the writing of this play, and it is clear that Shakespeare wants us to see it.

Scene 4

Summary

In the palace court room, King Duncan receives the news of the execution of Cawdor and delivers formal thanks to Macbeth and Banquo for their part in the battle. Then, to the private astonishment of Macbeth, Duncan announces that his successor as king, whenever that may be, will be his son Malcolm.

Analysis

The dramatic function of this short scene is twofold. First, it gives an opportunity to observe the relationship between Macbeth and Duncan; second, it provides Macbeth with further fuel for his ambitious claim on the kingdom.

Malcolm's report of the execution of the disloyal Thane of Cawdor emphasizes the dignity with which even a traitor can go to his death, but Duncan's reply is even more ironic. "There's no art to find the mind's construction in the face" has a proverbial flavor to it — never judge a book by its cover — but it's also a sad admission that even Duncan was unable to predict the treachery of Cawdor. Such is the human side of kingship. Exactly at the moment that Duncan speaks the line, Shakespeare seals the irony by having Macbeth enter the court room.

Formal speeches are exchanged, both Macbeth and Banquo giving humble and loyal replies to their king. The imagery at this point in the scene largely refers to growth and fertility. The king clearly sees Macbeth as a potential successor: "I have begun to plant thee, and will labour / To make thee full of growing" (28-29). The metaphor is continued by Banquo, who promises the king that, if he too is allowed to grow in the king's favor, he will dedicate "the harvest" to Duncan. At this point, the scene recalls Banquo's earlier line when he asked the Witches if they could "look into the seeds of time / And say which one will grow, and which will not" (I:3,58-59). The irony of giving the earlier "seeds" line and now the "harvest" line to Banquo is that these expressions symbolize the seed, or children, of Banquo himself, who are to inherit the kingdom, according to the Witches' third prophecy.

Note the way in which Shakespeare plays with images such as these. Often he builds up a cluster of related images (as here, "plant," "growing," "grow," and "harvest") precisely in order to establish a sense of irony. In the next speeches, for example, the king first invests all those who deserve his thanks with "signs of nobleness, like stars." Only a few lines later, Macbeth, frustrated and angry at the news of Malcolm's investiture as Prince of Cumberland, breathes to himself the words "Stars! Hide your fires! Let not light see my black and deep desires" (50-51).

Here, the juxtaposition of images of starlight and the cancellation of starlight emphasizes the great opposition between the king and Macbeth and between good and evil, an opposition that is ironically reinforced by the king's final lines to Banquo, once more praising Macbeth. The phrase "peerless kinsman" gives added poignancy: The historical Macbeth was the cousin of Duncan, and his crime will not simply be regicide, but the willful destruction of the head of a family.

Scene 5

Summary

At Macbeth's home, the castle of Inverness, Lady Macbeth reads a letter from her husband concerning his meeting with the Witches. She is immediately aware of the significance of their prophetic words and, on being informed that King Duncan will be paying a royal visit to Inverness, makes up her mind to carry out the murder of the king in order to hasten the prophecy. In doing so, she suggests that her husband is weak — he contains too much of "the milk of human kindness." When Macbeth arrives from the court of Duncan, bearing news of the king's forthcoming visit, his wife makes her plans clear to him.

Analysis

The letter, read alone on stage by Lady Macbeth, reiterates the Witches' prophecy of Act I. Significantly, in his letter, Macbeth says nothing of their prophecy to Banquo; perhaps he is already afraid of its implications. Equally significantly, he sets up Lady Macbeth as his "dearest partner of greatness." She will indeed become his partner in crime, but much more than that: Apart from the fatal blow itself, she will be responsible for controlling Macbeth's passions and — to an extent — his actions.

Immediately after she finishes the letter, Lady Macbeth's mind goes to work. Her words "shalt be" uncannily reflect those of the Witches' prophecy. At this point, Lady Macbeth herself has virtually become an agent of Fate, just like the Weird Sisters. But immediately her thoughts turn to possible failings in her husband. He is "too full of the milk of human kindness" to commit murder; he would be great, he would have a high position, he would wrongly win that position, but in each case, some other aspect of his character would not. In this case, she says, there is only one solution. She must "pour [her] spirits in thine ear." Any member of Shakespeare's audience who had seen his play Hamlet four years previously would be more than aware of the significance of this line, for in that play the good King Claudius is murdered by poison administered through the ear. The scene is rapidly becoming darker.

Lady Macbeth is one of the most powerful female characters in literature. The fact that we meet her alone on stage means that we are privy to her innermost thoughts, which are filled with the imagery of death and destruction. And when she speaks, in her next soliloquy, of her "fell purpose," her intentions are described in the most grotesque and frightening terms. First she bids the spirits to literally deprive her of her femininity, to thicken her blood, and to stop her ability to weep. Next, she prays that those same evil spirits should suckle her, converting what should be her nourishing mother's milk to "gall" (bitterness). Lastly, she calls upon the night itself to hide her actions in a "blanket" of darkness. It is no coincidence that these last words reflect those of Macbeth in the previous scene: Shakespeare is creating a strong verbal bond between husband and wife that will continue throughout the play.

When Macbeth enters his castle, his wife greets him in a way that again recalls the words of the Witches; in particular the words "all-hail" and "hereafter" chill the audience, for they are the exact words spoken to Macbeth by the Witches. The dialogue that follows their initial encounter is fast, urgent, and disturbing. Shakespeare uses half-line breaks to intensify the drama of the moment, each "partner in crime" picking up the rhythm of the other's speech:

Macbeth: My dearest love,

Duncan comes here tonight.

Lady Macbeth: And when goes hence?

Macbeth : Tomorrow, as he purposes.

Lady Macbeth: Oh, never

Shall sun that morrow see!

Shakespeare uses the same technique immediately after the murder.

In the lines that follow, Lady Macbeth uses several significant metaphors of concealment: Macbeth's face is like "a book, where men / May read strange matters" (63-64); then, in a brilliantly ironic reference to the Genesis story, "Look like the innocent flower, / But be the serpent under it" (66-67). The apparent paradise promised by the Witches is soon to become a hell. An important psychological point is also made: Lady Macbeth herself does not hide her feelings in the same way that Macbeth does. She is not rapt in wonderment, simply practical. The last line of the scene, "Leave all the rest to me," is quite modern in its tone. With this blunt and chilling imperative, Lady Macbeth completes her transformation from woman to man. From now on, she plays on the reversal of roles; she has adopted the role of "man of action," forcing her husband into the more passive role of accomplice.

Scene 6

Summary

King Duncan and his retinue arrive at Inverness. Various formal greetings are exchanged between the king and Lady Macbeth, who, like a chameleon, now takes on the more typical role of perfect hostess.

Analysis

Duncan's speech on his arrival at Inverness is heavy with dramatic irony: Not only is the "seat" (the surroundings) of the castle "pleasant," but even the air is sweeter than that to which the king is accustomed. The presence of the martlet (a summer bird) serves to heighten the irony. As far as the king is concerned, the castle, from the outside at least, appears to be a paradise. Contrast this picture of delight with the imagery of hell that forms the substance of the Porter scene (Act II, Scene III).

The king's address to Lady Macbeth and her subsequent reply are full of the heightened language of formal introduction: "God 'ild you," "We rest your hermits (your servants) ever."

Of course, her elaborate greeting contrasts her language of the previous scene and emphasizes her falsity.

The stage directions that frame this scene are full of the pomp and ceremony of a royal visit. To a musical accompaniment, food and drink are transported from one side of the stage to the other. Although the audience does not see the revelry on stage, Shakespeare intends us to understand that the king is to be well entertained.

Scene 7

Summary

Alone, Macbeth ponders the deed that he is about to perform. He is aware of the powerful reasons for murdering the king, but is nagged by self-doubt arising from his fear of retribution both in heaven and on earth and by his likely loss of reputation. However, any such fears are dismissed by his wife in the same practical tone that she used in Act I. Her taunting of her husband's weakness, coupled with the efficiency of her own plan, convince Macbeth that he should take on the "horrid deed."

Analysis

The imagery of Macbeth's soliloquy reveals the intentions he would like to achieve ("assassination," "success"), but its construction shows the workings of a mind still very much in confusion. Notice the insistent repetition of individual words — if, were, done, be, but, and here — each repeated two or three times within the first few lines. Within the fluid construction of this soliloquy, words and sounds constantly attract and suggest each other, giving the impression of a train of thought. All this begs the question of whether Macbeth, able to rationalize and express his thoughts, is thereby revealed as an intelligent, poetic soul. And if that's the case, does he appear more human, more or less capable of sinning, and, worrisome for the audience, more or less capable of winning their sympathy?

Lady Macbeth must immediately detect Macbeth's self-doubt. When Macbeth admits to her that his golden reputation might lose its "gloss," she sets out to strengthen his resolve by mocking his perceived weakness. Her questions drive further the wedge between daring and doing, between courage and action, between desire and fulfillment. To these, she adds a distinction between masculinity and femininity: In contrast to her own self-proclaimed

manliness, she pours scorn upon her husband's lack of courage. She tells him he is "green," "a coward," and that he resembles the proverbial "poor cat" who wanted the fish but would not get its paws wet. Finally, and most damningly, she tells him that her own lack of pity would extend to murdering her own child as it suckled at her breast. With this one terrifying example, she confirms that "the milk of human kindness" is absent in her.

The next paragraph commences with a shift in tone — no less pragmatic but even more ruthlessly efficient — as Lady Macbeth switches her attention to the details of the murder itself. Her plan to drug the guards with alcohol is couched in metaphorical language derived from the ancient science of alchemy. The words "receipt," "fume," and "limbeck" specifically refer to this process, whose purpose was to turn base metal (such as lead) into gold. It is heavily ironic that, in the Macbeths' experiment, that which is gold — the king himself — will become base and doubly ironic that Macbeth's golden reputation will be reduced to worthlessness.

Macbeth has been convinced. In words that uncannily recall his wife's, he now puts on the mantle of murderer: the monosyllabic "False face must hide what the false heart doth know" has a certainty to it that completely overturns his earlier vacillation.

10.3.2 Act II

Scene 1: Summary

As Macbeth makes his way toward the king's bedchamber, he encounters Banquo with his son Fleance. Banquo has been unable to sleep and explains to Macbeth that he has been dreaming of the weird sisters. After arranging to meet again in order to discuss the matter, Banquo asserts his allegiance to the king and bids good night to Macbeth. No sooner is Macbeth alone, than he has an extraordinary experience. Either in the heat of the moment or through some supernatural visitation, he sees a ghostly dagger indicating the way to the Duncan. Convinced that "there's no such thing," he climbs to the king's chamber.

Analysis

The opening dialogue sets the scene: It is past midnight, the moon has set, and the "candles" of heaven — the stars — cannot be seen. Symbolically, the airy lightness that greeted

Duncan's arrival at the castle in Act I has completely vanished, to be replaced by brooding darkness.

In this opening scene of Act II, as in the later Porter scene, the audience feels momentarily suspended from the action but in no way removed from the intensity of emotion as the innocent Banquo and his son pass the time of night. The moment at which Banquo so very nearly draws his sword on a potential intruder (actually Macbeth) is a master-stroke of dramatic irony: Banquo has no idea of what the audience knows.

The dagger speech (32-65) is, deservedly, one of the most celebrated in Shakespeare. Like "If it were done" (Act I, Scene 7), this soliloquy is a fascinating piece of stage psychology. The structure of the lines precisely echoes the swings from lucidity to mental disturbance that characterize Macbeth throughout the play. There are three false alarms: "I see thee still . . . I see thee yet . . . I see thee still!" Between each of these alarms comes a moment of respite in which Macbeth appeals to the world of the physical senses: "Art thou not . . . sensible to feeling?" "Mine eyes are made the fools of the other senses," and "It is the bloody business which informs thus to mine eyes."

Nevertheless, as in the earlier scene with his wife, Macbeth eventually capitulates. The urge to become king is now strong in him. In his final lines, as he ascends to the king's chamber, he imagines himself as the personification of Murder itself, stealthily making its way towards its victim. The change of tone to one of high rhetoric and classical allusion (Hecate, Tarquin) may seem out of place, but not if we imagine Macbeth putting on a "mask" of language in preparation for the murder. The distinction between word and deed in the last line is an idea that occurs frequently in Shakespeare. What we say and what we do are frequently very different matters. But in the final couplet, Macbeth seems to transfer his own doubts concerning the afterlife to Duncan: Whether the king will go to heaven or hell is now an academic matter; ironically, for Macbeth himself, the outcome is likely to be more certain.

Scene 2: Summary

Having drugged the guards of Duncan's chamber, Lady Macbeth now meets her husband in the lower courtyard as he emerges from the king's room itself. Macbeth's conscience is clearly disturbed by what he has done, and once more his wife criticizes his lack of firmness.

The success of their plot is also in jeopardy because Macbeth has brought the daggers with him. Lady Macbeth returns to the scene of the murder in order to place the daggers and to smear the king's sleeping servants with blood, a deed that presents her with none of the horror that now affects Macbeth. As the scene closes, we hear, with the Macbeths, a loud and persistent knocking at the door.

Analysis

Lady Macbeth's opening words introduce a new level of emotional intensity. Fear of failure has been replaced with fear of discovery, and even though she describes herself as drunk with boldness and on fire with passion, she is just as easily alarmed as her husband is by the tiniest noises and movements. Her swift changes of thought and speech foreshadow the language of her final lapse into madness in the sleepwalking scene (Act V, Scene 1), when she relives these same moments.

Yet, despite all this, Lady Macbeth appears to be sufficiently hardened to the deed to be able to make several horribly ironic comments, including the observation that she would have committed the murder herself, had she not been put off the idea by the resemblance of the sleeping king to her own father. Note the similarity of this line — by which she seems to excuse something lacking in herself — with her earlier taunt to Macbeth that she would have dashed out the brains of her own child had she sworn to do so. The fact is that what Lady Macbeth would do her husband has actually done. The total reversal of roles that she anticipated cannot now occur because, despite his stricken conscience, Macbeth has done what she could never do.

The second area of Macbeth's concern is the bloodiness of the deed and specifically the fact that his own hands bear witness to the unnatural deed of murder. Again, for Lady Macbeth, blood is only like paint used to daub the picture of death and can be easily washed off. But Macbeth is aware of the deep stain beneath the surface. His capacity for recognizing the grand scale of his action, which foreshadows his later remark that he is "in blood stepped in so far," is missing in Lady Macbeth.

At this point, the knocking begins. Like the beating of the heart in Edgar Allan Poe's short story "The Tell-Tale Heart," the noise is partly the knocking of their consciences and partly

an actual exterior knocking. Symbolically, the knocking is the knocking of justice, or of vengeance.

Scene 3: Summary

The knocking continues, but the porter does not immediately open the door. Instead, he plays a game with himself in which he imagines himself as the porter of hell and jokes about the kind of sinners he might let in. Eventually, however, he opens the door to Lennox and Macduff, who have been commanded to call upon the king to arrange the royal departure. It is early morning, and most of those in the castle are still asleep. One who is not is Macbeth, and he directs Macduff to the king's chamber. Only a moment passes before the news breaks: King Duncan has been murdered.

On hearing the terrible revelation, the Macbeths' acts are beyond suspicion, but Macbeth admits to having killed the guards of the King's chamber — not part of the original plan — and Lady Macbeth faints. The assembled thanes of Scotland resolve to avenge the act of treason. Duncan's sons, Malcolm and Donalbain, thinking themselves open to the charge of murdering their father, plan to flee to England and Ireland.

Analysis

This busy scene begins with a moment of light comedy, which serves to heighten the suspense. The porter of Macbeth's castle, drunk from the previous night's revels, complains that his job is worse than that of the porter of hell. In a private game with the audience, he engages in a piece of stand-up comedy in which he imagines himself as that beleaguered servant, opening and closing the gate on the damned. The first two examples he uses (that of a farmer and an equivocator) have specific religious and historical connotations. A few months before Macbeth was performed at court in front of the Protestant King James I, the infamous Gunpowder Plot (the aim of which was to murder the English king) took place. The conspirators, including Guy Fawkes, may have been encouraged by a Catholic convert called John Garnett, whose nickname was "farmer." The practice of lying in court about one's religion by employing confusing or ambiguous language was known as equivocation. Many examples of ambiguous language are heard throughout Macbeth, and of course the words of the Witches themselves are not entirely clear. So the porter's examples are not entirely without significance, even though they may be unintentional.

The humor continues when the porter unbolts the door to Macduff and Lennox and offers a series of bawdy jokes, momentarily distracting the audience from the fact that Macbeth must at this very moment be washing his hands of the blood of the previous scene. Then Macbeth enters, apparently at ease, to direct Macduff to the king's room.

Scene 4: Summary

On his way from the castle, the Thane of Ross encounters an Old Man, who confirms the widespread reports of disruption in the natural world. Macduff appears with fresh news that Duncan is buried, that his sons have fled, and that the kingship has passed to Macbeth. The opening prophecies of the Witches have been completed.

Analysis

Like the Witches, the Old Man is a traditional figure in many works of literature. In contrast to the Witches' vision of what will be, the old man exemplifies the certainty of what has been: The notion of age, tradition and natural continuity, as well as wisdom are all bound up in this single figure. In words that recall those of the much younger Lennox in the previous scene, the old man describes how the world that he knows and trusts has been turned on its head. All the named events are not simply natural disasters; they are reversals of the expected natural order: Daylight has been replaced by night; a falcon (a bird of prey) has been killed by an owl, a much smaller creature; and the horses of the king's stables are said to have eaten each other.

The entry of Macduff allows Shakespeare to consolidate the first half of the play and to confirm that Macbeth has been named king and has already gone to Scone, the traditional place of coronation for Scottish kings, to be crowned. The imagery of this scene acts partly as a bridge between the first half of the play and the second. It recalls the first soliloquy of Lady Macbeth in Act I, Scene 5 ("Come, you Spirits"), and it foreshadows the language at the end of Act III, Scenes 2 and 3, concerning the murder of Banquo. The subplot of this second murder forms the basis of the whole of the next act.

10.3.3. Act III

Scene 1: Summary

Banquo suspects Macbeth but gains comfort from the second part of the Witches' prediction — that his own children will be kings. Having announced his intention to go riding with Fleance, Banquo is persuaded by the Macbeths to return later that evening to their new palace at Forres for a special feast. However, Macbeth realizes that the Witches' prophecy regarding Banquo represents a threat to his own position. Unable to endure the thought of Banquo's descendants claiming his position, Macbeth summons two hired murderers and confirms with them prior arrangements for the killing of Banquo and Fleance.

Analysis

Banquo's short soliloquy has two purposes: It reminds the audience of the details of the Witches' prophecy in Act I, and it reveals his own suspicion that Macbeth is Duncan's murderer. Ironically, his tone also recalls the ambitious tone of Macbeth in earlier scenes.

Macbeth and his wife make arrangements for the feast with all the confidence of their new rank. Note particularly Macbeth's adoption of the royal "we." The use of the plural in place of the singular pronoun is a traditional figure of speech by which the monarch expresses not only unity with his people but also his absolute authority over them. Banquo, once equal in status with Macbeth, acknowledges Macbeth's new position by addressing him throughout the scene as "my lord."

Other aspects of language confirm Macbeth's new status: strong verse rhythms, for example, appear in lines such as "Here's our chief guest" and "Fail not our feast." Macbeth's apparent disregard for time — of which he now has plenty — is clear in expressions such as "but we'll take tomorrow" and "But of that tomorrow." The word "tomorrow," like "hereafter," is full of irony in Macbeth. Tomorrow should be full of hope for the future, but the word comes back to haunt him later in the play. His use of the word here foreshadows the famous "Tomorrow and tomorrow" speech in Act V.

The line "To make them kings, the seed of Banquo kings!" (70) is almost incredulous, as if Macbeth is trying to convince himself that the Witches could not possibly have spoken the truth. Whereas Banquo still trusts in the fateful prophecy, Macbeth is all too ready to dismiss it. In Act I, Scene 2, the wounded captain reported that Macbeth the warrior-hero was prepared to disdain Fortune. Now Macbeth the murderer goes one step further by literally challenging Fate itself to a tournament (or "list"): "Rather than so, come, fate, into the list /

And champion me to the utterance" (71-72). Note that the verb "to champion" here has its original meaning: to fight against, not for.

The entry of the hired murderers is a crucial element in the development of Macbeth's character. His use of others to do his dirty work presents him as politically powerful but morally weak. Long gone are the days when Macbeth would meet his enemy "front to front." Now he must commit murder with the seeming protection of distance — "something [distant] from the palace" (133). Shakespeare also contrasts ironically the murderers' pragmatic reaction to the idea of murder with Macbeth's conscience-stricken one.

Scene 2: Summary

This short scene allows the audience once more into the private thoughts of the murderous couple, while holding the action momentarily in suspense. As the hired killers make their way toward Banquo, Macbeth and his wife meet secretly. His wife attempts to soothe his troubled mind but ironically feels the same doubts herself. Killing the king has provided them with many more difficulties than they first envisioned. To the astonishment of his wife, Macbeth reveals his plan to murder Banquo.

Analysis

Dramatically and poetically, this scene precisely mirrors Act I, Scene 5. Then, Duncan's death was being plotted; now, the death is Banquo's (although Lady Macbeth is initially unaware of this). In the earlier murder, Lady Macbeth was most in command; in this murder, Macbeth is. Where formerly Macbeth was the one who needed convincing, now the weaker role passes to his wife. Macbeth's line "make our faces vizards (visors) to our hearts" recalls Lady Macbeth's earlier words "[t]o beguile the time, look like the time." Similarly, Macbeth's injunction to the spirits of darkness "Come, seeling night . . ." is an echo of the speech of Lady Macbeth's beginning "Come, thick night . . ."

Despite Macbeth's personal bravado, neither he nor his wife seems entirely at ease. Lady Macbeth talks of her "doubtful joy" and Macbeth of his "restless ecstasy." In the world that the Macbeths have created for themselves, total peace no longer exists, and what has been achieved is only a half-measure. Even the dead King Duncan is able to achieve more totally what Macbeth never can: a respite from "life's fitful fever."

While Lady Macbeth appears to be looking back at the previous murder, Macbeth looks forward, anticipating the next murder, of which Lady Macbeth is not yet fully aware. That distinction between their two states of knowledge allows Shakespeare to play once more on the power relationship between husband and wife. Here, then is yet another reversal of character, and it is shown in two major ways: first, by Lady Macbeth's innocent-sounding questions and, second, by Macbeth's adoption of animal imagery. In Act I, Scene 5, Lady Macbeth was the one who spoke of "the raven" and "the serpent." Now Macbeth takes on the same language of horror, imagining his mind to be "full of scorpions," and speaking of the "bat" and the "shard-born (dung-bred) beetle."

The most powerful moments of the scene are the final ones in which Macbeth calls for the cancellation of the bond between himself and the world. "Bond" is more than simply a simile from the world of legal jargon. Just as Lady Macbeth earlier wanted to lose her sex, Macbeth now desires to be rid of his humanity. His direct connection with the natural world into which he was born threatens to keep him "pale" or fearful. A final point to make about these lines is the way in which the rhythmical stress falls unusually on the first syllable of the word "cancel":

"And, with thy bloody and invisible hand

Cancel and tear to pieces that great bond" (49-50)

Metrically, as well as dramatically, Macbeth is moving inexorably toward his tragic destiny. Meanwhile his wife, once so calm and collected, is losing that composure. Macbeth's line "Thou marvell'st at my words" suggests, like a stage direction, some moving response in her.

Scene 3 : Summary

The hired murderers meet as arranged. On hearing approaching horses, a signal is given, and Banquo and his son Fleance are attacked. The murderers' lantern is accidentally extinguished, and the job is left half-done: Although Banquo is killed, Fleance escapes.

Analysis

Appropriately, this scene takes place in the dark; the murderers carry lanterns and fail in their duty only when the light is accidentally knocked out and the entire stage is plunged in blackness. But this moment is also highly symbolic, foreshadowed at the end of Act II, when

Ross remarks to the old man "By the clock 'tis day; / And yet dark night strangles the travelling lamp." In Macbeth, the forces of darkness seem constantly at odds with those of light.

In contrast to the dark, grisly nature of their job, the murderers' poetic speech is also comparatively light, particularly in the depiction of a traveler reaching the inn at sunset: "The west yet glimmers with some streaks of day; / Now spurs the lated traveller apace / To gain the timely inn" (5-7). One function of such poetry is to contrast the nature of word and deed. We have seen the same hypocrisy in Macbeth himself; he, too, is capable of poetry as well as murder.

The escape of Fleance is the turning point or peripeteia in Macbeth's tragedy. Banquo's dying words, ordering Fleance to "revenge," remind the audience of the Witches' prophecy to Banquo: that he will be father to a line of kings, even though he himself will not attain the throne.

Scene 4: Summary

At Forres, Macbeth and his wife welcome the thanes of Scotland to the banquet. Immediately prior to the feast, one of the murderers appears at a side door and reveals to Macbeth the truth about the mission: their success in the killing of Banquo and their failure to murder Fleance. Macbeth recomposes himself and returns to the table. As he raises a toast to his absent friend, he imagines he sees the ghost of Banquo. As with the ethereal dagger, the ghost of Banquo appears to come and go, propelling Macbeth into alternating fits of courage and despair. Lady Macbeth invites the thanes to depart and, once alone, tries one last time to soothe her husband. But Macbeth's paranoid mind is already on to the next murder, that of Macduff. To ascertain his future with greater certainty, he makes clear his intention to visit the Weird Sisters once more.

Analysis

At first, Macbeth is pleased with the murderer, telling him he is "the best," "the nonpareil" (without equal); moreover, Macbeth's own supposed invincibility is shown when he says that he feels "as broad and general as the casing air," but on hearing the unwelcome news that Fleance escaped his treachery, Macbeth's language abruptly changes: "But now I am cabin'd, cribbed, confin'd, bound in / To saucy doubts and fears" (25-26). The alliteration of the hard c

sounds reveals Macbeth's sense of constraint, in contrast to the freedom which he claims to have enjoyed previously.

The imagery of confinement and constraint plays an increasing part in his language from now on. For example, these words foreshadow the point in Act V, Scene 7 when, recognizing that he is physically trapped by the advancing English army, Macbeth cries out, "They have tied me to a stake, I cannot fly" (flee). Now, though, something altogether more terrifying holds him down and prevents him from moving: In the very place reserved for him at the table, Macbeth sees, or thinks he sees, the spirit of the assassinated Banquo.

The rich banquet, a symbol of great orderliness and generosity, now becomes a hellish parody of itself. Instead of Macbeth sitting "in the midst," dispensing his largesse as he would wish, his throne has been usurped by the bloody apparition of his former friend. Macbeth's language reflects this change. The ghost, so hideous that it would "appall the devil," appears to have risen from a grave or a "charnel-house." Macbeth cannot understand why what is dead should "be alive again," when its bones should "be marrowless" and its blood "cold." Finally, he challenges the all-too-real apparition to "dare me to the desert with thy sword."

Lady Macbeth, on the other hand, remains constant in her judgement. Unlike Macbeth, she cannot see the ghost, and her tone is typically pragmatic and down-to-earth: "When all's done, / You look but on a stool." She appears to want to calm his rages, but anger simmers beneath her conciliatory words. Once more she upbraids her husband for his apparent lack of manhood. A specific parallel with the murder scene occurs when Macbeth accuses his wife of being able to "keep the natural ruby of your cheeks, / When mine is blanched (whitened) with fear" (116-117). Here, the words "ruby" and "blanched" clearly recall the distinction that Lady Macbeth made between the "red" hands of murder and the "white" heart of a coward (II: 2, 64).

Scene 5 : Summary

Hecate, the classical goddess of the lower world who represents the spirit of ancient witchcraft, calls the weird sisters to her to complain that her own part in Macbeth's downfall has been overlooked and that she now wishes personally to make his downfall complete. The scene is unnecessary to understanding the play and was probably not written by Shakespeare.

Analysis

Hecate's supernatural spite is intended to echo that of the human dimension. She is a vindictive female spirit, whose forceful instructions to the Witches reflect the language of Lady Macbeth to her husband. Although unnecessary dramatically, the scene reinforces the philosophical question: Is Macbeth entirely to blame for his own downfall? In Hecate's opinion, he is. She tells the Witches that Macbeth "loves for his own ends" and prophesies that Macbeth "shall spurn Fate," recalling the words "disdaining Fortune" from Act I. Without this line of argument, it would be easier to suggest that Macbeth is powerless to control his own destiny.

Scene 6: Summary

Meeting with a rebel lord, Lennox reveals his doubts concerning Macbeth. His argument is that those who might be immediately suspected of murdering their kinsmen are less likely to have done so than Macbeth, who had killed the guards of Duncan's chamber so hastily. Although Lennox is prepared to accept Macbeth's actions, he cannot help feeling deeply suspicious of him. The other lord reveals to Lennox that Macduff has fled from Scotland to join forces with Malcolm in England. Moreover, they have requested help from England's King Edward the Confessor. Both Lennox and the other lord pray that God's vengeance may swiftly fall on the tyrannical Macbeth and that Scotland may return to peace once more.

Analysis

Some of the language of this scene is difficult. Its lines are full of pauses, half-spoken thoughts, and fragments of reported speech. Its function is twofold: first to convince the audience of Lennox's real thoughts about Macbeth. Even though Lennox appears loyal to Macbeth at the end of Act IV, Scene 1, here he divulges his concerns in lines such as "Men must not walk too late" and, more directly, the phrase "the tyrant's feast."

The primary function of the other lord is to confirm the news of Macduff's flight to England and to introduce the names of other rebel leaders, Northumberland and Siward, who will combine against Macbeth in the final act. But his words "That . . . we may again / Give to our tables meat, sleep to our nights" (32-34) also recall, ironically, the words of Macbeth to his wife in Act III, Scene 2: "But let the frame of things disjoint . . . / Ere we will eat our meal in fear, and sleep / In the affliction of these terrible dreams."

10.3.5. Act IV

Macbeth returns to the Weird Sisters and boldly demands to be shown a series of apparitions that tell his future. The first apparition is the disembodied head of a warrior who seems to warn Macbeth of a bloody revenge at the hands of Macduff. The second is a blood-covered child who comforts Macbeth with the news that he cannot be killed by any man "of woman born." The third is a child wearing a crown, who promises that Macbeth cannot lose in battle until Birnam wood physically moves toward his stronghold at Dunsinane.

Encouraged by the news of such impossibilities, Macbeth asks, "Shall Banquo's issue ever reign in this kingdom?" The Witches present an image of a ghostly procession of future kings, led by Banquo. All this serves only to enrage Macbeth, who, trusting in his own pride reveals in an aside to the audience his determination to slaughter the family of Macduff.

Analysis

This scene can be roughly divided into three: the Witches' casting of a spell; the supernatural answers to Macbeth's demands; and Macbeth's return to the cold world of political and social reality. The scene's structure deliberately recalls the opening scenes of the play. Once more, Macbeth's destiny is in question. Once more, he receives three prophecies. Once more, he is left on his own to decide how best to interpret those prophecies. And once more he fails to understand that Fate is inevitable, however he chooses to act.

The Witches' charm is fantastic: Its ingredients, thrown into a bubbling cauldron, are all poisonous. Moreover, these ingredients are all the entrails or body parts of loathed animals or human beings, which, taken together, can be interpreted as making a complete monster: tongue, leg, liver, lips, scales, teeth, and so on. The strong implication is that Macbeth himself is no longer a complete human being; he himself has become a half-man, half-monster, a kind of chimera.

Macbeth arrives at the Witches' lair with extraordinary boldness, knocking at the entrance in a way that ironically recalls the entry of Macduff into Macbeth's castle in Act II, Scene 3. When he "conjures" the Witches to answer him, his language is uncompromising: He matches their power with a powerful curse of his own, demanding to have an answer even if it requires the unleashing of all the elements of air, water, and earth; even if all the universe — natural or manmade — "tumble" into ruin. His most defiant act, by far, is to desire to hear

the prophecy of his future not from the Witches, who are themselves only "mediums" of the supernatural, but from their "masters," that is, the controlling Fates.

In a scene rich with special effects — thunder, ghosts and (possibly flying) Witches — Shakespeare adds a final visual stroke: The eighth child-king carries a mirror that reflects the faces of many more such kings. The effect of infinite regression can be achieved by looking at a mirror while holding a smaller mirror in your hand in which the reflection is reflected.

The Witches confirm the inevitability of what Macbeth has seen: "Ay sir, all this is so." There can be no equivocation, no argument, with Fate.

Scene 2: Summary

In Macduff's castle in Fife, Lady Macduff comforts and is comforted by her young son, who displays a courage beyond his years when confronted with the possibility that his father has turned traitor. Although warned by the Thane of Ross to escape before it is too late, Lady Macduff is encountered by Macbeth's henchmen, who brutally kill first her child and (as the audience learns in the following scene) her.

Analysis

This scene and the next should be considered together, for both deal with the question of treachery and loyalty, and both consider the nature of genuine courage, as opposed to the arrogant bravado of Macbeth.

Here is a woman apparently abandoned by her husband. She has been left to fend for her children like a mother bird in the nest. Even the tiny wren would show more spirited defense of her own family against a predator than Macduff has done, she argues. Her conclusion can be only that her husband "wants the natural touch" — that is, he lacks human kindness. It's interesting to hear in this phrase an ironic echo of the words of Lady Macbeth, who accused her husband of having precisely *too much* of "the milk of human kindness."

Ross' speech diverts Lady Macduff's justifiable anger away from her husband, whom he calls "noble, wise, judicious," toward the cruelty of the circumstances in which the country as a whole finds itself. The terror of Macbeth's Scotland is that no one can be sure of another's loyalty or treachery "when we are traitors, / And do not know ourselves; when we hold rumour / From what we fear, yet know not what we fear" (18-20).

Left on their own, Lady Macduff and her son converse further on the subject of her husband's loyalty. To her, Macduff has acted dishonestly, but her son, however naïve his view of the world, comforts her by his practical statement that the world is full of dishonest men. The entry of another messenger increases the urgency of the scene. Left on her own once more, Lady Macduff reflects, as Ross did, on the unpredictability and topsy-turvy nature of human society where "to do harm" is praiseworthy and to do good is dangerous.

The audience should not be surprised, given the direct and courageous speech of the young boy in his conversation with his mother, at the spirited defense he puts up against the murderers. His words ("Thou liest, thou shag-haired villain") foreshadow those of the brave Young Siward to Macbeth in Act V, Scene 7 ("Thou liest, abhorred tyrant") and remind us of the indomitable spirit of honor and justice that must ultimately prevail.

Scene 3: Summary

In England, Duncan's son Malcolm tests the loyalty of his newest recruit, Macduff. By demeaning his own nobility and professing himself to be a greater tyrant than Macbeth, Malcolm hopes to goad Macduff into an open display of his loyalties. This attempt at reverse psychology has its desired effect. Macduff is thrown into a fit of anger against the "untitled tyrant" Macbeth, and Malcolm enlists his help in the struggle. When Ross appears with news of the slaughter of Macduff's family, Macduff is finally convinced not only to engage in the rebel army but also to take personal revenge upon Macbeth. This scene also includes a passage in which it is reported that England's king, Edward the Confessor, has provided more than political aid to Malcolm; he has been healing the sick by supernatural means.

Analysis

This scene develops further the important issues of loyalty and courage found in the preceding scene, and it is structured in two halves: the first concerns the testing of Macduff's loyalty by Malcolm; the second evokes the great passion of Macduff in the face of terrible grief and his sworn revenge on Macbeth.

It is helpful to think of this scene as a job interview. Malcolm begins by suggesting that Macduff may be prepared to betray him as "a sacrifice" to his previous leader, Macbeth. Macduff passes this stage of the interview by boldly announcing, "I am not treacherous." Still, Malcolm persists: Men may look as bright as angels on the outside but still harbor secret

feelings within. Why, he asks, did Macduff desert his wife and children? At this point, Macduff nearly fails the test: He cannot believe that Malcolm is so short-sighted not to realize that his interests lie in defending not only his family but the whole nation of Scotland.

As in Ross' speech in Act IV, Scene 2, the context of this entire scene has been set in terms of the country as a whole: Macduff explains to Malcolm that "Each new morn . . . new sorrows / Strike heaven on the face, that it resounds / As if it felt with Scotland"(4-7). Later, Macduff cries out "O Scotland, Scotland . . . O nation miserable!" Macbeth's motivation in murdering Duncan may have been personal, but its effects have become very much public.

Malcolm's next move is a daring piece of reverse psychology: He claims that as a future king, he himself will be even more malicious and barbarous than Macbeth. To understand this scene, the audience must be aware from the start that Malcolm is lying when he suggests that he possesses no virtues, no nobility, no honor, and no qualities of kingship.

Macduff's response to this suggestion is at first cautious. His speech beginning with the words "Boundless intemperance in nature is a tyranny . . ." has a diplomatic tone. Macduff argues, probably against his better judgment, that certain human sins are forgivable, even in a king. Even avarice, the sinful desire for wealth, is "portable" when balanced against the good qualities of kingship. "But I have none," replies Malcolm, listing exactly those qualities which he *does* have and which, of course, Macbeth lacks. At this point, Macduff snaps. He cannot endure the thought that the country might have to undergo another reign even more vicious than Macbeth's. Seeing Macduff's clearly emotional response, Malcolm relents, revealing as fake the self-portrait he has previously given.

10.3.5. Act V

Scene 1: Summary

Lady Macbeth has gone mad. Like her husband, she cannot find any rest, but she is suffering more clearly from a psychological disorder that causes her, as she sleepwalks, to recall fragments of the events of the murders of Duncan, Banquo, and Lady Macduff. These incriminating words are overheard by the Doctor and a lady-in-waiting.

Analysis

The staging of this scene is made clear by the first ten lines of the scene. The gentlewoman's description of how Lady Macbeth has sleepwalked in the past acts as a stage direction for the actress playing Lady Macbeth. Her agitated reading of a letter is of course a visual reminder of her reading of the fateful letter in Act I, Scene 5. More than this, Lady Macbeth is seen to rub her hands in a washing action that recalls her line "A little water clears us of this deed" in Act II, Scene 2. If these words are not enough to arouse the Doctor's suspicions, those that follow must suggest to him not only that she is suffering but also the reason for that suffering.

Lady Macbeth's speech has become fragmented and broken by an enormous emotional pressure: the suave hostess and cool, domineering wife has been reduced to a gibbering creature whose speech (almost) signifies nothing. There are no logical connections between her memories or her sentences, and indeed, the devastation of her mind is so complete that she cannot recall events in their correct order. For example, "Out damned spot" is followed by "The Thane of Fife had a wife," referring to Lady Macduff. Later we hear the line "Banquo's buried: he cannot come out on's grave," and finally she believes she hears Macduff knocking at the gate. It is as though all the individual murders have coalesced into one seamless pageant of blood. Perhaps the most ironic line is the one which near-perfectly echoes an earlier line of Macbeth's. When Lady Macbeth cries "all the perfumes of Arabia will not sweeten this little hand," we must not forget that she was not on stage to hear her husband's "Will all great Neptune's ocean wash this blood / Clean from my hand?" (Act II, Scene 2).

Lady Macbeth's line "What's done cannot be undone" not only reverses her earlier argument to her husband "what's done is done" (Act III, Scene 2); it also recalls the words of the general confession from the Prayer Book: "We have done those things which we ought not to have done, and there is no health in us." The Doctor agrees: In his opinion, Lady Macbeth needs a "divine," — a priest — more than a doctor, reminding the audience of Macbeth's earliest doubts when he argues with himself before the murder of Duncan, "If it were done when 'tis done . . . we'd jump the life to come" (I:7,1-6).

Now, though, the promise of salvation has been all but abandoned. "Hell is murky," says Lady Macbeth, and that spiritual darkness is echoed by the fact that the scene is played entirely in the dark, with the exception of one candle, which Lady Macbeth insists on having next to her. She may be sleepless, but it is her soul's rest that really concerns her.

Four lords of Scotland — Lennox, Menteth, Angus, and Caithness — resolve to join Malcolm and the English forces, who have by now marched into Scotland and are encamped at Birnam Wood, not far from Macbeth's stronghold at Dunsinane.

Analysis

This short scene develops the drama of the preparation for battle. In language that recalls that of Act III, Scene 6 and Act IV, Scene 3, the characters remind the audience of the various military alliances between Malcolm, England, and the rebel Scots. In this sense, the scene is simply a plot-filler, but there are three points to note: First, the audience is introduced once more to the fateful name of Birnam Wood, which the Third Apparition in Act IV, Scene 1 prophesied to be the downfall of Macbeth.

Second, Caithness' portrait of Macbeth comes close to the description of a warrior-hero given by the Captain in Act I, Scene 2, especially in the phrase "valiant fury," but now the anger is not righteous: It arises from a "distemper'd cause" which Macbeth can no longer "buckle . . . within the belt of rule." Again, in another metaphor of clothing, Caithness adds that Macbeth's royal title "Hangs loose about him, like a giant's robe upon a dwarfish thief." (It is likely that nearly three centuries later, Robert Louis Stevenson was thinking of this line when he described the malicious dwarf Edward Hyde wearing the outsize clothes of the respectable Mr. Jekyll.) In Act I, Scene 3, Banquo talked of Macbeth's honors as "strange garments" which "cleave" (conform) to the shape of the body only by constant use. The metaphor is exact: Macbeth's title no longer *fits* him.

Third, the tone of the rebel Scots is one of uncompromising courage. Once more Scotland is described as a sick patient, the only cure for which is "each drop" of their own blood spilled in their country's defense.

Scene 3: Summary

Macbeth dismisses reports of invasion by trusting to the prophecies of the apparitions, which seemed to promise him invincibility in battle. When a servant enters to announce the approach of a huge army, Macbeth appears momentarily to lose courage and then angrily spurns his servant and orders his armor to be put on. The Doctor, whose news concerning Lady Macbeth is just as grim, is treated with similar contempt.

Macbeth's tone is typically brazen. The reports he has heard can have no consequence, given the prophecies of the three apparitions of Act IV, Scene 1. Throughout this scene, any doubts he may have are quelled by his bold imperatives: "Bring me no more reports," "Fly, false thanes," and more. We see a man completely self-assured, a "confident tyrant," as Siward calls him in the subsequent scene. These angry words do much to assert his own manhood, in contrast to the cowardice he perceives in others — not only his servant, whom he calls "cream-faced" and "lily-livered," but also the rebel soldiers, whom he insultingly refers to as "epicures" (that is, self-indulgent and lazy).

In the dialogue with the servant, Macbeth orders him to "prick his cheeks" in order to "put colour" back in his face, an ironic reminder of the earlier color symbolism when Macbeth was accused by his wife of having a white heart, as opposed to her own red hands. Another imperative — "Give me my armour" — has to be repeated when Macbeth's armourer, Seyton, initially refuses to do so. Similarly, when the Doctor confesses that he has been unable to cure Lady Macbeth's madness, Macbeth mocks his ability, challenging him to "Throw physic (medicine) to the dogs."

But there is also another Macbeth, who admits to being "sick at heart" and who feels he has entered the season of the "yellow leaf," that is, literally, the fall of his own reputation; and who, in a further moment of self-realization, recognizes the sickness of his own land: "If thou could'st, Doctor, cast / The water of my land, find *her* disease, / And purge it to a sound and pristine health / I would applaud thee to the very echo / That should applaud again" (50-54).

Scene 4: Summary

The English and rebel Scottish armies, under the leadership of Malcolm, meet at Birnam Wood. With military foresight, Malcolm orders each soldier to cut a branch and carry it in front of him as camouflage "to shadow the numbers of our host" — that is, to conceal the actual size of the advancing army.

Analysis

Malcolm's hope "That chambers (bedrooms) will be safe" in the future recalls both the location of King Duncan's murder and the motif of sleeplessness that runs through the play. Menteth's assured response — "We doubt it nothing" — is in heavy contrast to the "saucy

doubts and fears" that have shaken Macbeth since even before the killing of Duncan and which will return to haunt him in subsequent scenes.

The order to each soldier to "hew . . . down a bough" as a leafy camouflage is taken direct from Holinshed's *Chronicles*; the aim is not to hide the advancing army but to confuse Macbeth as to the exact number of soldiers. Although Malcolm does not know it, his trick will not only fulfil the second of the prophecies of Act IV, Scene 1, but it will also play upon exactly the equivocation that has troubled Macbeth's mind since he first remarked (in Act I, Scene 3) that "nothing is but what is not."

In both Act V, Scene 2 and here, Macbeth's command over his few remaining followers is said to be based on constraint, not loyalty. His heartlessness is thus contrasted with the genuine feelings of loyalty which, it is implied, are felt towards Malcolm. In Act IV, Scene 3, Malcolm announced that Macbeth, like a rotten fruit, was "ripe for shaking"; now, according to Siward, "The time approaches," and in a final couplet adds "Thoughts speculative their unsure hopes relate / But certain issue strokes must arbitrate . . ." (19-20). Once more, the impression is that the time for guesswork is over; certainty, and the assurance of goodness, must inevitably triumph over Macbeth's lack of it.

Scene 5 : Summary

Now fully armed, Macbeth confidently turns all his scorn on the advancing armies, only to find his brave rhetoric interrupted by an offstage shriek. The queen is dead — whether by her own hand is not made clear — and Macbeth is left to contemplate a lonely future of endless tomorrows "signifying nothing." Yet another blow comes with the announcement that Birnam Wood appears to have uprooted itself and is even now advancing towards Dunsinane. Again Macbeth recalls the prophecies of Act IV, sure of, but still wishing to deny, their powerful truth.

Analysis

This scene, like Scene 3, starts with a bold imperative: "Hang out our banners on the outward walls." Macbeth's speech is warlike and defiant, his strength mirrored in that of the castle and men who surround him; his curse on the enemy vivid and graphic in its use of metaphor: "Here let them lie / Till famine and the ague (disease) eat them up . . ." (3-5). But the curse is empty rhetoric: In his play *Troilus and Cressida*, written two or three years

earlier, Shakespeare had written that man's ambitious appetite for power, once it has preyed on everything in its path, can eat up only itself. Power-seeking tyrants tend toward self-destruction; if this curse falls on anyone, it's likely to be the curser.

At this point, Macbeth hears a heart-stopping scream. While a servant is dispatched to find the cause, Macbeth confesses in a brief soliloquy that such noises no longer have the power to frighten him. The audience recalls other noises: the owl-shriek that Lady Macbeth heard during Duncan's murder; the voice that Macbeth heard crying "Macbeth shall sleep no more!" and the fateful knocking at the door, all in Act II, Scene 2. But in a phrase that calls to mind the banquet scene (Act III, Scene 4), Macbeth admits that he has "supp'd full with horrors" and that his familiarity with slaughter means that such sounds can no longer amaze him.

The report of Lady Macbeth's death perhaps comes as no surprise, either to Macbeth or to Shakespeare's audience. The word "hereafter" recalls the "hereafter" of the Witches' first prophecy; their "hereafter" was the future that Macbeth was to inherit as king. But the word also refers, ironically, to the heavenly "hereafter," which Macbeth seems intent on denying for himself. In the hands of a sensitive actor or director, this exact word is what triggers the poetic outpouring on the nature of Time, which follows it.

The famous lines "Tomorrow and tomorrow and tomorrow" have a resigned, almost wistful tone to them, occasioned not only by the death of his wife but also by Macbeth's entire loss of purpose. Although there is perhaps an underlying bitterness at lost opportunity in the words "petty," "fools," "frets" and "idiot," for a man who has received such desperate news, this is not a desperate speech. In fact, compared with some of Macbeth's earlier "set pieces," its rhetoric is controlled, its metaphors precise: Time *is* like a path to "dusty death," and our lives *are* as "brief" as a candle. We *are* like shadows, or actors, on the stage of life. Again, the question occurs, as it did in Act I, Scene 7: How can a man who is capable of such poetic thought *act* as he does?

Scene 6: Summary

Malcolm and his troops have reached Dunsinane under the "leafy screens" of the branches, thus fulfilling the prophecy of the apparitions: Birnam wood *has* come to Dunsinane.

Analysis

The strong sense of movement and of impending threat is generated throughout Act V by the swift alternation of scenes. This, the briefest of all the scenes, at a mere ten lines in length, enables the audience to follow the advancing forces of Malcolm and England virtually to the walls of Dunsinane castle.

Two lines are worth commenting on: First, Malcolm announces that Siward, his "worthy uncle" shall lead the first battle, while Macduff and he complete the encounter "According to our order." The phrasing of this, with the implication that Siward is to be revered for his age and experience, establishes very strongly the idea of propriety and orderliness in Malcolm's army, in contrast with the comparative lawlessness and lovelessness of Macbeth's regime.

The second point occurs in the stirring final couplet, in which the trumpets sounding the advance are referred to as "harbingers of blood and death"; a *harbinger* is a sign of what is to come, a precursor of Destiny or Fate.

Scene 7: Summary

In a scene that foreshadows the final destruction of a tyrant in single combat, Macbeth is challenged by the courageous son of Siward. Immediately afterwards, Macduff is seen eagerly seeking out the man who was responsible for the murder of his family. Lastly, it is announced that Macbeth's forces have surrendered Dunsinane castle. But the business is not yet finished.

Analysis

The image of paralysis that ended Scene 5 is picked up immediately in Macbeth's image of himself as a baited bear. He is like a captured wild animal, furious yet unable to move: "They have tied me to a stake: I cannot fly." All he can do is to await his destiny. When a single figure enters, Macbeth must wonder, half-doubtful, whether his nemesis has arrived in the form of young Siward. The fight itself is preceded by a combat of words in which Siward appropriately taunts Macbeth with the words "devil" and "lie," words that have particular significance for his opponent. Macbeth's replies spur Siward into courageous but futile action. Before his exit, Macbeth gloats over the corpse of his assailant, with one final mockery: "Thou wast born of woman."

With ironic timing, the man who was *not* born of woman now takes Siward's place on the battlefield stage. The darkly vengeful figure of Macduff speaks of his obligation to the souls

of his dead family: Revenge must be his and his alone if he is to escape his personal feelings of guilt at having abandoned his family.

Describing the surrender of Macbeth's castle, Old Siward (who at this point is ignorant of the heroic self-sacrifice of his son) explains that Macbeth's troops surrendered the castle with little resistance — "gently." Perhaps the audience recalls the "gentle" King Duncan, who, on his fateful visit to Macbeth's castle at Inverness in Act I, Scene 6, commented on the sweet air which surrounded it. Here, we feel that a weight has been lifted: the air will shortly "smell wooingly" once more.

Scene 8: Summary

On another part of the battlefield, Macbeth and Macduff finally come face to face. Words, then sword thrusts are exchanged, and Macbeth, the bloody and tyrannical usurper of the throne of Scotland, meets his predestined end.

Analysis

As Macbeth ponders whether suicide, at this point, would be his better option, the avenging Macduff enters the scene with the bold challenge: "Turn, hell-hound, turn." Macduff's choice of the epithet "Hell-hound," recalling his earlier description of Macbeth as a "Hell-kite" (Act IV, Scene 3), confirms the true nature of the tyrant king. But in an equally bold rhetorical flourish, Macbeth warns Macduff that he is invulnerable, as "intrenchant" (uncuttable) as the air itself. Here, he mistakenly imagines that the words of the apparitions are a protective charm, which can keep him from physical injury.

Macduff takes an opposite view. Words alone, whether those of a ghostly prophecy or those of Macbeth himself, are nothing compared to his own *wordless* anger: The true voice of revenge lies in action, not language. Furthermore, Macbeth should consider the circumstances of Macduff's birth. Macduff now reveals to Macbeth that he entered the world by being "untimely ripp'd" from his mother's womb: He was not, therefore, in the strict sense, "born" of woman. With the short but powerful sentence "Despair thy charm," Macbeth must know that his struggle for survival is over. The penultimate prophecy has come true.

Throughout the play, Macbeth has wondered about the veracity of the Witches' words: In Act I, Scene 3, he called them "imperfect speakers" because they had not told him all he desired to know; now he realizes that they spoke to him of his own imperfection. In the same scene,

he admitted that their supernatural prophecy "Cannot be ill; cannot be good"; now he knows which was which. In Act IV, Scene 1, his opinion was that men were "damned . . . that trust them"; now he is damned by his own words. And in Act V, Scene 5, Macbeth spoke of his doubt concerning the predictions of "the Fiend / that lies like truth." Now he has no such doubt: "Be these juggling fiends no more believed / That palter with us in a double sense."

It is now Macduff's turn to mock Macbeth: He calls him "coward" and promises to have him publicly displayed — "baited with the rabble's curse" with a sign painted with the words "Here may you see the tyrant."

Scene 9: Summary

In the freshly taken castle of Dunsinane, events move to their natural conclusion. With the tyrant dead and war honors duly acknowledged, Malcolm is proclaimed by all the assembled thanes to be the new king of Scotland.

Analysis

This joyous scene is offset by its poignancy. Malcolm's opening line concerning those friends whom "we miss" is not only a gracious acknowledgement of what true loyalty means but also an indication of how he will rule in future, with the graciousness and humility that was associated with his father, Duncan.

A greater acknowledgement of human self-sacrifice comes in the report of young Siward's death, made more tragic by the fact that he was young ("He only liv'd but till he was a man") and that he predeceased his father, Old Siward. Nevertheless, Old Siward's response is one of great courage and faith. Asking whether his son was killed by a stroke to the chest or the back (in other words, whether he was facing or running from his opponent), Siward is told that he died "like a man," with his wounds "on the front." This account is enough to satisfy Siward that his son was "God's soldier" — a fitting and dramatic contrast with Macbeth who embraced the powers of evil so thoroughly.

Macduff enters the castle with the tyrant's decapitated head — like Claudius in *Hamlet*, the victim of his own poisoned chalice. The weight of these sad times has been lifted, and all that remains is for Malcolm to be acclaimed, in stirring fashion, as "King of Scotland." In his acceptance speech, the soon-to-be-crowned Malcolm invites his immediate audience to see him crowned at Scone, the traditional home of Scottish kings. The actions he will undertake

as king will be performed " . . . in measure, time and place." This sentence carries a deep sense of unity and completion, reinforced by the rhyming couplet structure of the final four lines. Moreover, Shakespeare leaves us with the strong impression that the defining feature of future rulers (including James I of England) will be an acceptance of God's grace.

5.4. IMPORTANT SCENES OF MACBETH

10.4.1 Sleep-Walking Scene in Macbeth

The famous sleep walking scene (ACT: V, SC: I) in 'Macbeth' is, 'a stroke of creative imagination', there being no hint of it in Holinshed. For the first and the last time in literature sleep walking is used with great and terrible dramatic effect. Indeed the scene is a masterpiece of dramatic art.

It is the scene in which Lady Macbeth is found to be walking in sleep. Lady Macbeth first asleep, is moving with a taper in hand. From the attending woman we come to know that by her instruction a taper is always placed at her bed side for she cannot stand darkness. The dreadful memories of the past led to a disorder of mind. While walking in sleep she speaks incoherently of the horrible past. She rubs her hands and whispers, 'out, damned spot'. She utters the words with which she led Macbeth on to the crime! "Fie, my lord Fie! A soldier, and afraid? Then the horrible sight of Duncan lying in a pool of blood ever haunts her like a nightmare! Yet who would have thought the old man to have had so much blood in him. She looks at her hands and cries out, what these hands will never be clean. Next she utters the words with which she chastised her husband at the banquet scene, 'You married all with the starting'. She seems to hear still the sound of knocking night at the gate at the castle in the down that follows the night of the murder and goes to bed panic stricken.

Analysis

Thus this scene shows that the imagination of lady Macbeth has broken loose and running wild resulting in a series of incongruous flash backs . This has called for the use of prose which most effectively copes with the broken mumblings of a mind in a state of complete disorder.

But the most important dramatic function of the scene lies in the fact that it shows that the collapse of Lady Macbeth is now complete. In the earlier scene of the tragedy she appears stronger than her husband. But they have now changed places; Lady Macbeth passed from

one desperate action to another. She had on an earlier occasion recommended sleep as the one thing most needed by Macbeth and now her own sleep is afflicted by terrible dream. The sickness of her mind is vividly suggested by her perpetual longing for light and her association of darkness with hell. With Lady Macbeth the curse works itself out, not in fear but remorse; it impels her husband to fresh deeds of blood: she has no hand in any murder but the first. But her sin is ever present to her: awake or dreaming she can think of nothing but that awful night, and the stain upon her hand and soul. At last her over tasked brain breaks down; we witness her mental agony in the sleep-walking scene: " Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand: oh! oh! oh!" And then she dies, a voluntary and most wretched death.

Lady Macbeth's complete collapse in the scene is not at all abrupt and unconvincing. For in the earlier part of the drama there are enough indications suggesting the essential weakness of her nature. As the action of the drama advances because of her constant prick of her conscience. She is more and more relegated to the back ground. After the first crime her husband no longer needs her active co-operation in the murderous deeds that follow. She has no part in the long series of Macbeth's subsequent assassinations. She is innocent of Banquo's blood, innocent of the blood of Lady Macduff and her little child. From the very beginning unto her very end, she is essentially a woman. To overcome the weakness which her sex is heir to, she had to invoke the aid of the murdering ministers.

"Come to my woman's breasts,
And take to my milk for gall"

Again she cannot enter into Duncan's chamber for the old king resembles her father:

"Had he not resembled
My father as he slept, I had done it."

This speech shows that she has a slaughter concealed underneath her hard relentless exterior. She has also a mother buried within her. That the mother is her is evident in the speech –

"I have given suck, and KNOW
How tender it is for love the babe that milks me."

To suppress her essential feminine nature she has to take the help of wine. But neither wine, nor artificial strength of mind allow one to go against one's nature for a long time. The voice of conscience forcibly strangled, reasserts itself and Lady Macbeth begins to sink. When we see her as the queen of Scotland the glory of her dream has faded. She enters disillusioned and weary with want of sleep: "Naught's had, all's spent".

Hence forth, she has no initiative. She has little energy left. The fact is after the initial crime disillusionment and despair prey upon her more and more until she sinks down completely in the sleep walking scene.

The tragic retribution pierces the soul of Lady Macbeth herself. Sleep that is no sleep becomes her long night agony. She walks in her slumber, and blabs to the dark, that has listening ears, unknown by her, secrets that have blood upon them, washing her miserable hand all murder-stained, and washing in vain. Lady Macbeth is left upon the shore alone. Her occupation is gone, and she has neither imagination nor sympathy to enable her to fill the blank in her life. With her passion consumed her own heart. Her proud will became sapped by remorse: and she, with naked fancy stretched upon the rack, lived a long sleepless dream of hell—a miserable woman, whose nerves, all flayed, were scorched for ever by the hot breath of her sin.

Thus, the sleep walking scene is dramatically most important for bringing out the female effect of the tears growing of Lady Macbeth's remorse on her. In this scene it is the invisible world of moral reality which is made strongly manifest before our eyes. Lady Macbeth completely over taken by the awful war that is raining in her breast has helplessly broken down. Her feet, her hands, her lips conspire against her in revealing the guilty secrets so long forcibly suppressed.

10.4.2 The Porter Scene

The porter scene or the discovery scene (**Act II Scene III**) in **Macbeth** has attracted many critical commentary and conjecture. It comprises of two climaxes – the comical porter's apparently irrelevant and tipsy comments and the discovery of the treacherous murder of Macbeth's guest, King Duncan. Now, let us examine from close quarter the importance of this scene.

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The Satirical porter scene written in earthly prose is intended a comic relief in the grim tragic atmosphere. The sordid, tense and serious atmosphere of conspiracy and murder is slightly eased by the humourous speeches and incidents of the porter. It is woven into the drama in such a way that they have widened and enriched, rather than weakened, the tragic significance. Alike the gravediggers in *Hamlet*, the speeches of the Fool in *King Lear*, the Porter's nonsense verbatim aims to relieve the tension and heightens the tragic element by contrast.



The porter who has the duty to guard the gate and welcome the visitors is in drunken state and imagines in the Hell Gate. The castle of Macbeth is alike hell and villainy of Macbeth has invested it to its utmost notoriety. Thus the irony in Porter's speech can well be read. The porter next fancies that three men, a farmer, a Jesuit equivocator and English tailor knock for admission. Commenting on the farmer, the porter says: "Here's a farmer, that hang'd himself on th' expectation of plenty: come in, time-server, have napkins enow about you; here you'll sweat for't". A farmer who hoarded corn expecting to make money, committed suicide as the price of the crops dropped due to bounteous harvest. The porter asks him to bring many handkerchiefs to wipe away the sweat because the hell is very hot. The porter imagines the second applicant for the entrance into hell to be a believer in equivocation who can say yes and no to the same question to suit his purpose. But the equivocation has not opened the gate of heaven i.e. pleased God, and he has to knock at the gate of Hell. The porter next, imagines the third knocker as the English tailor come to heat his iron. Finally, the porter finds the place too cool for hell and says, "I'll devil porter it no further".

This apparently disjointed, discordant and drunken statement of the porter is sometimes criticized as unshakespearean. It is considered spurious by Coleridge who declared emphatically that this low porter soliloquy was written for the mob by some other hand, perhaps with Shakespeare's consent. Even those who admit that it was actually Shakespeare, would contend that Shakespeare was compelled to incorporate such trivial stuff to satisfy, the plebeian audience's craving for sensationalism and grossness. There are still others who would find this scene to be a regrettable practical necessity, "to give a rational space for the discharge of certain action" as Edward Capell says, "It gives Macbeth time to wash his hands and put on his night gown. There is yet other who would justify the porter scene on the ground that this scene provides a dramatic need of comic relief."

But De Quincey (De Quincey, 1800) finds the scene all Shakespearean but denies the part of comic relief. In fact, in his views it intensifies the tragic impact in the play. He believes that both Lady Macbeth formed to 'the image of devils'. The next world is getting prepared for this message. In this intermingling period, the porter appears in the scene. Like a great artistic skill here is the hell-gate compared to Macbeth's castle. The one a tipsy, tip soliciting menial whose language is vulgar, whose jests are filthy but who after all is not a murderer; the other, Macbeth, a valiant warrior speaking poetry and yet a murderer. Thus the contrast between the porter and his master is also established. The imagination of the porter is also of hell minus tragic pangs, but a continuation of a tragic suspense.

The porter scene is thus a significance of the subtleties of the hidden self pity and terror of tragic dreams. It further opens up two major dramatic opportunities. It gives the audience a most needed comic relief from the tragic monotony. Added with it, the scene also builds an important time panes to reenter into the tragic domain of murderous Macbeth.

The "Porter Scene" in William Shakespeare's "Macbeth" holds several significant elements within the play:

Comic Relief: Placed immediately after the intense murder of King Duncan, the Porter Scene provides comic relief, easing the tension and allowing the audience to briefly relax.

Symbolism: The Porter, who serves as a gatekeeper, symbolizes the entry of evil into Macbeth's castle, reflecting the play's overarching theme of corruption and chaos.

Drunkenness and Guilt: The Porter's drunken ramblings allude to the effects of alcohol, mirroring Macbeth and Lady Macbeth's inebriation with guilt after Duncan's murder.

Irony: The Porter's references to hell and equivocation are laden with dramatic irony as he unknowingly describes the chaos and deception that have just occurred.

Foreshadowing: The Porter Scene foreshadows the coming turmoil in Scotland under Macbeth's rule, as it highlights the consequences of his ambition.

In summary, the Porter Scene serves as a multifaceted and significant moment in "Macbeth," blending humor, symbolism, and foreshadowing while providing a brief respite from the play's dark and intense themes.

10.5. REFERENCES

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10.6. TERMINAL AND MODEL QUESTIONS

1. Highlight the role of witches in the play.
2. Describe the following scenes and bring out their importance.
 - Porter Scene
 - Sleep Walking Scene
 - Opening Scene
 - Macbeth's last meeting with the witches

UNIT 11. WILLIAM SHAKESPEARE'S MACBETH PART- III

11.1. Introduction

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11.3. Major themes in Macbeth

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11.3.5. Kingship verses Tyranny

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11.5. Views of Some Eminent Critics on Macbeth

11.5.1. Samuel Taylor Coleridge

11.5.2. William Hazlitt

11.5.3. Thomas De Quincey: On the Knocking at the gate in Macbeth

11.6. Study Questions

11.7. References

11.8. Terminal and Model Questions

11.1 INTRODUCTION

Tragic plays can be traced back all the way to the beginnings of drama in Ancient Greece. In *Poetics*, one of the first books of literary criticism, Aristotle set out the key features of tragedy. He stated that tragic plays would involve a protagonist (the leading central figure) who is usually of royal or noble birth. In the course of the play, the protagonist reveals a *fatal flaw* (a character defect) which causes him or her to go from success and happiness to failure, misery and, often, death at the hands of an antagonist (his opposite). Tragedy set out to stir up feelings of fear and pity in the audience – this is known as catharsis.

All of these things can be seen at work in *Macbeth*. The protagonist is clearly Macbeth himself, a thane of the Scottish nobility. His fatal flaw is his ambition and this drives the action forward. Macbeth is basically a good man who goes wrong. He is driven by a need for power which eventually sets him on a path to his own destruction. His wife shares this fatal flaw with him.

While Macbeth clearly achieves his ambition to become king, it is at the expense of his happiness. He feels he needs to murder, lie and behave brutally to others in order to keep his power. Eventually he goes too far when he slaughters Macduff's family. This causes Macduff to take up a position as the play's antagonist – Macbeth's opposite. Eventually Macduff kills Macbeth in face-to-face combat. While exciting to watch, all of this should cause feelings of horror and regret in the audience.

This unit is going to explore all the reasons and elements responsible for bringing disaster in the life of Macbeth along with the character sketches of the prominent persons.

11.2 OBJECTIVES

- To understand the most prominent reasons behind this tragedy.
- To explore various themes William Shakespeare has woven the plot upon.
- To know various characters and their virtues and flaws critically.
- To go through various opinions of world famous critics on Macbeth and its structure.

11.3. MAJOR THEMES IN MACBETH

Theme is one of the essential elements of story writing, and it adds depth and significance to Macbeth. Beyond being a compelling story, the play has wisdom to impart. Understanding the themes allows the reader to understand what Shakespeare wanted the audience to take away from his work.

From ambition to guilt, the themes of Macbeth contribute to its standing as one of Shakespeare's greatest tragedies. Themes, or underlying ideas throughout a work of literature, add layers of meaning to Macbeth. Studying them will give you a deeper understanding of this important literary work.

11.3.1. Theme of Ambition in Macbeth

One of the strongest themes in Macbeth is ambition and the destruction that can happen when hubris and greed for power go unchecked. The title character of the play Macbeth is a Scottish general who listens to the prophecy of three witches. The witches tell him he will become king, planting the seed of ambition in his soul. Together with his wife, Macbeth commits increasingly more violent acts to achieve his goal, sacrificing everything for ambition. Eventually, this pursuit of goals becomes Macbeth's hamartia, or fatal flaw.

As the play progresses, the tension increases between ambition and what must be sacrificed to achieve a goal. At various points, Macbeth himself is aware of this tension, as you can see in these lines where he describes how he needs his ambition to succeed:

I have no spur

To prick the sides of my intent, but only

Vaulting ambition, which o'erleaps itself

At first, Macbeth is reluctant to resort to violence in service to his ambition, but with prompting from Lady Macbeth, he slides down the slippery slope of sacrificing others for his own ends. Lady Macbeth sees his reluctance and speaks about her own philosophy that power comes only to those who will set aside moral concerns:

Thou wouldst be great
Art not without ambition, but without
The illness should attend it.

Key Points

- Ambition is shown as powerful and potentially very dangerous for the individual and society.
- Macbeth describes his own fear about his ambition. He calls his ambition “*vaulting*”, suggesting it is too extreme. Shakespeare shows this extreme ambition leads to murder and madness for the individual and tyranny for the whole country.
- Lady Macbeth shares this extreme ambition (and perhaps even exceeds it). She encourages Macbeth to do whatever it takes to become king.
- Lady Macbeth is so certain in her evil ambition that she even persuades Macbeth to carry out Duncan’s murder when he has doubts.
- Shakespeare does show some positive ambition, as long as it remains inside the natural order or looks to restore it. Macduff and Malcolm, for example, are driven by the ambition to rid Scotland of Macbeth and restore the legitimate bloodline to the throne.
- Overall Shakespeare suggests that some ambition is good. Medieval nobles were right to strive to be strong warriors and to maintain power. Extreme ambition outside the natural order, however, is shown to be terrible for everyone.

- Macbeth's overwhelming ambition is one of the "fatal flaws" of his tragic character. The 'fatal flaw' is the fundamental problem in a character's personality that leads to his/her downfall. All of this links closely to themes of the supernatural and order vs disorder (outlined in more detail below).

Some related Scenes

Act 1 Scene 5: Lady Macbeth receives Macbeth's letter, analyses his character, and invokes the forces of evil.

Act 1 Scene 7: Macbeth reflects on what is needed to achieve his ambition and Lady Macbeth taunts him to 'screw your courage to the sticking place.'

Act 3 Scene 1: Macbeth determines to kill Banquo in order to prevent his children succeeding to Scotland's throne.

11.3.2. Theme of Appearance and Reality

Another significant theme in the play is the disparity between appearance and reality. How people perceive things, what their eyes see and what their own biases permit them to believe, is apparent throughout *Macbeth*. Even as the play opens, the witches speak to this theme, indicating nothing is what it may seem:

Fair is foul, and foul is fair.

Deception is a major part of *Macbeth*, which involves murder and cover-ups. When Macbeth kills Duncan, Lady Macbeth tells him they must both dress in their night clothes in order to appear innocent.

Lady Macbeth directly describes the importance of appearance and deception in Act I when she says the following:

To beguile the time,

Look like the time,

Look like th' innocent flower

But be the serpent under't.

Some related Scenes

Act 1 Scenes 1 and 2: The witches invoke confusion ('Fair is foul, and foul is fair').

Act 1 Scene 4: Duncan reflects on the traitorous Thane of Cawdor and ironically rewards Macbeth with this title, saying,

'I have begun to plant thee, and will labour/To make thee full of growing.'

Act 1 Scene 6: Duncan remarks on the Macbeths' castle having 'a pleasant seat' as the Macbeths plot his murder.

11.3.3. Theme of the Supernatural in Macbeth

Another important theme in *Macbeth* is the supernatural. It all starts with the witches, who offer the prophecy about Macbeth's future. Even Macbeth's statement about the witches shows how they are part of the supernatural:

Into the air; and what seem'd corporal melted

As breath into the wind. Would they had stay'd.

Later, Macbeth sees an apparition of a dagger, another element of the supernatural. He has difficulty determining whether the dagger is really there or is an element of his imagination:

"I have thee not, and yet I see thee still.

Art thou not, fatal vision, sensible

To feeling as to sight? Or art thou but

A dagger of the mind; a false creation,

Proceeding from the heat-oppressed brain?

Often, the theme of the supernatural in *Macbeth* directly relates to the theme of appearance vs. reality. Macbeth has an increasing level of difficulty telling the difference between something that is supernatural and something that his mind has created.

Key Points

- The supernatural is a driving force in the play.
- The witches' prophecies push Macbeth into taking action and murdering King Duncan.
- We should not, however, absolve Macbeth of responsibility. Ultimately it is his actions that lead to the turmoil of the play.
- As with any tragedy, wider forces influence the protagonist, but ultimately it is his fatal flaws that lead to his downfall.
- Lady Macbeth and Macbeth both try to command and use the supernatural to achieve their ambitions. In the first quotation here, Lady Macbeth uses the imperative to command the supernatural to do as she wishes.
- Macbeth tries several times to command the witches. Firstly, he wants to know more when the witches reveal their prophecies. Then later Macbeth demands the witches tell him more as he tries to prevent Banquo's descendants becoming Kings. In reality though, the supernatural cannot be commanded. They influence human characters, not the other way around.
- The audience sees different reactions to the supernatural. Macbeth is initially curious, then driven by the supernatural and then desperate for more help. Lady Macbeth tries to control the supernatural. Both of these responses are self-destructive. Banquo has the most positive reaction. He is sceptical and dismissive of the witches. Banquo tries to explain the reality to Macbeth, but he won't listen.
- Context is crucial here. Shakespearean audiences believed in the existence of supernatural forces. They would have thought of *Macbeth* as a cautionary tale. People also believed in the natural order on Earth (as in heaven). This was a belief in a sort of pyramid of existence, with the King at the top, followed by nobles, then knights and merchants and finally peasants at the bottom. The supernatural aimed to undermine

this by creating mischief. Subverting the natural order would lead to terrible problems for everyone, which Macduff alludes to late in the play.

Some related Scenes

Lady Macbeth: “Come, you spirits that tend on mortal thoughts, unsex me here,
and fill me from the crown to the toe top-full of direst
cruelty!”

The witches: “Fair is foul, and foul is fair.

Macbeth: “Stay, you imperfect speakers, tell me more... say from whence you
owe this strange intelligence? Or why upon this blasted heath you stop our
way with such prophetic greeting? Speak, I charge you.”

Macbeth: “I will be satisfied: deny me this, and an eternal curse fall on you! Let me
know.”

Lady Macbeth: “Out, damned spot! Out, I say!”

11.3.4. Theme of Guilt

Guilt is one of the most significant themes in *Macbeth* since the play deals directly with murder and other crimes. Macbeth’s guilt over the murder of Duncan and Banquo leads him to commit more crimes in order to cover up his acts. He is tormented by the guilt and concern over the consequences of his actions and loses his grasp on reality.

Lady Macbeth also feels guilt for her role in these crimes, and she tries to explain it away and give herself a clean slate:

What’s done

Cannot be undone.

However, she is unable to clear her conscience and continues to be tormented. She begins to go insane. When she speaks one of the most famous lines in the play, she is sleepwalking and dreaming that the blood of the king is on her hands and cannot be washed away”

Out, damned spot! Out, I say!

Key Points

- From driving ambition and the supernatural come murders, exile, fear and terror. The impact of their crimes is not lost on Macbeth or even Lady Macbeth. Both characters are shown to feel and deal with guilt at different points in the play.
- Macbeth initially feels guilty for considering murder and then for actually killing Duncan.
- He is then consumed by guilt following the second murder of Banquo. At a banquet Macbeth hallucinates with visions of Banquo's ghost sitting in his place.
- It is Lady Macbeth who remains calm and in control up to this point.
- The mental states of Macbeth and Lady Macbeth trade places in the final stages of the play. Macbeth regains control over his guilt and his sanity, while becoming a much darker, more brutal character.
- Lady Macbeth, however, loses control as the play continues. She descends into madness and dies alone, seemingly consumed by guilt for her crimes.

11.3.5. The theme of the Difference between Kingship and Tyranny

In the play, Duncan is always referred to as a “king,” while Macbeth soon becomes known as the “tyrant.” The difference between the two types of rulers seems to be expressed in a conversation that occurs in Act 4, scene 3, when Macduff meets Malcolm in England. In order to test Macduff's loyalty to Scotland, Malcolm pretends that he would make an even worse king than Macbeth. He tells Macduff of his reproachable qualities—among them a thirst for personal power and a violent temperament, both of which seem to characterize Macbeth perfectly. On the other hand, Malcolm says, “The king-becoming graces / [are] justice, verity, temp'rance, stableness, / Bounty, perseverance, mercy, [and] lowliness” (4.3.92–93).

The model king, then, offers the kingdom an embodiment of order and justice, but also comfort and affection. Under him, subjects are rewarded according to their merits, as when Duncan makes Macbeth thane of Cawdor after Macbeth's victory over the invaders. Most important, the king must be loyal to Scotland above his own interests. Macbeth, by contrast, brings only chaos to Scotland—symbolized in the bad weather and bizarre supernatural events—and offers no real justice, only a habit of capriciously murdering those he sees as a

threat. As the embodiment of tyranny, he must be overcome by Malcolm so that Scotland can have a true king once more.

Key Points

- We've touched on this theme when discussing all of the others. The Shakespearean audience had two concepts of leadership, stemming from medieval kings.
- Firstly, noble kingship would be based on a legitimate king who derived loyalty from his subjects. He would rule well and in the interests of the kingdom and his subjects.
- In contrast, a tyrant would be a leader like Macbeth. Possibly illegitimate and definitely ruling in his own selfish interests. A tyrant would not think twice about murdering, stealing or being corrupt simply to stay in power and promote his interests. A tyrant would create disorder and chaos throughout his kingdom. No element of society would function properly under a tyrant.
- Shakespeare presents some examples of both types of leadership. Duncan, Malcolm (and in the future Banquo's descendants) will rule justly and maintain order.
- Macbeth and Lady Macbeth are shown to become cruel tyrants, driven to the extreme by overriding ambition and the influence of the supernatural.

11.3.6. Theme of Femininity and Masculinity

Femininity and masculinity represent another important theme of *Macbeth*. Specifically, Shakespeare explores how both genders are related to violence.

In one scene, Macbeth urges his hired assassins to kill Banquo by questioning their masculinity. In another, Lady Macbeth questions Macbeth's manhood when he waffles on his decision to kill Duncan:

When you durst do it,

Then you were a man.

The play also explores how femininity and violence are related, painting the character of Lady Macbeth as just as ambitious and ruthless as her husband but much more deceitful in her actions. Lady Macbeth chafes at her restrictions, wishing to be less constrained by the expectations for her gender:

Unsex me here,

And fill me from the crown to the toe top-full

Of direst cruelty.

11.3.7. Theme of Fate and Free Will

Another very important theme of *Macbeth* is the role of fate and how it interacts with free will. From the very beginning, Macbeth is following a false prophecy that the witches presented. Is he fated to kill Duncan? Or does he simply believe it is his fate and use his free will to make it happen?

In Act I, Macbeth states that he thinks that if fate has plans for him, it will require no action from him :

If chance will have me king, why, chance may crown me,

Without my stir.

However, as the play progresses, Macbeth takes an ever more involved role in his own destiny, continuously making ruthless choices in the service of ambition. His actions show that he doesn't want to leave his future up to chance, despite what he may have said initially.

11.3.8. Gender roles

Lady Macbeth asks the spirits to take away all that makes her female because she doesn't believe that a woman can have the strength to be ruthless.

Come, you spirits

That tend on mortal thoughts, unsex me here,

And fill me, from the crown to the toes, top-full

Of direst cruelty!

-Lady Macbeth, Act 1, Scene 5

The play presents contrasting ideas of masculinity. Lady Macbeth's view on masculinity is that it equals using brutal means to achieve your personal desired ends. When Macbeth

questions whether killing Duncan would make him less than a man, Lady Macbeth convinces him that it would make him more of a man. Macbeth embraces this harsh idea of manhood.

However, Macduff embodies a very different view on masculinity. He is an honourable and loyal man who is unafraid to feel deeply. When Macduff learns of his family's death, it becomes clear that he loved them with all his heart. Macduff only turns to violence when he sees it as a necessary tool to restore order.

Most of the women in *Macbeth* are depicted in an unflattering way. The only positive female character is Lady Macduff who dies after appearing in only one scene.

On one hand, **The Weird Sisters and Lady Macbeth propel the idea that power can only be reached by men.** The witches are described as women with beards which suggests that the source of their power lies in their non-femininity. Lady Macbeth also supports the idea that her femininity makes her weak. However, she doesn't hesitate to use men's view on her as a woman to deceive them.

On the other hand, **the root of the temptation that leads to Macbeth's degradation can be traced back to women only.** The Weird Sisters are supernatural female beings. They tell Macbeth the prophecies that play on his dark desires. Lady Macbeth is the one who emotionally blackmails Macbeth by feeding him her ideas of masculinity and by making him prove himself.

These motifs in the play have led some critics to argue that the play is misogynistic.

11.4. MAJOR CHARACTER SKETCHES

11.4.1 Macbeth

- Protagonist and tragic hero. A brilliant man who up until the start of the play has been increasingly successful and heroic throughout his life. He has good, strong friendships and a great reputation. The Captain fuels his reputation at the beginning of the play (Act 1.2) before we even meet Macbeth personally in 1.3: 'brave Macbeth... well he deserves that name'.
- With a tragedy, it is the audience's job to try and figure out the tragic hero's fatal flaw (hamartia). Macbeth has several possible tragic flaws: greed, ambition, susceptibility to

temptation, mental weakness, lack of Christian faith, and enjoyment of violence among others.

- A Scottish war general - a captain in King Duncan's army.
- Thane (lord) of Glamis at the beginning of the play then promoted thane of Cawdor after the traitor is destroyed, and finally King after Duncan is murdered. He climbs up the social hierarchy.
- A 'brave' soldier with a 'noble' reputation - in favour with King Duncan after defeating the traitor who opposed him at the beginning of the play.
- Powerful in war, but unstable in political situations - Shakespeare is making the point that a good leader in war is not the same as a good king or ruler, who has the interests of the people at heart.
- A dynamic character who changes throughout the play - rather than analyzing him as if he is the same the whole way through, try to analyse him in his various stages of downfall.
- Destructively ambitious, but also full of guilt after committing murder.
- Conflicted internal psychology - revealed through soliloquies and asides. He is at times torn between good and evil - he is hesitant to kill Duncan, but after the first murder, he is encouraged to commit increasingly bloodthirsty and evil acts, showing how bad actions lead one down a path of evil and encourage darkness to take hold.
- Abandoned by God / the forces of goodness when he starts to commit terrible acts.
- Susceptible to evil forces, such as Lady Macbeth's ruthless ambition and the Witches' manipulation - it is arguable that he is not entirely evil at the beginning, but that he allows evil to take hold of his mind by making a series of decisions based on greed and lust for power.
- Very much in love with Lady Macbeth, which enables him to be manipulated by her, although they have an unconventional relationship because they don't have children - he has a 'barren sceptre' and 'fruitless crown', he will be left without an heir to the throne. It is possible to interpret the two characters as an allegory of Adam and Eve.

- Starting with the murder of Banquo, he takes less direction from the evil forces and is more actively evil, deciding to commit evil acts by himself without the input of Lady Macbeth and without any direct comment from the Witches.
- Some say that he redeems himself towards the end of the play, when he decides to confront his fate and fight Macduff, even though he knows he will lose. Though bad, he is certainly a brave character and he does accept responsibility for his actions and choices. A tragic hero cannot be entirely villainous; we admire them in some ways yet are repelled by them in others; they must be a mixture of good and bad conflicting qualities.

11.4.2 Lady Macbeth

- Macbeth's wife. Lives with him in their castle at Inverness.
- Powerful, ambitious, ruthless, unforgiving, she has a cruel and intelligent personality.
- Loving towards her husband and supportive of him most of the time, but cruel when she feels it will be beneficial to him in the long run, such as questioning his 'manhood' when he shows doubts about killing Duncan.
- Equated with the Biblical figure of Eve in the Garden of Eden (book of Genesis), who was tempted by the devil and led her husband Adam astray.
- No children, as she expresses hatred towards the idea of motherhood.
- Has a desire to be more masculine, as she equates masculinity with power and femininity with weakness.
- Interpreted by some modern critics as a feminist character who rebels against the constraints of her society - refusing to be a passive housewife, instead using her intelligence and ruthlessness to navigate the political world, albeit through Macbeth as she cannot participate directly in politics.
- Possibly a 'femme fatale' character who uses her intelligence and attractiveness to lead Macbeth down a path of darkness. In some versions of the play, Lady Macbeth is depicted as very beautiful and much younger than Macbeth, using this to manipulate him.

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- Physically weak but psychologically stronger (at first) than Macbeth, she also uses her skill with words to manipulate and persuade him into taking power. Over time her psychological strength deteriorates as she descends into madness.
- Unlike Macbeth, she fully embraces evil and asks it to give her power and courage. This seems to work at first, making her confident and strong. However, she is later plagued by guilt and visions to the point of insanity.
- Occasionally shows weakness, even early on in the play. Such as not being able to kill Duncan herself as he looked too much like her own father.
- Lady Macduff is a foil to Lady Macbeth - both are the wives of thanes, both supportive of their husbands, but Lady Macduff is motherly and protective of her son, as well as kind and empathetic, whereas Lady Macbeth is cold and brutal. The contrast between these two characters accentuates their personalities and emphasizes their differences.
- Potentially the play can be interpreted as a Biblical Allegory of the Fall of Man - Lady Macbeth's persuasiveness and Macbeth's gullibility is reminiscent of the story of Adam and Eve, where Eve the temptress convinced Adam to fall from grace and be cast out of the garden of Eden. Lady Macbeth does use imagery of the snake too in the line "look like th' innocent flower, but be the serpent under't".
- Descends into madness by the beginning of Act 5 - starts sleepwalking and confessing her crimes, having visions of blood on her hands, she dies offstage (likely commits suicide).
- Important in Acts 1-3 of the play, but fades into the background for much of Act 4 and dies part way through Act 5 after suffering a breakdown.
- A dynamic character that changes throughout the play - very sure of herself at the beginning and very confused by the end.

11.4.3. The Witches + Hecate

- As 'instruments of darkness', the Witches are an extremely important group of characters in Macbeth. They are the first characters that we meet onstage; although their physical presence fades into the background of the play, their

spiritual presence can be seen everywhere in the evil deeds that Macbeth and Lady Macbeth commit, and the madness that takes over their minds. Below is a list of key points about the witches that would be suitable to make in any essay about them directly, or about key themes such as evil, darkness, power and the supernatural.

- The three witches always appear onstage together, out on the heath in 1.1/1.3/3.5 they appear on moorland - a cold, dark, misty setting. Later they appear in a dark cave with a cauldron in 4.1. They seem able to control the elements, and are always associated with extreme weather conditions - thunder, lightning, and rain (this is an example of pathetic fallacy, where the weather reflects the mood).
- Always appear together in a group of three - this was considered a magic number in Jacobean times, so it has supernatural significance. They also give predictions in threes.
- Appear in female form, but look distinctly unnatural - they have beards; they speak in trochaic trimeter (a metre which uses three feet per line) and rhyming couplets (unlike the human characters, who mostly use blank verse) - they are an example of uncanniness - they seem human, but aren't, they are androgenous - they have a mixture of male and female characteristics.
- Banquo calls them "instruments of darkness" - evil works through them. They encourage revenge, suffering, ambition, power and disaster. They prey on the evil aspects of human nature - our selfishness, our fears and our desire for power.
- Concoct potions and make predictions about the future, which all seem to come true - it is unclear whether they are seeing the future or whether they are

influencing it through their prophecies. We question whether they only observe fate, or whether they can change it through their spells and words.

- Mysterious to the audience, and would have been genuinely frightening to some spectators in Shakespeare's time - they reflect real historical beliefs of witchcraft representing evil forces in the world. Some Jacobean, such as King James I himself, believed in the real threat of witches; others would have been more skeptical.
- Macbeth only meets the witches twice (1.3 / 4.1), but they are the first characters we encounter in Act 1 Scene 1.
- They provide the inciting incident for Macbeth - planting the seeds of doubt and need for more power in his mind. They also indirectly affect Lady Macbeth, who wishes to embrace darkness in return for power.
- Hecate, the goddess of witchcraft, appears briefly in 3.5 to scold the witches for wasting their time on Macbeth. She gives them guidance on how to manipulate and torture Macbeth further, which they later do (with Hecate there) in 4.1.
- Parallels of The Moirae, the three fates in classical Greek and Roman mythology. These Fates were said to hold the threads of mortals' lives in their hands, and cut the threads when they die.

11.4.4. Banquo

- Banquo is Macbeth's brave and noble best friend, as well as his second victim. Banquo enters the play with Macbeth after both have fought valiantly for Duncan's side in a recent battle.
- Duncan acknowledges Banquo as "no less deserved" of praise as Macbeth, but from the beginning of the play Banquo is overshadowed by Macbeth's

accomplishments and ambition. However, Banquo is not entirely without ambition of his own. He asks for a prophecy from the Witches, too, and is pleased to learn that his children will rule Scotland.

- Similar to Macbeth, Banquo seems unable to understand the cost of the Witches' prophecy will be his life. In Act III, murderers kill Banquo at Macbeth's command, and try to kill his young son, Fleance, who manages to get away. Soon after his death, Banquo appears in the form of a ghost at the banquet the Macbeths give at their castle.
- At play's end, Banquo's greatest import remains offstage: his son, Fleance, who could come back to revenge his father's death and take the throne of Scotland, fulfilling the Witches' prophecy that Banquo's sons will one day be king.

Motto

Lesser than Macbeth, and greater.

— Act I, scene 3

Need to know

- Initially friends with Macbeth but returns to haunt him
- Is told his future by The Witches
- Is stabbed to death by The Murderers

Key quote

“Speak then to me, who neither beg, nor fear, Your favours or your hate.”

— Act I, scene 3

He is also called-

— Act I, scene 4

True, worthy Banquo

— Act I, scene 4

Kind gentleman

— Act I, scene 4

Our chief guest

— Act III, scene 4

Horrible shadow

— Act III, scene 1

11.4.5. Macduff

Macduff stands out from a large cast of secondary characters because of the particular harm that Macbeth does to him, and the revenge Macduff takes on Macbeth in turn. At the beginning of the play, Macduff is a loyal and brave noble fighting on Duncan's side. He immediately distrusts Macbeth's claim that Duncan was killed by his servants, and refuses to go to Macbeth's coronation.

Once Macbeth understands that Macduff will not be loyal to him, Macduff becomes a particular focus of Macbeth's anger, guilt, and rabid desire to protect his power. Macbeth arranges for murderers to kill Macduff's wife and children, after Macduff has already fled to England to seek help from the king for his cause against Macbeth.

Macduff's decision to abandon his family is never fully explained, and seems hard to justify, given their brutal murders. But Macduff is deeply motivated by his wife and sons' deaths, and he speaks several times in the play about how he must revenge them. Thus, his mission to place Malcolm on the throne of

Scotland is one that reflects his desire to have the true monarch ruling, but also shows his desire for vengeance for his wife and son's murder.

Motto

“I am not treacherous”

— Act IV, scene 3

Need to know

- Married to Lady Macduff
- Discovers the dead body of Duncan
- Allies himself with Malcolm
- Kills Macbeth in battle
- A relation of Ross

Key quote

“I have no words; My voice is in my sword”

— Act IV, scene 8

Also called

The good Macduff

— Act II, scene 4

Sinful Macduff!

— Act IV, scene 3

Child of integrity

— Act IV, scene 3

Titles

— Act IV, scene 1

11.4.6 Malcolm

Like his father, Malcolm represents stability and lawfulness. But where Duncan stands as an old guard representation of what has come before, Malcolm's prospects speak to the future. Literalizing the family dynamic, Malcolm doesn't merely offer a possibility of future peace; he would extend Duncan's reign directly. However, Malcolm's character also showcases the dangers and burdens of holding such a title. When Duncan is killed, Malcolm's very life presents a challenge to Macbeth's reign, and he must leave Scotland for fear of being killed.

In Act IV, Malcolm and Macduff discuss leadership. Even as Malcolm initially "admits" his own shortcomings and vices to gauge Macduff's loyalty, the pair hold common ground in regards to their loyalty and love of Scotland, a crucial thread that speaks to the purely idealistic, if naive, trap of ruling. A tyrant like Macbeth seeks power for power's sake, and therefore lacks the loyalty of those who put the nation first, like Duncan and Edward, and Malcolm and Macduff.

The younger generation's hope for a more idealistic and enlightened society pits the viewpoints of Malcolm against those of Macbeth, whose persistent ambitions, expertise on the battlefield, and warring neuroses make him a turbulent, violent force within the play. Malcolm is driven to destroy Macbeth, recruiting Macduff to join him after his family too is killed. Here, Malcolm decides to do what is necessary and stop the usurper. Yet Malcolm still holds onto his humanity, furthering his contrast to Macbeth, who remains a cautionary figure for Malcolm. Macduff encourages Malcolm not to lose sight over what

has been lost, as grief, not merely revenge, will keep him grounded when nearly everyone around him falls further into the temptation of power.

Even though it is Macduff who ultimately kills Macbeth, the play ends with Malcolm being sworn in as king, allowing Shakespeare to explore a contrast between the proper inheritance of one's title versus the act of stealing it. Malcolm's duty and responsibility prompt him to do what is right for the good of the nation, contrasting with Macbeth's bloodthirsty attempt to thwart the natural order. Malcolm is the king by divine rule; Macbeth is a usurper. By the end, the former is rewarded, while the latter meets his demise, thus reinforcing the legitimacy of the line of succession. In his speech boasting of peace and just rulership, the coronation of Malcolm offers a chance for stability, much like what King Duncan stood for. Malcolm invites everyone to his ceremony, suggesting a new cycle of equality and order and marking a distinct contrast from the conflict that previously plagued the country.

Motto

“What I am truly,
Is thine, and my poor country's, to command”

— Act IV, scene 3

Need to know

- Son of Duncan
- Tests the loyalty of Macduff

Key quote

What I believe, I'll wail; What know, believe; and what I can redress, As I shall find the time to friend, I will.

— Act IV, scene 3

Also called**Our eldest, Malcolm**

— Act I, scene 4

11.5. VIEWS OF SOME EMINENT CRITICS ON MACBETH

11.5.1. Samuel Taylor Coleridge on Macbeth

MACBETH stands in contrast throughout with Hamlet; in the manner of opening more especially. In the latter, there is a gradual ascent from the simplest forms of conversation to the language of impassioned intellect,—yet the intellect still remaining the seat of passion: in the former, the invocation is at once made to the imagination and the emotions connected therewith. Hence the movement throughout is the most rapid of all Shakspeare's plays; and hence also, with the exception of the disgusting passage of the Porter (Act ii. sc. 3), which I dare pledge myself to demonstrate to be an interpolation of the actors, there is not, to the best of my remembrance, a single pun or play on words in the whole drama. I have previously given an answer to the thousand times repeated charge against Shakspeare upon the subject of his punning, and I here merely mention the fact of the absence of any puns in Macbeth, as justifying a candid doubt at least, whether even in these figures of speech and fanciful modifications of language, Shakspeare may not have followed rules and principles that merit and would stand the test of philosophic examination. And hence, also, there is an entire absence of comedy, nay, even of irony and philosophic contemplation in Macbeth,—the play being wholly and purely tragic. For the same cause, there are no reasonings of equivocal morality, which would have required a more leisurely state and a consequently greater activity of mind;—no sophistry of self-delusion,—except only that previously to the dreadful act, Macbeth mistranslates the recoilings and ominous

whispers of conscience into prudential and selfish reasonings, and, after the deed done the terrors of remorse into fear from external dangers,— like delirious men who run away from the phantoms of I their own brains, or, raised by terror to rage, stab the real object that is within their reach:—whilst Lady Macbeth merely endeavours to reconcile his and her own sinkings of heart by anticipations of the worst, and an. affected bravado in confronting them. In all the rest, Macbeth's language is the grave utterance of the very heart, conscience-sick, even to the last faintings of moral death. It is the same in all the other characters. The variety arises from rage, caused ever and anon by disruption of anxious thought, and the quick transition of fear into it.

In Hamlet and Macbeth the scene opens with superstition; but, in each it is not merely different, but opposite. In the first it is connected with the best and holiest feelings; in the second with the shadowy, turbulent, and unsanctified cravings of the individual will. Nor is the purpose the same; in the one the object is to excite, whilst in the other it is to mark a mind already excited. Superstition, of one sort or another, is natural to victorious generals; the instances are too notorious to need mentioning. There is so much of chance in warfare, and such vast events are connected with the acts of a single individual,—the representative, in truth, of the efforts of myriads, and yet to the public and, doubtless, to his own feelings, the aggregate of all,—that the proper temperament for generating or receiving superstitious impres-sions is naturally produced. Hope, the master element of a commanding genius, meeting with an active and combining intellect, and an imagination of just that degree of vividness which disquiets and impels the soul to try to realize its images, greatly increases the creative power of the mind; and hence the images become a satisfying world of themselves, as is the case in every poet and original philosopher:—but hope fully gratified, and yet, the ele-mentary basis of the passion remaining, becomes fear; and, indeed, the general, who must often feel, even though he may hide it from his

own consciousness, how large a share chance had in his successes, may very naturally be irresolute in a new scene, where he knows that all will depend on his own act and election.

The Weird Sisters are as true a creation of Shakspeare's, as his Ariel and Caliban,—fates, furies, and materializing witches being the elements. They are wholly different from any representation of witches in the contemporary writers, and yet presented a sufficient external resemblance to the creatures of vulgar prejudice to act immediately on the audience. Their character consists in the imaginative disconnected from the good; they are the shadowy obscure and fearfully anomalous of physical nature, the lawless of human nature,—elemental avengers without sex or kin:

*Fair is foul, and foul is fair;
Hover thro' the fog and filthy air.*

How much it were to be wished in playing Macbeth, that an attempt should be made to introduce the flexile character-mask of the ancient pantomime;—that Flaxman would contribute his genius to the embodying and making sensuously perceptible that of Shakespeare!

11.5.2. William Hazlitt on Macbeth

Macbeth . . . is done upon a stronger and more systematic principle of contrast than any other of Shakespeare's plays. It moves upon the verge of an abyss, and is a constant struggle between life and death. The action is desperate and the reaction is dreadful. It is a huddling together of fierce extremes, a war of opposite natures which of them shall destroy the other. There is nothing but what has a violent end or violent beginnings. The lights and shades are laid on with a determined hand; the transitions from triumph to despair, from the height of terror to the repose of death, are sudden and startling; every passion brings in its fellow-contrary, and the

thoughts pitch and jostle against each other as in the dark. The whole play is an unruly chaos of strange and forbidden things, where the ground rocks under our feet. Shakespear's genius here took its full swing, and trod upon the farthest bounds of nature and passion.

—William Hazlitt, *Characters of Shakespeare's Plays*

Macbeth completes William Shakespeare's great tragic quartet while expanding, echoing, and altering key elements of Hamlet, Othello, and *King Lear* into one of the most terrifying stage experiences. Like *Hamlet*, *Macbeth* treats the consequences of regicide, but from the perspective of the usurpers, not the dispossessed. Like *Othello*, *Macbeth* centers its intrigue on the intimate relations of husband and wife. Like *Lear*, *Macbeth* explores female villainy, creating in Lady Macbeth one of Shakespeare's most complex, powerful, and frightening woman characters. Different from *Hamlet* and *Othello*, in which the tragic action is reserved for their climaxes and an emphasis on cause over effect, *Macbeth*, like *Lear*, locates the tragic tipping point at the play's outset to concentrate on inexorable consequences. Like *Othello*, *Macbeth*, Shakespeare's shortest tragedy, achieves an almost unbearable intensity by eliminating subplots, inessential characters, and tonal shifts to focus almost exclusively on the crime's devastating impact on husband and wife.

11.5.3. Thomas De Quincey: "On the Knocking at the Gate in Macbeth"

Thomas De Quincey In this essay Thomas De Quincey exhibits the procedure in Romantic criticism of making the "understanding" wait upon "feelings". That is, instead of judging the success or failure of a work by its conformity to prior critical theory, De Quincey brings in theory only to explain his impression or immediate emotional response to the passage. He strongly urges his readers not

to pay any attention to his understanding “when it stands in opposition to any other faculty of his mind.”

De Quincey begins with the assertion that the knocking of the gate in Macbeth which follows the murder of Duncan produced in him “a great perplexity” - a feeling that he could not account for. The knocking reflected back upon the murderer “a peculiar awfulness and a depth of solemnity”. The question “why it should produce such an effect?” perplexed him. The knocking at the gate in Macbeth makes the fact of murder appear all the more awful. The knocking marks the moment when the goings-on of human life are suddenly resumed.

To put it more clearly, in Act II Scene 2 ordinary life was suspended as the dramatist focused on Macbeth and his fiendish deeds. In Act II Scene 3 the suspension ceases as life resumes, thereby making the earlier scene all the more striking. As De Quincey elaborates, “the knocking at the gate is heard, and it makes known audibly that the reaction has commenced; the human has made its reflux upon the fiendish; the pulses of life are beginning to beat again; and the reestablishment of the goings-on of the world in which we live first makes us profoundly sensible of the awful parenthesis that had suspended them.”

11.6. STUDY QUESTIONS

1. The fantastical and grotesque witches are among the most memorable figures in the play. How does Shakespeare characterize the witches? What is their thematic significance?
2. Compare and contrast Macbeth, Macduff, and Banquo. How are they alike? How are they different? Is it possible to argue that Macbeth is the play’s villain and Macduff or Banquo its hero, or is the matter more complicated than that?

3. Discuss the role that blood plays in Macbeth, particularly immediately following Duncan's murder and late in the play. What does it symbolize for Macbeth and his wife?
4. Discuss Macbeth's visions and hallucinations. What role do they play in the development of his character?
5. Is Macbeth a moral play? Is justice served at the end of the play? Defend your answer.
6. Discuss Shakespeare's use of the technique of elision, in which certain key events take place offstage. Why do you think he uses this technique?

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11.8. TERMINAL AND MODEL QUESTIONS

1. 'Fair is foul and foul is fair'. Comment with respect to the play *Macbeth*.
2. Write a note on supernatural elements in *Macbeth*.
3. Discuss *Macbeth* as a tragedy of 'imagination'.
4. *Macbeth* is a hero turned villain still we sympathize with him. Give reasons.
5. Vividly describe a scene and give its dramatic importance.

UNIT 12. GIRISH KARNAD'S *TUGHLAQ* PART-1

12.1. Introduction

12.2. Objectives

12.3. Girish Karnad: His Life and Works

12.3.1. Theatrical Influences on Karnad

12.3.2. Karnad's Views on Theatre

12.4. Parsi Theatre and its influence on Modern Indian Theatre

12.5. Modern Indian Drama

12.5.1. Definition of the word "Modern"

12.5.2. Influence of the West on Modern Indian Drama

12.5.3. Characteristics of Modern Indian Drama

12.5.4. Some Examples of Western Influence on Modern
Indian Drama

12.5.5. Tradition and Modernity in Modern Indian Drama

12.5.6. Definition of the word "Indian" in the context of
Modern Indian Drama

12.5.7. Definition of the word "Drama"

12.6. Historical Background to *Tughlaq*

12.6.1. Karnad's choice of theme

12.6.2. Muhammad Bin Tughlaq as viewed in history

12.7. *Tughlaq* and its relevance to today's audience

12.8. Summary

12.9. Glossary

12.10. Answers to Self Assessment Questions

12.11. References

12.12. Terminal and Model Questions

12.1. INTRODUCTION

In this unit you will be introduced to a brief account of Girish Karnad's life and works. The unit will then discuss the characteristics of Modern Indian Drama, Karnad's views on modern Indian theatre and the influence both these aspects had on the play *Tughlaq*.

12.2. OBJECTIVES

After reading this unit you will be able to

- Understand the characteristics of modern Indian theatre
- Learn about Karnad's life and some of his important plays
- Learn about some of the important theatrical influences on his work
- Understand Girish Karnad's views on modern Indian theatre
- Understand the historical background of the play.

12.3. GIRISH KARNAD: HIS LIFE AND WORKS

Girish Karnad was born on 19th May, 1938. He is not only a famous playwright in Kannada, but also a writer, screenwriter, actor and movie director. He is considered to be one of the four major playwrights (along with Badal Sircar, Vijay Tendulkar and Mohan Rakesh) who dominated the scene of Modern Indian theatre in the 1970's and 1980's. Girish Karnad continues to write plays even today. Karnad is the recipient of the Jnanpith Award, one of the

highest literary awards in India. In 1988 he was appointed as chair of the Sangeet Natak Akademi at New Delhi.

However, Girish Karnad's literary reputation is based on his plays. Nearly all his plays were written in Kannada and then translated into English and other Indian languages.

Here I will make a brief reference to some of his plays.

His first play *Yayati* was published in 1961 and was based on an episode from the Mahabharata. It was not an instant success.

This was followed by *Tughlaq* (1964). In this play, Karnad took a new look at the life and times of the 14th century Sultan ruler, Muhammad bin Tughlaq. *Tughlaq* was an instant success. It was translated into Hindi by the famous Kannada theatre director, B.V. Karanth. It was staged in Kannada in 1965 and in Urdu by the National School of Drama Repertory. One of the most famous productions of *Tughlaq* was directed by Ebrahim Alkazi, Director of National School of Drama, in the historic setting of Purana Qila, 1974. Other leading directors who have directed *Tughlaq* are Prasanna, Arvind Gaur, Dinesh Thakur and in Bengali Shyamanand Jalan. Karnad had now acquired a place in the forefront of Modern Indian Drama.

In 1971, he wrote *Hayavadana* based on a story in the *Kathasaritasagara*, (an ancient collection of stories in Sanskrit). He was also influenced by the German writer Thomas Mann's short novel, "The Transposed Heads." In this play Karnad used traditional folk elements like the ancient Kannada folk form, Yakshagana. This use of folk elements was to be an important characteristic of modern Indian drama.

In another important play of his, *Naga-Mandala* (1988), he once again used as his source an important folk legend. In 1990 he produced *Tale Danda* (in Hindi "Rakt Kalyan) or *The Beheading*, which was based on the life of the twelfth-century poet saint Basavanna and his followers who tried to demolish caste barriers. Like *Tughlaq*, the source of this play was history, and not based on folk legends.

In 1994, came *Agni Mattu Male* (The Fire and the Rain) 1995 which was based on the myth of Yavakri, and which is narrated in the Mahabharata.

Girish Karnad continues to write and some of his other plays include *The Dreams of Tipu Sultan*, 2000, and *Bikhre Bimb* or *A Heap of Broken Images* (2006).

12.3.1. Theatrical Influences on Karnad

In an interesting article, “Acrobating between the traditional and the modern”, published in the journal “Indian Literature”, (No.131, May-June 1989, pp. 85-99), Karnad speaks of his childhood days and his introduction to theatre in his formative years. His childhood was spent in a small town called Sirsi, where his parents would take him to see the touring Company *Natak* companies. The Company *Natak* flourished as a form of commercial entertainment, had a proscenium stage, and used a lot of music. These *Natak* companies moved from place to place, often with a large number of artists and backstage workers and were very popular as they were initially based on myths and legends and used rich costumes, elaborate background scenes and effective eye catching visual effects. Later the company *Natak* also started using social themes.

Karnad was also introduced to the traditional folk form of the Yakshagana as a child and was fascinated by the use of masks and the ritual atmosphere in this form.

Later as an adult, when he shifted to Bombay he was exposed to Western theatre and was deeply influenced by the naturalistic plays. Karnad however explains in this article that naturalism is quite different in modern Indian theatre as there are vast cultural differences between Indian and Western societies.

In Karnad’s own words, “...to me three kinds of theatre, the three kinds between which I swivelled and moved and written have been symbolized in a sense by these three, the Company *Natak* on one side, the Yakshagana..., and thirdly the kind of theatre which really is a naturalistic theatre, the Western theatre as one came to see it, hate it, dislike it but was impossible not to be possessed by it.” (*Acrobating Between...*p.89).

All these three aspects can be seen in Karnad’s plays. In order to understand Karnad’s play *Tughlaq*, we have to place it in the context of modern Indian drama.

12.3.2. Karnad’s Views on Theatre

In his introduction to his collection of three plays, translated by him, entitled *Three Plays*, Karnad further elaborates on the dilemma faced by the modern Indian dramatist while

negotiating between tradition and modernity. According to Karnad, modern Indian theatre “originated in the second half of the nineteenth century in three cities, Bombay, Calcutta and Madras.” Karnad further argues that “none of these seaports ...had an Indian past of its own, a history independent of the British. These places had developed an Indian middle class.” According to Karnad, this middle class developed “social values” which were shaped by their English education, and the “need to work with the British in trade and administration” (Karnad,1994:4)

Karnad argues that Indian theatre at this time also imitated British theatre. According to him, two concepts altered the nature of Indian theatre. In Karnad’s words, one was the separation of the audience from the stage by the proscenium, “creating a distance between the audience and the actors and the second concept was the “idea of pure entertainment, whose success would be measured in terms of immediate financial returns and the run of the play.” (Karnad; 1994:4-5)

12.4. PARSİ THEATRE AND ITS INFLUENCE ON MODERN INDIAN THEATRE

Another outcome of this idea that theatre was a commercial venture was in Karnad’s words, that a “commercially viable secularism” was propagated. (Karnad: 5)The people involved in the theatre came from different religious and ethnic backgrounds.

This is the period when Parsi theatre played an important influence. Parsi theatre largely presented “secular musical dramas that drew on Hindu myths, as well as adaptations of foreign romances...they were presented in ...English, followed by Gujarati and finally Hindi.”(Brian Crow and Chris Banfield, 1993: 139-140) Karnad states that “myths and legends, emptied of meaning, were reshaped into tightly constructed melodramas with thundering curtain lines and a searing climax.”(Karnad:6) Plot and incident were all important.

According to Karnad, Parsi theatre absorbed “several features of traditional or folk performing arts, such as music, mime and comic interludes. In Maharashtra,... its greatest contribution was in the field of music, in the form of a rich and varied body of theatre songs.” (Karnad: 7) However Karnad felt its legacy of music and dance seemed irrelevant to dramatists like him.

It is important to be aware of the influences on Karnad's work and his views on theatre as it will help us to understand *Tughlaq*.

12.5. MODERN INDIAN DRAMA

All three words in this title need explanation.

12.5.1. Definition of the Word "Modern"

"Modern" in the context of Indian drama would refer to the post –Independence/post-colonialism period, after the 1950's. This period saw upsurges in Indian theatre in all spheres- i.e. new plays were being written, and new theatrical companies were being formed. However the word "modern" is complex and has several meanings attached to it.

A well known Marathi dramatist, Mahesh Elkunchwar, commenting on the works of the famous Marathi playwright, Vijay Tendulkar has stated that he (Tendulkar) was a modernist as he confronted "the problems of his time", and gave "disturbing new insights into the human problems..." This suggests that a modern play gives us fresh insights into ourselves and into the world around us. Elkunchwar also makes the interesting point that Tendulkar was influenced by the West as shown by the emphasis on "liberalism, the catholicity of taste, the spirit of frank enquiry into human life, a stress on individuality rather than on a system of accepted social and moral values..."(Elkunchwar1995:22)

12.5.2. Influence of the West on Indian Drama

This quotation also highlights another important factor-the influence of the West on modern Indian drama. The characteristics of naturalism and existentialism deeply influenced many Indian dramatists like Vijay Tendulkar, (Marathi), Mohan Rakesh (Hindi), Girish Karnad (Kannada) and Badal Sircar (Bengali). Naturalism stressed the influence of environment and heredity on the individual. Existentialism, while it emphasizes choice also shows anguish and despair as central to the state of man. However man must create his own set of values and live by it. Realism was another important influence, focusing on literature being a mirror of society, though many writers also entered the inner world of their characters and presented them in a convincing manner. Both naturalism and realism showed how societal and economic influences were shown as moulding the life of man.

Modern Drama in the West grew out of the trauma of two World Wars, the breakdown of traditional value systems and the questioning of religion. Major philosophical trends like Existentialism and Freudian psychology made for a more problematic and ambivalent attitude emerging in literature.

12.5.3. Characteristics of Modern Indian Drama

These contexts did not exist in India during the 1950's. The political and societal influences on Indian drama were quite different.

But several of the characteristics mentioned in the above paragraph, influenced Indian playwrights, who after Independence were also questioning traditional religious, moral, cultural and social values. Like modern European theatre Indian modern theatre was largely urban. This led to the modern Indian dramatist also analyzing the isolation, the breakdown in communication and the breakup of the joint family system in the cities and small towns that grew rapidly after Independence. A major focus of these playwrights was on the individual and his relationship to family and society and the conflict and friction that these relationships brought about. Materialism and competition were central to urban life. The great Norwegian dramatist, Henrik Ibsen, had a deep influence on naturalistic theatre in India.

In terms of form also, modern Indian theatre was deeply influenced by Western theatre. Mainstream dramatists like Mohan Rakesh and Vijay Tendulkar used the proscenium theatre which dominated modern drama. However there was also emphasis on experimentation in form. The twentieth century German dramatist, Bertolt Brecht, deeply influenced dramatists like Badal Sircar with his use of epic theatre and alienation techniques. The well known Bengali director, Shombu Mitra once stated that the best examples of theatre were those that assimilated Western ideas and applied it to Indian conditions.

12.5.4. Some Examples of Western Influence on Modern Indian Theatre

Both Badal Sircar's *Evam Indrajit* and Girish Karnad's *Yayati* were deeply influenced by existentialist philosophy.

Naturalism also played an important part. In Mohan Rakesh's *Adhe Adhure* and several of Vijay Tendulkar plays like *Shantata! Court Challu Hai*, *Kamala* and *Baby*, the hypocrisy and barrenness of middle-class existence is depicted. Like the great masters of Western

naturalism, Ibsen and Chekhov, it is the ordinary man/woman who is the central character in these plays.

These playwrights realized they had to search for a new form and new idiom to express the urban experiences of modern India. Tendulkar wrote his plays within a two act structure while Mohan Rakesh realized the need for dispensing with scholarly Hindi and using a more direct, idiomatic language.

12.5.5. Tradition and Modernity in Modern Indian Drama

It is important to realize that the post-Independence Indian dramatists did not merely blindly imitate the West in their plays. One of the important debates that was taking place in the 1960's and 1970's was how the modern dramatist could negotiate between Western influences and the vast classical Sanskrit theatrical tradition as well as the rich and diverse folk forms of theatre that were part of India's tradition.

The use of folk forms and folk legends by modern Indian dramatists was a very important aspect of the drama of this period. Some dramatists like Mahesh *Elkunchwar* totally rejected the idea of experimenting with traditional forms and used only the Western forms of theatre. Others like Karnad and Tendulkar used a variety of forms both Western and traditional to express contemporary concerns. For e.g., as already mentioned, Girish Karnad in *Hayavadana* uses as his source not only a German novel, but also a story he had read in the *Kathasaritasagara*. He also uses masks, talking dolls, music and dance which were part of the Yakshagana folk form. However these aspects are used to discuss modern issues of identity and the nature of reality. *Hayavadana* is a good example of how the modern Indian dramatist uses folk forms to express modern concerns.

Another well-known example is Vijay Tendulkar's *Ghashiram Kotwal*(1972). Tendulkar's play was set in 18th century Poona, during the rule of the Peshwas and dealt with the theme of power and how it corrupts individuals and society. Tendulkar used an 18th century historical episode to present a theme which had relevance to modern times.

The forms that Tendulkar used were the folk forms of Dashavatar, Khela and Tamasha with the use of masks, music and dance. Turning to the past did not only mean using folk forms. Many playwrights used sources from the Hindu epics or from Indian history for their plays.

In Girish Karnad's *Tughlaq*, uses a historical source and gives a radical interpretation of Muhammed bin Tughlaq.

In *Andha Yug* (1962), Dharam Vir Bharti takes the end of the Mahabharata war and redefines the last scene of the epic in a modern context. In his characterization of Gandhari, Dhritarashtra and Ashvatthama the playwright probes their inner complexities.

Through these examples it is clear that the word "modern" in the context of Indian drama has several characteristics. While the modern dramatist imbibed the Western tradition of proscenium theatre, self critical analysis, focusing on the isolation and fragmentation of urban life, he/she did not fully reject the traditional folk and classical traditions that had existed long before the birth of modern drama.

12.5.6. Definition of the word "Indian" in the context of Modern Indian Drama

Let us now look at the word "Indian" in the phrase "Modern Indian Drama." The word "Indian" does not have a single meaning in the context of drama. In 1988, in the Samvatsar lectures of the Sahitya Akademi, Uma Shankar Joshi spoke of the "idea of Indian literature as inherent in the peculiar multilingual situation that obtains in India." The concept of Indian literature, he continues "is an aggregate of all our writings in all our languages presenting itself as a pattern with common strands through all our ages." (Joshi 1998:p.50) Joshi is highlighting the several languages that exist in India, most of whom have a rich literary history.

As I had mentioned earlier, Indian theatre in post Independence era was written in different languages like Hindi, Marathi, Kannada and Bengali to mention a few. The plays were translated into other languages and in English. This is how a play like *Tughlaq* was written in Kannada, but was translated into Hindi, Urdu and other languages and reached a wide audience.

Another aspect to remember is that Indian theatre consisted of various forms, all of whom came under the vast umbrella called "Indian theatre". Sai Paranjpye, in a talk has, for e.g. said, that Marathi theatre consists of "the tamasha or the robust folk form, rural theatre, dalit theatre, street theatre, amateur theatre and the mainstream commercial or professional theatre." (Paranjpye, 1995 p.31)

The word “Indian” therefore refers to the different forms of Indian Theatre written in different languages.

12.5.7. Definition of the Word ‘Drama’

Let us now look at the word “Drama”. The word “Drama” generally refers to the written text. The word “theatre” refers to the performance of the play or the performance text. However there is no hard and fast rule. In this lesson I will be using the word “drama” as referring to the written published text of *Tughlaq*.

12.6. HISTORICAL BACKGROUND TO *TUGHLAQ*

12.6.1. Karnad’s Choice of the Theme

Karnad’s decision to write a historical play based on the life of Muhammad bin Tughlaq was a response to the criticism of a major Kannada critic, Kirtinath Kurtkoti who said that “there is no Indian playwright who has been able to handle history. All we have produced are costume plays.” (Karnad; *Acrobating Between ...*,p.97)

It is worth recording Karnad’s own statement of how he stumbled on the character and reign of Tughlaq. He got the idea while reading a second standard book of Indian History!” But as I started reading about Tughlaq, I suddenly realized what a fantastic character I had hit upon... (I) suddenly felt possessed, felt this character was growing in front of me. Certainly Tughlaq was the most extraordinary character to come on the throne of Delhi in religion, in philosophy; even in calligraphy, in battle, war field ...he seemed to have outshone anyone who came before him or after him. After that writing the play was not difficult at all.” (Karnad: 97)

12.6.2. Muhammad bin Tughlaq – A Brief History

Muhammad bin Tughlaq was the Sultan of Delhi from 1325A.D. to 1351 A.D. He ascended the throne after the death of his father in 1325 A.D. The character and achievements of Tughlaq has evoked a large scale controversy. One of the most educated of Muslim rulers, he inherited a vast empire from his father. Tughlaq attempted to introduce several reforms but failed because he was not able to implement them properly.

He did not accept the power of the Ulema class who dominated the administration of justice. Thus he created powerful enemies. He also attempted to follow a secular policy and punished the guilty regardless of religion. His handling of the Doab famine was another reason for his failure as he introduced taxation during a famine.

One of his most controversial policies was transferring the capital from Delhi to Devagiri, which he renamed Daulatabad. Tughlaq's aim was to protect the capital from Mangol invasion. He also wanted to consolidate his empire in the South. But he did not make adequate arrangements and by forcing the entire population to move from Delhi, he created widespread suffering among his citizens. The whole scheme failed disastrously.

His introduction of copper coins was another scheme which had potential, but failed miserably because it was not executed properly. His idea was to introduce copper coins which were equal in value to silver and gold. But he took no precaution against forgery. The result was that so many false copper coins were minted and Tughlaq had to withdraw the copper coins.

Tughlaq faced rebellion from his own people, and was therefore seen as a failure, a mad man who floated all kinds of wild projects. However, Karnad sees him as an idealist who had brilliant ideas but could not implement them properly, a genius who suffered from deep inner conflict.

12.7. TUGHLAQ AND ITS RELEVANCE TO TODAY'S AUDIENCE

In his introduction to the play *Tughlaq* (O.U. P), the well known Kannada writer U.R. Anantha Murthy states the reason for Tughlaq's appeal is that it reflects "the political mood of disillusionment which followed the Nehru era of idealism in the country..."(Anantha Murthy, 1971: viii)

In his "Author's Introduction", Karnad states, "In a sense, the play reflected the slow disillusionment my generation felt with the new policies of independent India: the gradual erosion of the ethical norms that had guided the movement for independence and the coming to terms with criticism and real politik."

Again in an interview given in the theatre magazine "Enact" in June 1971, Karnad further elaborates on what he said earlier:

What struck me absolutely about Tughlaq's history was that it was contemporary. The fact that here was the most idealistic ,the most intelligent king ever to come on the throne of Delhi...and one of the greatest failures also. And within a span of twenty years this tremendously capable man had gone to pieces. This seemed to be both due to his idealism as well as the shortcomings within him, such as his impatience, his cruelty, his feeling that he has the only correct answer. And I felt in the early sixties India had also come very far in the same direction –the twenty-year period seemed to me very much a striking parallel.

(Quoted by Anantha Murthy : viii)

In fact many critics like Aparna Dharwardkar have seen the play meaning different things at different points in India history. Dharwardkar sees the play as expressing the growing disillusionment with Nehruvian policies in the sixties and later a reflection of Indira Gandhi's policies.

It is this ability of the play to be relevant to different periods in Indian History that makes it so popular even today.

12.8. SUMMARY

In this unit we have attempted to place Girish Karnad and his play *Tughlaq* in the context of modern Indian drama. The theatrical influences on Karnad have been highlighted.

His childhood experiences of Company Natak theatre and the Kannada folk forms, especially Yakshagana, are important in moulding his attitudes to drama. Parsi theatre was also playing an important role in its use of stagecraft and music. As an adult, he was deeply influenced by Western drama and the use of naturalism and realism. But he realized that Western drama did not fully fit into the Indian context. Karnad attempted to combine both Western and Indian influences. *Tughlaq* was a successful example of this.

We have also tried to analyze the chief characteristics of modern Indian drama, and shown the influence both of the West and of diverse traditional Indian forms on modern Indian drama.

This unit also defines the words “modern”, “Indian” and “drama”.I have emphasized that no single meaning can be attached to these words.

We have to remember that we are using the word “drama” to mean the written text of *Tughlaq*.

I have also given a brief historical background to the play. I have given a few important highlights of Tughlaq’s life.

I have also given some important reasons why this play is relevant even today. Karnad himself saw a close parallel between Tughlaq’s political life and Nehru’s political career.

12.9. GLOSSARY

Company Natak: In Karnataka, professional theatre groups who moved from town to town, with a large group of actors and stage props and performed on stage with kerosene or gas lamps. They had rich costumes, music, impressive visual effects and themes largely based on myths and epics though later they also dealt with social issues.

Existentialism: Emphasized that man is defined by his choices, and needs to act and live up to his choices.

Naturalism: In literature it stressed the importance of environment and heredity in shaping character.

Proscenium: It is the arch in theatre which separates the stage from the audience.

Ulema: Professional Theologians who expounded the Mohammedan law.

(Sources for Glossary _Chambers Twentieth Century Dictionary; Collins Cobuild English Dictionary)

Self Assessment Questions

1. What were the theatrical influences on Karnad in his early years?
2. What, according to Karnad, were the two important changes that occurred in Indian theatre because of Western/British influence?
3. Analyze the influence of Parsi theatre on Modern Indian Theatre.
4. How would you define the word “modern” in the context of modern Indian Theatre.
5. Explain the words “naturalism”, “existentialism” and “realism”.

6. Explain the influence of tradition on modern Indian theatre. Give a few examples.
7. Define the word “Indian” in the context of Modern Indian drama.
8. How would you define the word “drama”? How is it different from the word “theatre”?

12.10. ANSWERS TO SELF ASSESSMENT QUESTIONS

1. Refer to 7.3.2. Refer to the influence of Company Natak, Yakshagana and Naturalistic Western Drama.
2. The two important changes were the introduction of the proscenium stage where the audience is separated from the stage and drama was seen as entertainment which had to give financial returns. Details given in 7.3.3.
3. Refer to 7.4.1.

Details to be mentioned are that drama became more secular as Hindu myths were dramatized with no reference to their context and emphasis was more on plot, melodrama and music.

4. Refer to 7.5.1 and 7.5.3.

Points to emphasize:

the influence of Western drama especially naturalism and existentialism

questioning of traditional values breakup of the joint family and the consequent isolation of the individual friction and conflict between the individual and society and conflict within the individual self analysis

5. See 7.5.2.

6. See 7.5.5.

Points to emphasize:

The debate between tradition and modernity is central to modern Indian drama

Many dramatists criticised the move of “return to roots”, or going back to tradition and these critics felt that this did not reflect the concerns of the modern dramatist.

However dramatists like Girish Karnad experimented with traditional forms and presented them in a contemporary context.

Tradition or looking at the past did not only mean borrowing from folk forms.

In *Tughlaq*, Karnad looks at the historical past from the viewpoint of a modern dramatist.

7. Refer to 7.5.6.

The word “Indian” does not have a single meaning.

India has diverse cultures, different languages and different kinds of theatre.

8. Refer to 7.5.7.

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12.12. TERMINAL AND MODEL QUESTIONS

1. Explain with examples, the main characteristics of Modern Indian Drama.
2. What, according to Karnad, were the main theatrical influences on his plays?
3. Give the reasons why Karnad chose the theme of Muhammad bin Tughlaq for his play? How is the play even relevant today?

UNIT 13. GIRISH KARNAD'S TUGHLAQ *Part- II*

13.1 Introduction

13.2. Objective

13.3. Scene 1

13.3.1 Summary of Scene One

13.3.2. Critical Analysis of Scene One

13.4. Scene 2

13.4.1 Summary of Scene Two

13.4.2. Critical Analysis of Scene Two

13.5. Scene 3

13.5.1. Summary of Scene Three

13.5.2. Critical Analysis of Scene Three

13.6. Scene 4

13.6.1. Summary of Scene Four

13.6.2. Critical Analysis of Scene Four

13.7. Scene 5

13.7.1. Summary of Scene Five

13.7.2. Critical Analysis of Scene Five

13.8. Scene 6

13.8.1. Summary of First Half of Scene Six

13.8.2. Summary of Second Half of Scene Six

13.8.3. Critical Analysis of Scene Six

13.9. Scene Seven

13.9.1. Summary of Scene Seven

13.9.2. Critical Analysis of Scene Seven

13.10. Summing Up

13.11. Glossary

13.12. Answers to Self Assessment Questions

13.13. Reference

13.14. Terminal and Model Questions

13.1. INTRODUCTION

In this unit you will be given a summary and detailed critical analysis of Girish Karnad's *Tughlaq*.

The play consists of thirteen Scenes. In Scene One we are introduced to the common people. They are gathered in front of the Chief Court of Justice in Delhi. The stage instruction tells us that the crowd consists of mostly Muslims and a few Hindus.

13.2. OBJECTIVES

After reading this unit you will be familiar with the text and should be able to give your own interpretation of the play.

13.3. SCENE ONE

13.3.1. Summary of Scene 1

An Old Man is worried as to how things are so different in the reign of Muhammad Bin Tughlaq.

Another character who is called Young Man is more positive in his comments. He says that Tughlaq is not "afraid to be human." (1) He is impressed by the Sultan's, (Tughlaq) ability to

rigorously impose laws."Can you mention one earlier Sultan in whose time people read the Koran in the streets like now?"(1)

A third character named simply Third Man is not too impressed by Tughlaq. He is worried that Tughlaq has gone against the Koran by abolishing the Jiziya tax.

The Hindu in the crowd is not happy. He cannot understand Tughlaq's actions and says "But the moment a man comes along and says, "I know you are a Hindu, but you are also a human being. Well, that makes me nervous."(2)

Even while they are discussing the Sultan's actions an announcer declares that the Sultan has accepted his mistake regarding the illegal appropriation of land from a Brahmin, Vishnu Prasad. The Sultan agrees to compensate the Brahmin by not only giving him five hundred silver dinars, but also a post in the Civil Service to "ensure him a regular and adequate income."(3) All the people who are gathered in the courtyard are shocked.

Just then the Sultan, Mohammad bin Tughlaq arrives and speaks to the audience. He refers to the case of Vishnu Prasad and says that this proof that justice works in his kingdom:"...seen for you how justice works in my kingdom without any consideration of might or weakness, religion or creed."(3) Even before the onlookers can take in what he says, he gives them another shock.

This is his decision to shift his empire from Delhi to Daulatabad. He gives his reasons for his decision. Firstly, he says his "empire is large and embraces the South and I need a capital which is at its heart." Secondly, he points out to his citizens that Delhi is too near the border and "as you well know its peace is never free from the fear of invaders."(3)Thirdly, the most important factor is that "Daulatabad is a city of Hindus and as the capital it will symbolize the bond between Muslims and Hindus which I wish to develop and strengthen in my kingdom."(4)

However, Tughlaq makes it clear that the citizens should move to Daulatabad out of their own free will and not out of any compulsion.

There is confusion amongst the onlookers after Tughlaq leaves the scene, The Old Man says this is a clear example of Tughlaq's madness. The third man says that this is tyranny and only confirms the rumour that Tughlaq had got his father's throne by force. The young man contradicts the Third man's statement and says Tughlaq's father died accidentally when an

elephant went wild and dashed against the *pandal* which collapsed leading to the death of Tughlaq's father and brother when they were at prayer. Not everyone is convinced by this explanation.

The Third man argues that even a respected man like Sheikh Imam-ud-din had accused the Sultan publicly of killing his father and brother. The third man also points out that Imam-ud-din has a certain resemblance to Tughlaq.

The scene now shifts to the Brahmin. It turns out that he is actually a Muslim dhobi named Aziz. He is recognized by his friend Aazam. Aziz tells Aazam he hit upon this idea of disguising as a Brahmin because he realized he could make money as Tughlaq was so keen to convince his citizens that he was an impartial ruler and would never discriminate on the basis of religion. Aziz is making cynical use of this aspect.

13.3.2. Critical Analysis of Scene One

The opening scene is important for several reasons.

Karnad makes dramatic use of the common people. Their comments on the Sultan give us some idea of what the ordinary people think of their ruler. The younger generation is attracted by Tughlaq's innovative way of thinking while the older generations are conservative and quite shocked by their ruler's actions. They also gossip about the widely held belief that Tughlaq had murdered his father and brother.

It is also important to note that the crowds are not described as individual characters. By giving them titles like Old Man, Third Man, Young Man and Hindu, Karnad is showing them as representative of their group and not as individual personalities

In contrast, he gives the central character an identity by naming him as Tughlaq. He also gives Aziz and Aazam individual names. They are going to play an important role in the play, especially Aziz. We see this in the first scene itself where Aziz pretends he is a Brahmin and cynically exploits Tughlaq's desire to be fair and just.

We are also introduced to Tughlaq. We learn that he believes in secularism. We also see that he wants to prove this by making it the main reason for his wanting to shift the capital from Delhi to Daulatabad.

13.4. SCENE TWO

13.4.1. Summary of Scene Two

In this scene we are introduced to Tughlaq's Step-Mother. She expresses her concern for Tughlaq's health as she feels he is not sleeping enough.

Tughlaq bursts into a long speech. He talks of how he wants to forget himself in the poetry of Ibn-ul-Mottazz. He wants to have a heart to heart talk with his people and ask them to frankly share their thoughts. He says:

Come my people, I am waiting for you. Confide in me your worries. Let me share your joys. Let's laugh and cry together and then, let's pray....I am waiting to embrace you all. (10)

He realizes he wants to do several things and does not have enough time."...but I have only one life, one body, and my hopes, my people, my God are all fighting for it..."(10)

The Step-Mother is not impressed and says Tughlaq is merely putting on an act: "I can't ask a simple question without your giving a royal performance."(10-11)

Tughlaq also informs his Step-Mother that his dear friend Ain-ul-Mulk seems to be getting ready to attack him as he is marching with an army of thirty thousand soldiers towards Delhi. She is surprised to hear the news. She also tells Tughlaq not to cut jokes on such sensitive matters as murder. This reminds us of the rumours in the first scene that Tughlaq was suspected of killing his father and brother.

We are now introduced to two very important characters in the play-Barani, the historian, and Najib, the politician. Both show their concern for the impending invasion of Ain-ul Mulk and the inflammatory speeches made by Sheikh Imam-ud -din. The Sheikh, according to Barani, has been saying to large crowds in Kanpur, that Tughlaq is a "disgrace to Islam" and does not have the right to rule as he murdered his father and brother at prayer time.

Tughlaq is horrified at the accusation."Do you really think parricide is a little thing? And fratricide? And the pollution of prayer? It's not what people say, Barani, it's their crooked minds that horrify me."(13)

Barani feels that Tughlaq should live up to his ideals and allow the people to criticize him openly as he had often told them to do so. Najib reminds Barani that they are dealing with a political problem and there is no space for idealism. Tughlaq is more inclined to take Najib's advice rather than Barani's. Najib reminds Tughlaq that Ain-ul-Mulk was successful in suppressing the rebellion in Avadh. Ain-ul Mulk was shocked when Tughlaq suddenly transferred him to the Deccan. He suspected the Sultan's motives and therefore decided to launch an attack on Delhi. Najib tells Tughlaq that "A traitor's a traitor, friend or saint, and he must be crushed." (15) Both Najib and Tughlaq seem to have a plan in mind keeping in mind that Sheikh Imam-ud-din has a close resemblance to the Sultan. Both Barani and the Step-Mother are not taken into confidence. Tughlaq tells Barani, "Forgive me if I let you down, Barani, but I must play this game my own way." (16)

The Step-Mother expresses her concern for Tughlaq to Barani when she is alone with him. She expresses her reservations about Najib and makes Barani promise "not to leave him-ever- whatever he does." (17)

13.4.2. Critical Analysis of Scene Two

Scene Two introduces us to three important characters-Step-Mother, Najib and Barani. Each of them is going to play an important role in the play.

The Step-Mother's has a very intense and possessive attitude towards Tughlaq. She also is bold enough to criticise him, as when she tells Tughlaq that he is merely acting. Tughlaq also takes her criticism. There does seem to be a close relationship between the two. She also seems to be jealous of Najib and tries to win over Barani.

Karnad's introduction of Najib and Barani is important. They represent two aspects of statecraft, Najib is the chief political advisor to Tughlaq and the Sultan seems to have great respect for his advice. But Najib is also very cunning and competitive and trusts no one. On the other hand, Barani is gentle and has moral integrity. He is the historian who is expected to record the events of Tughlaq's reign. Tughlaq is anxious that he should have a worthy place in history. The relationship of Najib and Barani with each other and with Tughlaq is of great importance in the play.

13.5. SCENE THREE

13.5.1. Summary of Scene Three

The Announcer declares that Sheikh Imam-ud-din will address a meeting in front of the Big Mosque, where he will tell the gathering of the mistakes that Tughlaq has made, which according to the Sheikh have harmed the country and Islam.

Sheikh Imam-ud-Din is disappointed and surprised that no one has come to listen to him. He and Tughlaq argue about the role of the ruler. While the Sheikh argues that Tughlaq's central role is to spread the word of Islam. "You are one of the most powerful kings on earth today and you could spread the Kingdom of Heaven on earth."(20)

Tughlaq replies, "I have a long way to go. I can't afford to crawl-I have to gallop."(20) Tughlaq continues to elaborate by pointing out that the aesthetic and secular are two aspects of his character that he cannot ignore. His attraction to poetry made him experience a world that he had not found "in the Arabs or even the Koran." He had felt a thrill reading the works of Sukrat and Aflatoon. He regrets that he cannot fulfill the vision he has for his kingdom by unifying the people with the vision of peace and compassion.

"You are asking me to make myself complete by killing the Greek in me and you propose to unify my people by denying the visions which led Zarathustra or the Buddha. (21)"

Tughlaq then goes on to explain to a shocked Imam-ud-din the strategy he had planned so that the public meeting of the Sheikh would be a disaster. The moment the people learnt that the Sultan was organizing a meeting in which his severest critic, Sheikh Imam-ud-din was going to speak, the common people felt there was a trap and decided the safest thing would be to avoid going to the meeting. They feel that the Sheikh might be a spy. Tughlaq says, "Generations of devout Sultans have twisted their minds and I have to mend their minds before I can think of their souls."(22)

The Sheikh is shocked and decides to leave Delhi. But Tughlaq persuades him to go as his envoy and plead with Ain -ul-Mulk not to attack Delhi. He asks the Sheikh to meet Ain-ul Mulk near Kanauj. The Sheikh agrees reluctantly. Tughlaq makes him wear the royal robes so that it would be difficult to distinguish between him and the Sultan. Tughlaq's plan is now complete.

13.5.2. Critical Analysis of Scene Three

The scene highlights the different strands in Tughlaq's character which are complex and contradictory.

Tughlaq emerges as a superb and unscrupulous politician, who has no scruples in sacrificing others for his own political ends. This is shown in his handling of the Imam-ud-din episode. Imam-ud-din finds that he is outwitted at every point and agrees to dress in royal robes to meet Ain-ul-mulk, not realizing that he is going to meet his end.

Tughlaq also has the creative and poetic side to his character. He talks of having the Greek in him-he means he admires the culture and philosophy of a great culture, a "world I had not found in the Arabs or even the Koran."(21)

He has also a different vision for his country, as he realizes that not only Muslims but Hindus and Jains also live there. He accuses Imam-ud-din of not letting him "unify my people by denying the visions which led Zaruthustra or the Buddha."(21) But the same Tughlaq is cynical of his people. He says, "Generations of devout Sultans have twisted their minds and I have to mend their minds before I can think of their souls."(22)

From these examples we can see that Tughlaq is not a one-dimensional character but has several complex strands to his character. He is not only an unscrupulous politician but also has a secular vision and wishes to bring his people together. He is also artistic and creative.

13.6. SCENE FOUR

13.6.1. Summary of Scene Four

The scene opens with the Step-Mother thanking Shihab-ud -din for looking after Delhi while Muhammad -bin -Tughlaq was away. Sadar Ratan Singh now enters and breaks the shocking news that Sheik-Imam-ud-din was killed in the battle.

Tughlaq appears and expresses his deep shock and grief at the death of the Sheikh. To the surprise of everyone present he says that not only did he let Ain-ul- Mulk,(who had killed the Sheikh thinking he was Tughlaq),walk free, but gave him back the kingdom of Awadh which he had taken from him. Najib, his political advisor is speechless as he feels Ain-ul-Mulk poses a danger to Tughlaq. He cannot understand the rationale behind such an action. Muhammad's answer is also enigmatic. He says Ain-ul-Mulk is a better chess player than him. Only, Barani the historian appreciates his action.

After everyone leaves, Ratan Singh gives a detailed account to a horrified Shihab-ud-din of the death of Sheikh Imam-ud-din. Tughlaq actually laid a trap for him by hiding behind some hills. When Imam-ud –din comes dressed in royal robes, Ain-ul-mulk takes him to be the Sultan. Meanwhile, Tughlaq gets one of his trumpeters to sound the battle cry and Ain-ul-Mulk thinking he is being attacked, kills the Sheikh, Ain-ul-Mulk’s army also is massacred as they rush to attack Tughlaq’s army, thinking the Sultan is dead.

Ratan Singh now informs Sihab-ud-din that he is planning to attend a secret meeting of important citizens of Delhi.

13.6.2. Critical Analysis of Scene Four

This scene brings out the political acumen of Tughlaq, but it also shows his unscrupulous nature. This is shown in the way he manipulates two of his enemies, Ain-ul-Mulk and Imam-ud –din. He makes Ain-ul Mulk kill Imam-ud-din, by mistake. Thus he removes the Sheikh who was posing a serious threat to him. But he also destroys Ain-ul-Mulk’s army, thus rendering him powerless. In this way, he neutralizes both his enemies.

But in spite of all his manipulation, trouble is already brewing in Tughlaq’s state, and a secret conspiracy is being hatched.

13.7. SCENE FIVE

13.7.1. Summary of Scene Five

The scene shifts to a house in Delhi where a secret meeting is being held of Amirs, Sayyids and is also being attended by Shihab-ud-din and Ratan Singh.

The second Amir says that “the people in Delhi never trust each other. It’s the climate. They have to have an outsider to lead them!”(31)

The First Amir sees a hidden motive in Tughlaq wanting to shift the capital from Delhi to Daulatabad. He says that Tughlaq wants to weaken the Amirs. “You see, we are strong in Delhi. This is where we belong. But Daulatabad is a Hindu city and we’ll be helpless there. We’ll have to lick his feet.”(31)

The second Amir also voices his unhappiness over the manner in which Delhi is being governed. “You can’t take a step without paying some tax or another. There’s even a tax on

gambling. How are we to live? You can't even cheat without having to pay tax for it.”(31) He also feels that Tughlaq has to follow the tenets of the Koran which only sanctions four taxes.

Shihab-ud- din tries to defend the Sultan by stating that “he has done a lot of good work; built schools, roads, hospitals. He has made good use of the money.”(31)

The Sayyid shows his intolerance of Tughlaq's secularism. “...he could tax the Hindus. The jiziya is sanctioned by the Koran. All infidels should pay it. Instead he says the infidels are our brothers.” (32)

Shihab-ud-din is disgusted by this attitude and decides to leave when he is accosted by an elderly man who identifies himself as Sheikh Shams-ud-din. Even though he is a holy man, he is willing to participate in overthrowing Tughlaq. “While tyranny crushes the faithful into dust, how can I continue to hide in my hole?”(32) He pleads with Shihab-ud-din to help them.

It is at this point that Sheikh Shams-ud-din tells Shihab-ud-din the true story behind Imam-ud-din's failure to attract a crowd in Delhi. While Tughlaq invited the whole of Delhi to hear the Sheikh, his soldiers “went from door to door threatening dire consequences if anyone dared to attend the meeting.”(33) Tughlaq's soldiers were hiding in the streets stopping anyone from going to the meeting. The Sheikh alleges that he was wounded by the soldiers when he tried to go to the Big Mosque.

It is the Hindu, Ratan Singh, who persuades Shihab-ud-din to join the conspirators and he even suggests a way of assassinating Tughlaq. He suggests that the best time to kill Tughlaq is during prayer time. Even the soldiers are not allowed to carry arms “Which means that at the time of prayers, the whole palace is unarmed.”(35) Ratan Singh says that the best time to assassinate Tughlaq is on the coming Tuesday when the Amirs will be seeing the Sultan.”The muezzin's call to prayer will be the signal of attack.”(35)

The Amirs realize that this would be the best way to eliminate Tughlaq, but are uncomfortable with the idea of killing someone during prayer. Ratan Singh reminds them that Tughlaq had killed his own father during prayer time. Even Shihab-ud-din, though hesitant, feels that it is not sacrilegious to kill at prayer time. “I'm sure the Lord will not mind an interrupted prayer.”(36)

13.7.2. Critical Analysis of Scene Five

The scene has several important elements.

The first point to note is that Tughlaq is not popular with some sections of his state, especially the conservative elements like the Ulemas, Amirs and Sayyids.

Secondly, the scene shows that the atmosphere in the state is full of suspicion, mistrust and hatred. This is contradictory to Tughlaq's concept of the state. He, as already pointed out, believes that a state should be founded on justice, secularism and loyalty. But one can see that Tughlaq does not live up to his own ideals. In reality Tughlaq's actions show that he has several sides to his character. He is poetic and secular but he can be ruthless when dealing with his enemies and even with his own family. It is against this background that the conspiracy to eliminate him should be viewed. The conspirators show the same ruthlessness that Tughlaq shows towards his opponents.

Thirdly the motif of prayer is important in the play. Tughlaq is suspected of killing his father during prayer time. The conspirators also decide to use the time of prayer to arrange for the assassination of Tughlaq. They feel that Tughlaq will be most vulnerable at this time as he will not be carrying arms. Prayer is considered a sacred moment when the devotee is in communion with his Creator. The fact that they plan to assassinate at this sacred moment is a telling commentary on the moral corruption that has crept into the minds and hearts of the people.

13.8. SCENE SIX

13.8.1. Summary of the First Part of Scene Six

Scene Six can be divided into two parts. In the first part, Muhammad bin Tughlaq meets Amir I and Shihab-Ud-Din in his palace. His advisors Najib and Barani are also present. Tughlaq informs them that Abbasid Ghiyas-ud- din Muhammad, a member of the hallowed family of the Abbasid Khalif's family is to visit India. Though Tughlaq tries to make it into an important event, it is obvious from the Amir's reaction that he is not considered so important. Is Tughlaq deliberating building up Ghiyas –ud-din? The scene is full of Tughlaq's dramatics. He questions Shihab-ud-din's use of the word "wisdom" (38) regarding the visit and sees a hidden motive behind the word. He asks Shihab-ud- din directly, "Do you think I am inviting him to placate the stupid priests?"(38)

Tughlaq seems to be in an aggressive but also in an introspective mood. He says in a rhetorical manner, “I wear the royal robes. I have honoured myself with the title of Sultan. But what gives me the right to call myself a king?”(38) He gives the answer himself. He decides to turn to tradition and history and “seek an answer there –in the blessings of the Abbasid Khalif.”(38-39)

He then springs a surprise by stating that the Abbasid will be coming to Daulatabad, not Delhi. Shihab-ud-din intervenes and emphasizes that “the people of Delhi are very unhappy about the move.”(39) But Tughlaq is unmoved. He insists that this is in the best interest of the people.

Tughlaq makes another startling announcement. He states that from next year he will “have copper currency in our empire along with the silver dinars.” (39) A copper coin would have the same value as a silver dinar. The onlookers are shocked. One of the Amirs whispers to the others that he always knew that Tughlaq was mad.

Tughlaq now becomes emotional and to the embarrassment of the Amirs and others he kneels before them and asks them for their support. In a long speech he says, “I have hopes of building a new future for India and I need your support for that. If you don’t understand me, ask me to explain myself and I’ll do it. If you don’t understand my explanations, bear with me in patience until I can show you the results. But please don’t let me down, I beg you.”(40)

Is Tughlaq sincere or is he just trying to test the Amirs and Shihab-ud-din? The fact that he asks them to take an oath on the Koran that they will support him in all his measures suggests the latter motive. Their hesitation in taking the oath reminds us that in the earlier scene they had plotted to kill Tughlaq. Their hesitation is therefore understandable. Does Tughlaq know of this? Events in the next part of the scene confirm our suspicion that he is in the know of this plot and is playing a war of nerves.

13.8.2. Summary of Second Half of Scene Six

The time for prayer is announced. Muhammad significantly decides to conduct the prayers in the palace itself. Half way through the prayer a commotion is heard and the Amirs and Shihab-ud-din surround Tughlaq with their swords drawn. But about twenty Hindu soldiers rush in and overpower the Amirs and take them away. A frightened Shihab-ud-din is left standing before Tughlaq and after finishing his prayers, Tughlaq confronts him. Interesting

facts emerge. It turns out that Ratan Singh who had instigated Shihab-ud-din to participate in the treacherous plot to murder Tughlaq, had in fact told Tughlaq the whole story. Shihab-ud – din is shocked and has no defense to offer for his actions and is brutally killed by Tughlaq.

Tughlaq is now violent and brutal in his reactions. He asks Barani, “Are all those I trust condemned to go down in history as traitors? What is happening? Tell me Barani will my reign be nothing more than a tortured scream which will stab the night and melt away in the silence?” (43). In a gesture of great brutality he asks Najib that every “man involved in this is caught and beheaded.” (43) Everyone in the kingdom should see them, so that they would not indulge in the same kind of treachery. In order to placate Shihab-ud-din’s father, he would declare Shihab as a martyr who gave up his life saving Tughlaq!

Tughlaq declares he will no longer be soft, and orders that everyone should leave Delhi for Daulatabad.

They’ll only understand the whip. Everyone must leave. ...Nothing but an empty graveyard of Delhi will satisfy me now. (44)

He explains to a horrified Barani:

I had wanted every act in my kingdom to become a prayer, every prayer to become a further step in knowledge, every step to lead us nearer to God. But our prayers too are ridden with disease and must be exiled. There will be no more praying in the kingdom, Najib. (44)

13.8.3. Critical Comments on Scene Six

Scene Six can be considered the turning point in the play as it shows a marked change in the character of Tughlaq.

This is the scene where the attempt to kill Tughlaq is carried out but fails as Ratan Singh warns Mohammad of this conspiracy. The intrigues and spying in the court speak volumes on the lack of trust and loyalty in Tughlaq’s state.

The character of Tughlaq is brought out with its many shades of grey. Tughlaq becomes increasingly dictatorial and violent. Girish Karnad also gives a clear cut motive for this change in Tughlaq’s character. While earlier he had made it clear that the shift from Delhi to Daulatabad would be voluntary he now decides it will be an order. This shift in strategy

where he acts like a dictator rather than a democrat occurs after he wipes out the conspirators. But Karnad does not make it a simplistic equation. He does not make us forget that Tughlaq always had streaks of violence and vindictiveness. There are repeated references to the suspicion that he had killed his own father and brother. Moreover, Shihab-ud-din reminds Tughlaq of his treatment of Ain-ul –Mulk. “I am not Ain-ul –Mulk to live crushed under your kindness.”(42)

Tughlaq’s calculating and sly character is also brought out. He waits for the conspirators to make a move and then crushes them. He is well prepared to face them. He also pretends that the dead Shihab-ud-din is shown as a martyr, as his father is a powerful figure and can create trouble for Tughlaq.

This reminds us of the earlier scene in Scene Four where Tughlaq plans out the death of Sheikh Imam-ud-din but makes him appear as a martyr.

The idealistic characteristics in Tughlaq’s character are also brought out. He is self analytic when he asks the Amirs and Shihab-ud-din “...what gives me the right to call myself a king?”(38)

Later, as already quoted, he asks Barani what judgement history would pass on his reign: “...will my reign be nothing more than a tortured scream...” (43)

Tughlaq is also far-reaching in his ideas. His decision to introduce copper coins is viewed as madness by some, but could have been an important economic reform if it had been implemented properly.

Karnad shows the different strands in Tughlaq’s character-his idealism, his violence, his dictatorial tendencies and yet he is also a man full of innovative ideas. He is not presented as a white or black character. By showing the different shades of grey, Karnad sees him as a modern character. He thus revises the popular interpretation of Tughlaq as a mad genius. Rather Karnad sees him as a man beyond his times in his views on secularism and economic reforms. But he is also a victim of circumstances and finally gives in to his negative qualities. This is what gains our sympathy to some extent. More of this will be seen in the next scenes.

13.9. SCENE SEVEN

13.9.1. Summary of Scene Seven

The scene shifts to a camp on the Delhi-Daulatabad route. The scene focuses on the sub-plot and the characters of Aziz, disguised as a Brahmin and his friend Aazam. People are dying on the way as the journey is long and there are no facilities. A Hindu woman loses her child as there is no medical aid. A man describes how he was delayed reaching the camp as he had to bury two corpses lying on the road. He also gives a graphic account of how he had to guard the dead bodies that were executed by the Sultan in Delhi. The relatives of the dead do not want to pay a fine to recover the bodies. Instead they come at night and steal them.

While Aazam is shocked by all that is happening and feels “We’ll be ruined anyway ultimately. If not today, then tomorrow. What other future’s there for us?”(49) Aziz, on the other hand, is enjoying the situation and is exploiting it to the maximum. He says,

Only a few months in Delhi and I have discovered a whole new world –politics! My dear fellow, that’s where our future is – power-and yet its full of brainless people, people with not an idea in their head. When I think of all the tricks I used in our village to pinch a few torn clothes from people-if one uses half that intelligence here, one can get robes of power...(50)

13.9.2. Critical Analysis of Scene Seven

This scene shifts the focus to the suffering of the common people because of Tughlaq’s insistence on shifting the capital from Delhi to Daulatabad. People are dying on the way. Evidence of Tughlaq’s cruelty is further brought out in the reference by the Man to people being executed in Delhi.

The scene is also important for further developing Aziz’s and Aazam’s characters. While both are crooks, Aazam seems to still have compassion and sensitivity. Aziz is unscrupulous and tries to exploit the situation for his financial benefit. He tells Aazam that they can make money by minting counterfeit copper coins. Aziz is now going to play an important role in the second half of the play.

13.10. SUMMING UP

This unit gives a detailed summary and critical analysis of Scenes 1-7. It also highlights the central issues of the play and analyses the characteristics of the major characters.

13.11. GLOSSARY

Amir- Title of high-ranking Sheikhs, chieftains or commanders.

Greek-In the play it refers to the civilization of ancient Greece .The philosophy and culture of ancient Greece had a far reaching influence and was considered to be the basis of modern Western culture.

Sayyid-Title for males accepted as descendents of the Holy Prophet

Jiziya-special tax on non-Muslim subjects

Zarathustra-founder of Zoroastrianism-an ancient Iranian religion found in the Zend-Avesta and adhered to by the Parsees in India.

(Source for Glossary is Twentieth Century Chamber's Dictionary and en.wikipedia.org)

Self Assessment Questions

1. Explain the importance of the comments of the common people on Tughlaq's reign?
2. Discuss the importance of the introduction of Barani and Najib in Scene 2.
3. How does Scene3 highlight Tughlaq's complex character?
4. Describe Tughlaq's handling of Sheikh Imam-ud din. How does Tughlaq eliminate him?
5. What are the reasons given by the Amirs and the Sheikh for planning to assassinate Tughlaq?
6. Give in detail the plot to kill Tughlaq.
7. Why does Tughlaq want to introduce copper currency?
8. What aspect of Tughlaq's character is highlighted in his killing of Shihab-ud-din?
9. Describe the scene of the meeting of the Hindu woman with Aziz? What light does it throw on Aziz's character?
10. What are the differences between Aziz and Azam?

13.12. ANSWERS TO SELF ASSESSMENT QUESTIONS

1. Refer to summary and critical analysis of 8.3.1. and 8.3.2.
2. Refer to 8.4.1. to the discussion on Najib and Barani and to critical comments on them in 8.4.2.
3. Refer to the critical comments on Tughlaq's character in 8.5.2. in critical analysis of Scene 3.
4. Refer to Ratan Singh's narration of events in 8.6.1. and critical comments in 8.6.2.
5. Refer to the discussion between Amirs and Sheikhs in 8.7.1.
6. Details given in last paragraph of 8.7.1 and last paragraph of 8.7.2.
7. Tughlaq wants to make copper currency to be of the same value as silver coins and considers it to be an important economic reform. However the scheme failed as people started minting counterfeit copper coins.
8. Refer to 8.8.2. and 8.8.3. Where discussion and critical comments on Tughlaq's character are made.
9. Refer to the discussion on the episode in 8.9.1.
10. Refer to discussion of Aziz and Aazam in 8.9.1 and 8.9.2.

8.13. REFERENCES

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13.14. TERMINAL QUESTIONS

1. Discuss the many dimensions to Tughlaq's character as revealed from Scene One to Scene Seven.
2. What is the importance of Najib and Barani in the first half of the play. Give examples from the text.
3. Discuss the role of Aziz and Azam in the scenes discussed in this unit.
4. How important are the crowd scenes in the play?
5. Discuss the motif of prayer used from Scene one to seven.

UNIT 14 GIRISH KARNAD'S *TUGHLAQ* PART - III

- 14.1. Introduction
- 14.2. Objective
- 14.3. Scene Eight
 - 14.3.1 Summary of Scene Eight
 - 14.3.2 Critical analysis of Scene Eight
- 14.4. Scene Nine
 - 14.4.1. Summary of Scene Nine
 - 14.4.2. Critical Analysis of Scene Nine
- 14.5. Scene Ten
 - 14.5.1. Summary of Scene Ten
 - 14.5.2. Critical Analysis of Scene Ten
- 14.6. Scene Eleven
 - 14.6.1. Summary of Scene Eleven
 - 14.6.2. Critical Analysis of Scene Eleven
- 14.7 Scene Twelve
 - 14.7.1. Summary of Scene Twelve
 - 14.7.2. Critical Analysis of Scene Twelve
- 14.8. Scene Thirteen
 - 14.8.1. Summary of Scene Thirteen
 - 14.8.2. Critical Analysis of Scene Thirteen

14.9. Contemporary relevance of *Tughlaq*

14.10. Summary

14.11 Glossary

14.12 Reference

14.13 Terminal and Model Questions

14.1. INTRODUCTION

In this unit you will be given a summary and detailed critical analysis of Scenes eight to thirteen. The central issues of the play and character analysis will also be highlighted.

14.2. OBJECTIVES

After reading this unit you will be familiar with the text and should be able to give your own interpretation of the play. Units eight and nine should be read together so that you get a total perspective of the play.

14.3. SCENE EIGHT

9.3.1. Summary of Scene Eight

The scene shifts to the fort at Daulatabad. Five years have passed. It is nighttime and the fort is being guarded by two watchmen-one young and the other old. The young man is enthusiastic and full of admiration for the fort. The older man is critical of the fort as he lost his whole family four years back on the journey from Delhi to Daulatabad. "And four years ago that snake bit a whole city to death."(51) The 'snake' here refers to the road leading from Delhi to Daulatabad which became a death trap to so many people as described in Scene Seven of the play.

Tughlaq appears on the ramparts of the fort, much to the surprise of the young watchman. Tughlaq expresses his innermost thoughts and tells the watchmen that he was only 21 when he first came to Daulatabad and built this fort."I supervised the placing of every brick in it and I said to myself, one day I shall build my own history like this, brick by brick."(53) He

relates an unusual experience he had when he was standing on the ramparts of the old fort one night and felt he had become one with the universe.

Suddenly something happened –as though someone had cast a spell. The torch, the gate, the fort and the sky –all melted and merged and flowed in my blood-stream with the darkness of the night. The moment shed its symbols, its questions and answers, and stood naked and calm where the stars throbbed in my veins. I was the earth, was the grass, was the smoke, was the sky. (53)

The experience was never repeated. Now, he only experiences the destructive elements around him. “But in the last four years, I have seen only the woods clinging to the earth, heard only the howl of wild wolves and the answering bay of street dogs.”(54)

Barani appears and the watchmen leave. Tughlaq confesses that he can’t sleep or read. He informs Barani that his kingdom is surrounded by rebellion. There is also a drought in Doab. He complains that only one industry is flourishing and that is the making of counterfeit copper coins.

He appeals to Barani, “What should I do, Barani? What would you prescribe for this honeycomb of diseases? I have tried everything. But what cures one disease just worsens another.”(55).Barani suggests that maybe Tughlaq would be happier being in the “company of learned men. Not in the market of corpses.” He feels that Tughlaq is known “the world over for your knowledge of philosophy and poetry.”(55)

Tughlaq disagrees as he does not believe that a sick patient can be left because there is no cure for his disease .Moreover, he does not see himself as separate from his state. “Don’t you see that the only way I can abdicate is by killing myself?”(56) Tughlaq tells Barani that his subjects call him Mad Muhammad. He asks Barani, “How can I become wise again, Barani?” Barani reminds him that he is torturing his subjects and he should go back to his earlier ideals of love, peace and belief in God.

Your Majesty, there was a time when you believed in love, in peace, in God. What has happened to those ideals? You won’t let your subjects pray. You torture them for the smallest offence. Hang them on suspicion. Why this bloodshed? Please stop it, and I promise Your Majesty something better will emerge out of it. (56)

Tughlaq however refuses to accept Barani's advice. He does not want to admit that he was in the wrong. He feels he still has something to give to his people. "I have something to give, something to teach, which may open the eyes of history, but I have to do it within this life. (56) It is at this point that the startling news of Najib's murder is announced.

14.3.2. Critical Analysis of Scene Eight

This scene has three important aspects to it. The exchange of views between the young and old watchmen shows how the older generation has suffered from the shifting from Delhi to Daulatabad.

The scene highlights important aspects of Tughlaq's character. His outburst before the young man shows his awareness that his idealism and dreams as a young man are shattered and he only sees destruction and violence around him. This speech of Tughlaq is full of metaphors and symbols. The images of nature which make him feel one with the universe give way to wild wolves and street dogs,(54) indicating the violence and aggression within him.

In his exchanges with the historian Barani, Tughlaq expresses his anguish at not being able to deliver what he had promised to his people. He is not willing to accept Barani's view that he is fit for the company of learned men than to statecraft. Tughlaq is also not willing to accept that he has made mistakes and moved far away from the ideals of love and peace that he believed in. Scene 8 is important as it shows us the inner workings of Tughlaq's mind as he moves between distress and self questioning of his actions. Karnad thus questions the popular interpretation of Tughlaq as a mad man. Tughlaq is here seen as a modern hero who is full of doubt and contradictions.

14.4. SCENE NINE

14.4.1. Summary of Scene Nine

The scene now moves to the sub-plot of Aziz and Aazam, who are earning a living as thieves Ghiyas -ud-din, the descendant of the Khalif is on his way to Daulatabad on Tughlaq's invitation when Aziz and Aazam try to rob him thinking he is someone else. When Aziz comes to know Ghiyas-ud-din's real identity he decides to take advantage of the situation. With the help of Aazam he murders Ghiyas-ud-din and decides to pose as Ghiyas-ud-din before Tughlaq.

14.4.2. Critical Analysis OF Scene Nine

This scene shows the greed and corruption that exists among the common people. However there is a difference between Aziz and Aazam. Aziz is unscrupulous and willing to resort to murder to fulfill his ends. Aazam, though a thief, also has some scruples.

14.5. SCENE TEN

14.5.1. Summary of Scene Ten

The scene focuses on Tughlaq and his Step-Mother. She is worried at Tughlaq's decision to withdraw all copper coins and compensate those who hand over the coins with silver coins. The Step-Mother reminds him that most of the copper coins are counterfeit and will further ruin the economy. But Tughlaq defends himself by saying that if he does not withdraw the coins now the whole economy will be ruined.

He also says that he will dump these coins in the rose garden. His step-mother reminds him that the rose garden had been planned by Tughlaq for several years. Tughlaq says he is no longer interested in the rose garden."I wanted every rose in it to be a poem .I wanted every thorn in it to prick and quicken the senses. But I don't need those airy trappings now; a funeral has no need for a separate symbol."(64)

The Step-Mother reminds Tughlaq that he is fully responsible for the deteriorating state of affairs in the kingdom. In a straightforward criticism she says, "Then why don't you stop the funeral?"(64) She pleads with Tughlaq not to hound the Amirs and Khans in order to find out the murderer of Najib.

She then makes the shocking revelation that she killed Najib. She says she did it for Tughlaq as she felt Najib was responsible for Tughlaq' policies. "It's only seven years ago that you came to the throne. How glorious you were then, how idealistic, how full of hopes. Look at your kingdom now. It's become a kitchen of death-all because of him. I couldn't bear it any longer."(65)

She reminds Tughlaq that he had killed his father and brother and Sheikh Imam-ud-din. Tughlaq for the first time accepts this charge but defends himself.

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I killed them-yes-but I killed them for an ideal. Don't I know its results? Don't you think I've suffered from the curse? My mother won't speak to me-I can't even look into a mirror for fear of seeing their faces in it. . had only three friends in the world-you, Najib and Barani. And now you want me to believe you killed Najib. Why are you doing this to me? (65)

Tughlaq defend his killings and says, "They gave me what I wanted-power, strength to shape my thoughts , strength to act ,strength to recognize myself." (66).He accuses his Step-Mother of taking advantage of his feelings for her. "You thought I wouldn't punish you, didn't you? Because I love you more than I have loved anyone in my life."(66)

Tughlaq orders his Step- mother to be stoned to death. Left alone, Tughlaq in a soliloquy reveals his innermost thoughts. He pleads to God for mercy and accepts the fact that he is responsible for several deaths.

God, God in Heaven, please help me. Please don't let go of my hand. My skin drips with blood and I don't know how much of it is mine and how much of others. I started in your path, Lord, Why am I wandering naked I n this desert now? ...Raise me. Clean me. Cover me with your Infinite Mercy....I can only beg-have pity on me.... (67)

Barani enters and Tughlaq confesses to him that he was praying, though he has banned praying in his state. Tughlaq confesses that he is "teetering on the brink of madness, Barani, but the madness of God still eludes me."(68)Barani tries to calm him by telling him that Ghiyas-ud-din Abbasid is soon arriving and the ban on prayer can be lifted.

14.5.2. Critical Analysis of Scene Ten

In this scene the intimate relationship between Tughlaq and the Step-Mother is revealed. She confesses that her love for Tughlaq made her arrange for the murder of Najib.

This scene is important for bringing out the contradictions and ambiguities in Tughlaq's character. Tughlaq does not trust anyone and with the death of Najib and his decision to sentence his Step-mother to be stoned to death, he is left only with Barani as a confidante. This underlines Tughlaq's loneliness.

Tughlaq, for the first time confesses to the killing of his father, brother and Sheikh Imam-ud-din. But he expresses no regret for his action and the several murders he is involved in. He claims that his gruesome actions gave him power and strength.

It is only in the soliloquy where he addresses God directly and to Barani that he expresses his sense of guilt and remorse.

The disillusionment and the collapse of the administration reflect Karnad's statement that Tughlaq's history is contemporary. In the Enact issue of June 1971, Karnad had stated,

What struck me absolutely about Tughlaq's history was that it was contemporary. The fact that here was the most idealistic, the most intelligent king ever to come on the throne of Delhi...and one of the greatest failures also. And within a span of twenty years this tremendously capable man had gone to pieces. This seemed to be both due to his idealism as well as the shortcomings within him, such as his impatience, his cruelty, his feeling that he has the only correct answer. And I felt in the early sixties India had also come very far in the same direction-the twenty –year period seemed to me very much a striking parallel. (Karnad 1971: Enact)

14.6. SCENE ELEVEN

14.6.1. Summary of Scene Eleven

In this scene the common people are starving and are rebelling against the reign of Tughlaq. The third man says his brother has seen horrible sights on the way from his village to Daulatabad. He says, "The roads are lined with skeletons. A man starved to death right in front of his eyes. In Doab, people are eating barks off the trees, he says. Yes, and women have to make do with skins of dead horse." (70)The people feel there is no need for prayer now. This is in response to the public announcement that with the arrival of Ghiyas-ud-din Muhammad, the ban on prayer will be lifted and all Muslims will pray five times a day. As the First Man says, "We starve and they want us to pray. They want to save our souls."(70).

Aziz disguised as Ghiyas-ud-din enters and is greeted by Tughlaq. Tughlaq falls at his feet much to the amazement of the crowd. The Hindu Woman, who had appeared in Act Seven, recognizes Aziz as the man who had not helped her when her baby was dying.The crowd becomes restless and riots begin.

14.6.2. Critical Analysis of Scene Eleven

This scene is important for bringing out the suffering of the common people. They are starving and cannot tolerate it any more. Riots break out suggesting that law and order is an issue now.

The disguised Aziz enters as Ghiyas-ud-din and the main plot and sub-plot merge.

Karnad's linkage of the main plot and sub-plot is innovative. In his Introduction to the Oxford University Press edition of his plays entitled *Three Plays*, Karnad explains the roots of this innovation. He was influenced by the stagecraft of the Parsi model of alternating shallow and deep scenes.

The shallow scenes were played in the foreground of the stage with a painted curtain—normally depicting a street—as the backdrop. These scenes were reserved for the 'lower class' characters with prominence given to comedy. They served as link scenes in the development of the plot, but the main purpose was to keep the audience engaged while the deep scenes...were being changed or decorated. (Karnad 1994:7-8)

Karnad made several modifications. The shallow scenes in "Tughlaq" would relate specifically to the scenes of Aziz and Azam. As the play progresses, Aziz's role is not entirely comic. He becomes increasingly sinister especially in the ruthless manner he murders Ghiyas-ud-din and impersonates him. Karnad creates a link between the shallow and deep scenes by making Aziz a reflection of Tughlaq in terms of his ruthlessness and violence. The link between the shallow and deep scenes is not only in terms of plot but also in terms of theme. In fact in the final act of the play Aziz enters and influences the main action of the play. This is a major contribution of Girish Karnad to the concept of shallow and deep scenes.

14.7. SCENE TWELVE

14.7.1. Summary of Scene Twelve

Aazam tells Aziz that he is tired of playing roles and has decided to leave the palace. He is unhappy with Aziz pretending to be Ghiyas-ud-din.

Aazam is also worried by the riots and the complete lack of order in the streets of Daulatabad. He describes in detail the situation. "The people are like mad dogs. They have been screaming, burning houses, killing people for a whole week now." A little later he says that the streets are full of dead bodies with flies hovering over them. He recounts how he saw the

Sultan come out in the night to the rose garden and dig his fists into the heap of counterfeit coins and let them trickle through. He concludes that the Sultan is mad. He insists that he will leave Daulatabad and bids Aazam goodbye.

14.7.2. Critical Analysis of Scene Twelve

The scene between Aazam and Aziz, though brief is significant. Aazam shows the disastrous consequences of Tughlaq's policies, especially shifting the capital from Delhi to Daulatabad and issuing copper coins.

14.8. SCENE THIRTEEN

14.8.1. Summary of Scene Thirteen

This is the final scene of the play. First Barani enters and tells Tughlaq that his mother has died and wants to go to the cremation. Tughlaq suspects that Barani won't come back. He tells Barani that he is aware that Barani's mother died in the riots when his soldiers mercilessly killed everyone. Meanwhile the soldiers inform him that Aazam has been murdered. They think that he is a friend of Ghiyas-ud-din. Meanwhile Aziz enters and Tughlaq confronts him by asking him, "Who are you?"(79) Aziz confesses that is a dhobi from Shiknar. He justifies his act of killing Ghiyas-ud-din by saying he was not a saint though he was a descendent of the Khalif. Aziz argues that Tughlaq cannot punish him as he had publicly acknowledged him as Ghiyas-ud-din. He says he is Tughlaq's true disciple as "I have studied every order, followed every instruction, considered every measure of Your Majesty's with the greatest attention." (80) Aziz explains to a fascinated Tughlaq how he used every policy of Tughlaq to his own personal advantage. This, according to him, was the lesson that he learnt from Tughlaq, who also often used his policies for his own advantage.

He reminds Tughlaq that the Sultan's declaration of brotherhood of all religions was used by him to his advantage. He pretended he was a Brahmin, fought a case against Tughlaq and won it, because Tughlaq was so keen to prove he was secular. (Details of this are given in Act One) Aziz explains how he made use of Tughlaq's introduction of copper coins and started a counterfeit trade.(Refer to last lines of Scene Seven) But it was not profitable enough and he bought land at very cheap rates in Doab where there was a famine and collected the State subsidy for farmers.

Then when they were in danger of being caught they went into the hills, and became robbers. To escape being caught, they became servants of the soldiers.

We had to shift the corpses of all the rebels executed by the state and hang them up for exhibition. Such famous kings, warriors and leaders of men passed through our hands then! Beautiful strong bodies and bodies eaten-up by corruption-all, all were stuffed with straw and went to the top of the poles.

One day suddenly I had a revelation. This was all human life was worth, I said. This was the real meaning of the mystery of death-straw and skin! With that enlightenment I found peace. (81-82)

Aziz explains, "I ask you, Your Majesty, which other man in India has spent five years of his life fitting every act, deed and thought to Your Majesty words." (82) Tughlaq realizes that Aziz might be intelligent but is cynical, ruthless and insolent. He would have liked to send Aziz to his death, but Aziz's statement, "When it comes to washing away filth no saint is a match for a dhobi" makes Tughlaq decide to use Aziz for his own ends. Tughlaq decides to make him an officer in Khusrau Malik's army in the Deccan. The final act also sees the parting of ways of Tughlaq and Barani. Barani tells Tughlaq he feels privileged to have spent seven years with him. "...the greatest historians of the world would have given half their lives to see a year in it." (78-79)

Barani realizes he is being influenced by the violent atmosphere in Tughlaq's court when he suggests different methods of torture for punishing Aziz. Tughlaq exclaims, "I doubt if even the dhobi could have thought of so many tortures" (84) Barani realizes that if he wants to save his soul he has to move away from him. "Your Majesty warned me when I slipped and I am grateful for that." (85),

Tughlaq is now left completely alone. Even as Barani decides to leave, an insomniac Tughlaq reconciles to it, and says,

If justice was as simple as you think or logic as beautiful as I had hoped, life would have been so much clearer. I have been chasing these words now for five years and now I don't know if I am pursuing a mirage or fleeing a shadow...Sweep your logic away into a corner, Barani, all I need now is myself and my madness-madness to prance in a field eaten bare by the scarecrow violence. But I am not alone, Barani....I have a companion to share my madness

now-the Omnipotent God!...When you pass your final judgment on me, don't forget Him.(84-85) Tughlaq decides that now it is best for him to move back to Delhi.

14.8.2. Critical Comments on Scene Thirteen

Three different strands appear in the final Act and Karnad ties up the knots to a neat closure.

The first strand deals with Aziz and Tughlaq's handling of him. As Karnad says the distinction between the deep scenes and the shallow scenes

show the gulf between the ruler and the ruled...But as I wrote Tughlaq, I found the shallow scenes bulging with an energy hard to control. The deep scenes became emptier as the play progressed, and in the last scene, the 'comic lead' appeared in the deep scene on par with the protagonist himself. This violation of traditionally sacred spatial hierarchy, I decided was the result of the anarchy which climaxed Tughlaq's times and seemed poised to engulf my own.(Karnad:8)

The important point to be noted here is that in the final scene there is a face to face confrontation between Aziz and Tughlaq.

As GJV Prasad rightly points out while Tughlaq, Najib and Barani are historical characters, Aziz and Aazam are fictional characters. In the meeting between Aziz and Tughlaq, Tughlaq sees his idea of ideal kingship exploited by Aziz for his "personal advancement." (Prasad2008:167) Both end up as murderers but Tughlaq convinces himself that he is doing it for the good of the state while Aziz has no qualms in saying he is doing it for himself.

In Barani's exit from Tughlaq's court, we have another example how survival was difficult for a good man in Tughlaq's court. "Barani is ...a seemingly naïve observer and an Islamic historian who is a humanist and cannot accept the inherent violence of human beings or the inherent cynicism of statecraft." (Prasad: 154)

The final act also brings together the various strands of Tughlaq's character. Karnad notes that Tughlaq was the most

brilliant individual ever to ascend the throne of Delhi and also one of the biggest failures. After a reign distinguished for policies that seem far-sighted to the point of genius, but which in their day earned him the title 'Muhammed the Mad,' the sultan ended his career in bloodshed and political chaos.(Karnad: 7)

Karnad points out both the positive and negative elements in his character. Along with his idealism, his shortcomings were “his impatience, his cruelty, his feeling that he had the only correct answer”. (Rajinder Paul,1971:Enact)

Tughlaq’s agony in this scene reflects his sense of frustration that he is not able to establish a secular, just and equitable state. A poet and philosopher who loved playing chess Tughlaq also reveals a cruel and tyrannical nature. At the end it seems as if the negative qualities dominate him. Aziz shows this aspect when he takes up one by one the policies of Tughlaq and inverts them to his selfish purpose

However, Tughlaq is not blind to his failures. He realizes the anarchy he has created in his last speech to Barani.

14.9. CONTEMPORARY APPEAL OF *TUGHLAQ*

There is no doubt that Karnad was able to give the play a contemporary relevance. We have already discussed this aspect briefly in the first section of the units on “Tughlaq”. Please refer to the quotations of Ananthamurthy and Karnad.

As UR Anantha Murthy in his Introduction to the Oxford University Press edition of the play stated, “that it is a play of the sixties, and reflects as no other play perhaps does the political mood of disillusionment which followed the Nehru era of idealism in the country.”(URAnanthamurthy1971:V11-V111)

Karnad himself stated this in an interview to Enact that “the twenty –year period seemed to me a very much a striking parallel.”(Karnad: VIII)- I.e. the parallels between Tughlaq’s reign and the Nehruvian era. In fact, the enduring appeal of Tughlaq is that it can be convincingly read in several different political contexts.

Tughlaq, as Angelie Multani points out, can be read as a “text which interrogates the past(whether pre or postcolonial),and, simultaneously evokes more general political and social issues pertaining to our current situation as subjects in a postcolonial(in the temporal and ideological sense),milieu...”(Multani2008:143) Aparna Dharwadker has shown how the play can be interpreted in different ways.

First Tughlaq retrieves and makes current the relatively unfamiliar phase of Islamic imperialism in India known as the sultanate period (twelfth to early sixteenth century)...” (Dharwadker2006:247-248)

Dharwadker also points out that the interpretation of the Sultanate period varied depending on the political context. The court historian Barani felt that Tughlaq had disregarded the tenets of the Quran and therefore saw him as a man who had ruined “his empire by pursuing the wrong beliefs an following the wrong advice.”(Dharwadker: 248)

Colonial British historians saw him as despotic and mad. In the post colonial period, Indian historians like Romila Thapar and others saw the Sultanate period as important in evolving key institutes of the state. For example, K.N. Chaudhuri “describes Tughlaq’s experiment with token currency as a serious monetary innovation, anticipating by half a century the introduction of paper currency in China.”(Quoted in Dharwadker: 249)

Dharwadker rightly states that “Karnad revives the paradoxical Tughlaq of history...and presents an explanatory psychological profile of its enigmatic hero...” (Dharwadker:250)

The play evokes different interpretations depending on the nature of the audience and the political context.

For the audience of the 1960s, Karnad’s play expressed the disenchantment and cynicism that attended the end of the Nehru era (1907-64) to Indian politics. A decade later the play appeared to be an uncannily accurate portrayal of the brilliant but authoritarian and opportunistic political style of Nehru’s daughter and successor, Indira Gandhi. Now (yet another thirty later) Tughlaq seems concerned less with specific figures than with two general political issues that have become in the public sphere. The first is the untenability of the idealistic and visionary politics that Nehru and Mahatma Gandhi practiced as national leadersThe second is the politics of power relations between groups that are separated by religious or racial difference, in a society that is poised between secular and fundamentalist ideologies.

(Dharwadker: 250-251)

It is these different perspectives that make the play so appealing even today.

14.10. SUMMARY

The play has been summarised and analyzed with detailed critical comments. It is important that Units thirteen and fourteen are read together with the text. Further insights can be got by reading the critical texts given in the references.

14.11. GLOSSARY

Metaphor: A figure of speech that describes something by referring to something else that it resembles. A popular example is describing the camel as the ship of the desert.

Soliloquy: talking to oneself

Sub-plot: a subordinate plot in a play

Symbol: that which by custom or convention represents something else

Self Assessment Questions

1. What aspects of Tughlaq's character are highlighted in Scene Eight?
2. How does Aziz manage to disguise as Ghiyas-ud-din?
3. In Scene Ten, how does Tughlaq justify the several murders he has committed?
4. Describe the relationship between Tughlaq and his stepmother.
5. Give a summary of Tughlaq's soliloquy in Scene Ten.
6. Explain the concept of deep and shallow scenes. How does it apply to the scene of Aziz and Aazam in Scenes Nine and Eleven?
7. What is the significance of presenting the crowd scene in Scene Eleven?
8. Describe the meeting in Scene between Aziz and Tughlaq, after Tughlaq comes to know that he is not Ghiyas-ud-din?
9. Why does Tughlaq forgive Aziz? How does he reward Aziz?
10. Why does Barani finally decide to leave Tughlaq's court?
11. Analyze and sum up in detail the final speech of Tughlaq at the end of Scene thirteen.

ANSWERS TO SELF ASSESSMENT QUESTIONS

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1. Stress the ambiguity and self-doubt in Tughlaq's character. Refer to 10.3.1 and 10.3.2. Highlight his speech where he talks of having once felt one with the universe. He now feels only helplessness and despair. Even now he is not ready to give up his powers as a Sultan.
2. Refer to Summary of Scene Nine in 10.4.1
3. Refer to 10.5.1 and 10.5.2. Tughlaq says that the killings he has done have given him strength and power, he also feels guilty to some extent.
4. Relationship between Step-Mother and Tughlaq is discussed in 10.5.1 and 10.5.2.
5. Summary of Tughlaq's soliloquy is given in 10.5.1.
6. Refer to critical analysis of Scene 11 in 10.6.2. and critical analysis of Scene 13 in 10.8.2. which give details of the concept of deep and shallow scenes and Karnad's modification of this concept. These sections also highlight how these concepts can be applied to the Aziz and Aazam scenes.
7. Refer to summary of Scene 11 in 10.6.1.
8. Refer to details given in 10.7.1. According to Aziz, Tughlaq has taught him how to be cunning and cruel.
9. Refer to 10.7.1. Tughlaq feels he can make use of Aziz's intelligence for his own unscrupulous ends.

10. Barani leaves because he feels Tughlaq has forgotten his idealism and given in to his baser instincts. He also feels he is being corrupted by the violent atmosphere prevailing in Tughlaq's court. Refer for details to 10.7.1.

11. The final speech of Tughlaq highlights his inner torture and limited self realization. Refer to detailed summary of the speech to 10.8.1.

14.12. REFERENCES

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14.13. TERMINAL AND MODEL QUESTIONS

1. Discuss the character of Tughlaq with close reference to the text.
2. Analyse the importance of the Aziz and Aazam sub-plot to the play.
3. Why does Karnad introduce Najib and Barani in the play? What contribution do they make to the main plot of the play..

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