SUB: PERFORMING ARTS (DANCE/THEATER)

Production of Courseware
- Content for Post Graduate Courses

PAPER 16
DANCE DESIGN - NRITYA OF BHARATANATYAM (CHOREOGRAPHY AND COMPOSITION)
PAPER 16

MODULE 2
NAYAKA-NAYIKA BHEDA

Content Writer: Prof. Dr. Mahesh Champaklal

Co-Principal Investigator
Prof. Dr. Parul Shah

Principal Investigator
Dr. Ami Pandya
PAPER 16 - DANCE DESIGN- NRITYA OF BHARATANATYAM (CHOREOGRAPHY AND COMPOSITION)

Co - Principal Investigator: Principal Investigator:
Prof. Dr. Parul Shah Dr. Ami Pandya

Content Reviewer:
Prof. Dr. Parul Shah, Shri. Ashish Khokhar, Dr. Sunil Kothari,
Dr. Jyoti Mohan, Dr. Kalarani Ramchandran

Paper Co-ordinator:
Prof. Dr. Parul Shah

Technical Team:
Video - Rekha Mistry
Graphics - Girija Kannal
Language Edit - Aman Chhabra
Paper 16
Module 2
Nayaka-Nayika Bheda
According to Bharata men and women generally fall into three classes. The uttama/उत्तम or the exalted and noble are well versed in various branches of knowledge and in a variety of arts and skills; they have a full control over their body, mind and senses; they are courteous and high minded; firmness is their virtue; they are ready to make any sacrifices and are a protection to the frightened or the poor; seriousness, profundity and magnamity characterise their disposition. Men and women of the middling class (madhyama prakrti/मध्यमा प्रकृति) are equally proficient in sciences and arts, and are clever in judging the pulse of social attitudes and behaviour; practical knowledge of the ways of the world bestows a sweetness on their speech and actions. The low (adhama/अधमम) are characterised by rough and rugged speech, bad character and spirit, limited intelligence; they are prone to anger and assault, wicked and vengeful, ungreatful, insolent in talk, quarrelsome, addicted to sensual pleasures, covetous of wealth and beyond any scruples. Women also fall into such classes. Generally speaking, the eunuchs, all kinds of servants and messengers, Shakara, Vita etc. belong to the ‘low’ class in the context of drama.

Nayaka – bheda /नायका भेद

Bharata visualizes four kinds of nayakas which belong to the high and middling classes: dhiroddhata/धिरोध्धता, represented by the gods or
celestial characters; dhiralalita/धीरललित, in which category come the kings; dhirodatta/धीरोदत्त, represented by senapati/सेनापति and amatya/अमात्य; dhiraprasanta/धीरप्रशान्त, typified by Brahmins and merchants.

This fourfold classification of Bharata is firmly established in later theory. Bharata also has described the qualities to be expected in a king, and as the most important dramatic type, nataka/नाटक, adopts a king-hero, these become the qualities of neta/नेता or nayaka/नायक, the leader of the principal dramatic action as well. Later theorists dilate on these qualities of a dramatic hero.

The theory suggests another angle for classifying the heros, the angle of the context of love, implying the attitude and behaviour of the hero in regard to the matters of love. Bhava prakashana/भाव प्रकाशन mentions four kinds: anukula/अनुकूल, dakshina/, shatha/शता and dhrushta/दृष्टा. Which is based on Bharat’s classification of heros with regard to the practice of amours. With reference to their dealing with women they are of five types such as is chatura/चतुर – clever, uttama/उत्तम– superior, madhyama/मध्यम– middling, adhama/अधम– inferior and sampravruttaka (संप्रवृत्तक) – novice.

Nayika – Bheda

(a) On the basis of त्रिविधप्रकृति
In the 25th Chapter of Natyashastra known as Vaishik upchara/वैशिक उपचार or Bahya upachara/बाह्य उपचार – Dealing with Courtezans-

Bharata described three types of woman on the basis of their प्रकृति/prakruti or nature. They are (a) Uttama or Superior, (b) Madhyama or middling and (c) Adhama or inferior. Uttama or a Superior Woman is a woman who remains unperturbed when she has been offended, does not use harsh words to her beloved one, has short-lived anger, possesses skill in arts, is desired by men for her high birth wealth, capacity for giving enjoyment and the like, is an expert in the acts of love (kamatantra/कामतंत्र) is honest, possesses physical charm, becomes angry only when there is proper cause, speaks without malice and knows the proper occasion for all acts, is fit for sexual union and is ‘subhaga/सुभगा’ i.e. of proper health and age. Madhyama or a middling woman is that woman who desires men and is desired by men, is skilled in the act of love, jealous of her rivals, is overcome with malice, is not sincere and has short lived anger, is proud and can be pacified in a moment. Adhama or an inferior woman who is angry without a suitable cause, ill-natured, very proud, fickle, harsh and remains angry for a long time.

(b) on the basis of the social status

Bharata also describes four classes of Nayikas/नायिका according to their Social Status (a) Divya/दिब्या – a goddess (b) Nrupa – patni/नृप-पत्नी – a queen (c) Kula stree /कुला स्त्री – a woman of high family and (d) Ganika/गणिका – a courtuezan. These according to their characteristics are of various kinds, such as self – controlled (dhira/धीर), light hearted (lalita/ललित), exalted (udatta/उदत्त) and
modest (nibhruta/निभृत्ता). Goddesses and king’s women possess all these qualities. Women of high family are exalted and modest, while a courtezan and crafts – woman (shilpakarika/शिल्पकरिका) may be exalted and light – hearted.

(c) Female Inmates of the Harem

Bharata describes the classes and functions of women who have dealings with the king. They are the chief queen – mahadevi/महादेवी other queens- devi/देवी, other high born wives – svamini/स्वामिनी, ordinary wives – sthayini/स्थायिनी, concubines – bhogini/भोगिनी, crafts women – shilpakarini/शिल्पकरिणी, actresses – natkiya/नाटकीय, dancers – nartaki/नर्तकी, maids in constant attendance – anucharika/अनुचारिका, maids of special work – paricharika/परिचारिका, maid for running errands – preshana charika/प्रेषना चरिका, sancharika/संचारिका, mahottaris/महोतारिस (matrous), pratiharis/प्रतिहारिस (ushers) and maidens (kumara/कुमार) and sthaviras/स्थाविरस (old dames) and Ayuktikas/अयुक्तिकास – female oversears.

These are the different kinds of women that are associated with a royal hero. Mahadevi is the crowned queen, devoted to her royal husband, acting always in his interests and in that of the harem; she is usually a mature woman, capable of anger but free from natural jealousy and willing to share happiness or sorrow with her husband. The other queens, not crowned, having high virtues but lacking the superior polish, are Devi. They are proud, jealous of the love of their royal husband, and therefore entering into rivalry with their
competitors in love. Svamini/स्वामिनी are usually daughters of ministers, army-chiefs or other royal servants who may not possess high honour, but who have won the king’s favour by their natural qualities, character and beauty. Sthapita/स्थापित are those women who by their youth and beauty have won the king’s mind and are maintained by the king; they would always dress to perfection; though capable of harshness, jealousy and cruelty, they are adept in judging the whims of their royal master; ready to please him and are extremely clever in the art of love. The Bhogini/भोगिनी is that type, belonging to high lineage and blameless character, which receives worship and honour by its own qualities; these women are soft; never rash, a little detached, forbearing, and worthy of confidences. Besides these women the royal harem will have different kinds of maids, guards (pratihari/प्रतिहारी), dancers, old ladies and so on.

(d) Ashta Nayika Bhed

Bharata also speaks of ashta – nayikah/अष्ट-नायिका in the context of the mental state (avastha/अवस्था) of a nayika in love and her activites. They are as follows.

1. Vasakasajja/वासकसज्जा is a nayika who waits in a proper abode (vasa/वासा, vasaka/वसाका = private apartment, bed-chamber), fully decorating herself for a union with her lover and for the pleasures of love.

2. Virahotkanthika/विराहोत्कंथिका is a nayika whose lover fails to visit her due to his preoccupation with diverse affairs of business,
and who consequently is afflicted with misery by the absence of her lover.

3. Svadhinabhartruka/स्वधिनाभार्तुका is one whose lover sticks to her, bound by the relish and pleasure of love and who, therefore, has attained the quality of profound joy and pride in her excellent good fortune.

4. Kalahantarita/कऱाहंतारिता is a nayika whose lover refuses to see her, estranged by jealousy and quarrel, and who is in a state of fuming but helpless indignation.

5. Khandita/खंडित is a nayika/नायिका whose lover is unable to come to her, probably on account of his attraction for another woman, and who therefore is in a sorrowful state by his non-arrival.

6. Vipralabdha/विरालब्धा is a betrayed nayika whose lover fails to visit her despite the message he had sent with a duti/दुति or even though he had fixed an appointment with her.

7. Proshitabhartruka/प्रोष्टिभार्तुका is one whose husband or lover has gone away on a journey to execute various missions, and who is now neglecting the care of her hair, keeping them together in a single braid and loose at the ends.

8. Abhisarika/अभिसारिका is a bold nayika who, hit by love or intoxication, discards the sense of shame or modesty and proceeds to meet her lover.

According to Bharata the Khandita, Vipralabdha, Kalhantarita, and Proshitbhartuka Nayikas should be represented by the conditions such as anxiety, sighs lassitude, burning of the heart, conversation with female friends, looking to one’s own condition, weakness, depression, shedding tears, appearance of anger, giving up of
ornaments and toilet, sorrow and weeping. The svadhinbhartruka Nayika/स्वाधीनभार्तुका’ नायिका should be represented with gaudy and brilliant dresses, face beaming with pleasure and having an excess of blooming.

In the chapter no 24 of Natyashastra dealing with ‘Samanya Abhinaya’ Bharata has considered Woman as the source of happiness which people always desire and has described various types of women according to their शीऱ sheel’ ie basic nature. Women are known to possess the nature of Gods, Asuras, Gandharvas, Rakshasas, Nagas/नाग, Birds, Pishachas/पिशाच, Yakshas/यक्ष’, Tigers, Men, Monkeys, Elephant, Deer, Fish, Camel, Makara, Asses, Horse, Buffaloes, Goats, Dogs, Cows and the like.

According to Bharata women who have the nature of various animals are of three classes: Abhyantara/अभ्यंतर (lit. Inside) – homely, Bahya/बाह्य (lit. Outside) – public and mixed (Bahyabhantara – lit. Outside and inside). A woman belonging to a high family is a ‘homely’ (abhayntara) and a courtesan a ‘public’ (bahya/भय) woman. A thoroughly tested (krutashaucha/कृताशौचा) woman, if she is a maiden of high family is of the mixed (bahyabhantara/बाह्यभंतारा) class.

In the chapter no 25 dealing with Vaishik upachara/वैशिक उचार or Bahya upchara Bharata has described various women on the basis of their amorous behaviour towards their beloved. They are (a) Madanatura/मदंतुरा – the woman who from her natural feelings is smitten with love and does not conceal her amorous behaviour at the sight of beloved (b) Anurakta/अनुरक्त – When a woman speaks of her lover’s good qualities to her friend, gives him her own money,
honours his friends, hates his enemies, seeks to unite with him, becomes much pleased to see him, looks pleased after a talk about him. Sleeps after he has slept, kisses after he has kissed her, rises in the morning before he gets up, puts up with suffering for his sake, remains the same in happiness and in misery and never becomes angry she is said to be attached – anurakta and these indicate her characteristics. (c) Virakta/विरक्त – A woman who wipes off her mouth when kissed, speaks unpleasant words, becomes angry even when sweet words have been spoken to her, hates his friends, praises his enemies, lies down on the bed with her back turned against him, goes to bed first, is never pleased even after a great deal of honour has been shown her, never puts up with suffering, becomes angry without any provocation, does not look at him or greet him, is said to be a hostile – virakta/विरक्त – woman.

Bharara has also described four types of woman according to four stages of a woman’s youth; woman in primary youth, secondary youth, Tertiary youth and Quarternary youth.

Apart from the principal characters like hero and heroine, the other persons who are somehow associated with dramatic action and make a stage appearance in secondary, minor or negligible roles are mentioned in theory. Grouped about the hero and heroine, these dramatic characters are considered in the three contexts of dharma, artha, and kama, in which matters they counsel and assist a royal hero. Bhava Prakashana/भाव प्रकाशन describes them, therefore, under the three heads of dharma-sachiva/धर्म-सचिव, artha-sachiva/अर्थ-सचिव, and kama-sachiva/काम-सचिव.
(a) Associates Of Hero

(i) Dharma-sachiva

Rutvik/रुत्विक or a priest who is an expert in conducting rituals and sacrifices and Purohita/पुरोहित or a king’s official or family priest are the two important associates in this field. Bharata describes the general qualities of the king’s religions counsellor as follows: Coming from high and noble families, endowed with splendid intellect, wise in the knowledge of many sciences, affectionate, incapable of being enticed by the king’s opponents, ever alert and never blundering, native and patriotic, free from greed, properly trained and modest, pure in thought and conduct and, above all, deeply religious.

(ii) Artha-sachiva

Artha in connection with a royal hero denotes polity and economy of the state, and prosperity which results from the practice of a correct and wise administrative policy. In this field the king’s mantra/मंत्री or ministers would probably take the pride of place. Bharata expects a minister to have the following qualities endowed with superior intellect and a high sense of religious morality, expert in political science, never lazy or indolent, a pleasant talker, highly skilful in detecting the weak points of others and of the opponents and fully equipped to take advantage of them, possessing an excellent knowledge about organizing military campaigns at correct times and seasons, clever and skilful in interpreting the precepts of political and administrative theory, having a noble lineage and very much devoted to his master; a man who has an expert knowledge of the proper time and place for commencing and executing a significant mission:
The retinue (paricchada/परिचंद) of the hero includes also the men and women who serve him in his harem (Antahpura/अंतःपुर).

From the Natyashastra and from the classical plays themselves we are acquainted with some other characters that serve in the royal harem and are occasionally introduced in dramatic action. Perhaps the most important of these is Kanchuki/कंचुकी (or Kanchukiya/कन्चुकिया or Kancukiya), the royal chamberlain, so called probably because he wears a long robe as a uniform of his office. He and the eunuchs (Varshavara/वर्षवार) are said by Bharata to be employed in the harem and given the charge of looking after the young girls and princesses. They wield authority in the royal harem and attend on the king and queen in their daily routine. They are carriers of news concerning everything that takes place in the harem; they enjoy confidence of their masters so that a queen may give them duty even in the apartment of her royal husband. They are well-trained and modest; they never give themselves high airs. By nature they are free from faults. They are either impotent or effeminate, or at least not sex-minded at all. The Kanchuki is usually a Brahmin, very old, and possesses high skill required for the execution of his trusted and confidential duties. The Sanskrit drama often shows the Kanchuki grieving over his old age and complaining that the big cane staff that he first took in his hand as a mark of his authority when he joined the antahpura as a young person has now become, with advancing years, his chief means of physical support in his movements in the royal harem.

There are number of maids and female servants (paricharika/परिचारिका) employed in the harem. One who continuously figures in the Sanskrit drama as the king-hero’s attendant is the Pratihari. Bharata says that her principal duty is to inform the king about all happenings concerned with the political
matters of war and peace and other matters which arise out of social dealings and religious or cultural connections. In Sanskrit drama, the Pratihari appears as a guard of the entrance to the royal chamber, whether in the palace or outside in a temporary camp; she reports and announces all the arrival to the king, delivers and carries messages, and remains ever alert at her post at the entrance-gate.

Another character from the royal harem and well known from Mricchakatika is Shakara. Bharata mentions Shakaras mainly a forest tribe of low caste and refers to Shakara-bhasa, the particular dialect they speak.

(iii) Kama-Sachiva/काम सचिव

In the context of love matters the associates of the hero, according to the theorists, are Pithamarda/पीठामर्द who is a patakanayaka/पटकनायक, Vita/वित, Vidushaka/विदूषक and on a lower level still, Cheta, maids and female companions, who have been taken into confidence.

Pithamarda is regarded as a patakanayaka/पटकनायक, the hero of the sub-plot, or upanayaka/उपनायक, a secondary hero. He is just a little inferior to the hero so far as qualities and accomplishments are concerned. He is a camp-follower of the hero, his bosom friend and companion, and, for all practical purposes, the equal of the hero or only next to him.

A fine example of a pure pataka pr upa-nayaka is to be found in the character of Makaranda/मकरंद in the Malatimadhava/मालतीमाधव, who displays touching devotion to his friend, the hero Madhava, and brilliant heroic qualities as well, worthy of a true hero.
Vita is technically described as ekavidya/एकाविद्य अत is proficient in one of the fine arts, music, dance or poetry. The Vita is also exceptionally gifted in the arts of love.

The impression that we get about the Vita from the classical plays is that of an art-minded, romantic and a bohemian young man whose company is prized by courtesans and by men who love to be near them. He is the hero of the bhana type of drama, which provides interesting pictures of his romantic escapades, his love intrigues, his fine culture and wit, and his bohemian character.

Vidushaka really appears in four roles, as Bharata says, in association with the four kinds of heroes described in theory. Attached to the dhiroddhata celestial hero, the Vidushaka will be an ascetic or a muni, like Narada for example; as a companion of a dhiralalita/धीरललित royal hero, the Vidushaka is a Brahmin; with a dhiroprashanta/धीरप्रशांत merchant or a Brahmin preceptor the Vidushaka will appear in the role of a pupil, as we find a prahasana/प्रशाना like the Bhagavadajjukiya/भगवदज्जुक्या. Since the surviving dramatic patterns are mostly natakas with royal heroes and the late prahasanas/प्रहसना, the dvija/द्विजा and shishya/शिष्य types of Vidushaka only are generally familiar to us, and the lingi/लिङ्गी and rajajivi/राजजिवी types are missed. Some later theorists do mention the four types following Bharata; but the theory is rather biased in favour of the Brahmin Vidushaka, which is the most common type used in Sanskrit dramas.

The figure of the Brahmin Vidushaka is quite familiar from the classical plays, as is his typical and, in the later period, rather stale and stereotyped humour. Being a companion (sakha/सखा) of the...
royal hero, the Vidushaka enjoys a certain freedom in his verbal sallies and often appears as a comic critic of human behaviour, and particularly of the behaviour of the royal hero and his harem in the context of love. He is supposed to assist the hero in his love affair; this he does; but the dramatists have also used him in different roles.

Cheta is a servant who, by position and as a dramatic character, is low. But as Rasanava Sudhakara/रासनवा points out a cheta like Kalahamsa/कऱाहंस in the Mlalatimadhava/मालतीमाधव can play a very useful role in establishing a link between the hero and the heroine. He is usually a carrier of messages. But this low character may also rise to the noble level of humanity by his utterly honest and selfless act, as exemplified by Shakara’s Cheta when he jumps down from the terrace, in his shackles, in order to save the life of Charudatta.

These associates of the hero in love are treated as high, low or middling according to their qualities and, probably, the dramatic roles they are supposed to play. Generally, the Pithamarda belongs to the uttama class, Shakara and Cheta to the adhama class; Sahitya Darpana regards Vidushaka and Vita as characters of the middling rank. But in the context of drama, the Vidushaka and Vita in bhana are considered to be nicha patras.

(b) Associate of Heroine

Some fine examples of the best kind of duti-karma of helping the heroine will be found in the roles played by Kamandaki/कामंडकी in the Malatimadhava, Pandita-Kaushiki/अन्निदिता-कौशिकी and BakulavaliKA/बकुऱा वालऱका in the Malvikagnimitra and unconsciously by Vasanti in the Uttaramacarita/उत्तरमकरिता.
Female messengers (duti-s) are generally employed to contact the men in the first affairs of love, and to reconcile the lovers separated from each other due to pride, quarrel or estrangement. A duti may usefully contact a man during a festival, a night stroll, in a garden, in the house of an acquaintance, or that of a female friend (of the heroine) or in the house of the nurse, or in a deserted house, under the pretext of inviting him or visiting him during a supposed illness, and so on.
Thanks for Visiting

For more modules kindly visit:
http://epgp.inflibnet.ac.in