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 5
UNDERSTANDING OF THE CHARACTER, NAAYAKA-NAAYIKA BHEDA AS PORTRAYED IN DANCE.

Content Writer: Dr. Padmaja Suresh

Co - Principal Investigator
Prof. Dr. Parul Shah

Principal Investigator
Dr. Ami Pandya

Assistance
Divya Patel
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 5
Understanding Of The Character, Naayaka-Naayika Bheda As Portrayed In Dance.
PAPER 16
DANCE DESIGN- NRITYA OF BHARATANATYAM (CHOREOGRAPHY AND COMPOSITION)
MODULE 5 UNDERSTANDING OF THE CHARACTER, NAYAK-NAYIKA BHEDA AS PORTRAYED IN DANCE

Bharata, in Natyashastra, has given a unique classification of the Nayikas or heroines based on their age, basic character, personality, relationship with lover and various stages of love. His theory implies the innate understanding of the fundamental bodily humors, the alchemic Tri-Doshas/त्रिदोष of VATA/वात, KAPHA/कफ and PITTA/पित्त types of bodies in us which is also the basis for the medicinal field of Ayurveda. All matter is composed of five basic elements- त्रिदोष of panchamahabhutas/पंचमाहाभूत, which inhere the properties of earth (prithvi/पृथ्वी), water (jala/जल), fire (tejas/तेज), wind (vayu/वायु) and space (akasha/आकाश), subtlest being space and grossest being earth, having every perceptive sense of touch, smell, sight and sound and taste. The structure is made up of five elements, but the functional aspect is governed by three biological humors. Ether and air together constitute VATA; fire and water PITTA and water and earth, KAPHA. Within each person the doshas are continually interacting with one another and with nature. This is why people can have much in common but also a variety of differences in behavior and response to environment. They bring about psycho-physio changes too. In every person they differ in permutations and combinations. Vata, pitta and kapha are distinctly present in every individual and express in each human according to predominance of their different qualities (गुण of Sattva/सत्त्व, Rajas/रजस and Tamas/तमस). Satvva, characterised by consciousness and clarity, is
pure, free from disease and calm. It is responsible for the perception of knowledge. Rajas, the most active of the gunas, has motion, stimulation and desires; ambitions and fickle-mindedness are a result. Tamas is characterized by disturbances in perception and activities of the mind; delusion, false knowledge, laziness, apathy and indolence are due to it.

Sattva, the predominant emotion of character represented, is something invisible; but it gives support to psychological states and sentiments by means of horripilation, tears and similar other signs displayed in proper places and in harmony with the sentiments. The histrionic representation with an exuberant sattva is superior, the one with the level sattva is middling, and that with no sattva is inferior.

In the chapter HARMONIOUS REPRESENTATION-XXIV, EIGHT KINDS OF HEROINES are described in NATYA SHASTRA.

[Shlokas 210-219] Heroines(nayika) are of eight kinds such as, “one dressed up for union” (vasakasajja) “one distressed by separation” (virahotkanthita) “one having her husband in subjection” (svadhinabhatrka) “one separated {from her lover} by a quarrel” (kalahantarita) “one enraged with her lover” (khandita) “one deceived by her lover” (vipralabdha) “ one with the sojourning husband” (proshitabhatrka ) and “one who moves (to her lover)” (abhisarika)

A HEROINE DRESSED UP FOR UNION- A woman who in eager anticipation of lover decorates herself joyfully, when the conjugal union is soon to happen.

A HEROINE DISTRESSED BY SEPARATION- A woman whose beloved one does not turn up on account of his preoccupation with other engagements, making her afflicted with sorrow.
A HEROINE HAVING HER HUSBAND IN SUBJECTION - A woman whose husband is captivated by her charm as well as by intense pleasure of love (surata/सूरत) with her would stay by her side.

A HEROINE SEPARATED BY QUARREL - A woman who is impatient for her lover who has gone away due to a quarrel or jealousy and not returning.

AN ENRAGED HEROINE - A woman, whose beloved one, due to attachment for another lady, does not turn up for the conjugal union, overdue.

DECEIVED HEROINE - When the lover does not visit an irate woman (i.e. khandita) giving a certain reason, even after he has met her and made a tryst.

A HEROINE WITH A SOJOURNING HUSBAND - A woman whose husband (the beloved one) is living abroad on account of work and who has kept the ends of her hair scattered.

HEROINE MOVING TO HER LOVER - A woman who due to intense love gives up modesty for going out to meet him, daring nature around and the world.

Classification of heroines (Nayika) is given always relating to her hero (Nayaka).

Classifications of Nayika-s (heroines) The Nayikas’ categorization by birth, character and behaviour are all stated in the Natyasastra. In terms of behaviour, they can also be classified into Sweeya/स्ववया, Parakiya/परकीया and Samanya/सामान्या.

By experience: Mughdha/मुग्धा – inexperienced in love, Madhya/मध्या – partly experienced, Pragalbha/प्रगल्भा – mature in the art of love.
By attitude: Sweeya – married and faithful to her husband, like Sita and other caste women like Rukmini, etc. Parakiya – married to one but in illicit love with another. Traditionally the Gopis are considered as Parakiya. Meera is another example. In the Pushthi Bhakti philosophy, all souls are married to the world and long for God as Parakiyas. Samanya – a freely available woman, who belongs to any man, but for a price.

The Ashta Nayikas, when categorized by birth, can be segregated into origins; divine, human or a combination of both.

By birth-

Divya/दिव्या – divine origin like Indrani
Maanava/मानवा – human origin like Kannagi
Mishra/मिश्र – mix of both categories above, such as divine beings who had taken human form, like Seetha or Andal.
Nrpatni/नृपत्नी – royal lineage like Mandodhari
Kulastri/कुलश्री – respectable families
Ganika/गणिका – These are heroines who are courtesans

They can be respectively classified into Uttama/उत्तमा, Madhyama/मध्यमा and Adhama/अधमा.

By psychological aspect or temperament- Uttama – self-controlled, Madhyama – literary the middle type, who gives as she gets and Adhama – literary, the low, who has no self-restraint and can become abusive.

The various types of women [Shlokas 99-100 of NS] are those known to possess the nature of Devas, Asuras, Gandharvas, Rakshasas,
Nagas, Pishachas, Yakshas, birds, tigers, men, monkeys, elephants, deer, fish, camel, crocodile, asses, horses, buffaloes, goats, dogs, cows and the like.

The Background of heroines in classic literature

Kamashastra played an important role in the development of Sanskrit kavya literature in which erotic sentiment, Shringara is one of the main Rasas to be evoked by the poet. Natyashastra seems to have borrowed from the general science on erotics, perhaps called Kamatantra [much earlier than Kamasutra of Vatsyayana which is around 3rd AD] in its topics, samanyabhinay or harmonious representation and bahyopachara or dealing with courtesans. The description of love-making in union [sambhoga] and ten stages of longing in separation [vipralambha] is often displayed in dramas. The classification of heroines and heroes first handled in the Natyashastra was later elaborated in Dasharupaka [10th century] and Sahityadarpana [14th century] but not in Kamasutra. Typologies were adopted in erotic-rhetoric literature widely from 16th century in languages like Hindi, Telugu and later Kannada, Tamil and so on. Ashvaghosha [2nd AD] one of the earliest in Kavya style gives Buddhist literature like Saundarananda [nayikas such as Swadheenabhartruka are described in Sundari with Nanda] and Buddhacharita also, the amorous elements, something which never tainted the finer aspects of monkhood and was universally accepted by later saint poets who extolled salvation. Meghadoota and Ritusamhara [love during various seasons] have ardently dealt with these themes describing women in love-lorn states of various regions. Mayurashtakam and Chaurapanchashika have erotic literature including variously classified women in love.

The biographical account of Kings who were patron of the arts were highlighted by their sports in love in the harem and during conquests. Vidyadhara, the court poet of King...
Narasimhadeva[Konark temple] wrote Ekavali, portraying him as proficient in love. In Kumarasambhava, Kalidasa took such liberty while describing Uma and Maheshwara in love-dalliance that critics in medieval times arose debating the Auchitya[appropriateness]. However, Kalidasa never swayed away from the main theme or narrative unlike some who digressed unnecessarily. With Gita-Govinda, the Parakiya Rati [love with another’s wife] took a new course as an interesting subject.

Ujjvalanilamani of Rupa Goswami, a follower of Chaitanya influenced many treatises around the 16th century. Sanskrit drama, a part of Kavya literature centred around Shringara Rasa even in plays with heroic subjects. Plays like Charudatta, Mrichchhaakatika have a courtesan as the heroine. Special monologue plays or Bhanas were written with courtesans, discussions on erotic play etc. Kalidasa displayed his own genius in plays like Abhigyan Shakuntalam, Malavikagnimitram, Vikramorshiyam and many more. In all of these plays, Kalidasa created brave, beautiful women who loved men who were heroic, handsome and passionate. They went through the many moods of lovers and exhibited a rare kind of purity in their love.

Coming back to Natyashastra, LOVE [Shlokas 95-96]- The union of a man and a woman is called sensual passion (kama). The love which may end in joy or sorrow, is mostly to be observed as leading to happiness even in unhappy situations.

EROTIC AFFAIR [Shloka 97]- The union of man and woman which finds them physically and emotionally united is known as an erotic affair (sringara), causing happiness.

SIGNS OF LOVE [Shloka 160-168]-The glance in which (the eyes are) sportive, half closed, upper eyelid is drooping and eyelashes are throbbing, is called Kamya (loving), one in which eyes are expanded up to the corner and have smiling expressions, is called Lalita. A courtesan overpowered with love should be represented by casting
sidelong glances, touching the ornaments and the ears, scraping the ground with her toes, gathering her hairs and so on while a woman of high family looks continuously with blooming eyes, conceals her smile, speaks slowly and with a downcast face with her throbbing lips.

VARIOUS STAGES OF LOVE [Shlokas 169-171]- longing, secondly anxiety, thirdly recollection, fourthly enumeration of the beloved one’s merits, fifthly distress, sixthly lamentation, seventhly insanity, eighthly sickness, ninthly, and tenthly death are the stages of love in the case of men as well as of women.

REPRESENTATION OF DIFFERENT HEROINES [[Shlokas 221-223]Enraged, deceived heroines and the heroine with a sojourning husband should be represented by anxiety, sighs, burning of the heart, conversation with female friends, weakness, depression, shedding tears, appearance of anger, giving up of ornaments and weeping.

[Shloka 224] A heroine having her husband in her subjection should be represented with bright clothing, face beaming with joyful pride.

[Shlokas 255-256] Seeing a good omen indicating his arrival, the heroine should represent that the beloved one is nearing by means of feeling his smell and on seeing him, she should joyfully get up and proceed to welcome.

[Shlokas 261-262] Where there is affection, there is fear and where there is jealously, there occurs love.

[Shloka 264- 288] A woman should represent depression with an intensely jealous face, trembling of lips due to anger and utterance of paradoxical words like “it is nice” and “it is beautiful”, mixed feeling should be represented by putting forward a foot and having the left hand on the chest and the right one harshly gesticulating, disgust should be made by reprimanding the female messenger, by angry laughter, tears and shaking of the head. Anger should be
represented by turning around the bangles and by apprehensive and tearful eyes, harassment with rebuke until the lover would fall to her feet. But by then, the ire would be cooled and the heroine reconciles and embraces, represented by appropriate song and dance.

Ashtanayikas and poetry/songs

Jayadeva was a poet of the 12th century, hailing from Orissa. His Gita Govinda is Sanskrit love poetry with 24 Ashtapadis (songs with 8 couplets). This depicts different moods in the love of the legendary divine lovers, Krishna and Radha - times of separation, anger, reconciliation, messengers sent to each other, urging union. Radha is the jivatma/जीवात्मा and Krishna is the paramatma/परमात्मा. Every nook and corner of the country is replete with Ashtapadis in dance, music, painting, sculpture and theater. To comprehend the Gita Govinda’s reach would entail a mastery of Indian art. Some famous compositions in dance are

- सखि हे (Sakhi He or Nibhruta Nikunja)
- प्रलयपयोधिज्जे (Pralaya Payodhi Jale or Jaya Jagadish Hare)
- ललितलवंग (Lalita Lavanga or Viharati Haririha)
- चन्दनचर्चित (Chandana Charchita or Haririha Mugdha)
- राधिकाकृष्ण (Radhika Krishna or Stana Vinihitam)
- धीरसमीरेयमातीरे (Dhira Samire or Rati Sukha Sare)
- नाथहरे (Natha hare or Pashyati Dishi Dishi)
- याहिमाधव (Yaahi Madhava or Rajani Janita)
- प्रियेचारुशीले (Priye Charushile or Vadasi Yadi)

A Padam is a musical monologue, like a kirtana in structure and bears the sentiment of love for the Lord through the innumerable aspects
of nayika–nayaka bhava. It is a scholarly composition with sections of pallavi, anupallavi and charanam. There may be 3 or more charanams. The signature or mudra of the composer may be in the pallavi, anupallavi or the last charanam.

Popular Padams [Bharatanatyam and Kuchipudi mostly] of Kshetragna, Sarangapani and Govindasamayya are suitable for Ashtanayikas. Some names are Kshetragna’s shankarabharanam padam “evvar evvadu”, Govindasamayya’s “maname bhushanamu”, Muvinallur Sabhapathaya’s “darijucu cunnadi”, Ghanam Krishna Iyer’s “tanakku tane”. The music set for the padams by the vaggeyakaras are rich. Kshetragna has done yeoman service to Carnatic music in his choice of the appropriate raga to the sentiments.

Mohanam/मोहनम, kalyani/कल्याणी, pantuvarali/पंतुवरालि, shri/श्री, surutti/सुरुट्टी and kedaragula/केदारगौळा have been used to depict sambhoga shringara or love in union. Some of these have been used to depict vipralamba shringara or love in separation. Most padam compositions deal with the theme of separation in love with ample scope for varied treatment.

Tamil padams are always sung in a slightly faster tempo, a few are in madhyama and usually set to mishra chapu and triputa talas which help to bring out the musical gait. The present popularity of padams is due to the efforts of Smt. Veena Dhanammal and members of her family. There are also versions of padams from Andhra Pradesh and other places. The practice of singing padams continued with Veena Dhanammal’s daughters and granddaughters. She had taught the famous sisters, Brinda and Mukta who have in turn done a great service by their chaste style.

The music of the Javalis is slightly faster than that of the padams. The love theme, the heroine pining for the beloved is the same, but
javalis mostly talk of mundane love. The music is lighter, the language colloquial and a lot of humour and satire is noted. In comparison, music and lyrics of Padam are both heavy. Some names are entati kuluke (kalyani), Emi mayamu (kambhoji), and other common Ragas are khamas/खमास, bilahari/बिलहारी and paras/परस. The term possibly originated from Kannada word “Javadi”, which is a musical composition of a light nature and with an erotic motif, bereft of the grandeur and stately movement of Padam. Javali “Sariga Kongu” by Ghanam Krishna Iyer is of two lines, one pallavi and one charanam. In some javalis, one can find folk tunes incorporated, like in “Samiradayagade” in Behag. Chinnayya of the Tanjore Quartet, Maharaja Swati Tirunal, Dharmapuri Subbarayarend and Tiruppanandal Pattabhiramayya (composer of “Nee matal Mayanura” in Poorvikalyani) are other famous composers. The tempo of the Javali is ideally suited for the Khandita Nayika many times. The ashtanayikas come vibrantly alive in thumri bandish, set in ragas such as Khamaj, Pilu, Sohani, and Bhairavi. It is left to the dancer [Kathak mostly] to convey the romantic heroine through the minimal lyrics of a thumri. For instance, a proshitapatika nayika in raga Pahadi- my beloved has gone abroad and has not returned although he promised and my home has become that of an ascetic. A svadhinabhartrika in raga Purvi - My sweetheart, you colour my sari red as it is the same shade as your turban. I want to be elegant and colourful, so you bring me more saris and make them red in colour.

Ashta Nayikas – A Unique Theme of Dance, Music, Paintings and Sculpture

The confluence of classical dance, music, painting and literary traditions is evident in the theme of love, highlighting the Indian philosophy of life and creativity. The archetypal heroine who is one of the ashtanayikas, is depicted as an expectant beloved waiting by a bower while the dejected one is depicted suffering from the fire of
separation. The ambience in which the protagonists are depicted reflects the lover’s situation in the evening sky, the forest, the stream, the meadows, every aspect of fauna and flora which participates in the mood are the visual means of expressing the literary.

Indian hindustani music treats the variant of a raga in its feminine aspect as ragini/रागिणी, figuring as a nayika. The literary inspiration for the nayaka-nayika Paintings is the Rasikapriya by Keshavadasa and Rasamanjari of Bhanudatta, while the origins of Ragamala paintings are in Kavipriya.

Swadhinapatika – Jayadeva perhaps inspired more miniature paintings than the writer of any other poetic work. Jayadeva described birds of many hues, hills where flowering trees grew, lakes where lotuses bloomed, rain clouds under which peacocks danced and the forests where Radha and Krishna met. Radha here represents a happy Nayika, an example of Swadhinapatika or a beautiful woman whose lover or husband is devoted to her.

Vipralabhda woman who is tired of waiting and wondering where her lover is, whether he is with another woman or if she is being neglected. She throws her jewellery around to show her disappointment.

Vasakasajja, a beautiful woman decorates a floral bed for her lover’s return, embellishes herself with flowers and ornaments to enchant her lover.

Virahotkanthita, waiting, expecting her lover. One, whose lover is away for long, cannot bear the pangs of separation.

Svadhinabhartruka with her subjugated lover adorning her, applying mahawar to her feet [A Kalighat painting]
Kalahantarita refusing advances of a lover. After a quarrel, the lover stays away. She sulks here and is disappointed even when he is down on his feet.

Khandita woman here who suffers from rejection or neglect, rebukes her lover for his lack of attention to her.

Proshitabhartrika Nayika, recollecting happy moments with her beloved who is on sojourn for work, missing his presence very intensely and waiting with tears and hair left loose. Abhisarika nayika, the heroine going to meet her lover. She turns back to look at a golden anklet, which has just fallen off. She is one who regardless of social taboo and safety, sets out to meet her love secretly and keen to meet in a tryst. There are also snakes and lightning.

Vasakasajja sculpture is found in the Lakshmana Temple in Khajuraho. Somanatha's Ragavibodha associates the ragnis Bhupali and Todi with Vasakasajja, Bahuli and Saurashtri with the daring Abhisarika, Damodara's Sangitadarpana associates Vipralabdha with the ragni Bhupali, the Ragavibodha presents the ragnis Varati and Velavati as Vipralabdhas.

In the Sangitadarpana, the ragni Varati represents Khandita Nayika, Malashri, Travanika, Ramakriti, Jaitashri and Purvi are associated with Svadhinabhartruka and Mukhari, Pauravi and Turushkatodi with Virahotkanthita. In Shringara Prakasha, Bhoja relates the various nayakas and nayikas with musical ragas.

While rooted in Sanskrit rhetoric, Keshavdas makes a significant contribution in choosing brajbhasha. He offers this visualization of the Ashtanayikas – The Svadhinapatika, who is admiringly loved by her beloved, gets her feet scrubbed and painted by her beloved and is kept in the mirror of his heart as betel leaves in a case. The Virahotkhandita, also called Ukta, who is troubled because her lover is away for long, worries about his health or if the rain in the night has kept him far. The Vasakasajjika who adorns herself and waits
expectantly around sandalwood trees entwined by clove creepers and yearns for her beloved amidst the breeze, looks like Rati in a tulsi grove. The Kalahantarita or Abhisandhita, the heroine who is arrogantly furious, does not glance at him even when he falls at her feet but is regretful later and finds that even sandal, lotus or moon burn her heart. The khandita who rebukes her beloved when he comes late with suspicious signs, whose eyes are reddened by the henna of another woman. The Proshitapatika, whose beloved is away on business for a while but will return, is heartfelt in emotion, hard like a log of wood which would not ignite in the fire of separation. The Vipralabdha, whose beloved does not come in spite of a tryst arranged by her Sakhi, feels her sixteen adornments are like embers while flowers have turned to arrows and gardens to forests. The Abhisarika, who sets out to meet her beloved, when driven by love is premabhisarika /प्रेमाभिःसारिका, by pride garvabhisarika/गर्वाभिःसारिका and by passion kamabhisarika /कामाभिःसारिका. Adorning herself with sandal paste and a garland of flowers, she makes the chakor birds forget the pain of parting, least afraid of even snakes around her feet and the thunder of clouds above as she is wantonly driven to her beloved.
Thanks for Visiting

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