

of Abhinaya and its fourfold classification.

Abhinay or gesticulatory expression is the backbone of Indian Classical Dance in fact, Indian Dance is incomplete without Abhinaya. The word Abhinaya is made up of the prefix 'ABHI' (towards) and the root 'NE' (to carry), thus it means representing Play to spectator. Expression is effected with the help of various representations like those of vibhav or attendant mental and physical features. This visual representation must be such as to yield an uninterrupted flow of aesthetic enjoyment for the audience. The eyes are the mirrors of the soul, facial expression is a key dramatic skill required for a classical dancer.

### **Types of Abhinaya**

In Natyashastra Bharat Muni has divided Abhinay into four types such as:-

**1. Aangik Abhinaya** – Aangik Abhinay is expression of the bhava by using Ang, Pratyang and Upang, Karanas and Angharas (Body Poses) and Mudras (Hand Gestures) Ang means a limb or the part of human body Abhinay which is mainly performed by different parts of humanbody is called Aangik Abhinaya. Facial expressions too come under Abhinaya and the gestures of the major and minor limbs of the body. No other dance technique has given so much thought to the gestures of the body in communicating expressions as Indian classical dance. The various gestures of the head, neck, movements of eyelids, all help in facial expressions - the main vehicle for transporting Bhava or emotion. By means of these Angs and Upangs the dancer must express the full meaning of dance. Abhinaya of the face is the index of Ras (Aesthetic Emotion) Aangik Abhinaya or bodily movements or physical gestures such as action and mime, has the origin from Yajur Veda.

**2. Vachik Abhinaya** - Vachik Abhinaya is the expression of bhava

through the song or speech, The word Vacha means the speech, That's why Vachik Abhinaya means verbal expressions or imitation. It is the use of proper pronunciation, modulation of voice, ascent. Though it is mainly related with drama, but it is also useful in dance at the time of reciting the Bols and singing for Abhinaya. There are 16 varieties of Vachik Abhinaya such as: - Alap, Pralap, Vilap, Anulap, Sallapa, Apalapa, Sandesha, Atidesha, Nirdesha, Vyapdesha, Upadesha and Apadesha.

Vachik can also be classified under following four heads:-

1. Svagita 2. Upagita, 3. Swashabda, 4. Upshabda,

**3. Aharya Abhinaya** - Aharyya Abhinaya plays a secondary but important role in the dance-drama. It aids the presentation of a performance with (a) Background or decor (b) Make-up (c) Music. Green room activities are known as Aharya Abhinaya. The costume and the appearance of the actor helps him in this work, they reveal the sex, race, sect or class, social or other position of the character represented. Thus the part which costume and physical decoration etc play, is called Aharya Abhinaya.

#### **4. Satwik Abhinaya**

The Satwik Abhinaya consists of two elements complementary to each other. They are the Rasa or emotional flavour and the Bhava or the mood to suit a particular emotion. Rasa is the primary and most important requirement of nritya, which may be interpreted as emotional flavour or sentiment. The artist must seek to arouse this ecstasy in the spectators so that his emotions and theirs may fuse and become

**attuned to the spirit of the drama.**