

The Techniques of Gesture Language

– a Theory of Practice

MAYA TÄNGEBERG-CRISCHIN

25

ACTA SCENICA



TEATTERIKORKEAKOULU
TEATERHÖGSKOLAN
THEATRE ACADEMY HELSINKI

The Techniques of Gesture Language

MAYA TÄNGEBERG-GRISCHIN

The Techniques of Gesture Language – a Theory of Practice

Doctoral dissertation

Performing Arts Research Centre/Department of Acting in Swedish

PUBLISHER

The Theatre Academy Helsinki

© TEATTERIKORKEAKOULU

and Maya Tängeberg-Grischin

COVER LAYOUT

Atte Tuulenkylä

COVER DRAWING

Riina Ahonen

GRAPHIC DESIGN

Hahmo Design Oy

www.hahmo.fi

LAYOUT

Atte Tuulenkylä

PRINTED BY

Editia Prima Ltd, Helsinki, 2011

PAPER

Edixion 300 g/m² & 120 g/m²

FONT FAMILY

Filosofia. © Zuzana Licko.

ACTA SCENICA 25

ISBN (paperback):

978-952-9765-65-2

ISBN (pdf):

978-952-9765-66-9

ISSN:

1238-5913

ACKNOWLEDGMENTS

My foremost thanks go to Usha Nangyar, *Kalāmaṇḍalaṃ* V. P. K. Hariharan, Athira Nangyar and the late D. Sarasvati, who opened me their house for long stays; and also to Villasini, who makes my stays in Kerala always so pleasant.

Grateful memories and thanks to the late Krishnan Namboothiri and Professor G. Sankara Pillai from the School of Drama at Calicut University, who both introduced me to Indian culture, theatre and dance.

Respect and warm thanks to my Indian gurus *Padmasrī Kalāmaṇḍalaṃ* Kse-mavati, *Kalāmaṇḍalaṃ* Husnabanu and *Sadanam* Narayana Namboothiri for their patience, but also to Raju Narippatta and the Kizhe Narippatta family, Nirmala Panicker and G. Venu “Venuji”, Aparna Nangiar, Sooraj Nambiar, K.M. Rajeni, Dr. Edamana Krishna Suddha, Dr. P.M. *Kalānilayan* Damodharan, and professor K.P. Sridevi from the *Śrī Śankarācārya* University of Sanskrit.

I am most grateful to my supervisors, Dr. Pentti Paavolainen, Dr. Jukka O. Miettinen and to Professor Esa Kirkkopelto who advised, encouraged and inspired me in different stages of the doctoral process. Swedish Department of Acting at Theatre Academy, especially Ms. Harriet Sevelius and professors Erik Söderblom and Dick Idman, has also been very supportive for my work. Ms. Annika Fredriksson, research coordinator at the Performing Arts Research Centre and Laura Manninen has offered most valuable help in finalising my thesis.

Very special thanks go to Dr. K.G. Paulose and Dr. Phillip Zarilli, examiners of the artistic productions connected to the thesis and to Dr. Zarrilli and Dr. Ariane Martinez who gave me most interesting and precious comments as pre-examinators of the written part of my doctoral work. I also wish to thank Dr. Margaret Coldiron, my opponent at the public defense of my thesis.

Warmest thanks are extended also to Riina Ahonen, Jennifer Chonghaile-Åbacka, Elisabeth Nedergård, Albert Pinilla-Coria, Veli Rosenberg, Dr. Anna Thuring, Leenamarja Thuring and Andreas Westerberg, as well as to my former students Nora Azémar, Elias Edström, Jenny Eliasson, Tuuli Heinonen, Julia Ioannides, Julia Johansson, Charlott Lihnell, Timothy Pilotti-Johansson, Sebastian Selenius, Kristian Snellman, Karoliina Surma-aho and Steina Öhman.

The research was financially supported by the Swedish Department of Acting at Theatre Academy, Svenska Kulturfonden Österbotten, and the Academy of Finland.

ABSTRACT

This thesis presents the findings of its author's artistic research on non-encoded, widely understandable gesture language techniques. It is based on practical experience and of the empirical skills of the field.

An analysis is made of the techniques of hand gesture (which includes facial expression and body movement as integral parts) found in the European pantomime of the 19th century and in the Indian *abhinaya* of *kūṭiyāṭṭam* and *nāṅṅyārkkūttu* .

At first, the fragments of European pantomime techniques are compiled and selected examples are presented, described and compared with their Indian counterpart. The techniques which the two disciplines seem to share are scrutinized.

Gesture is seen as the abbreviation of physical action. The starting point is visual perception, which is the very foundation for all comprehension of gesture. Gesture is not perceived as a whole, but as a cluster of partial units of spatial-temporal character. It is therefore broken down into its smallest components containing information, here called argumemes. By the conscious use of these argumemes, gesture can be stylized and amplified in order to facilitate effective communication.

Gesture language and facial expression are analyzed in the light of the results of contemporary neuro-science and neuro-aesthetics. Additionally, the acting modules of facial expression (as established in the *Nāṭyaśāstra* and developed in *kūṭiyāṭṭam*) are analyzed and the affinities between the *bhāva-rasa* method of producing theatrical emotion and some specific results of neuro-scientific research on emotion are presented.

A concise method to connect external and internal acting is established. It challenges contemporary acting techniques with an alternative, physio-cognitive approach. A possible grammar and syntax for a non-encoded but creative, widely understandable gesture language is proposed. Finally, the research results are summed up in the foundation of a theory of practice.

ABSTRAKT

Denna doktorsavhandling presenterar författarens resultat av konstnärlig forskning om okodade, förståeliga gestiktekniker. De bygger på författarens praktiska erfarenheter samt forskning i ämnet.

Handgesternas teknik, som innefattar både ansiktsuttryck och kroppsrörelse, så som den förekommer i europeisk 1800-tals pantomim och i den indiska *abhinaya ur kūṭiyāṭṭam* och *nañnyārkaṭṭu* analyseras.

Pantomimteknikens fragment samlas in och valda exempel beskrivs och jämförs med sina indiska motsvarigheter. De tekniker som båda stilarna har gemensamt undersöks.

Handgester betraktas som förkortningar av fysiska handlingar. Utgångspunkten är visuell varseblivning, som är grunden till förståelse av gesters betydelse. En handrörelse ses inte som en helhet, utan som en samling delmoment av spatial-temporal karaktär. Därför bryts gesten ned i möjligast små delar som innehåller information, här kallade argumemer. Genom medveten användning av argumemer kan gester stiliseras och förstoras för att underlätta den sceniska kommunikationen.

Gesternas språk och ansiktsuttryck undersöks i ljuset av nutida neurobiologi och neuroestetik. Ansiktsuttryckens moduler, så som de är etablerade i *Nāṭyaśāstra-n* och utvecklade i *kūṭiyāṭṭam*, analyseras och likheter mellan *bhāva-rasa*, dvs. metoden för hur skådespelaren producerar känslor, och några specifika resultat av neurobiologisk forskning i ämnet ifrågasätts.

En kort och koncis metod om hur yttre och inre skådespeleri kan förenas presenteras. Den utmanar nutida skådespelartekniker med ett alternativt, fysio-kognitivt synsätt. En möjlig grammatik och syntax för ett okodat men kreativt, förståeligt kroppsspråk presenteras. Slutligen summeras forskningsresultaten som basis för en teori i praktiken.

TIIVISTELMÄ

Tutkielma on taiteellisen tohtorintutkimuksen kirjallinen osa ja siinä käsitellään ei-koodattuja (toisin kuin esim. viittomakieli), mutta kuitenkin laajalti ymmärrettyjä, sanattoman teatterin elekielen tekniikoita. Tutkielma pohjautuu kirjoittajan taiteelliseen kokemukseen, empiriseen kenttätööhön sekä tutkimuksen osana tehtyihin taiteellisiin produktioihin.

Tutkielma keskittyy käsieleiden tekniikkaan 1800-luvun eurooppalaisessa pantomiimissa ja Intian *kūṭiyāṭṭam* ja *nāṅṅyārkkūṭu* -perinteiden *abhinaya* -näyttelijäntekniikassa. Tutkimus kattaa käsieleiden lisäksi myös käsieleisiin liittyvät kasvoilmaisun ja kehonliikkeet. Tutkielman alussa esitellään ja kootaan yhteen eurooppalaisesta pantomiimista säilynyt fragmentaarinen tieto ja sitä verrataan Intian säilyneeseen elekielen perinteeseen. Tarkastelun kohteena ovat erityisesti ne yhteiset piirteet, jotka molemmat traditiot tuntuvat jakavan.

Ele tulkitaan fyysisen toiminnan tihentymäksi. Lähtökohtana on näköhavaintoon perustava informaation vastaanottaminen, johon elekielen ymmärtäminen perimmiltään pohjautuu. Elettä ei vastaanoteta tai lueta kokonaisuutena, vaan tilallis-ajallisten osaelementtiensä ryppäänä. Siksi ele puretaan pienempiin informaatiota sisältäviin komponentteihinsa, joita tässä tutkielmassa kutsutaan termillä *argumemes*. Näitä *argumemes*-komponentteja tietoisesti hyödyntäen ele voidaan tyyliellä ja tehostaa kommunikatiivisemmaksi.

Elekieltä ja kasvoilmaisua analysoidaan uusimman neurobiologisen tutkimuksen ja neuroestetiikan tutkimusten valossa. Tämän lisäksi analysoidaan kasvoilmaisun osaelementit siten kuin ne on esitetty *Nāṭyaśāstra* "ohjekirjassa" ja edelleen kehitelty *kūṭiyāṭṭam* -traditiossa. Tutkielmassa valotetaan myös intialaisen teatteriteorian tunnetilan manifestoinnin, ns. *bhāva-rasa* -metodin, ja neurobiologisen tutkimuksen tulosten samankaltaisuuksia.

Tutkielma hahmottelee metodin, jolla "ulkoinen" ja "sisäinen" näyttelemisen voidaan kytkeä toisiinsa, tarjoten näin fyysis-kognitiivisesti painottuvan vaihtoehdon länsimaisille näyttelijäntekniikoille. Tutkielma esittelee myös luovan, laajalti ymmärrettävissä olevan elekielen "kieliopin" ja "syntaksin".

Lopuksi tutkimuslöydökset tiivistetään sanattoman teatterin elekielen teoreettiseksi, mutta selkeästi käytännöstä kumpuavaksi malliehdotukseksi.

List of tables, graphs, drawings and illustrations

TABLES

There are many lists in the form of tables in this study. They are not mentioned here.

GRAPHS

Page 121: *Graphs of Palm Positions* by Albert Pinillia-Coria and MTG.

Page 185: *Graph of The Triadic Relation Between Hand, Eyes and Mind* by MTG.

Page 187: *Graph of The Connection Between Image, Emotion, Hand and Eyes* by MTG.

DRAWINGS CREDITS

Page 137: *The 24 Mudras of the Hastalakṣaṇadīpika* by Riina Ahonen, March 2010.

PHOTO CREDITS

Page 121: *The Three Main Palm Positions* (demonstrated by Julia Johansson) by Julia Ioannides, 11. 06. 2009

Page 154-157: *The Main Body Positions in Kūṭiyāṭṭam* (demonstrated by Usha Nangyar) by Steina Öhman, 28.10. 2009.

Page 159: *The Basic Body Positions for Pantomime* (demonstrated by Julia Johansson) by Julia Ioannides, 11. 06. 2009.

Page 175: *Cuṅṭapūvu* by Julia Ioannides 6.10.2009.

Page 176: *Portrait of Usha Nangyar in Performance* by Sudheer C. Nandajan, 18. 10. 2005.

Page 201-205: *The Navarasas* (demonstrated by Usha Nangyar) 6. 10. 2000.

Page 201-205 *The Eight Basic Emotions* (demonstrated by Nora Azémar, Elias Edström, Jenny Eliasson, Charlotte Lihnell, Julia Johansson, Tuuli Heinonen, Timothy Pilotti-Johansson and Karoliina Surma-aho) by Julia Ioannides, 20. 02. 2010.

Page 393, *Black Pierrot* (MTG) by Julia Ioannides, 10. 09. 2009.

Contents

I	INTRODUCTION	15
1	Personal Itinerary and Research Hypothesis	16
2	Method of Research	21
2.1	Empirical Research: Acquire, Adopt and Adapt	22
2.1.1	Field Research	23
2.1.2	Artistic Productions Connected to the Study	25
2.2	Theory	28
3	Previous Research	32
4	Structure of the Study	34
5	Aim of the Study	36
6	Notes on Translations, Spelling and Abbreviations	36

II	HISTORY: GESTURE LANGUAGE TRADITIONS OF EUROPE AND INDIA	39
1	The European Pantomime Tradition: Gestures, Techniques and Conventions	39
1.1	Background for the Retrieval of Pantomime Techniques	41
1.2	The Formation of the Kinetic Codes	42
1.3	Flourishing of the Kinetic Codes	49
1.4	The Rejection of the Baroque Kinetic Codes	56
1.5	The Transition to Natural Gesture	58
1.6	Towards Individual Expression	65
1.7	Remnants of the Glorious Past	70
1.8	François Delsarte	75
1.9	Conclusion	80

2	The Indian Tradition	86
2.1	Treatises and Literature	87
2.2	Doctrines and Restrictions	92
2.3	Techniques and Conventions	93
2.3.1	Lighting and Makeup	93
2.3.2	Mono Acting and Multiple Impersonation	94
2.3.3	Use of Space and Time	95
2.3.4	Gesture Language	97
2.3.5	Body Movement	98
2.3.6	Ocular Technique and the Relation between hand and eyes	99
2.4	The <i>Bhāva-rasa</i> Concept of the <i>Nāṭyaśāstra</i>	101
2.5	<i>Nāṅnyārkāttu</i> [~]	105
3	A Comparison of European and Indian Gesture Language	106
<hr/>		
III	ANALYSIS OF TECHNIQUES	109
1	The Gesture Code	
1.1	The Hand as Tool of Action	110
1.2	Gesture, Perception and Mental Image	111
1.3	From Physical Action to Communicative Gesture	114
1.4	From Everyday Gesture to Artistic Gesture	116
1.5	Cracking the Gesture Code	117
1.5.1	PAL, Positions of the Palms	120
1.5.2	LOC, the Gesture Field	124
1.5.3	SIG, Finger and Hand Positions	131
1.5.4	MAN, Movements of the Wrist	140
1.5.5	DIR, Gesture Directions	142
1.5.6	DIG, Finger Movements	144
1.6	Alternation of Gesture	145

1.7	Two Handed Gesture	145
1.8	Mixed Gesture	147
1.9	Gesture Articulation	148
1.10	Repetition and Multiplication	149
1.11	Gesture as Symbolic Action	150
1.12	Conclusion	151
2	The Extension of the Gesture Code	152
2.1	Posture	152
2.2	Shoulders	161
2.3	Mime and Character Behavior	162
2.4	Locomotions and their Acting Modules	163
3	The Mimic Code	164
3.1	The Importance of Head and Neck	165
3.2	The Face	167
3.3	Techniques of the Eye	173
	3.3.1 The Eye Training of <i>Kūṭiyāttam</i>	176
	3.3.2 The Mobility and Projection of the Eye	177
3.4	Angle of Visual Presentation	179
3.5	The Dramatic Use of the Eyes	180
3.6	The Relation Between the Gesture Code and the Mimic Code	181
	3.6.1 The Technical Connection	182
	3.6.2 The Mental Connection	183
	3.6.3 The Emotional Connection	186
3.7	Emotion	189
	3.7.1 Producing Emotion	189
	3.7.2 Adaptation of the <i>Bhāva-Rasa</i> Concept for Gesture Language Practice	193
	3.7.2.1 Background Feelings and Moods	194

3.7.2.2	Triggers of Emotion	196
3.7.2.3	The Emotion Glance	198
3.7.2.4	Learning the Emotion Modules of <i>Kūṭiyāṭṭam</i>	198
3.7.2.5	Basic Emotions	205
3.7.2.6	Somatic Reactions	211
3.7.2.7	Feelings	212
3.7.2.8	Physical Reactions	214
3.7.2.9	Emotion Processing	215
3.7.2.10	Evaluation System for Emotions and Feelings	217
3.8	The Supratext as Processor of Action, Emotion and Mental Image	228
3.9	Rasa as the Aim of the Communication Process	229
3.10	Conclusion	231
<hr/>		
IV	GESTURE LANGUAGE IN THE NARRATIVE CONTEXT	233
1	Translation of Words into Gesture	233
1.1	Nouns	233
1.2	Adjectives	237
1.3	Numerals	239
1.4	Pronouns	240
1.5	Verbs and Adverbs	240
1.6	Prepositions and Conjunctions	241
1.7	Synonyms	242
2	Syntax	243
2.1	General Word Order	245
2.2	The Declarative Clause	246
2.3	The Subordinate Clause	247
2.4	Adverbials of Space and Time	248
2.5	Exclamation, Interrogation and Negation	249

3	Contextual Use of Gesture Words	250
4	Emphasis	257
4.1	Kinetic Emphasis	257
4.2	Qualitative Emphasis	258
4.3	Syntactic Emphasis	258
4.4	Dynamic Emphasis	259
5	Articulation of Gesture Language	260
6	Conventions of Gesture Language	265
7	Acting Modes of Universal Gesture Language	266
7.1	Diègèsis	266
7.2	Mimèsis and Impersonation	268
7.3	Poses and Hybrids	273
8	Usage of Space and Time in the Narrative Context	274
8.1	Uses of Space	274
8.2	Transformation of Measurable Space into Fictive Space	275
8.3	Space within Space within Space	276
8.4	Handling Fictive Time	278
8.5	Uses of Music and Rhythm	282
9	External and Internal Meaning	284
10	Composition	285
<hr/>		
V	CONCLUSION	289
1	Compilation of Scattered European Gesture Language	289
2	Results of Empirical Research	292
3	Between Theory and Practice	294
4	Analysis Methods and Research Process	294
5	Affinities and Dissimilarity Factors of Pantomime and <i>Hastābhinaya</i>	298
6	The <i>Nāṭyaśāstra</i> and Contemporary Neuro-science	299

7	Coherence of External and Internal Techniques	300
8	The Communication Process of Gesture Language	300
9	Theory of Practice	301
10	Limitation of the Study and Potential for Further Studies	303
11	General Outlook	304
<hr/>		
VI	APPENDICES	
Appendix 1:	Gesture Material Regarding the European Treatises	309
Appendix 2:	Concise Introduction to the <i>Nāṭyaśāstra</i>	339
Appendix 3:	Additional Material for the Expression of Emotion	367
Appendix 4:	Gesture Script for “The Tales of Mnemosyne”	393
<hr/>		
VII	BIBLIOGRAPHY	399
<hr/>		
VIII	GLOSSARY	416

Introduction

"La pensée, c'est le geste. Nous n'avons pas d' idées pures. Tout conscience est gestuelle. Tout jugement est interaction".

Marcel Jousse'.

This is a study about pantomime² techniques. It is the written result of an art-biased research process built on the pragmatic knowhow of the performer. Although a study of the social or anthropological aspects of pantomime or *kūṭiyāṭṭam* would be valuable, I intend to focus exclusively on the technical acting aspects of gesture language, since they are of main concern for the performer.

The term "pantomime" here signifies the art of narrating by means of hand gesture and facial expression enhanced by body expression, without the spoken word. Pantomime and mime³ are the arts of non-verbal communication; but pantomime, as I understand it, focuses mostly on hand gesture and facial expression. Pantomime occurs in the French so called *white pantomime*⁴ and the Indian *hastābhinaya*⁵ (acting by hand gesture) traditions. Gesture is in this study understood as meaningful movements of hands and arms⁶.

1 Jousse, Marcel, 1969, 122 : *L'Anthropologie du Geste* : "Thought is gesture. We have no pure ideas. All conscience is gesture. All judgement is interaction".

2 Pantomime, Latin *panto*, 'all', and *mimus*, 'imitation', translates words into hand gestures and is here also referred to as *logocentric* pantomime.

3 Mime is mute body expression that involves the entire body; a direct, intrinsic action reproducing a reality. Mime is built on physical actions. Objective mime is the art of producing physical illusions on stage based on imitation through the analysis of opposite forces. The mime artist presents characters, uses imaginary objects and shows imaginary actions such as climbing stairs or walking against the wind. The basis of the technique was developed by Etienne Decroux and Jean-Louis Barrault in 1930-31.

Subjective mime is the expression of emotive states without words and corporal mime the system of analytic body techniques developed by Etienne Decroux. The pantomimic gesture language used in classical action ballets is called *ballet mime*.

4 *White pantomime* is a special, popular and romantic pantomime style from early 19th century France, developed by the white clad and white faced character *Pierrot*, created by Jean-Gaspard Debureau.

5 The Sanskrit expression *abhinaya* is composed of the prefix *abhi*, 'towards', and the verb root *nay*, 'to carry'. *Abhinaya* means 'acting', 'that which is conveyed to the audience'.

6 *Gesture* denotes a multitude of phenomena and originates from Lat. *gerere*, 'to carry', 'to carry towards' and has derivations such as *gestare*, 'to carry along',

1 PERSONAL ITINERARY AND RESEARCH HYPOTHESIS

“...the arts, as any other object of study, require the kind of intimate knowledge that springs only from long love and patient devotion”. Rudolf Arnheim⁷.

Pantomime and mime have attracted me since childhood. As a young girl, I decided to study mime and left home in 1964 for Paris. Marcel Marceau, who did not run any school then, sent me to Jacques Lecoq⁸. At his school I studied “mime, theatre, movement” and imbibed ‘*pantomime blanche*’ (white pantomime), the French technique to translate words into gesture language and facial expression. It was my preferred topic. Lecoq rejected all encoded⁹ gesture language and opted for open, ‘creative’ and widely understandable gesture language. His approach became one of my main interests in theatre at an early stage of my life. At the same time in Paris, I experienced “the Asian theatre shock”: The colourful, exaggerated acting style of kabuki performances fascinated me and made me lose all interest in realistically oriented Western theatre. Because pantomime and mime as separate art forms rapidly lost popularity from the 1970s up to today, I concentrated for years on acting, directing and teaching physical theatre, especially mime and mask¹⁰.

and *gestus*, past participle of the verb *gerere*. *Gestire* means in Latin ‘to be glad, frolicsome’ or ‘wanton’. *Gestamen* denotes the ‘poet’, ‘the object carried’ or ‘burden’. *Gestus corporis* denotes body posture. Bertold Brecht created the term ‘gestus’ denoting clear and stylised physical expression of social attitudes. Bäuml and Bäuml 1975, 20-36, in: *A Dictionary of Gestures*, mention meaningful gesture of the torso, the knees and the feet besides gestures of arm and hand. They also describe gesture as hand to face, mouth to foot (kissing somebody’s foot). In the context of this thesis, I understand gesture as movement of hands and arms without the spoken word.

7 Arnheim, Rudolf (1954) 1974, 2-3: *Art and Visual Perception*.

8 Jacques Lecoq’s school in Paris was still called “School for Mime, Theatre, Movement” in 1964.

9 By encoded gesture I mean here a piece of information, for example the notion ‘enemy’, transformed into a gesture sign that is not widely understood; a gesture based on a kind of mutual agreement between at least two people. A non-encoded, open gesture is widely understood without any mutual agreement. I do not include signed languages in this study, because a) they are encoded languages and b) artistic expression is not their main aim.

10 Working as a teacher at the Theatre Academy in Stockholm, I studied in practice also the Brechtian approach to acting with Rudi Penka and his movement-assistant Hilde Buchwald 1976-80. In my own theatre group, *Wolf Theatre*, I experimented 1971-77 with Grotowskian methods, mime, physical expression

I was deeply influenced by the richness of images, techniques and conventions of Asian theatre I came into contact with, also through performances, workshops and publications of Eugenio Barba's "*Odin Teatret*".

The day came when I was ready to take off the mask, to use my face and to concentrate on pantomime. It happened in 1980 when I got involved in *kathakali*¹¹, taught to me by Uday Shankar's¹² former dancer *Nēṭumpalli Krishnan Namboothiri* whom I had met in Stockholm. I travelled to Kerala and turned to Indian classical performing arts which integrate pantomimic expression with dance¹³. There were many common elements in *kathakali* that I already knew from *white pantomime*, such as mono-acting, narration by hand gesture and exaggerated facial expressions. I had in mind to do empirical research on gesture language and pondered affinities between French pantomime and Indian classical gesture language (*hastābhinaya*). In order to acquire a deeper understanding of Indian female expression, Krishnan Namboothiri encouraged me to also study *bharatanāṭyaṃ* and *mohiniyāṭṭaṃ*¹⁴. From these three art forms, however, I did not find the destination of my quest.

In 1998 I undertook a tour of Kerala with my mime solo "*Holy Theresa's Wedding Night*"¹⁵. Some Indian audiences gave me feedback like "it is like

and experimental voice techniques. During 1973-77, as assistant and later collaborator to the Romanian director Radu Penciulescu, I received training in the physical action-based Stanislavski-method. None of these approaches satisfied my interest in precise physical expression as it occurs in Indian *abhinaya*.

- 11 *Kathakali* is the all-male dance theatre of Kerala. Female characters are performed by men. *Kathakali* uses besides energetic dance-patterns and exaggerated facial expressions also hand-gesture language.
- 12 Uday Shankar, 1900-1977, was a pioneer of modern Indian dance. He blended Western dance techniques of the time with Indian classical dance and folk-dance. He danced in 1920 with the Russian Ballerina Anna Pavlova and toured from 1931 with his own troupe in Europe and the USA. In 1965 he founded the *Uday Shankar Dance Centre* in Kolkota. Here, Krishnan Namboothiri was trained by Guru Copinath and others and later travelled the world in Shankar's troupe for 13 years.
- 13 I underwent in Kerala 1980-85 basic *kathakali* training with Krishnan Namboothiri and studied 1995-99 with Sadanam Narayana Namboothiri various scenes from the *kathakali* repertory.
- 14 I studied *bharatanāṭyaṃ* with *Padmasrī Kalāmaṇḍalaṃ Ksemavati* and *mohiniyāṭṭaṃ* with *Kalāmaṇḍalaṃ Husanabanu*.
- 15 The first-night of "*Holy Theresa's Wedding Night*" (30th of August 1997) was a production of the *Helsinki Festival*.

kūṭiyāṭṭam”¹⁶! The affinity with *kūṭiyāṭṭam*, the Kerala version of the elsewhere extinct classical Indian Sanskrit theatre, was in my performance produced by the great range of facial expressions and the use of hand-gesture, both also basic features of *kūṭiyāṭṭam*. I decided to study the ancient art form, especially its female solo-branch *nañnyārkkuttu*, because of its resemblance to my own vision of solo pantomime. When G. Venu¹⁷ and his collaborators introduced me to *kūṭiyāṭṭam*, it was like coming home from a long expedition abroad. I began to see the affinities between pantomime and *kūṭiyāṭṭam* and started to search for their common technical principles.

Kūṭiyāṭṭam, like the signed languages of the deaf and pantomime, follows fixed code systems. Louis Rouffe created, if Séverin is to be trusted, in 19th century Marseille a fully-fledged grammar of pantomime gesture¹⁸. He has not left any written trace of it and there is hardly any empirical knowledge of it left. Also the *hastābhinaya* of *kūṭiyāṭṭam* is built on a codified system of signs based on gesture language with a tradition of more than 2000 years.

These hand-signs are called *hastas* or *mudras*¹⁹. They are more or less arbitrary codes that can only be decoded if one knows them and their attached meaning²⁰. Jacques Lecoq speculated that Roman pantomime performers were able to gesture complicated philosophical concepts²¹.

16 *Kūṭiyāṭṭam*, literally the art of acting, dancing together, is a descendant of the classical Sanskrit theatre of India, now extinct. Accompanied by percussion only, the actor or actress recites verses from Sanskrit dramas and translates them into gesture language, body movement and stylized facial expressions.

17 Venu G. is a *kūṭiyāṭṭam* actor and impresario and the main promoter of the training centre *Ammanoor Chachu Chākyār Gurukulam*. He has also published several books on *kathakalī* and *kūṭiyāṭṭam*. He produced *Śākuntala* in *kūṭiyāṭṭam* style, a dramatization of *Kālidāsa*'s play for a wider audience, and has toured the world with it. He is also the main organizer and artistic leader of a *kūṭiyāṭṭam* festival, held annually in January in *Iriññalakuṭa*, Kerala.

18 Séverin, 1929, 26-27: *L'homme blanc*.

19 I call European hand gesture also *pantomime gesture*. In the Indian context I use the term *mudra* (hand gesture, finger arrangements, *aṅgulivinyāsa*) derived from the Sanskrit root *mud*, 'gladness', 'happiness'. *Mudra* has also other denotations such as 'seal', 'signet ring', 'image', 'sign' and 'token'. The *Nāṭyśāstra* term *hasta*, Skr. 'hand', denotes codified hand-gesture in theatre and dance. Scholars today also use the term *hasta-mudra*. The term *hasta* seems today to denote a more *śāstric*, technical aspect; the widely used term *mudra* is used for the basic gesture itself as well as its choreography.

20 See also Argyle, Michael, 1988, 2: *Bodily Communication*.

21 See Lecoq, Jacques (1987) 2006, 33: *Theatre of Movement and Gesture*.

I met *Usha Nangyar*, trained by the master actor *Ammanoor Madhava cākyār*. Usha, herself a master performer, is the outstanding exponent of *nanniyārkūttu*²² and female roles in *kūṭiyāṭṭam*. She has the same amazing acting qualities her guru had: the precise expression of actions, thoughts and emotions of various characters combined with strong stage presence. I began to study with her. We started an exciting dialogue on acting that is still ongoing. I realised I had found what I had sought for such a long time. Each year I return for several months to Kerala for my ongoing studies and investigations of the techniques and conventions of gesture language, body movements and acting emotion modules. The last ones are of special interest to me, because they have a direct connection to my work as director and teacher: I have found young actors often prone to express themselves and not willing to present a character's emotions. I have always rejected psychological approaches to acting. Therefore I began to search for a more sober and effective method to develop clearly visible, stylised and widely understandable expressions of emotion adequate for gesture language. I found the first theoretical clues for such a technique in the emotion practice of *kūṭiyāṭṭam*, in the works of Kleist²², Diderot²³, Craig²⁴ and Meyerhold²⁵ and of course in the *Nāṭyaśāstra*, the Indian encyclopaedic treatise on theatre and dance,²⁶ and its most important commentator *Abhināvagupta*²⁷, who most probably articulated the doctrine of *sādhāraṇīkaraṇa*²⁸ - the actor should not express

22 Kleist, Heinrich von, (1810) 1954, *Über das Marionettentheater*.

23 Diderot, Denis (1830) 2001, *Paradoxe sur le comédien*.

24 Craig, Gordon 1905, *The Art of Theatre*; 1907, *The Artist of the Theatre of the Future*, 1907: *The Actor and the Übermarionette* (super-puppet), unpublished manuscripts, catered by Theatre Research International 1980 nr. 5, 171-193.

25 Meyerhold, Vsevolod, 1975: *Ecrits sur le théâtre* I and II; Bochow, Jörg, 1997: *Das Theater Meyerholds und die Biomechanik*.

26 The *Nāṭyaśāstra*, attributed to the sage Bharata, was compiled approximately 200 BC-200 AD and for about thousand years transmitted orally.

27 *Abhināvagupta*, Kashmirian philosopher, theologian, mystic and aesthetician, lived about 950- 1020 AD. His most important works are the *Tantrāloka* and his commentaries on the *Nāṭyaśāstra*, the *Abhināvabhāratī*.

28 *Sādhāraṇīkaraṇa* Skr., a word composed of the prefix *sa*, 'sharing, 'having in common', 'accompanying' and the stem *dhār*, 'to hold', 'to bear', 'to support', *sādhāraṇī*, 'to make common property'; *dhāraṇī*, 'the earth', and *karaṇa*, 'doing', 'making'. See Monier Williams, Monier (1899) 2005, 1202, *Sanskrit English Dictionary*. *Sādhāraṇīkaraṇa* is a very complex term of Indian aesthetic theory and could be translated as 'the doctrine to express in a de-personalised and all-human way'.

his personal emotions, but rather “universalised” feelings. I interpret the doctrine in the following way: the actor has to achieve de-personalised, but widely understandable expressions of emotion by the use and projection of exaggerated and stylised *modules of facial expression* that are traditional, but based on innate emotional expressions²⁹.

According to Bruce McConachie, the biological human condition of having a body guarantees that the human mind is able to produce various cross-cultural, maybe even universal, structures³⁰. The concept of *sādhāraṇīkaraṇa* mentioned above refers to more than just biological universality. It can be understood as both the process and the result of a personal expression translated into a publicly understandable expression. The *mohiniyāttom* scholar Kanak Rele requires “a depersonalised but intensely humanised projection” on the part of the actor/dancer³¹.

The neuro-scientists Vilayanur Ramachandran and Semir Zeki analysed art works and came up with “some general principles or ‘artistic universals’ that cut across cultural boundaries”³². Ramachandran sees these in the *essence* of the art work and not in the individualistic expression of the artist. He mentions different methods of aesthetic expression seemingly triggered by neuro-biological functions³³. He states for example that according to the “law of peakshift only the essential feature of the object is shown; as but accentuated and amplified”³⁴. Thanks to Ramachandran’s statements on art (as well as Zeki’s analyses) underpinned by neuro-biology and neuro-aesthetics, the doctrine of *sādhāraṇīkaraṇa* could be re-formulated in a more contemporary way. Ramachandran’s and Zeki’s ideas are an important guideline for my study.

I suppose, if gesture is innate (as Charles Darwin stated 1872 in *Expression of the Emotions and in Man and Animals*) and based on physical action, there must be innate keys for the production of gesture and *innate keys* for its basic understanding. *My hypothesis is that there are similar basic expression techniques found in both pantomime and kūṭiyāttam which can be applied to a new kind of*

29 These innate expressions are discussed in Chapter 3 of Part three.

30 McConachie, Bruce, and Hart, Elisabet 2006, 8- 9: Performance and Cognition.

31 See in Rele, Kanak 1996, 69: *Bhaava Niroopanna*.

32 Ramachandran, Vilayanur 2011, 1: *The neurological basis of artistic universals* and Zeki, Semir 1999, *Inner Vision. An Exploration of Art and the Brain*.

33 Ramachandran, Vilayanur, 2004, 46-69: *The Emerging Mind*.

34 Ibid: 51-52.

gesture language. On the basis of these affinities, I intend to deduce possible technical rules for such a gesture language. I also wish to establish a method to connect the outer techniques of gesture language with the inner acting techniques (the use of imagination and thought processing), the cognitive process³⁵ of the actor on stage. Finally, I intend to adumbrate, inspired by Michael Argyle's *Bodily Communication*³⁶ and the Indian *Nāṭyaśāstra*, a summary of practice (*śāstra* of *prayōga*), with a possible morphology and syntax of gesture language. In the following, I describe the methods of my research.

2 METHODS OF RESEARCH

The basic method of this artistic dissertation is built primarily on pantomime knowhow and on empirical research of *kūṭiyāṭṭam*. Much attention is given to the self-reflection of the artist³⁷ as she analyses gesture, facial expression and body expression from the purely pragmatic angle of the performer.

Kūṭiyāṭṭam, and its female branch *nanṅyārkkūttu*, stand in the long and rooted tradition of Indian performing arts; but the European tradition of pantomime, as I see it, is fragmented. Therefore, the first step is to compile, to classify and to present examples of these technical fragments (gestures, facial expressions, techniques and conventions of pantomimic expression), from the most important treatises on gesture by Quintilian³⁸, Bulwer³⁹, Lang⁴⁰, Engel⁴¹, Jelgerhuis⁴², Delsarte⁴³, Aubert⁴⁴ and others. I do not intend to re-write theatre history, but to compile useful material for the technical analysis of gesture language.

- 35 I understand cognition here as the actor's thought process: He recognizes situations on behalf of his character, he conceptualizes and processes this information and applies it for decision making, both on the level of how the character can know the world as well as on the character's affective level.
- 36 Argyle, Michael, British experimental psychologist, published (1975) 1988: *Bodily Communication*, an introduction to and overview of non-verbal communication.
- 37 About metacognition in Turner, Mark 2006, 5: *The Artful Mind*.
- 38 Quintilianus, Marcus Fabianus, first century AD: *De Institutione oratoria*.
- 39 Bulwer, John, 1654: *Chironomia- Chirologia*.
- 40 Lang, Franciscus, 1727: *Dissertatione de actione scenica*.
- 41 Engel, Johann Jakob, 1804: *Ideen zu einer Mimik*.
- 42 Jelgerhuis, Johannes, 1827: *Theoretische Lessen over de Gesticultie en Mimeik*.
- 43 Stebbins, Genevieve, 1885: *The Delsarte System of Expression*.
- 44 Aubert Charles (1901) 2003: *The Art of Pantomime*.

My second step is to analyse, to compare and to classify the compiled European gesture material as well as to compare it to the Indian material (*hastābhinaya*) through considering, in the light of the relevant chapters of the *Nāṭyaśāstra* (and other treatises), theories of perception in the visual arts and findings of neurobiology and neuro-aesthetics. This is the methodological backbone of my research. (For example, information concerning the processing of perception on the neurobiological level provides important insight of the inner structure of gesture and of the communicative process between actor and audience).

2.1 *Empirical Research: To Acquire, to Adopt and to Adapt*

As a “one-woman-theatre-lab”, I am subject as well as object of my investigation of gesture language. My empirical process consists of acquiring know-how⁴⁵ on three levels: to acquire, to adopt and adapt Indian *mudras*, emotion modules, conventions and choreographed items. That means to integrate the learned elements with European pantomime. The result is a new kind of creative gesture language, widely understandable.

Pantomime techniques and *hastābhinaya* consist foremost of practical knowhow and not of theoretical knowledge. This kind of knowhow, “tacit knowledge”, can, according to Parsaye, be captured by “interviewing experts, learning by being told and learning by observation”⁴⁶. This describes the methodology of my research process exactly.

In my case to acquire and to adopt means at first to study *hastābhinaya* of *kūṭiyāṭṭam* as a daily practice within the adherent cultural context and to conduct research from the viewpoint of the practitioner for the practitioner, on the basis of my *empirical, tacit knowledge* of physical theatre and mime, pantomime, signed language and Indian *hastābhinaya*. The adaptation happens only after the embodiment of the various techniques of *hastābhinaya* through the personal creation and performance of gesture language narratives. Adopting and adapting take place through a long process, as Claude Lévy-Strauss expresses it, “in a patient distillation process, extracted drop for

45 I define knowhow as embodied knowledge that is personal that cannot be written down (tacit knowledge). See also Polanyi, Michael 1969, 195-204: *On Body and Mind*.

46 Parsaye, Kamran, Chignell, Mark 1988, 365: *Expert Systems for Experts*. I would like to add imitation to Parsaye’s list.

drop”⁴⁷. My knowhow is based on over forty years experience as performer, director and teacher. Through this wealth of experience, an intuition has developed as to how a gesture should be rendered in order to make it understandable and enjoyable for an audience. This plays a central part in my empirical research.

Theatre Anthropology is defined by one of its founders, Eugenio Barba, as “the study of the performer for the performer”⁴⁸. I define my dissertation as “the study of the performer, for the performer, but also *by the performer*. Eugenio Barba’s theatre anthropological approach to theatre and his research on performers’ techniques have for many years been a source of inspiration and function as a kind of guiding star for my research.

2.1.1 Field Research

My field research is comparable to the anthropologist’s field studies. Already during my previous studies of *kathakali*, *mohiniyāttam* and *bharataṅātyam*⁴⁹, I had always lived with local families in Kerala or in the households of my teachers. During my studies of *nañnyārkkūttu*⁵⁰, from 2000 onwards I lived in periods in the household of Usha Nangyar. I shared much of her daily life, rehearsals and performing tours as an extra family member. I also had the opportunity to observe four creations of new *nirvahaṅams*⁵¹ by Usha⁵¹, the working process as well as the results from close quarters. I started my investigations as a participating observer. After my daily practical evening class with Usha, I usually made notes and she came back with tea after some time. We used to sit on the stairs of the *kalari* and discuss various *kūṭiyāttam* and

47 These are the words of Claude Lévy-Strauss, the founder of structural anthropology. Lévy-Strauss, Claude (1955)196, 10: *Kulturspillror (Tristes Tropiques)*.

48 Barba, Eugenio (1993) 1995, 13: *The Paper Canoe*.

49 I studied *kathakali* with Krishnan Namboothiri in periods between 1979, 1983 and 1985- 2000 with Sadanam Narayana Namboothiri; *bhārataṅātyam* under the guidance of *Kalāmaṅḍalam* Ksemavaty in periods from 1983-2000 and *mohiniyāttam* with *Kalāmaṅḍalam* Husnabanu in periods from 1985- 2000.

50 *Nirvahaṅams*, a *kūṭiyāttam* acting convention that consists of flashbacks, where the backgrounds of characters and happenings of a play are told in gesture language. *Nirvahaṅams* are solo performances, where the *cākṃyār* or *nañnyār* exposes his or her acting skills..

51 *Mandodari* 2002, *Draupadi* 2004, *Śakuntāla* 2006 and *Dēvi Mahātmyam One* in 2010.

other topics until the velvet tropical night fell over the village and Usha had to prepare dinner for the family. The Indian and the Swiss actress really met in their deep interest in *abhinaya*. We constantly discussed what was going on in the field of *kūṭiyāṭṭam* and shared our experiences and opinions on acting and especially on *sāttvika abhinaya*⁵². Usha's husband, the *kūṭiyāṭṭam* percussionist *Kalāmaṇḍalaṃ* V. P. K. Hariharan, and other friends sometimes joined in our discussions. Through repeated interaction and many interviews during the years, and other important informants such as *Kalāmaṇḍalaṃ* Husnabanu, *Kalāmaṇḍalaṃ* Ksemavaty, *Sadaṇaṃ* *Narippatta* *Narayana* *Namboothiri*, *Nirmala* *Panicker*, *Professor* *K. G. Paulose*, *Venu* *G.* and many others, I got the necessary insights into the cultural context of *abhinaya*. Over time, I became acculturated to *kūṭiyāṭṭam*, to the world and problems of its community, and identified with it. My knowledge of *nañnyārkāttu* and *kūṭiyāṭṭam* became deeply personal.

Before and during the practical learning process of the preliminary item of *nañnyārkāttu* (*purappatu*), I studied systematically, from 1998 to 2000, all the *mudras* of the *Hastalakṣaṇadīpikā*⁵³ (the *mudra* treatise of the Kerala performing arts) under the researcher-choreographer *Nirmala* *Panicker*⁵⁴. She has adapted these for the use of *mohiniyāṭṭam*. In many performances of *kathakali*, *mohiniyāṭṭam* and *kūṭiyāṭṭam*, I had the opportunity to observe interesting variations of the *mudras* of the *Hastalakṣaṇadīpikā* during 30 years in Kerala. There is a discrepancy between the prescription of *mudras* in the treatises (*viniyōga*) and stage practice (*prayōga*). Gesture practice, even following tradition, is living practice that develops with each performer, time and style. Since I still study various items of the *kūṭiyāṭṭam* and *nañnyārkāttu*-repertory, I constantly make new discoveries.

I conclude that without empirical knowledge of *white pantomime* and the deep diving into the culture of Kerala from 1980 onwards⁵⁵ and without the

52 *Sāttvika abhinaya*, Sanskrit *sāttva*, 'essence of the mind', is the acting of thoughts and emotions.

53 *Hastalakṣaṇadīpikā* (Lamp of definition of gestures), written approximately in the 15th century, consists of two chapters that explain the use of *mudras*. See also Szily, Eva 1997, 170-174, *Typologie des Gestes dans la Hastalakṣaṇadīpikā*.

54 *Panicker*, *Nirmala*, 2007: *Hand Gestures of Hastalaksanadeepika in Mohiniyattam*.

55 I have directed 10 productions at the School of Drama in *Trīśśūr* (Calicut University) and elsewhere in Central and South Kerala and conducted many workshops on different aspects of physical theatre (at *Srī Śaṅkarācārya* University of Sanskrit in *Kālaṭi* and School of Drama in *Trīśśūr*).

help and the inspiration I got from Usha Nangyar, a deep insight into the topic of *abhinaya* (gesture acting) would not have been possible.

2.1.2 Artistic Productions Connected to the Study

My practical research in India starts from the constituting elements of *abhinaya* (the uses of handgesture) and ends with the fully fledged narrative; from hand gesture (the stage presentation of the *mudras* of the *Hastalakṣaṇadīpikā*) to simple gesture narration without emotional involvement, to the performance of a *nañnyārkkattu* episode (*Kaṃsavadhāṃ*) with narration and impersonated characters.

The five performances described below (the first three express the adopting phase and the fourth and the fifth the adaptation process) were the exams of the practical part of my research and were all acted by me at *TeaK* in Helsinki⁵⁶. The first was “*From the Book of Gesture*”, featuring the *mudras* of the *Hastalakṣaṇadīpikā* (the two-handed, *samyukta*, and the one-handed, *asamyukta mudras* in the *lasya*⁵⁷ mode) on December 14th 2007 and was the embodiment of the *vinnyōga* (prescription) of the Sanskrit treatise *Hastalakṣaṇadīpikā* into living gesture practice (*prayōga*). Learning the choreographies of these *mudras* provided me the material as well as the idea for the analysis of the theatrical hand gesture as discussed in Chapter 1 of Part III.

The second production, “*Rāmāyaṇa in My Hands*”, performed on December 15th 2007, is a traditional ritual piece of *kūṭiyāṭṭam*, *Rāmāyaṇasaṃkṣepaṃ*, one episode of the 12 solo-episodes of the 6th act called *Āṅgulīyaṅkaṃ* (the act of the ring)⁵⁸ of the Sanskrit play *Āścaryacūḍāmaṇi* by Śaktibhadra⁵⁹. *Saṃkṣepaṃs* are usually short conclusions of the past and link previous episodes of the narrative to the actual play. It is told by the character *Hanumān*⁶⁰,

56 TeaK: Theatre Academy of Finland. The examiners were the professors K.G. Paulose and Phillip Zarilli.

57 *Lasya*, understood as female style, gentle, soft and gracious, is a term from the *Abhinayadarpaṇa*, a treatise on dance, by *Nandikēśvara* from the 12th -15th century.

58 *Āṅgulīyaṅkaṃ* is still performed by *cākyārs* as a yearly offering for 12 days in a few temples in Kerala.

59 Śaktibhadra, Sanskrit dramatist, lived around 800.

60 *Hanumān*, the son of the wind-god *Vāyu* and a monkey princess, is a general and friend of prince *Rāma*. He helps *Rāma* in exile to rescue his wife *Sīta* from the clutches of the wicked demon-king *Rāvana*.

sitting on a stool (*piṭham*) in front of the ritual lamp on stage (*nilavilakku*). *Hanumān* (as the character of *Jambavan*) recapitulates the entire life-story of lord *Rāma*, from his ancestors to his death, by gesture language, without any emotions involved. *Kūṭiyāṭam* people often say that the one who is able to perform *Rāmāyaṇasaṃkśepam* is well-versed in *mudras*. The study of the episode has given me important insight into the use of *mudras* in a narrative. For the sake of better understanding (contemporary Western audiences are seldom exposed to gesture language), I added emotions and feelings (*navarasas* as practiced in *kūṭiyāṭam*) to my performance, for example *Rāma*'s desperation when he searches for his abducted wife *Sīta*, or the awe *Hanumān* inspires when he expands his body. *Rāmāyaṇasaṃkśepam* (ritualistic storytelling by means of *mudras*) provided me with material and also sparked the first ideas for the detection of a possible syntactic structure of non-encoded gesture language.

The third production I showed on December 15th 2007 was the presentation of *Kaṃsavadhāṃ* (the 'Annihilation of King *Kaṃsa*'), an episode of *Śrīkr̥ṣṇacāriṭam*⁶¹, a fully-fledged narrative (various characters and situations are depicted), a dramatic elaboration (*nirvvaḥaṇam*)⁶², which starts from a distant point in the past of the narrating character's actual situation. The entire *Śrīkr̥ṣṇacāriṭam* is one long *nirvvaḥaṇam* that consists of about 217 Sanskrit *ślokas* (verses). It is the elaboration of a line from the opening of the second act of the play *Subhadrādhāṇayan* by the king *Kulasekhara Varma*⁶³. In 16-24 or even more *nirvvaḥaṇams*, the *nañṇyār* elaborates in the role of *Subhadra*'s⁶⁴ maidservant *Kalpalathika* with hand gesture, ocular and facial expressions and body movement, one episode per night. The episode I presented is based on verse 182-185 of the text⁶⁵, and depicts how the wicked

61 *Śrīkr̥ṣṇacāriṭam* or *nañṇyārkūttu* is the entire life-story of *Kṛṣṇa* as avatar of *Viṣṇu*, performed as a series of female solo-performances.

62 *Nirvvaḥaṇam* is the *kūṭiyāṭam* convention of telling a story progressing from a distant point in the past to the actual situation of the play and is in performance shown after the beginning rituals as a short recapitulation of the previous happenings of the story (*saṃkśepam*).

63 *Kalpalathika*, *Subhadra*'s maidservant, searching for the lost brassiere of her mistress, enters and recites in Prakrit: "Āṇattaṃmhi bhaṭṭidāriyāyē Suhaddāyē..." ("My mistress *Subhadra* ordered me...").

64 *Subhadra* is *Kṛṣṇa*'s sister.

65 Nambiar, P.K.Narayanan, 1984, 207-220: *Śrīkr̥ṣṇacāriṭam nañṇyārammakūttu*, in Moser, Heike 2008: *Nañṇyār-Kūttu - ein Teilaspekt des Sanskrittheaterkomplexes Kūṭiyāṭam*.

king *Kaṃsa* is killed by *Kṛṣṇa*: *Kṛṣṇa* and his brother *Bālabhadra* enter the court of *Kaṃsa*, defy two wrestlers and kill the wicked king. The main topic of the performance is not fighting and killing, but the minute description of the actions and emotions of various people who see *Kṛṣṇa* enter the court. The basic emotions as exposed in the *Nāṭyaśāstra* are shown in the context of the narrative and elaborated, for example the angry wrestlers preparing to fight (anger), the young ladies falling in love with *Kṛṣṇa*, king *Kaṃsa* frightened by the sight of *Kṛṣṇa*, or *Kṛṣṇa*'s mother expressing motherly love for her son. The elaboration of the basic emotions, in *kūṭiyāṭṭam* called *navarasas*, is the forte of the *nañnyār*. Through the piece I could study the application of emotion modules and their adaptations and elaborations as discussed in Chapter 3 of Part three, and also gain insight into the intrinsic narrative techniques of *nañnyār-kūṭu* discussed in Chapters 7-10 of Part IV.

The fourth production I performed on December 15th 2007 at TeaK is a twelve-minute pantomime number, a hybrid of European pantomime, *mohiniyāṭṭam* and *nañnyār-kūṭu*, "For William"⁶⁶. I composed a simple scene with one basic emotion, motherly love (*valsalya*), elaborated by small lyrical actions with many different feelings. A mother brings her little son to bed and tells him a story. The little boy does not want to sleep, sees the full moon in the wash basin and wants to have it as a play toy. The mother has to climb to heaven and fetch the moon. Finally, the child falls asleep. The little episode was fully choreographed to recorded jazz music. In *For William*, European and Indian elements are freely mixed; a first step of a trans-cultural process.

The fifth and last production, the adaptation of Indian techniques and their fusion with European techniques, I showed on January 10th 2009 at TeaK. It features the Narcissus-episode from Ovid's *Metamorphoses*, the creation of the gesture language narrative "The Tales of Mnemosyne" with live music⁶⁷. I chose to do it in the style of the French *pantomime blanche* (white pantomime) as the character *Pierrot*. For the character *Echo*, I chose a mask⁶⁸. The production supplied me with important clues not only for the composition of gesture language narratives, but also for the relationship between outer technique and mental acting techniques.

66 The piece is a tribute to my teacher *Padmasrī Kalāmaṇḍalaṃ Ksemavaty*'s famous *mohiniyāṭṭam* choreography of *Svāti Tirunal*'s padam "Omenatinkal kidave".

67 See the gesture script of "The Tales of Mnemosyne" in Appendix 4.

68 A mask (larfe) as it is used in the Fasnacht (carnival) of Basle, Switzerland.

The study of various other episodes of *nāṅṅyārkaṭṭu*⁶⁹ and the *kūṭiyāṭṭam* repertory which I have studied, supplied me not only with the necessary technical knowhow, but also provided valuable inside information about the structure of *abhinaya*, as discussed in Part IV. To adopt the Indian material was to internalise it by an enculturation process on the empirical level. Its components are not only the observation of master performers in class, rehearsal and performance; but also my own learning process, rehearsals and performances. Through self reflection and analysis, tacit knowledge became inter-subjective knowledge.

The technical rules and conventions of hand gesture and facial expression, as well as other necessary acting conventions constitute the basis of the adumbration of my *theory of practice*. In the following I discuss the theories important for my study.

2.2 Theory

Like the German philosopher Ernst Bloch, I see a close connection between the word (language as a basis for thinking) and gesture⁶⁹. The absence of the spoken word is the most distinguishing fact of both pantomime and *hastābhinaya*. According to the semiotic Erika Fischer-Lichte, the word is replaced by the signs of the kinetic codes⁷⁰ which are:

- *the gesture codes*
- *the mimic codes (facial expression)*
- *the proxemic codes (spatial relationships)*

In my opinion, the gesture codes actually contain two different modes of gesture. As the most important mode, I consider in this study gesture that can be translated by a notion or concept, a word⁷¹. In contemporary Western theatre, gesture is usually a substrate of spoken language. In pantomime and *hastābhinaya*, the word replaces gesture. Both styles are *logocentric*. The second mode, body gesture, does not express words, but tells mostly about the emotional states of the gesturer or of his actions that cannot be translated by

69 See Bloch, Ernst (1959) 1987, 467-468: Das Prinzip Hoffnung.

70 Fischer-Lichte, Erika (1983) 2007, 36-37: *Semiotik des Theaters, Band 1: Das System der theatralischen Zeichen*.

71 There is also hand gesture that expresses emotion, amplifying facial expression as well as body expression. Also, Argyle claims hand movements to be most informative in social interaction. Argyle, Michael, 1988, 188: *Bodily Communication*.

a single *word*. Therefore, I distinguish in this study between gesture language as the language of the hand and body gesture as the *extension of the gesture code*. In the following section, I describe the theoretical tools for my analysis of gesture. The third or proxemic code is not a topic of this study.

According to Michael Corballis⁷², Michael Tomasello⁷³, Kimura⁷⁴ and others, physical actions are the foundations of spoken language. Studies with bonobos made Frans de Waal conclude that *human gesture is founded on basic physical actions and precedes speech*⁷⁵. My study of the technical elements of gesture and their analysis is based on these hypotheses. The philosopher Mark Johnson's research on the physical basis of imagination, reason and meaning provides further interesting clues for the understanding of gesture language and the process of the transformation of words into gesture. An integral part of understanding is, according to Johnson, made achieved through metaphorical projection of physical experience and leads from the concrete to the abstract⁷⁶. These considerations are important viewpoints for my study.

As tools for the analysis of gesture language I use the results of Antonio Damasio's⁷⁷ and others' neuro-biological research on neuronal patterns that represent object perception in the brain⁷⁸. Partial aspects such as form, movement, speed, distance and colour are stored in different locations in the brain; different aspects are found in different records⁷⁹. The composite nature of visual perception, as pointed out by Ramachandran and Zeki for

72 Corballis, Michael, 2002, 51-55: *From Hand to Mouth*.

73 See Tomasello, Michael, 1999, 87-89: *The Cultural Origins of Human Cognition* and also 2003: *First Verbs: A Case study of Early Grammatical Development*.

74 Kimura, Mitsuhiro 1993: *Neuromotor mechanism in human communication*, quoted by Mulder, Axel 1996, 6: *Hand Centred Studies of Human Movement Project, Technical Report*.

75 Frans de Waal is a Dutch zoologist, ethologist and primatologist. See De Waal, Frans and allies, 2002: *The Tree of Origin: What Primate Behaviour Can Tell us About Human Social Evolution* and De Waal, Frans, 2006: *Our Inner Ape*.

76 Compare also Johnson, Mark (1974) 1990, xv: *The Body in the Mind. The Bodily Basis of Meaning, Imagination and Reason*.

77 Damasio, Antonio, Portuguese neuro-scientist, wrote in 1994 *Descartes' Error*; 1999: *The Feeling of What Happens: Sorrow, Joy and the Feeling Brain* and 2003. *Looking for Spinoza. Sorrow, Joy and the Feeling Brain*.

78 Damasio, Antonio 1999, 167: *The Feeling of What Happens. Body and Emotion in the Making of Consciousness*.

79 *Ibid*: 1999, 220.

example, has inspired me to decompose gesture and to investigate its basic components⁸⁰.

My research on emotion and feelings has as its background the results of neuro-biological research on emotion and feelings by Richard Buck, Jean-Pierre Changeux, Antonio Damasio, Paul Ekman, Jaak Panksepp, Robert Plutchik, Semir Zeki and others⁸¹. According to Damasio, as exposed in *The Feeling of What Happens: Sorrow, Joy and the Feeling Brain*, emotions are described as changes related to body state as well as changes related to cognitive state⁸². Emotions are “outwardly directed and public” and feelings are inwardly directed⁸³. Damasio’s and others’ research also supplies me with a tool for the analysis and the adaptation of the *Nāṭyaśāstra*’s *bhāva-rasa* method (to express emotion) for creative, theatric, not encoded gesture language. It seems Bharata’s intention was (in Chapters 6-8 of his treatise) to create a method for the actor, a *śāstra of prayoga*, a theory of practice! Unfortunately, a smoke curtain, created by philosophical speculations, has through the centuries emerged around the *Nāṭyaśāstra*, and especially the *bhāva-rasa* concept (discussed in Chapter 2 of Part two and its application in Chapter 3 of Part three). The concrete advice for the actor seems to be lost therein. Perhaps I will succeed in dispelling some of this smoke curtain for the benefit of the performer.

Damasio calls wordless storytelling the “imagetic representation of sequences of brain events”, as it occurs in pantomime and *hastābhinaya*, and asserts that it is natural. According to him, telling stories “precedes language

80 See also Ramachandran, Vilayanor (2004)2007, 28-29: *The Emerging Mind* and Zeki Semir 1999, 40- 49: *Inner Vision. An Exploration of Art and the Brain*.

81 Buck, R. 1980: *Nonverbal Behavior and the Theory of Emotion: The Facial Feedback Hypothesis*, in *Journal of Personality and Social Psychology* 1980, n.38, 811-824.
Changeux, Jean-Pierre, 1985: *Neuronal Man. The Biology of the Mind*.
Ekman, Paul, *Universal and Cultural Differences in Facial Expressions of Emotion*. In Cole, J. (ed.) *Nebraska Symposium on Motivation*, Lincoln; University of Nebraska press 1972, 207-283 and (2003) 2004: *Gefühle lesen*; Panksepp, Jaak, *On the Embodied Neural Nature of Core Emotional Affects*, *Journal of Consciousness Studies*, 12, No. 8-10, 2005, 158-84,
Plutchik, Robert, (1980): *A General Psychoevolutionary Theory of Emotion*, in R. Plutchik and H. Kellerman (editors): *Emotion: Theory, Research and Experience*: Vol. 1, 3-33: *Theories of emotion*.
Plutchik, Robert, 1955: 306- 310: *Some Problems for a Theory of Emotion*, in *Psychosomatic Medicine XVII*.

82 Damasio, 1999, 79-80: *The Feeling of What Happens. Body and Emotion in the Making of Consciousness*.

83 *Ibid*: 36- 37.

and is even is a condition for language⁸⁴”. There is maybe, as Noam Chomsky states in his *Linguistic Hypothesis*, a *universal, innate grammar shared by all humans*⁸⁵. I see Damasio’s and Chomsky’s hypotheses as a theoretical basis for the construction of a possible syntax of a new kind of non-encoded gesture language. Also the attempt of William Stokoe to examine American Sign Language (ASL) from a linguistic point of view helps me to deconstruct gesture and to establish a grammar and syntax. Stokoe also mentions the importance of proper syntax and context for all gesture languages⁸⁶.

Paul Bouissac, eminent French semiotic, states that gesture is the “embodiment of information between intending and understanding minds”⁸⁷. This statement is the starting point of my study. It implies the necessity to discuss gesture as the embodiment of the word, not only from the actor’s point of view, but also from the point of view of the observer. Bharata considered in the *Nāṭyaśāstra*, 2000 years ago, not only the signifier and the signified, but also the addressee (the *rasika*). He is not merely a passive, simple observer, but a positively involved recipient”.

As a contemporary European counterpoise to the *Nāṭyaśāstra* serve here Michael Argyle’s *Bodily Communication*⁸⁸ and the theory of perception in the visual arts as exposed demonstrated by Rudolf Arnheim⁸⁹ and Ernst Gombrich⁹⁰; but also Pierre Changeux’s⁹¹, Vilayanur Ramachandran’s, Semir Zeki’s and others’ neuro-aesthetic research of processes underlying artistic creation and aesthetic behaviour⁹². Why and how we enjoy visual art (to which

84 Ibid: 188-189.

85 Compare with Johansson, Sverker 1991, 2- 9: *Universal Grammar and the Inateness Hypothesis*; and Chomsky, Noam 1968: *Linguistic Contributions to the Study of Mind*.

86 Stokoe, William C. 1960: *Sign Language Structure* and Stokoe, William C. Jr.: *Semiotics and Human Sign Language*.

87 Bouissac, Paul, 2006, 5: *Information, Imitation, Communication: An Evolutionary Perspective on the Semiotics of Gesture*.

88 Argyle, Michael (1975): 1988: *Bodily Communication*. It features an introduction to and overview of the field of non-verbal communication.

89 Arnheim, Rudolf (1954) 1974, 2-3: *Art and Visual Perception*; 1982: *The Power of the Center. A Study of Composition in the Visual Arts*.

90 Gombrich, Sir Ernst, 1982: *The Image and the Eye*.

91 Changeux, Pierre, French neurobiologist.

92 Zeki, Semir 1993: *A Vision of the Brain*; 1999, *Inner Vision, An Exploration of Art in the Brain* and Turner Donald, Merlin; Deacon, Terrence; Steen Francis; Freedberg, David; Turner, Mark; Lakoff, George; Brandt, Per Aage, Murray, Stephen and Zeki, Semir 2006, in Turner, Mark, *Cognitive Science and the Riddle of Human Creativity: The Artful Mind*; and also Skov, Martin and Vartanian, Oshin 2009: *Neuroaesthetics*.

gesture language belongs) seems to be underpinned by brain processes that have neuronal bases. From the ways gesture is (biologically) perceived, realised, cognised, memory integrated (compared with previous experience), classified, interpreted and evaluated by the observer, conclusions can perhaps be made in the future regarding how gesture and facial expression have to be rendered for a maximum of understanding and enjoyment on the part of the observer. The more we learn about neurons and their functioning, the more we also learn about art, if we succeed in applying neuro-scientific research results in practice.

3 PREVIOUS RESEARCH

Kūṭiyāṭṭam and *nañṇyārkāttu*⁹³ have been researched and described extensively by Indian as well as non-Indian scholars⁹³. *Kūṭiyāṭṭam* (as *nañṇyārkāttu*) is usually considered as a separate artistic phenomenon and never brought into a larger context of gesture language. A wealth of Indian and other scholars have analysed the *Nāṭyaśāstra*. Mandakranta Bose must be mentioned here since she has carefully analysed the Indian movement techniques based on the *Nāṭyaśāstra*⁹⁴. There are but a few (for example the dance researcher, Kanak Rele), who have on the basis of the *Nāṭyaśāstra* analysed the production of acting emotion for use in *abhinaya* in *mohiniyāṭṭam*. Her considerations are an important guideline for me⁹⁵.

Contemporary gesture studies, such as the research of Genevieve Calbris⁹⁶ and others, provide interesting insights into daily gesture but, as I see it, cannot be applied to artistic gesture. This is also the problem of Argyle's *Bodily Communication*, seen through everyday non-verbal communication. Other branches of gesture studies consider gesture on the psychological, historical, social, evolutionary, anthropological and semiotic level. On the historical and ethnographical level, gesture studies consist mostly of description of

93 Maria Krzysztof Byrsky, Diane Daugherty, Clifford R. Jones, Heike Moser, Nirmala Panicker, K. G. Paulose, L-S. Rajagopalan, Fairly Richmond, Bruce Sullivan, Narayana Unni, G. Venu and others have analysed *kūṭiyāṭṭam* and *nañṇyārkāttu*. Also, performers such as Mani Madhava Chakyar, Margi Madhu and Usha Nangyar have published books about aspects of their art.

94 In Bose, Mandakranta (1970)1995: *The Dance Vocabulary of Classical India*, and (1991) 2007: *Movement and Mimesis. The Idea of Dance in the Sanskrit Tradition*.

95 Rele, Kanak 1996: *Bhaava Niroopanna*.

96 Compare Calbris, Genevieve 2003: *The Semantic Structures of Gesture*.

gesture and are based on visual material. De Jorio's seminal publication is an important example⁹⁷. J.-C. Schmidt, for instance, writes about medieval gesture⁹⁸, an interesting link between the gesture of antiquity and the *com-media dell'arte*. Dene Barnett and others analyse the gesture of the 18th century which is important for this study⁹⁹.

Together with the treatises on gesture and acting, the results of iconographic gesture research provide the necessary elements for the retrieval of European pantomime gesture. Darwin's hypothesis that gesture and facial expression are innate has been eagerly challenged by Marcel Mauss and others¹⁰⁰. They see gesture as communication within a socio-cultural context, something to be learned, a part of culture-specific social patterns. Roy L. Birdwhistell, a former dancer, widened in the 1970s the rather narrow psychological and historical views of gesture research. He added a socio-contextual point of view and questioned the Darwinist viewpoint¹⁰¹. Adam Kendon, one of the most important scientists in the field of gesture, has mostly researched gesture connected to speech¹⁰². Paul Ekman and Wallace Friesen declare gesture and facial expression of emotions mostly to have innate roots, but to some extent also to be a product of social learning¹⁰³. I share the opinion of Ekman and Friesen who have made extensive studies on facial expression and created a system for its interpretation, FACS or 'Facial Action Coding System', an important contribution to the analysis method of mimics¹⁰⁴. These analyses on the muscular level are extremely detailed.

- 97 De Jorio 1832: *La Mimica degli antichi investigate nel gestire neapolitano*. De Jorio is today celebrated as the first gesture ethnologist. His book offers a practical approach to Neapolitan gesture. It links antique gesture and the gesture system of the *commedia dell'arte* to the gesture of 17th and 18th century Italy.
- 98 Schmidt, J.-C., 1990: *La raison de gestes dans l'occident médiéval*.
- 99 Barnett, Dene 1978: *The Art of Gesture. The Practices and Principles of 18th Century Acting* and Bonifatti, E., 1983: *Vorläufige Hinweise zu einem Handbuch der Gebärdensprache im deutschen Barock*.
- 100 Darwin, Charles, 1872: *The Expression of Emotions in Man and Animals*, challenged by Mauss, Marcel, 1934: *Les techniques du Corps*.
- 101 See also Birdwhistell, Roy 1954: *Introduction to Kinesics* and 1970, *Kinesics and Context: Essays on Body Motion Communication*.
- 102 Kendon, Adam, biologist and social psychologist, 1988: *Sign Languages of Aboriginal Australia: Cultural, Semiotic and Communicative Perspectives*, 1993: *Space, Time and Gesture and many more*.
- 103 Ekman, Paul and Friesen, Wallace 1975: *Unmasking the Face. A Guide to Emotions from Facial Clues*.
- 104 Ekman & Friesens FACS (1978) is a scientific, complex technique for the

I have decided not to use FACS for my thesis, because it is far too complex, realistic and detailed and therefore not useful for artistic gesture language which needs expressions that communicate in an amplified and stylised way.

The studies of human expression, gesture and emotion have in recent years switched from a historical, socio-psychological, anthropological and semi-otic point of view to the field of cognitive sciences. Gesture and emotion are today investigated on the micro-level of muscular and neuronal processes. I am not specialised in neuroscience, but the information I have gleaned from the field of neurobiology and neuro-aesthetics has given me most important and creative clues for the understanding of gesture and facial expressions.

4 STRUCTURE OF THE STUDY

In Chapter 1 of Part one, I retrieve gesture, techniques and conventions from the most important treatises on European gesture, as mentioned above. Appendix 1 features additional technical gesture material. In Chapter 2, I give an overview of the main features of the Indian tradition of *abhinaya* and in Chapter 3 I compare the European with the Indian material. Appendix 2 introduces the chapters of the *Nāṭyaśāstra* (the Indian encyclopaedic treatise on theatre and dance) that are relevant for the thesis. In Chapter 3 of Part two, I compare the European and the Indian material. The main section of this study, Part three, deals with the analysis of techniques and conventions in order to deduce technical principles. The techniques of gesture language (body expression, ocular and facial expression), the production of emotion and the inner score of acting are analysed and discussed. Appendix 3 contains additional material for the expression of the basic emotions and their cognized feelings. In Part four, I place the kinetic codes in the context of the gesture language narrative and Part five contains my conclusion with outlines of my theory of practice of gesture language. The gesture script of “*The Tales of Mnemosyne*” (empirical research) is given in Appendix 4.

My study is arranged on a horizontal and on a vertical axis. Fischer-Lichte’s semiotic code distinctions, the gesture code (and the above mentioned extension of the gesture code) and the mimic code provide the horizontal analysis

measurement of facial movement and expression and also used for the detecting of meaning on the micro-level. Some of these elements are minute and therefore of no use for pantomimic expression, which has to be exaggerated and magnified for the sake of stage communication.

of my study. I found Algirdas Greimas' four-level method (developed for the division of four different levels of semantic coherence in *Structural Semantics*¹⁰⁵) to be an adequate structure model for the vertical axis of my analysis. My gesture language material is therefore analysed on four coherent levels, and, following Greimas, joined again on the *totality level*. In the table below, I structure the vertical axis from the elementary level to the level of context of each of the three code systems described in the table:

	<i>Vertical analysis:</i>		
<i>Horizontal analysis:</i>	<i>Gesture code:</i> Hand gesture and body movement	<i>Extension of the gesture code:</i> Body movement, use of space through steps, leaps and turns	<i>Mimic code:</i> Emotion through facial expression
<i>Elementary level</i>	Constituting elements, morphology of gesture and body movement	Constituting elements of body movement, articulation of 'gesture-words' in space	Elements of ocular and facial expression
<i>Classematic level</i>	Grammar and formation of notions/concepts	Acting conventions	Emotion modules
<i>Isotopic level</i>	Syntax	The application of the acting conventions in the narrative	The application of the <i>bhāva-rasa</i> method in the narrative
<i>Totality level</i>	Connection of the three codes and their interactions and use in the narrative context, uses of space and time	Connection of the three codes and their interactions and use in the narrative context, uses of space and time	Connection of the three codes and their interactions and use in the narrative context, uses of space and time

105 Greimas, Algirdas, 1917-1992, founder of the Paris school of semiotics. (1966) 1971: *Structural Semantics*.

5 AIM OF THE STUDY

- To establish what the existing gesture language techniques are and to consider how and why they function.
- To present a method by which they can be applied in a non-encoded but widely understandable artistic gesture language, derived from pantomime and *kāṭiyāṭṭam*.
- To attempt to adumbrate a theory of gesture language practice.

Thirty years of experience with Indian theatre and dance has made a deep imprint on my way approaching theatre, thinking and expressing myself. I have also consciously and subconsciously adopted many Indian viewpoints on theatre and tradition. I have one foot in European and the other in Indian culture and wish to reach both the Western and the Indian reader interested in acting (*abhinaya*). Therefore I wish to feed back the results of my study to language practitioners and theorists of the topic as well as to *kāṭiyāṭṭam* practitioners interested in my analysis of acting techniques and conventions.

6 NOTES ON TRANSLATIONS, SPELLINGS AND ABBREVIATIONS

French, Latin, German, Italian, Swedish and Sanskrit texts are, unless otherwise marked, translated by me.

The footnotes regarding the *Nāṭyaśāstra* all refer to the M. M. Gosh translation (edited by Pushpendra Kumar 2006).

For the spelling of Sanskrit I follow Coulson 1976, for *Malayāḷam* Andronov 1996. For a better reading flow, I omit Sanskrit gender endings such as *rasaḥ* and *Sītā* and write *rasa* and *Sīta*. In the glossary, the correct gender endings are given in brackets as *rasa(h)*, *Sīta(ā)*.

Certain Sanskrit words need a deflection according to English usage, such as *Bharata*'s, *bhāvas*. The Indian personal names are written in the way their owners use them, without diacritic marks.

ABBREVIATIONS:

<i>Abhinayadarpaṇa</i>	<i>AD</i>
<i>Balaramabharatam</i>	<i>BB</i>
<i>Hastalakṣaṇadipika</i>	<i>HLD</i>
<i>Natyasastra</i>	<i>NS</i>
Finger movement	DIG
Gesture location	LOC
Hand and finger position	SIG
Movement direction	DIR
Palm position	PAL
Wrist movement	MAN
Subject-object-verb word order	SOV
Distal inter-phalangeal joint	DIP
Metacarpo-phalangeal joint	MCP
Proximal inter-phalangeal joint	PIP
Lat.	Latin
Mal.	<i>Malayalam</i>
Skr.	<i>Sanskrit</i>
MTG	Maya Tangeberg-Grischin

II History:

Gesture language traditions of Europe and India

1 THE EUROPEAN PANTOMIME TRADITION: GESTURES, TECHNIQUES AND CONVENTIONS

There is a bulk of erudite works on physical expression, such as Roach's *The Player's Passion* from 1958, or Dromgoole's *Performance Style and Gesture in Western Theatre* from 2007. However, gesture *per se* is not analysed in these works. Also, misunderstandings occur, as when Roach writes about the gesture of 'wonder' described by the Roman orator and teacher Quintilian¹⁰⁶ as an "...affected sort of artifice"¹⁰⁷. The gesture in question is still commonly used in Mediterranean countries to replace or accompany the question 'what?' and occurs also in Indian *abhinaya*. It is, in my opinion, widely comprehended as an expression of wonder and enquiry.

I claim that gesture ought to be judged out of practice and not out of theory! Therefore, I have found it necessary to collect and to select examples from treatises on gesture and facial expression from a practitioner's point of view. As discussed in the introduction, I extract the elements useful for pantomime from European works on gesture language. Do these gestures, facial expressions and stage conventions still communicate? How are they related to Indian *abhinaya* practices? How can these hand gestures be performed and how are they applied in gesture language narratives today? Lifelong practice of pantomime and Indian *abhinaya* has helped me to understand and to handle the gesture and conventions I have "discovered". My objective here is not to write a history of theatre or of stage movement, but to detect and to analyse useful gestures, expressions and conventions for the use of a universal gesture language.

There are only fragments and hints about pantomime practice found in literature, and only a few treatises about pantomime technique proper itself. However, there has always been technical know-how in the form of oral tradition, transferred from teacher to student, from generation to generation.

¹⁰⁶ Quintilian describes the gesture of 'wonder' as "the fingers of the palmar hand form a fist; then the wrist is turned and the hand is opened in volar position, one finger after the other beginning with the little finger".

¹⁰⁷ Roach, Joseph R., 1985, 29: *The Player's Passion*.

With the disappearance of pantomime from the stage, teachers of the art form also disappear and with them the techniques. Over the last fifty years, pantomime has often been considered unworthy of being considered in an academic context. Pantomime is dismissed as it is considered to be the occupation of ‘ham’ actors and street performers¹⁰⁸. From paintings, etchings, photographs, prints and pictures, only poses can be derived; picture material is at best not fully reliable for movement research. I consider it therefore important to collect and to discuss pantomime techniques before they disappear totally.

The theatre semiotic Erika Fischer-Lichte distinguishes three distinct phases in the development of stage gesture language in European theatre¹⁰⁹. I found these useful for the structure of this chapter: The first is the Greco-Roman and Medieval era, which I see as the formation, expansion and blossoming of the stylised kinetic codes; the second, the Baroque era – the heydays and the ossification of the codes; and third the era from the enlightenment – the dissolution of the stylised codes in favour of more natural expression. To these, I want to add a fourth: the contemporary codes, which is a post-modern mixture of codes and also the rejection of theatrical codes.

I discuss the different stages in the development of the *kinetic* codes as well: the gesture (hand movement) codes, the *mimic* codes (facial expression) and, to a certain extent, also body expression and steps relevant for pantomime.

The most important link to yesteryear’s pantomime is, in my opinion, the gesture language used in the Baroque theatre, as well as the work of François Delsarte¹¹⁰. His ideas reflect the watershed between stylised pantomime codes and contemporary “free” movement codes. Unfortunately, we know about Delsarte’s work mostly through his students and their students in turn¹¹¹.

108 An exception is the German philosopher Ernst Bloch. He writes about pantomime in: *Die taubstumme und die bedeutende Pantomime* (“The deaf mute and the important Pantomime”) in Bloch, Ernst (1959)1978, 467-474: *Das Prinzip Hoffnung* (first volume).

109 See also Fischer-Lichte, Erika, 1983/2007, *Semiotik des Theaters* Band 2, 91-98: *Vom künstlichen zum natürlichen Zeichen. Theater des Barock und der Aufklärung*.

110 François Delsarte (1811-71), singer and teacher of acting and singing. He developed the “Delsarte system of expression”, that influenced Isadora Duncan, Ruth St. Denis, Ted Shawn and Rudolf Laban.

111 Stebbins, Genevieve, in *Delsarte System of Expression* (1902) 1977 and also Delaumosne, Abbé, *Delaumosne on Delsarte*: in Arnauld, Angélique and others 1882: *Delsarte System of Oratory*.

1.1 Background for the Retrieval of Pantomime Techniques

Most of the manuals¹¹² that deal with stage movement, gesture, facial expression and stage behaviour patterns are written for the orator, dancer or speaking actor. All of these have different aims than those of the pantomime artist. The orator only speaks about a character and does not impersonate it. He uses well-placed gesture to convince his public. He openly displays his skills and does not conceal them (*dissimulatio artis*). The speaking actor is preoccupied with impersonation and the rendering of dramatic text. He hides his skills and uses gesture only to *support* the spoken word. The classical dancer integrates gesture into the dance flow of ballet. The pantomime actor has the same two possibilities as the orator: to display his virtuosity *or* to conceal it. He is both impersonator and narrator, without spoken words. He depends entirely on gesture language and facial expression. Therefore, his gesture language has to be many-faceted and extremely clear.

European pantomime, still considered to be an independent art form in the 18th century, is nowadays a substrate of mime, theatre and dance. Today, at the beginning of the 21st century, there are no pantomime schools and there is no complete system of technique and training. Knowledge of gesture, techniques and conventions are all fragmented and scattered. One must more or less guess what 19th century pantomime really looked like. Neither gesture research nor theatre studies have dealt with the topic. In order to understand pantomime, one has to look backwards or elsewhere.

The fulcrum of European pantomime is still the romantic myth of Jean-Gaspard Debureau¹¹³. His stage character *Pierrot* is a synonym for pantomime, especially due to the success of Marcel Carné's film *Les enfants du paradis*¹¹⁴.

112 Most relevant for this thesis are the following works: Marcus Fabius Quintilianus, 35-95 AD: *De Institutione oratoria* book 11; John Bulwer, 1654: *Chirologia... Chironomia*; Franciscus Lang, 1727: *Dissertatione de actione scenica*; Johann Jacob Engel, 1785: *Ideen zu einer Mimik*; Johannes Jelgerhuis, 1827: *Theoretische Lessen over de Gesticultie en Miemik*; Charles Aubert, 1851: *The Art of Pantomime*; Albert M. Bacon, 1881: *A Manual of Gesture: Embracing A Complete System of Notation, Together With The Principles Of Interpretation And Selections For Practice* and Argyle, Michael (1975)1988: *Bodily Communication*.

113 Jean-Gaspard Debureau (1796-1846) was a Bohemien pantomime artist who performed in group pantomimes at the "Theatre des Funambules" in Paris 1820-1840.

114 In the film (the screenplay is by Jacques Prévert) directed by Marcel Carné and released 1945, Jean-Louis Barrault plays Gaspard Debureau, "Baptiste". Only the

But unfortunately how Deburau really moved, what kind of gestures and facial expressions he used is lost to the past. In the following section, I proceed to the historical analysis of gesture language.

1.2 The Formation of the Kinetic Codes

I presume gesture language existed before spoken language both for daily communication and for ritual purposes. The early Greek mimetic dances¹¹⁵ contained codified gesture. There must already have been a flourishing tradition when Aristotle in his *Poetics* considers the main concerns of mimetic dance to be imitation (*mimēsis*), action (*praxeis*), character, (*éthe*) and emotion (*pathé*). In addition, there were the skills of *chieronomia* (meaningful hand gestures), the *enterptos* (he who varies his gesture), the *tachicheiros* (he who has agile hands) and the *polyskemos* (he who knows how to portray all attitudes)¹¹⁶. The palms extended towards heaven are understood as supplicating, palms facing the audience as addressing, palms down as sadness¹¹⁷. Hand gesture is not only used by the pantomime dancer, but foremost by the orator, whose art is highly appreciated in the Classical world.

Ancient Rome had its urban pantomime artists (*mimi urbani*) that appear in big theatres and use body expression and masks. Some of them also perform at private parties¹¹⁸. According to Sevérin, they are the *mimi domestici* that do

first pantomime scene of the film, called "Le vol de la montre" (the Robbery of the Time-Piece), displays gesture language. The second pantomime, "Le palais des mirages" (the Palace of Mirages) and the third, "Chand d'habits" (The Ol' Clo's Man), are more a display of Decrouisian - Baraultian techniques of corporal mime than of pantomime.

- 115 The expression *Mimetic dance* is here used to refer to dance with certain mimetic elements. Body movement is still more important than the mimetic elements. In pantomime, mimetic expression is predominant and body movement plays a minor role. See also in Bragaglia, Anton Giulio 1930 26-27: *Evoluzine del Mimo*. The use of jumps and kicks resembles movements used in the Indian *kathakali* dance-theatre, a form of dance-pantomime; but also of *bhāratnāṭyam* and other Indian classical dance forms.
- 116 See in Bragaglia, Anton Giulio, 1930, 26-27: *Evoluzione del Mimo (The Evolution of Mime)*.
- 117 Bourcier, Paul, 1978, 45-46 : *Histoire de la Danse en Occident*.
- 118 The light, comic style of the actor Bathyllus fits better for symposiums than the tragic style of the actor Pylades. Vesterinen, Marjatta, 2007, 55, cites Plutarch in: *Dancing and Professional Dancers in Roman Egypt*.

not use masks, but are specialised in facial expression¹¹⁹. Séverin refers also to the white-faced, bald *mimus albus*¹²⁰. Male dancers are most common in Roman pantomime¹²¹, but there are also female pantomime artists¹²². They often use mythological topics for their performances¹²³. For the better understanding Ismene Richards calls Roman pantomime “speaking hands and talking limbs”¹²⁴ and states it to be a mixture of dance, hand gestures, masks or facial expressions with music and rhythm. Poets compose libretti (*fabulae salticae*) sung by a soloist or a chorus, accompanied by music and rhythm instruments. The actor interprets the content of the song with straightforward imitation of characters, moods and actions. (The connection between expression, song and rhythm resembles Indian *abhiyanaya*). The actor himself uses the *scabellum*, a kind of iron rattle fastened on his heel. With each step, the loose iron rattles makes noise. This helps the dancer to keep the rhythm and probably also to accentuate certain gestures. The use of the *scabellum* also resembles the use of ankle bells in Classical Indian dance.

In Roman pantomime, a lot of acrobatic, voluptuous and sinuous movement is used alongside masks, music and a rich hand gesture language for the communication of action and emotion¹²⁵. The characters of a plot (*fabula*) are presented by the solo artist by means of four to five masks with a variety of body movement and hand gesture. As in Greek classical comedy, there are stock characters such as ‘the angry old woman’, ‘the horned husband’, ‘the greedy pig’, ‘the old fool’, ‘the lazy servant’, ‘the prostitute’ and many others. According to some researchers, there were Roman conservatories of pantomime¹²⁶, where boys trained their bodies to attain suppleness and strength¹²⁷ and were also educated in literature and history¹²⁸. Technique

119 Séverin, 1929, 51: *L’homme blanc. Souvenirs d’un Pierrot*.

120 Ibid: 49.

121 Women appear in supporting roles in pantomime from the 4th century onwards. Vesterinen, Marjatta 2007, 62: *Dancing and Professional Dancers in Roman Egypt*.

122 Theodora, the wife of emperor Justinian, was a celebrated pantomime artist. See in Gibbon, Edward (1952) 1980, 632- 639: *The Decline and Fall of the Roman Empire*.

123 Ovidius’ *Metamorphoses* offer popular topics for female pantomime.

124 See Richards, Ismene 2007, 44: *Silent Eloquence: Lucian and Pantomime Dancing*.

125 Ibid: 30-32.

126 See Lust, Annette 2000, 23: *From Greek Mime to Marcel Marceau*.

127 See Vesterinen, Marjatta 2007, 112: *Dancing and Professional Dancers in Roman Egypt, mentions Libanios*.

128 ibid:112, footnote 141.

and style of attitudes (*species*), the art of gesture and movement (*latio*) and the art of indicating time and place as well as the circumstances of the action (*ostensio*) were studied¹²⁹, besides the physical techniques of “turns, leaps and back-flung poses”¹³⁰.

Pantomime in Rome was most probably a professional art, and dance was an integral part of it. The existence of professional pantomime schools leads me to assume the existence of a specific code of gesture language. Skilled pantomime dancers are able to switch rapidly from one emotion to another, from grief to joy and from joy to fear¹³¹. The non-masked pantomime artists have to use exaggerated facial expressions. In performance, stylised modules of behaviour and movement patterns are combined and connected, as well as modules of facial expression, used without creating any emotional connection in the actor.¹³² This is a very important point. Acting techniques were not built on the creativity of the actor, but on acting modules and conventions (again an affinity with Indian *abhinaya*). The pantomime artist uses the same stylised gesture codes as the orator, but relies more extensively on hand gesture and uses also descriptive, imitative gesture, forbidden for the speaking actor as well as for the orator.

*“Omnis autem hos motus subsequi debet gestus,
non hic verba exprimens scaenicus,
sed universam rem et sententiam non demonstratione...”*
Cicero, *De Oratore*¹³³.

Cicero makes it clear for the orator: emotions have to be underlined by gesture, but words should not be gestured as in pantomime. Content and thought are only indicated through gesture. Roman gesture is described by Quintilian¹³⁴. He gives a survey of the use of gesture for the orator in *De In-*

129 Lust, Annette 2000, 23: From *Greek Mime to Marcel Marceau*.

130 Vesterinen, Marjatta 2007, 58: *Dancing and Professional Dancers in Roman Egypt*.

131 Ibid: 52. This implies the use of pre-learned modules of physical expression of emotions.

132 This fact shows affinities between Roman pantomime acting and the practices described in the Indian *Nāṭyaśāstra*. See Lada-Richards, Ismene 2007, 48: *Silent Eloquence: Lucian and Pantomime Dancing*.

133 Cicero, Marcus Tullius, Part 3, 220: *De Oratore* (All these emotions have to be underlined by gesture language, the words not expressed as in pantomime, but rendered only by indication of content and thoughts).

134 Quintilianus, Marcus Fabius, Roman rhetorician and teacher, deals in book 11,

stitutio oratoria, a treatise still well known in the 18th century and seminal for pantomime and acting. The aim of Quintilian's teachings was to educate the orator to be able to convince his audience by aptly used expression of face and hands. He declares that gesture penetrates our innermost feelings. Gesture has to be moderate and noble, as befitting a free and educated man. The hands, after Quintilian, "are almost as expressive as words" and express actions, indications and emotions as well as abstract connotations of time and space¹³⁵. Quintilian distinguishes between gestures arising naturally and gestures indicating and describing objects by imitation. He mostly describes gesture accompanying the spoken word. Therefore, following Cicero, he condemns *mimicking gesture and does not allow the use of hands for the illustration of objects and actions*. The orator's gesture should rather be adapted to thought than to the word itself. The orator, keen to maintain his personal dignity, does not exaggerate his expressions. Quintilian allows the orator to touch the chest saying 'I', or to point out somebody he is alluding to; but he should not use iconic gesture as the pantomime artist does¹³⁶. There is a dichotomy between Roman rhetorical and theatre gesture; but orators seem to have been inspired by pantomime actors and vice versa. It is to presume that the Roman pantomime artist depended on iconic hand gesture and far more exaggerated facial expressions than the orator.

Quintilian points out the importance of the orator's head positions and movements. They may denote consent, refusal or affirmation, modesty, hesitation, wonder or indignation.¹³⁷ He sees the head as the chief body part for the illustration of meaning. The head, following the movements of the hands, is in harmony with gesture (nearly 2000 years later, Delsarte was to state the same). Dropped, the head denotes humility, thrown back arrogance, inclined to one side languor, kept stiff and rigid a rude temper.¹³⁸

Chapter 3 of *De Institutio Oratoria*, intensively with gesture.

135 According to Quintilian, the hands are used for gesturing actions such as to demand, promise, summon, dismiss, threaten, supplicate; to express fear and aversion, to question and deny, to indicate emotions such as joy, sorrow, hesitation, confession, penitence, measure, quantity, number and time. See Quintilianus, Marcus Fabius, (approximately 95 AC), 290: *De Institutio Oratoria*.

136 *Ibid*: 284.

137 *Ibid*: 95.

138 *Ibid*: 283.

“*Sed in ore sunt omnia, in eo autem ipso dominatus est omnis oculorum*”.

Cicero, *De Oratore* 221¹³⁹.

The eyes, according to Cicero (and Quintilian), are the most important factors of expression. They reveal the temper of the mind. With the eyes, supplication, threat, flattery, sorrow, joy, pride and submission are expressed¹⁴⁰. Quintilian sees the upper and the lower eyelid, and especially the eyebrows, to be capable of great effects¹⁴¹. He points out the glance to be of enormous importance¹⁴². It has to follow gesture, because the spectator is most focused on the eyes of the orator. (There is again an affinity between this important rule and the rules for the use of eyes in Indian *abhinaya*).

Quintilian sees the best effect of gesture to be created by movement of the right hand starting from the left side and moving towards the right. In the end, the hand falls to rest. (That right-handed gesture is more frequent than left-handed gesture is later also mentioned by Bulwer and Delsarte, and is the case in Indian *hastābhinaya* also). According to Quintilian, hand gesture should start and end *together* with the thought it expresses¹⁴³. He considers gesture above the level of the eyes, and below the belly or outside of the shoulders, to be a grave offence against the rules of decorum¹⁴⁴, an observation that is later also made in Baroque theatre and in *kāṭiyāṭṭam abhinaya*. Quintilian condemns vernacular gesture.¹⁴⁵ He proposes not to underline each word by gesture, but only about every fourth word.¹⁴⁶ Maybe Quintilian means that only keywords should be underlined by gesture.

The raised index finger was in ancient Roman practice a common sign of indication and denunciation¹⁴⁷. As the most common gesture, used for un-

139 Cicero, Marcus Tullius, (55 BC) 2001, 22: *De Oratore*. (Everything depends on the face, which is dominated by the eyes).

140 Quintilian points out the importance of the glance for character masks in comedy. Quintilianus, Marcus Fabius, approx. 95 AC, 285: *De Institutio Oratoria*.

141 Ibid: 286. The eyebrows mould the expressions of the eyes and the forehead. They express anger by contraction, grief by depression and cheerfulness by expansion.

142 Ibid: 283: The eyes turn always to the same direction as a gesture does, except in expressing disgust or aversion. Here, the hands are thrust to the side and the face is turned away.

143 Ibid: 302.

144 Ibid: 305.

145 Ibid: 306: Gestures such as ‘demanding a cup’ or ‘threatening a flogging’.

146 Ibid: 301: Quintilian says this law is not strictly to be followed. I consider the rule to be a guideline for avoiding speedy, unrecognizable gesture.

147 Ibid: 294: According to Quintilian, the raised index gesture has the following

derlining the explanation of facts, Quintilian considers the gesture where the *pollex* and the *medius* join and the other three fingers are extended¹⁴⁸. The Index, the *medius* and the *pollex* joined at tips, the other two remaining fingers extended and slightly curved, should be used for argumentation. This gesture is still common in Italy (and a version of it is used daily in the Middle East when one irritated person is exhorting the other, often a driver, to have more patience!) According to Quintilian, the *pollex* and the next three fingers joined and slightly converged expresses timidity.¹⁴⁹ The gesture for wonder and interrogation (described in the beginning of this chapter) includes a turn of the wrist¹⁵⁰. The index and the *pollex* joined to form a circle is a graceful gesture for expressing approval.¹⁵¹ (This gesture is still commonly used all over the world, but with local, sometimes opposite meanings). Quintilian also describes a gesture which he reports is frequently used by the Greeks: The *pollex* and the *index* joined at the tips, the other fingers folded into the palm. The hollowed hand above the shoulder means exhortation and the clenched fist pressed to the breast regret or anger. Gestures such as clapping the thigh in indignation, striking the forehead, clapping the hands or beating the breast are condemned as theatrical tricks¹⁵². Quintilian does not mention batons, already scorned by Cicero. According to Quintilian, slow delivery of gesture has more emotional power and quick delivery tends toward comedy.¹⁵³

According to my empirical research, most of the gestures described by Quintilian still communicate. A good deal of his rules and advice is still relevant today (Quintilian's authority was challenged as late as 1734-36 by the journalist Aaron Hill)¹⁵⁴. Roman gesture survived into the medieval world; but was seen in a different way.

readings: slightly dropped after the hand has been raised towards the shoulder, it means affirmation, pointed face downwards it signifies insistence.

- 148 Quintilian wants the gesture to be shown with subtlety and not to be 'thrown'.
- 149 Quintilianus, Marcus Fabius, approx. 95 AC : 296, *De Institutio Oratoria*. The hand is shown close to the chest or the mouth. The gesture is still used in Italy.
- 150 Ibid: 298. The hand turns slightly upwards and the fingers are brought into the palm, one by one, beginning with the *minimus*. The hand then opens by turning the wrist and the fingers by a reversal of this motion.
- 151 Ibid: 300.
- 152 Ibid: 311.
- 153 Ibid: 304. The mentioned rule is still applicable.
- 154 Hill, Aaron, 1734-36, a London journalist, criticized contemporary actors of following Quintilian instead of nature. In Hill, Aaron, and Popple, William, 1966, 82-83: *The Prompter*.

Medieval body technique, as Mikhail Bakhtin puts it, is situated between the extremes of carnival time and Lent, between the profane and the holy¹⁵⁵. An important part of highbrow Roman gesture has been codified and ritualised by the Catholic Church and appears also in the legal system, in a society where only a few people are able to read and write. The hand is the symbol of protection and order¹⁵⁶. In the *Sachsenspiegel* (the Saxon-mirror, an illuminated manuscript by Eike von Repgov around 1220 that deals with German law), we find gesture following speech, gestures of pointing out, of order, promise, negation and blessing¹⁵⁷. In my observation, these solemn gestures do not differ much from the teachings of Quintilian.

The Catholic Church of the era promoted only performances of the Passion of Christ and other Christian topics, such as the life of saints from the *Legenda Aurea*¹⁵⁸. The actors were recruited from the vagrant clergy. They did not identify with their roles and had a canon of gesture modules to use. Angels always walk, but devils run and jump in the medieval tradition. Maria Magdalena plays ball with the devil in the German *Erlauer Spiel* around 1450¹⁵⁹. The actors also address the audience and explain the moral value of the scene¹⁶⁰.

Vernacular and colloquial medieval gesture (*gesticulatio*) is associated with disorder and sin¹⁶¹. The undercurrent of popular gesture is traded by vagrant mimes. Rabelais describes comic debates in sign language in *Gargantua and Pantagruel*¹⁶². Most of these gestures are grotesque and obscene and coun-

- 155 The philosopher Mikhail Bakhtin (1895-1975) describes medieval gesture in Bakhtin, Michael 1970: *L'Oeuvre de François Rabelais et la Culture populaire au Moyen âge et sous la Renaissance* (The Works of François Rabelais and the Popular Culture in the medieval Era and the Renaissance).
- 156 See also Le Goff, Jacques and Truong, Nicolas: 2003 177-178 : *Une Histoire du Corps au Moyen âge*.
- 157 Kuenssberg, Eberhard Freiherr von 195? (editor), 21-24: *Der Sachsenspiegel. Bilder aus der Heidelberger Handschrift*: (Gestures from *Der Sachsenspiegel* are listed in Appendix 1. These gestures are still used and are easily understood).
- 158 *Legenda Aurea* (the Golden Legend) by the Dominican friar Jacobus de Voragine (1230-1298), deals with the lives and deeds of the Christian Saints. It was the most popular religious book of Medieval Europe.
- 159 Borcherdt, Hans Heinrich (1935) 1969, 32-35: *Das Europäische Theater im Mittelalter und in der Renaissance*.
- 160 Ibid: 36.
- 161 See also Le Goff, Jacques and Truong, Nicolas, 2003: *Une Histoire du Corps au Moyen âge*.
- 162 François Rabelais, (1532-1565), 223- 226: *Gargantua and Pantagruel* (How Panurge put to a non-plus the Englishman that argued by signs).

terbalance medieval ritual gestures of the Roman Catholic clergy. Rabelais most probably described and exaggerated gesture used in comic medieval ambulatory marketplace theatre. This type of colloquial gesture is still used by the artists of the *commedia dell'arte*.

1.3 The Flourishing of the Kinetic Codes

The *commedia dell'arte* uses overall body expression of the widest range possible, exalting the body of the infirm as well as the body of the acrobat. Commedia poses are for example well documented in the *Recueil Fossard* as well as Jacques Callot's etchings and engravings¹⁶³. The physical practice of the masked figures shows a deep *asymmetric stance*¹⁶⁴ of the actor's body; feet about 1 ½ feet apart, the knee of the weighted leg bent, the other leg diagonally extended forward-outwards with the upper body bent forward at an angle of maximum 90 degrees between extended leg and upper body. The lower back is arched¹⁶⁵. Important features are frequent changes of bodyweight, jumps, leaps, turns and acrobatics, engendering energy and dynamics¹⁶⁶. There are ample movements with the arms lifted high or reaching down to the feet. *Commedia dell'arte* is spoken theatre also. Posture change and arm movements are used simultaneously with the spoken word, text and body movement are rhythmically synchronised¹⁶⁷. There is no space for small, psychological nuances. Gesture, mime, pantomime and acrobatic movements are used for the expression of big emotions¹⁶⁸. Commedia is total physical theatre

163 The pictures of the *Recueil Fossard*, probably 1550 (National Museum, Stockholm) and Jacques Callot's (1592-1635) *Balli di Sfessania* from 1621, show many exaggerated poses.

164 The non-masked figures of high rank used the same stance, but in a refined form. The distance between the legs is reduced during the transition from the *commedia* into the more elegant *comédie Italienne*.

165 The arched back in combination with a deep stance allows leg movements, leaps and stamps developing telluric energy. The technique of arched lower back is also used also in Indian dance and theatre.

166 The *commedia* used mostly floor acrobatics as cartwheels, handstands, somersaults and backbends and their variations. The *zanni* (masked servants) used maybe also partner acrobatics.

167 Reconstructed contemporary *commedia* practice proves *dicodic* acting to call for quick, energetic and rhythmical expression.

168 The mask needs physical expression larger than life. See in Tångeberg, Maya 2005, 35-46: *The Mask as Tool for the Actor's Mimesis*.

that incorporates dance and music, acrobatics, masks and pantomime. Hand gesture is not especially important. Considering etchings and paintings of the time, one can recognise gestures that resemble those described by Quintilian and Rabelais. The *commedia* integrated medieval physical techniques and acrobatic skills with the antique pantomime and mime traditions. Hand gesture is mostly used by noble characters such as the 'lovers' (*innamorati*), whose contemporary court behaviour is exaggerated and ridiculed. Their gesture code belongs to the stylised courtly behaviour of the time. I consider the *commedia dell' arte* to be total physical theatre, not especially focussed on gesture language.

The Baroque theatre seems to have much more in common with pantomime than the *commedia dell' arte*. When the predominant worldview changes, body technique also changes. In the Baroque époque, life is seen as dream and the world as an illusion, as *theatrum mundi*. The senses delude. Therefore, the theatre is the perfect place to express this illusion. The Baroque comedy tradition deals extensively with delusion, deception and appearance and not with reality. The Baroque theatre is, according to Richard Alewyn, at one and the same time the most spiritual but also the most sensual era of theatre¹⁶⁹. The sacrament and the excrement, nothing is too high or too low for representation on stage. The word is not important. The topic is not the individual, but teleology; human beings and their salvation through the Catholic Church.

The Baroque movement codes are artificial. Everything is representative. Characters on stage are symbolised affect-types, and have not much to do with real people. (Here I see affinities with the Indian *kāṭiyāṭṭam* and *kathakali*, which also uses character types.) The dynamic basic *commedia* body-stance described above, transforms on the Baroque stage into the famous *contrapposto* of Baroque court presentation¹⁷⁰. The deeply bent knee of the weight bearing leg and the forward bent upper body of the basic *commedia*-stance is reduced to a more elegant, slight bend. The oblique dynamics of the *commedia* transform into vertical ones, the art of posing and imbuing respect. The *contrapposto* becomes the current posture of the Baroque warrior as well as the gallant. Through the forward push of one hip and its opposite shoulder,

169 See Alewyn, Richard 1959, 50-57: *Der Geist des Barocktheaters*, in: *Das grosse Welttheater. Die Epoche der Höfischen Feste*.

170 *Contrapposto*: A human body posture with the weight shifted onto one leg, the other knee slightly bent. One hip and its opposite shoulder are projected forwards.

the body gains aggressive plasticity. To *contrapposto* belongs the so called *renaissance elbow*, with protruded belly and arms akimbo or askance¹⁷¹. Arms and hands create aesthetic opposition. According to Barnett, Baroque theatre had the aim of creating concrete visual pictures of ideas, accompanied by words or by song. Gestures were ample and passionate like the sculpture of Gianlorenzo Bernini. Dene Barnett states "hands and eyes to be the the principle instrument in Baroque theatre art"¹⁷². The art of gesture gave the actor the opportunity to show precision, beauty and panache as well as intensive expression of emotions.

The Baroque actor understands himself as an orator, retaining distance to his character. He always presents his upper body frontally to the audience. The actor enters the stage from the wings in a curve, covering a lot of space. This behaviour designed to impress is called *passus scenicus*¹⁷³ and described by Franciscus Lang in his *Dissertatio de actione scenica* 1727¹⁷⁴ (*Passus scenicus* is also an important feature of Chinese opera). The actor presents *himself* to the audience in a proud and courtly manner¹⁷⁵. There is no *dissimilatio artis*. The behaviour code of *bienséance*, (*decorum*)¹⁷⁶, is a paradigm both for

171 The renaissance elbow was a 17th century arm pose of virile assertiveness of upper class males, often connected to strutting up and down like a peacock. The gesture is often pictured in portraits by Hals, Dürer, Pontormo, Caravaggio and others. See also Spicer, Joaneath, 1994 (1991), 84-88: *The Renaissance Elbow: A Cultural History of Gesture* (edited by Jan Bremmer and Herman Roodenburg).

172 Barnett, Dene 1978, 10: *The Art of Gesture. Principles of 18th Century Acting*.

173 The entry gave the actor-personality the opportunity to show up and to present himself to the audience. "*Passus scenicus*" deals with the form of entries and exits on stage. The actor at that time moved very little on stage, except for entries and exits: He entered in an ample curve from the wings from the opposite side to the spot where he delivered his lines. He did not move from this place, but underlined his speech with weight changes and stylised gesture, before he left the stage in a big curve. In the end of his *passus scenicus*, he stopped in front of the wing, looked at the audience, turned rapidly and went.

174 SJ Franciscus Lang (1654-1725), German Jesuit father, dramatist and director of Jesuit school theatre.

175 This type of effective stage entry is later used in pantomime as acrobatic entries and sorties. They were most important in 18th century Paris where actors of certain theatres at times were forbidden to speak and the display of acrobatic skills were prioritized. The performers had to enter and leave the stage with somersaults or walking on their hands.

176 '*Bienséance*, *decorum*, is about placing emphasis on artistic decorum and is understood as decency, grace and courtly behavior on stage, a mixture of aesthetic and moral norms. In concrete terms it means not to run on stage, not

courtier and actor. Considerable value is also given to heraldic custom¹⁷⁷. Decorum and control of emotions is another affinity of the Baroque gesture canon with Indian *abhinaya*.

For the maintenance of these rules, manuals and treatises about gesture, emotion and facial expressions appeared. In 1604, Thomas Wright published a treatise on the psychology of emotion, called *The Passions of the Minde*. It is a work on rhetoric and treats the affects and their expressions. According to Wright, *concupiscible* passions were based on the desire to attain something and *irascible* passions on the desire to avoid something. John Bulwer¹⁷⁸ in England carries the Roman orator's tradition and the gesture lore¹⁷⁹ of Quintilian a step further. His book is seminal for English theatre and also influenced the rest of Europe for nearly 200 years. In England, Bulwer provided a basis for pantomime gesture. He describes in *Chirologia*, "64 speaking motions", hand movements that accompany speech, and also 25 "discoursing finger-gestures". These gestures mainly belong to casual everyday usage. According to Bulwer, the actions of the hand are not perfect by nature. They have to be transformed by art. In *Chironomia* he enumerates the "49 canons of the artificial managing of gesture accompanying speech" and in "*Indigitatio*" he mentions 30 finger canons¹⁸⁰. In "*Apochrypha of action*", Bulwer describes derivations of the rhetorical code. In 26 sections he advises the reader what should not be done¹⁸¹. Bulwer advises for example the orator not to repre-

to do any gestures under the level of the belt or outside the shoulders. The actor conducts himself with total self-control. Also his expressions of the affects should never become ugly.

- 177 Golding, Alfred S. 1984, 9: *Classicistic acting. Two Centuries of a Performance Tradition at the Amsterdam Schouburg*. The characters are placed onstage according to their rank and value, often in a half-circle. The most prominent dramatic personae stands central stage, even if he is not the main actor of the scene. The second most prominent figure is placed on his right side.
- 178 Bulwer, John (1606-1656): *Chirologia...Chironomia* 1644/1654.
- 179 Bulwer calls the right side of the body the 'south', the left side the 'north' and the pollex the champion of the hand and compares it in CX 471 with a soldier, the index finger to a merchant, the medius to a fool, the *annularis* to a husband and the *minimus* to a lover (*miles, mercator, stultus, maritus, amator*).
- 180 Artificial (stylised) gesture and finger canons are listed in Appendix one.
- 181 Bulwer, John, 1644-45, 214-238: *Chirologia...Chironomia*. Bulwer condemns for example the snapping of the fingers for commanding haste. (This gesture is still in use in Indian dance and theatre.) As Quintilian, Bulwer condemns gesture with fully outstretched arms or behind the shoulder line.

sent physical actions by gesture (sic!) and he is not permitted to 'double' his words by gesture. To show a gesture for 'to go' or 'to eat' is pantomime and should not be done. There should not be 'painting' of iconic gestures. These recommendations are especially interesting. According to Bulwer, the orator should use gesture language only to express the sense of words and to underline emotion, a trend that had started with Quintilian.

Bulwer also describes 32 different cautions and conventions of the art of finger gesturing¹⁸². I have in practice examined these gestures and found that many of them still communicate and remain useful.

Bulwer, too, writes for the orator, but is also followed by the Baroque actor, who sees himself as an orator and a metaphor. In 1649 Descartes *Traité des passions de l'âme* (*On the passions*) appeared. The French painter and sculptor Charles Le Brun¹⁸³ presents in *Méthode à apprendre à dessiner les passions* (*Method for learning to draw the affects*) facial expressions of emotions and passions built on Descartes' ideas. 10 basic passions are described: admiration, hate, love, joy, sadness, fear, hope, despair, courage and anger (They are reminiscent of the basic emotions, the *navarasas* of Indian theatre). These emotions could be compounded to mixed emotions with varying degrees of

To strike the chest with the hand, or to indicate oneself by touching the chest with the fingers, should only be done by actors and not by orators. To join the *medius* to the pollex for exordium, and to direct it towards the left shoulder or to bring the elbow in front is frowned upon. To set the arms akimbo or crossed on the chest is an action of pride and ostentation and not befitting an orator. Hands moving around as well as trembling hands should only be used by the actor. The orator should not speak with supine palms. To play and fumble with the fingers during a speech is considered a foolish habit.

Bulwer condemns batons also. The right hand should mainly be used in gesticulation. (Also in India, one-handed gesture is always shown by the right hand). The right hand is the 'right' (correct) hand and is often more flexible.

182 Ibid: 239- 249.

Bulwer's cautions are as follows: There are two important kinds of action: The natural gestures produced by emotion and ratio, the others acquired by art. An orator has to observe both the natural and the artificial.

Gesture of the right hand starts on the left side, but put off and ended at the right side, together with the end of the sentence. The hand should not rise above the eye or fall beneath the chest. An exception is made for the raised hand for calling out to God. Bulwer exhorts the orator to produce variety in gesturing and to shun affectation. Hand gesture should be prepared in the mind, together with the subtext preceding the physical expression.

183 Le Brun, Charles, 1619- 90 (painter of Louis XIV): *Méthode pour apprendre à dessiner les passions* (posthumously published in 1698).

intensity. Le Brun's pictures show naturalist, but fairly exaggerated faces. He seems to have been influenced by the expressions of children and non-educated people. His drawings influenced not only painters, but also actors, opera singers and pantomime actors in their ways of expressing the passions. Le Brun considered the eyebrows to be more important in expression than the eyes¹⁸⁴.

John Weaver¹⁸⁵, English dancer and choreographer, uses in his ballet *The Loves of Mars and Venus* the following (most probably stylised) gestures of emotions and feelings: Adoration, astonishment, jealousy, scolding, anger, threatening, impatience, neglect, contempt, distaste, detestation and triumphing, grief, resignation, forgiveness, shame and reconciliation¹⁸⁶. Weaver later came to be considered the father of English pantomime.

The *commedia erudita* is the erudite counterpoise of the *commedia dell'arte*. Plays of Latin authors such as Seneca, Plautus, Terence and later Ariost, Bibbiena and Machiavelli are performed by educated amateur actors. Most probably the *commedia erudita* had a certain degree of influence on the rhetoric of the *commedia dell'arte* (the spoken *rodomontades*, *rouculades* and *tirades*)¹⁸⁷. The *erudite* was popular within the Jesuit school theatre, a powerful tool of the counter-reformation. It's most outstanding choreographer, director and theorist, the Jesuit father Franciscus Lang¹⁸⁸, arrives at an interesting conclusion concerning Baroque theatre conventions in his *Dissertatione de actione scenica*. According to Lang, the natural movement of the actor needs to be refined by art. Gesture and body techniques have to be studied. A repertoire of conventional gesture should first be learned. Lang does not describe these gestures, but we can presume them to be similar to the stylised symbolic gestures described by Quintilian and Bulwer. Lang's aim was an acting style

184 Compare with Engel, Johann Jacob 1785, letter 6, 66: *Ideen zu einer Mimik*.

185 Weaver, John, 1673-1760.

186 In Ralph, Richard 1985, 21-23 and 28: *The Life and Works of John Weaver*.

187 *Rodomontades* were the extensive speeches of the braggart masked character of the 'Captain'; the *tirades* were the grotesque and absurd explanations of the also masked 'Doctor' and also the love-oaths of the (unmasked) 'Lovers'.

188 SJ Franciscus Lang (1727) 1975: *Dissertatione de Actione scenica cum Figuris eandem explicantibus, et observationibus quibusdam de arte comico*. Lang, a Jesuit father, was a professor of rhetoric and worked with educational theatre in Jesuit schools, popular in the South of Germany in the 17th and the first half of the 18th century. Lang wanted the actor to imitate nature on stage; but he saw human gesture as uncultivated and wanted it to be refined through art.

in keeping with courtly behaviour ideals¹⁸⁹. He starts his description with the feet and ends with the head. He describes accurately the positions of the feet and the walks on stage¹⁹⁰. The *crux scenica* is the basic diagonal position of the actor's feet¹⁹¹ on stage. He stands with body and legs in an open diagonal line, the upper body turned towards the stage-partner or to the audience. *Passus scenicus* means to cover space in a prescribed manner and to maintain the *crux scenica*. The first and the last step are aesthetically exaggerated by an opposite movement (*arsis*) of the front foot¹⁹². Lang describes arm positions and movements.¹⁹³ The arms should not touch the sides but be lifted away from the body, elbows slightly lifted¹⁹⁴. This makes gesture more clearly visible. Arm positions and movements should show opposition. As Quintilian and Bulwer before him, he proposes gesture mostly by the right arm. In the same paragraph, he also describes the basic position of the fingers¹⁹⁵. Lang considers the hand to be the most powerful tool of theatre art. That leads to the conclusion that actors of the time must have used a great deal of hand gesture. There is a corpus of conventional, recognizable signs used in the sense of the classical orators, such as Cicero and Quintilian. According to Lang, there were two kinds of gestures: *significatio* and *demonstratio*.¹⁹⁶ Significant gestures were signs (to fold the hands for example), *demonstratio* gestures dealt with pointing out persons, directions and places as well as carrying connotations

189 Compare to Roselt, Jens 2005, 75: *Schauspieltheorien (Drama Theories)*.

190 Franciscus Lang, (1727) 1975, paragraph 4: *Dissertatione de actione scenica*.

191 The feet are turned outwards (about 90 degrees from the central line), one foot is always asymmetrically in front of the other.

192 The *upbeat*, the *arsis* of a step is executed in the following way: The actor first lifts and retracts the front foot before he makes the first step. To end the walk, the last foot that moved forward is lifted and put behind the other foot. (The way of walking with pronounced *arsis* has affinities with the stage-entries and walks of the Jingju actor).

193 Lang, Franciscus 1727 (1975), paragraph 6: *Dissertatione de Actione scenica*.

194 The arms are lifted away from the body in order to make gesture better visible, especially when the actor wears a costume with elaborate sleeves. Also bad lighting conditions necessitate clear and exaggerated arm movements. The lifted arms and elbows away from the body are a paradigm in all Indian pantomimic expressions as well.

195 The hand position is based on the normal, relaxed hand, but stylized in the following way: The index is stretched out and the other fingers slightly bent. The *minimus* bends most.

196 *Significatio* is the gesture mode of thought-expression; '*demonstratio*' the expression of emotion.

of time, such as 'before', 'after' and 'now'¹⁹⁷. Like Quintilian before him, Lang rejects the use of imitative gesture together with the spoken word¹⁹⁸. He proposes to indicate these actions only, since they are communicated by spoken language.

Lang also deals with mimic expression¹⁹⁹. Even when speaking to a partner on stage, face and torso should always be turned to the audience.²⁰⁰ The eyes of the actor must be fully visible. Lang considers them to be the residence of the emotions (affects). Through the eyes, the actor's expressions get their ultimate power. Eyes often communicate more than many words. Lang creates another important rule of acting: first the affect, followed by its physical reaction and finally the spoken word. (The rule 'first the body, thereafter the spoken word' is still a commonly applied rule in contemporary actor's education).

Two different streams of tradition are now clearly distinguishable. On one side is the popular *mimus* tradition with the unrestrained and acrobatic physical expression of the *commedia dell'arte*. Body posture and ample movements of the arms are more important than gesture language itself. This tradition facilitates comic expression. On the other side is the lyric, dramatic and tragic tradition of court performance and opera, where restrained and symbolic gesture language and the artistic display of the affects play a major role. In both traditions movement and gesture is stylised and codified and far from everyday gesture.

From the beginning of the 18th century, the Baroque artificial sign system began to give way to the use of natural signs in theatre.²⁰¹

1.4 Rejection of the Baroque Kinetic Codes

The basic ideas of the Enlightenment, such as the importance of reason and science, were also the catalyst for the ensuing watershed between "artificial" and "natural" expression. Stage expression and movement loses its Baroque

197 Signs are here understood as symbolic gesture, such as the '*noli me tangere*' gesture. Signs were used both for showing affects and to dissimulate them.

198 Lang mentions actions such as fending wood, shooting a bow, digging the earth or throwing a ball.

199 Lang, Franciscus (1727) 1975, paragraph 7: *Disseratione de Actione scenica*.

200 This rule is still followed by *kathakali* and *kūiyāṭṭam*.

201 See Fischer-Lichte, Erika (1983) 2007: *Vom künstlichen zum natürlichen Zeichen*, Theater des Barock und der Aufklärung, Semiotik des Theaters, Band 2.

artificiality and slowly becomes more “natural”. *Imitatio naturae* becomes a paradigm for the theatre. The concept of ‘*vraisemblance*’, credibility, is introduced by d’Aubignac²⁰².

But also the non-beautiful nature has to be shown as beautiful. Decorum is still important; but beauty is subordinated to truth²⁰³. The Enlightenment actor, however, did idealize nature. Observing the world around him, he selected here a pose and there a graceful bending of the body, there a hand gesture. He united these in order to create idealized and not natural beauty on stage. He imitates the natural signs and stylizes them into artificial, iconic signs. These theatrical signs have to produce the right effect in the audience. The methods follow the same empiric approach as Linné description and classification of plants. Diderot²⁰⁴ states that action can be expressed through gesture as well as by means of words. He conceives gesture language as a kind of universal, primeval language. Natural gesture, described and illustrated in John Bulwer’s *Chirologia*, finds its way to the stage. (It has to be mentioned here that the then prevalent concept of natural movement differed greatly from our concept of it in the 21st century: the physical relaxation, the leisure and random movement that are commonly used on the contemporary stage, did not yet exist in a theatrical setting. Riccoboni²⁰⁵ continues the debate started by Quintilian about inspiration as opposed to technique. He pleads for “external imitation and prior calculation”²⁰⁶. Gesture is not considered to be purely universal any more. As Engel did later, Riccoboni made an important contribution to characterisation work: he wanted gesture to fit the character as well. The refined character should use the same gesture but more elegantly than the boor. Age, gender, class and character influence from this point on the rendering of gesture.

In England, the actor David Garrick, who had learned pantomime from his tutor Christopher Rich in London, was able to describe anything by gestures as well as by means of words²⁰⁷. Garrick merged the pompous Baroque theatre

202 D’Aubignac, François Hédelin, 1657: *Pratique du théâtre*. D’Aubignac was a priest and a dramatic critic who required the Aristotelian unity of time, space and action for the theatre. He was the theoretical precursor of the classical French tragedy.

203 Also in Engel, Johann Jakob, (1785) 2010, letter 3, 74-75: *Ideen zu einer Mimik*.

204 Diderot, 1751: *Lettres sur les sourd-muets*.

205 Riccoboni, Francesco, actor and director 1707-1772.

206 See Roach, Joseph R., 1985, 83: *The Player’s Passion*.

207 Christopher Rich, pantomime actor and theatre director, tutor of David Garrick,

style, with pantomimic expressions and the new paradigm of truth. He created a new hybrid physical acting style²⁰⁸. The critic Samuel Derrick writes²⁰⁹:

“The secret of these justly famous transitions lay in his intensive mimetic power, which made use of eyes, face and whole body to express accurately, picturesquely and clearly the change from one emotion to another”.

Garrick used pantomime techniques for the creation of his spoken roles. He became famous for swift changes of attitude and his ability to make visible transitions from one emotion to another with the use of his body and face. At one moment, his body stance and movement, face, eyes and hands expressed one emotion, at the next moment, another. In the role of King Lear he was praised for agile shifts between rage, calmness, indignation and grief, terror and madness. Pictures of the time show Garrick’s strong mimic expressions as well as perfect poses – keeping the *crux scenica*, the upper body and the face turned to the spectator, with his arms in opposition. Due to his training in pantomime and harlequinade, he was capable of rendering the slightest emotions with his body, hands and face and to transfer them to his audience.

1.5 Transition to “Natural” Gesture

New ideas about gesture language are presented by Aaron Hill in *the Prompter* 1734 – 36 and by Johann Jacob Engel in his *Ideen zu einer Mimik* 1785²¹⁰. Hill wants the actor to be liberated from the stylised forms propagated by Quintilian. Engel wants the actor’s character to live in the present without knowing future. There is no longer the option for distance between actor and character. “*Dissimulatio artis*” is now highly desirable. The actor has to perform as if the audience were not there²¹¹. The rationalist, classicistic actor is no longer an orator who represents himself; he now always represents the character. Engel analyses body posture in letter 10 and reports the observation that de-

was the son of the famous pantomime artist John Rich, 1692-1761, called Lun. He made extensive use of symbolic and iconic hand gesture, based on Bulwer.

208 David Garrick, 1717-1779, performed professionally in London between 1741 and 1766.

209 Samuel Derrick, theatre critique in London 1752. Citation from Joseph, Bertram 1959, 109: *The Tragic Actor*.

210 Johann Jacob Engel, a German professor, playwright, aesthetic and critic, 1741-1802, published *Ideen zu einer Mimik* 1785.

211 I consider Engel to be the inventor of the ‘fourth wall’.

sires are always expressed by oblique body positions²¹². Principles of contrast are important: If the actor lifts one arm, the other has to be lowered. Acting is seen as a succession of postures and head movements (this puts the work of Etienne Decroux in mind). He criticizes Riccoboni, who proposes hand movements should be started by the shoulders, followed by the lifting of the elbows from the body and a movement of the wrist²¹³. Engel relies on Quintilian and advises that objects should not to be imitated²¹⁴. Gestures become more of the demonstrative type, the expression of emotional operations of the mind. Engel discusses their readability and opts for a pantomime where mental ideas are expressed by gesture; by physical images.²¹⁵ Finally he proposes the fusion of the verbal and paralinguistic codes²¹⁶.

During Classicism, the poses of Greek and Roman classical sculpture became the ideal of the actor²¹⁷. The Baroque *contrapposto* was reduced to a more natural stance, the stance of classical sculpture, where asymmetry is still a paradigm.

In *Rules for actors*,²¹⁸ Johann Wolfgang Goethe also reflects the new ideas about acting. He claims the actor should not simply imitate nature, but *idealise* it and so connect truth with beauty²¹⁹. The actor has to respect decorum. Goethe describes body positions and gesture. He seems to compromise between the old and the new codes of physical behaviour on stage. Goethe wanted the actor's chest always to be turned to the audience and recommended the use of diagonal positions of the legs and the use of diagonal movements on stage²²⁰. The actor with a partner on his right side should act with the outer, the left

212 See in Engel, Johann Jakob (1785)2010, 116-119: *Ideen zu einer Mimik*. "In positive desire the body is bent forward, in negative desire backward". Delsarte claims later the opposite.

213 See in Engel, Johann Jakob (1785)2010, 76-77: *Ideen zu einer Mimik*.

214 Ibid: 370-7.

215 Ibid: 60-61, letter 6; Engel describes the gesture for 'time' as follows: "Die nach aussen und hinten gebogene Hand bedeutet das Bild eines zurückgelegten Raumes, die vorgestreckte auf die Zukunft". (The hand turned outwards and backwards symbolises space left behind, the forward stretched hand indicates the future).

216 Ibid: 29, letter 3 of *Ideen zu einer Mimik*.

217 Also Jelgerhuis wants classical sculpture to be the ideal of the actor.

218 Goethe, Johann Wolfgang 1801: *Regeln für Schauspieler* (Rules for actors).

219 Ibid: paragraph 35.

220 Ibid: paragraph 88.

hand. Goethe also considers the actor's gesture on stage²²¹. Arm movements are described as follows²²²: Arm movement starts with the hand, followed by the elbow and then the rest. (This movement seems very artificial from a contemporary point of view). "The two middle fingers should always be joined and kept somehow bent"²²³. If the actor touches his chest for the gesture 'I', only *pollex* and *annularis* touch, the other fingers stay bent over the chest²²⁴. Goethe's rules echo the Baroque theatre canon, where pose and movement are not 'natural' in the contemporary sense. With Goethe, Baroque posing is reduced. The actor behaves more naturally on stage. Acting is in the service of truth. The character becomes important, rather than the actor himself. In the eyes of a contemporary observer, body behaviour, as proposed by Goethe, is still very artificial.

Another interesting discourse on physical acting and gesture is given by the Dutch actor and painter *Johannes Jelgerhuis*²²⁵ in *Lessons on the Principles of Gesticulation and Mimic Expression*²²⁶. He builds his 'lessons' partly on Engel's ideas. Jelgerhuis himself advocates the use of "uncommonly amplified" gesture and stage action, based on the actor's state of emotion²²⁷. Gesture to the right side indicates good and noble action, gesture to the left bad and mean²²⁸. This is an old bias which still lingers on, possibly inherited from medieval theatre. Jelgerhuis asserts the importance of holding the hands away from the body, to the front or to the sides, for better visibility in badly lit theatres. The use of both hands for symbolic gesture is important in the Jelgerhuis system for similar reasons.

221 Ibid: paragraph 65.

222 Ibid: paragraph 51.

223 Ibid: paragraph 48.

224 Goethe, Johann Wolfgang 1801, paragraph 56: *Regeln für Schauspieler* (Rules for actors).

225 Johannes Jelgerhuis 1827. *Theoretische Lessen over de Gesticultie en Mimeik*. Jelgerhuis system in 39 lessons in Golding, Alfred Siemon 1984: *Classicist Acting: Two centuries of a Performance Tradition at the Amsterdam Schouwburg*.

226 Jelgerhuis teaches stage behavior and other theatre topics in his lessons. Lessons 9 and 10 are entirely dedicated to gesture. Lessons 2-8 deal with various movements on stage, lesson 11 and 12 with the feet and lessons 14-21 are dedicated to the expressions of the passions on stage.

227 Jelgerhuis, Johannes (1827) 2006, 303: *Theoretische lessen over de Gesticultie en Mimeik*, in Golding, Alfred Siemon 1984: *Classicist Acting: Two centuries of a Performance Tradition at the Amsterdam Schouwburg*.

228 Ibid: 303-304.

The *classicist* actor considered *each feeling to have its particular overt form*. The actor's task was to identify these specific expressions and adapt them creatively in a mimetic and physical process, although gesture language was still based on Quintilian and Bulwer and the concept of decorum²²⁹.

Gesture gradually standardised to facilitate better comprehension. Except for the expression of extreme passion, the arms were no longer moved above shoulder level²³⁰. The elbows were held away from the body. The actor never extended his arms or hands fully when gesturing. The wrists were always slightly flexed to achieve a decorous effect. The action of one arm was always supposed to be counterbalanced by the other. Parallel actions of the arms were avoided. Beauty became an absolute requirement in the execution of gesture.

Jelgerhuis wants the actor to always look aesthetic and graceful, even if the character portrayed is a peasant or a wretch²³¹. These rules can only be broken in comedy.

The *late classicist* actor moved from symbolic to more rational gesture. He began to model his stage behaviour on nature. "Romantic sensibility" came to be the reigning fashion. Graceful movement was valued as highly as significance. Hands and arms were to move with a dance-like grace. Pantomimic gesticulation became less and less important. A more prosodic and abstract type of gesture began to be used. There was still *contrapposto*, but in the form of a ballet-like stance, turned to the audience with the chest pushed out²³². Short *passus scenicus* in straight lines came in vogue, and the *arsis* of the starting and of the ending step was reduced.

Passus scenicus began to be used for interpretation purposes²³³, for the expression of the mood of the character portrayed. Before, the actor had entered

229 Goethe, Johann Wolfgang, paragraph 35; *Regeln für Schauspieler*: "Zuerst bedenke der Schauspieler, dass er nicht allein die Natur nachahme, sondern sie auch idealisch vorstellen solle, und er also in seiner Darstellung das Wahre mit dem Schönen zu vereinigen habe". (First the actor has to consider, not alone to imitate nature, but also to represent it idealistically, and that the truthful has to be united with the beautiful).

230 Lifting the arms too high in the narrow cut coats of the time looked awkward.

231 Jelgerhuis, Johannes (1827) 1984, 322: *Theoretische lessen over de Gesticultie en Mimeik*. In Golding, Alfred Siemon 1984: *Classicist Acting: Two centuries of a Performance Tradition at the Amsterdam Schouwburg*. The same rule is found in Indian classical acting.

232 The pouter-pigeon effect is popular with the gallant of the time.

233 The Baroque actor enters as an orator and places himself on stage according to

the stage, stopped at a certain point to deliver his lines and then made his exit. Now the character entered the stage in a specific mood and walked on the stage also during the delivery of his speech, reflecting the emotions of the character. Psychological interpretation of behaviour entered the realm of the stage. The impersonator, involved with his character, became the ideal, rather than the orator.

Pointing at an object with the index finger remained common, but together with speech it was frowned upon. To mime a circle when speaking about it was tolerated, but 'to pantomime' a circle without the spoken word was no longer acceptable. This rule goes back to Quintilian. Jelgerhuis' main concern was naturalistic gesture transformed into graceful, artistic stage gesture possessing both truth and beauty²³⁴. Actors were to study behaviours and affects by observing simple people. Acting developed, for the first time, what we today call a psycho-physical aspect. The actor began to create expression from the inside²³⁵. This was a revolutionary development in theatre practice. Also movement on stage was to be a *reaction to inner conditions* and was supposed to come to the actor naturally and effortlessly! Francesco Riccoboni and Denis Diderot²³⁶ pleaded for a 'cold' approach to acting, but Raimond de St. Albine²³⁷ and others pleaded for a fully involved, 'hot' actor²³⁸. This new paradigm of the actor's sensibility became the source of an acting dichotomy which still exists in the twenty-first century. Engel, Goethe and Jelgerhuis opted for natural, but beautifully stylized movements that tended towards statuesque posing.

the rank of his character. He delivers his speech and exits. The classicist actor enters as the character in a specific mood.

- 234 In the form of 38 acting lessons, he describes acting techniques. The first 21 lessons are dedicated to gesticulation and mimic expression.
- 235 This discovery came to stay in theatre as a main axiom of acting from the Enlightenment to Stanislavski and has only since been questioned by the avant-garde theatre of the 1960s and post-modern theatre.
- 236 Diderot, *Le paradoxe du comédien* (published 1769-1778).
Diderot goes even a step further than Riccoboni. He postulates that real emotion destroys illusion on stage.
- 237 Saint-Albine de, Raymond, 1699-1778, historian and dramatist, wrote *Le comédien* in 1749. He propagated the imitation of the perceptible world on stage. Not generalized affects, but individual characters should be created by the emotional involvement of the actor.
- 238 Compare to Roach, Joseph R. 1985, 116-159: *The Player's Passion*, and Roselt, Jens 2005, 43-48: *Schauspieltheorien*.

In France, movement played a more important role. The courtly refined *comédie Italienne* was still the movement style in vogue besides the stiff, conventional acting style of French tragedy. The choreographer Georges Noverre received impulses in London to renew dance from Garrick's pantomimic acting as well as from the writings of Quintilian he had become familiar with in his friend's house²³⁹. Action ballets begin to influence pantomime also²⁴⁰. The concepts of *en dehors* (turned out legs and feet), *courbé* and *tracé*, as used in academic dance, are built on courtly behaviour patterns that dominated upper class life style and also the dance stage²⁴¹. Turned out legs and feet became a technical and artistic paradigm²⁴². The five basic academic positions of the feet show together the form of the cross²⁴³. They were originally based on the poses of courtiers. Actors, too, began to use these feet positions²⁴⁴.

In the 18th century, the technical focus turned from steps and poses to the change of body weight, to *equilibrium*. With the focus on balance, the opposition of weight, created by arm- and head positions became important²⁴⁵. Jumps, leaps and *pirouettes* developed. Ballet jumps and *battues* entered the commedia stage also. Like the movement of the romantic ballerinas on pointes, pantomime incorporated turned out legs and feet, a symbol of nobility, beauty and sensibility²⁴⁶. Also the cool elegance of *courbé* (elegantly

- 239 Jean-Georges Noverre, 1727-1810, ballet master and choreographer, is seen as the creator of the "ballets d'action". In *Lettres sur la danse* 1760, he envisages pantomime as natural gesture added to ballet. Together with John Weaver, Gasparo Angiolini and others, Noverre was an important promoter of pantomimic expression in academic dance.
- 240 Since the foundation of the Royal Academy of Dance in Paris 1661, the way to a professional approach to dance and physicality in theatre was laid open.
- 241 *En dehors* refers to the turned out feet and legs of the dancer, *courbé* the beautifully curved positions of classical arm movements and *tracé* are elegant patterns in space made by arms and legs.
- 242 Noverre calls the *en dehors* position "*opus contra naturam*", something only to be achieved by training, not existing in the natural human body.
- 243 The first and second feet positions constitute the horizontal line, 4th and 5th position the vertical line.
- 244 Lang, Franciscus 1727 (1975), discusses the *crux scenica* in paragraph 4 of the *Dissertatione de Actione scenica*.
- 245 If the right leg moves, it is accompanied by movements of the left arm. This is due to mechanical balance relationships as well as to the aesthetics of composition.
- 246 The *en dehors* convention can be seen as a principle of light or as an open face. The body of the dancer has many 'faces' to be opened. It is also associated with

curved arm movements) and *tracé* (flow of movement) were incorporated into pantomime. The vertical axis began to replace the oblique axis of the *commedia dell'arte*. Its explosive energy was gradually replaced with less extravagant, but more fluent movement.

The movement style of the *commedia dell'arte*²⁴⁷ in France (and elsewhere), called *comédie Italienne*, became courtly and sophisticated under the refining influence of academic ballet. The basic stance described above became a ballet-like fourth position, with the weighted back leg in *plié*, no longer as deep as in the heydays of the *commedia*. The lower back is now kept straight like a ballet dancers back. Movement is slower, smaller and smoother. Gesture became more elegant in keeping with the fashionable behaviour of the century. The *commedia dell'arte* had, in the Paris of the 19th century, transformed into an aerial and courtly form of theatre²⁴⁸. Elegant expression became more important than energetic physical virtuosity. The technique had changed in favour of refined style. Here, pantomime, earlier a synonym of the *commedia dell'arte*, approaches dance.

Dramatic elements in the Baroque courtly ballets were still pompously expressed by the spoken word. The paradigm of scenic truth now became a paradigm in dance as well. The word came to be substituted by pantomime in the sense of the antique theatre. Noverre and others wanted to reinstall what they imagined to be the natural movement of antique pantomimes onto the dance stage. Each movement was considered to express more than a sentence, each attitude to express a situation, each gesture a thought and each look an emotion. Truth was believed to be achieved by imitation of natural gesture²⁴⁹. Pantomime found a place of refuge in action ballets²⁵⁰. In the pantomime scenes of these ballets, a considerable number of gestures from the 18th century survived²⁵¹. These gestures have affinities with gesture of Indian *abhinaya*. British ballet mime is affiliated to Italian mime: mime was taught

generosity. Still Etienne Decroux' is haunted by the notion of the "*homme noble*" ('noble' in the sense of generous and open) in his mimes.

247 The *commedia Italienne* in Paris was absorbed into the *opéra comique* in 1780.

248 The aerial quality and whiteness became the trademarks of the romantic ballets.

249 In the contemporary sense of the word, natural gesture here is not natural, but stylized for aesthetic reasons.

250 Pantomime gesture is still used today in action ballets. They form an important link to pantomime gesture of the 18th century.

251 The "*Sleeping Beauty*", "*Coppelia*", "*Giselle*", "*Swan Lake*" and "*La Fille Mal Gardée*" are the five most important action ballets of the 19th century.

by the Italian Francesca Zanfretta²⁵² to the founder of the Sadler's Wells Ballet in London, Ninette de Valois²⁵³.

Pantomime gesture, as it is preserved in a small number of action ballets²⁵⁴ is of the simple, short and graceful type²⁵⁵. The elbows and arms hang at the sides and the wrists are rounded according to the norms of ballet *port de bras*. After the execution of a gesture, the arms are relaxed and drop at the sides. The head is gracefully moved in concordance with most of gestures, but there is no special focus on eyes. The *arsis* of a hand-gesture is frequently a *port de bras*. Gesture often shows no clear ending-points, but is inscribed in the flow of dance and music. Gesture is combined with numerous weight-shifts and steps. The *kinetic* code is ruled more by aesthetics than by laws of expression. Body pose and movement are of central importance in ballet mime.

1.6 Towards Individual Expression

The new paradigm of "natural" acting also influenced pantomime. Romanticism encouraged individual creation. In France during this era, marketplace-pantomime and *harlequinade* flourished. Deburau, a Bohemian vagrant acrobat, settled in Paris, who performed in acrobatic group-pantomimes at the *Théâtre des Funambules* in Paris²⁵⁶, rose to prominence and was able to renew pantomime: he revamped the minor *commedia* stock character Pedrolino or *Pierrot*, a stupid, white clad and floured face peasant lad, who was already found in the Italian comedy tradition. Pedrolino had to submit to stupid masters and take all the blows. In the *comédie Italienne*, as the *commedia* is called in France, he is called *Pierrot*²⁵⁷. Deburau made slight changes to *Pierrot*'s

252 See in Lust, Annette, 2000, 238: *From Great Mimes to Marcel Marceau and Beyond*. Zanfretta, trained in Milan, is mentioned performing the role of *Pierrot* in the ballet "*L'enfant prodigue*" in Paris and London in 1890.

253 Ninette de Valois 1898-2001, Irish ballerina who danced in Serge Diaghilew's Ballets Russes and founded the Royal Ballet.

254 Ballet gesture is described in appendix 1.

255 Ballet mime shares many similarities with the *abhinaya* of Indian classical dance and *bhāratānāṭyaṅ*.

256 Deburau, Jean Gaspard 1796-1848. He performed 1817-30 at the *Théâtre des Funambules*, a pantomime theatre in Paris on the *Boulevard du Temple*. Deburau was discovered by journalists in 1830 and his *Pierrot* became very popular.

257 *Pierrot* was painted by Antoine Watteau (1684-1721) from 1713-18. The paintings show a short white coat in the male fashion of the time and display also a white ruff. The brown beret or the hat is voluminous. See *Party of four*, 1713 (Museum of

costume in order to enhance movement and facial expression: With Deburau, the *souquenille* gets wider, softer and longer. The eyes, framed black, and the red mouth create a strong contrast²⁵⁸. Deburau dropped the hat altogether. The tight black hair-sill no longer allowed facial expression to be shaded. With the costume, the acting style also changed. Deburau's *Pierrot* is not the stereotype, stupid lad any more. Thanks to Deburau, he became an insolent, malicious and sarcastic individual, ready to defend himself and to kick back. His *Pierrot* was praised by his contemporary friends as well as romantic writers like Jules Janin, Victor Hugo and Théophile Gautier. Charles Baudelaire (in *Essence du Rire*), describes Deburau on stage

"as pale as the moon, mysterious as silence, supple and soundless as a serpent,
long and stark as the gallows."

This romantic praise eclipses the fact that Deburau, being the star of a popular theatre, probably had his feet much more firmly on the ground. He had a good sense of comic situations and spiced up his performances with acrobatics²⁵⁹. Champfleury remembers Deburau on stage quite differently than the romantics: "Deburau (the elder) could act out the crudest action, as the description of loose motion, with a *distingué* no one else had".²⁶⁰ No wonder. His topics had to please the paying audience. Theft and deception without punishment, adultery, murder and rape were common themes. Deburau, besides his acrobatic training, had probably learned commedia-skills from an Italian actor called Yacomo, stationed in Paris²⁶¹. As a child of his time,

fine arts, San Francisco), *The Italian Theatre*, approximately 1717 (State Museum, Berlin), *Pierrot called Gilles* 1718 (Louvre, Paris).

258 The Canadian semiotic Paul Bouissac has conducted investigations about white make-up. He concludes: "Typically, negative personas tend to entirely whiten their faces so as to neutralize the possibility of perceiving a clear contrast between the sclera, teeth and facial skin. The reading of their leuco-signals is much reduced. On the contrary, positive characters who tend to be liked and trusted use white patches for enhancing the eyes and mouth areas of their face, thus producing an effect of permanent, unflinching leuco-signals".

Bouissac (1999), 2001, 5: *The Visual Role of the Sclera and the Teeth in Facial Interactions*.

259 Acrobatic entries and exits for pantomime were proscribed by law.

260 Champfleury in his *Memories of the Funambules*, cited by Seelick, Laurence, in: *Three pantomimes of the théâtre des Funambules, Mime, Mask and Marionettes*, 1966 (?) 71-73.

261 Only Séverin mentions Yacomo. Compare also with Martinez, Ariane 2008, 146: *La pantomime théâtre en mineur*.

Deburau became deeply influenced by the ideas of the French Romantics. He combined the old techniques of the *comédie Italienne* with new ideas, at a time where classicism got swept away by romanticism. Pierrot is still today the paragon of pantomime, as the white faced, white clad character, a relative of the *sylphide* of Maria Taglioni.²⁶²

If Baudelaire is to be trusted, Deburau's movements were supple and fluent. Most probably he used the same types of movement as the actors of the *comédie Italienne*, with plenty of body movement and weight shifts. The walk that Jean-Louis Barrault used in the film "Les enfants du paradis" is unlikely to resemble the way *Pierrot* - Deburau actually walked. Deburau's gestures were most probably more of the *demonstratio* type, gesture expressing emotion. He used a lot of facial expression, helped by the white painted face and the eyebrows drawn above their natural place. He always acted *hic et nunc* for the audience, as commedia actors did before him and stand-up comics still do today. Deburau was able to move his contemporaries, maybe because his character behaved as cleverly and wittily as the simple man from the street. The popular, simple *jumping pantomimes* (*pantomimes sautantes*) had now transformed into fully-fledged pantomime plays²⁶³. The fusion of the techniques of the *comédie Italienne* with the individualistic new stage behaviour patterns described above had already taken place before Deburau. He did not at all invent a new movement style; it was all in existence already. He just gave it a new dimension through more personal expression in the individualistic, romantic sense.

262 Maria Taglioni, 1804-1884, performed on pointes in the first romantic ballet (*La Sylphide*) in 1832, a *white act* in a half-long, white tutu. In 1841 and Théophile Gautier, admirer of Deburau, wrote the libretto for the ballet *Giselle*. He wrote also a romantic opera-pantomime, *The Ring of Sakuntala* in 1858. In its first production, the dancer Marius Petipa performed as king Dusyanta. See Savarese, Nicola 1993, 153: *Spettacolo fra Oriente e Occidente*.

263 *Pantomimes sautantes* (jumping pantomimes) were simple intrigues mixed with acrobatics. The following acrobatic movements were used: Cabrioles (somersaults), saut de sourd, (the deaf man's jump), saut de carpe, (the carp jump) saut du poltron (the coward's jump), saut d'ivrogne (the drunk man's jump), sauts périlleux (saltos), sauts de mouton (the sheep jump), sauts de barque (the barque jump), saut de tortue (the tortoise jump) and saut de marmotte (the marmot jump). See Janin, Jules, 1833, 54-55, Deburau. *L'histoire du théâtre à quatre sous*; also mentioned in Péricaud, Louis, 1897, 37: *Le théâtre des Funambules*.

After the death of Deburau in 1846, his successors, such as Paul Legrand²⁶⁴ and Deburau's son Charles,²⁶⁵ continued the pantomime tradition in Bordeaux and Marseille²⁶⁶ and in the *Circle Funambulesque* in Paris²⁶⁷. Charles Deburau's student was Louis Rouffe²⁶⁸. Séverin, student of Louis Rouffe, provides some hints about the techniques and credos of his master²⁶⁹. Rouffe transformed the *Alcazar* in Marseille into a real school of pantomime²⁷⁰. He opted for pantomime, where each word is shown by gesture. His students seem to have learned a fully-fledged grammar of gesture.²⁷¹ Rouffe developed what lies at the core of pantomime art and is also its strength: Gesture language that is able to express anything and everything.

Gilbert Austin²⁷², heavily influenced by Cicero and Quintilian, published his "*Chironomia, or a Treatise on Rhetorical Delivery*"²⁷³ in 1806, in which he ad-

- 264 Legrand's Pierrot, and not Debureau's, was sentimental and moonstruck.
- 265 Charles Deburau, son of Jean-Gaspard, (1829-1873) performed Pierrot at the *Funambules* after Paul Legrand. Deburau junior's student, Louis Rouffe, (1849-1885) transformed the *Alcazar* into a real conservatory of French Pantomime.
- 266 Antonin Artaud, born 1896, grew up in Marseille. He may have seen Séverin's pantomimes at the *Alcazar* in the 1910-1920s. He must not have liked it much, because he writes about his dream about "non-perverted pantomime". Antonin 1964, 59: *La mise en scene et la métaphysique in: Le theatre et son double*.
- 267 *Le Cercle Funambulesque* was an association of writers, painters and journalists that promote pantomime research as well as performances and was connected to names as Paul Margeritte, Raoul de Najac and Félix Cetipaux.
- 268 Louis Rouffe develops hand gestures denoting words and introduces them on a large scale in his pantomimes.
- 269 In Séverin 1929, 36-48: *L'homme blanc. Souvenirs d'un Pierrot*, the pantomime artist Séverin describes the principles and teachings of his teacher Louis Rouffe (1849-1883).
- 270 Pantomime artists who had been professionally schooled were in France referred to as *mimes d'école*. They had technical know-how of pantomime. In Rouffes school, the following performing aspects were trained:
General physical training such as fencing and boxing; the positions and movement of legs and arms, body poses, suppleness of the hand; gestures that compose the grammar of pantomime were learned, as well as their meaning and how to join them to construct pantomimic phrases. See Severin 1929, 26: *L'homme blanc*.
- 271 Séverin goes against the ideas of his master here, in expressing each word by a gesture. Séverin accepts Rouffe's ideas for the purpose of the school, but not for the stage. Séverin 1929, 218: *L'homme blanc*.
- 272 Austin, Gilbert, 1753-1837.
- 273 The full title of the book is: *Chironomia; or a Treatise on Rhetorical Delivery. Comprehending many Precepts, Both Ancient and Modern, For the Proper Regulation of*

vised British speakers to co-ordinate gesture with the spoken word and to find a balance between expressiveness and restraint. He does not deal much with gesture itself, but focuses on *where* gestures are shown. He divides space into zenith, horizon and nadir and pictures the *trajectories* of movement; an idea later developed by Albert M Bacon. Gesture is mostly psychological. Barnett also asserts that gesture was preferably done by the right hand during the 19th century and refers to Austin's engravings to support his viewpoint²⁷⁴. According to Barnett, the left hand can reinforce the intensity of a gesture by making the same gesture on a minor scale. This is a gesture habit from every day life. (I consider it to be possibly valuable for the orator; but it has to be stylised for pantomime). Imitative gesture is seen by Barnett to depict a feature, such as the size or the speed of an object, a person or an action by directly imitating this feature²⁷⁵.

The Italian priest and scholar Andrea de Jorio²⁷⁶ observed, collected and described the gesture of Neapolitan people and stated these gestures to be a continuation of Roman gesture²⁷⁷. Many of the gestures described are simple and rather coarse. I find them not dissimilar to Rabelais' or Bulwer's colloquial gestures.

Séverin's contemporary Charles Hacks, a medical doctor, has a professional approach to pantomime. In 1890, he mentioned in his book "*Le Geste*" not only the ideal size and ideal weight of a pantomime performer, but also outlined warm-up exercises before pantomime work²⁷⁸. For instance, he sums up pantomime technique as follows: "...six gestures, three positions of the body and four steps of the feet". According to Hacks, they are the building blocks for pantomime "and the entire scale of humanity's expression is created out of these elements"²⁷⁹. Hacks also supplied the reader with a useful vocabulary

the Voice, the Countenance, and Gesture, and a New Method for the Notation Thereof, Illustrated by Many Figures.

274 Barnett, Dene 1978, 21: *The Art of Gesture. The Principles of 18th Century Acting.*

275 Ibid: 33.

276 Jorio, de, Andrea (1832): *La mimica degli antichi investigate nel gestire napoletano.* Translated by Kendon, Adam, 2000: *Gesture in Naples and Gesture in Classical Antiquity.*

277 Some of De Jorio's gestures are listed in Appendix 1.

278 Hacks, Charles 1890, 391-392. *Le Geste.*

279 "En resumé. six gestes, trois positions du corps et quatre temps de pied, et nous avons toute la mimique, toute la gamme expressive de l'humanité". Hacks, Charles, 1890, 402: *Le Geste.*

of grammatically classified gesture-words in “the nine first lessons of classical mimics”²⁸⁰ and divides gesture dynamics into three categories – “thrown, posed and placed”²⁸¹.

1.7 Remnants of the Glorious Past

In Deburau’s time, pantomime was a group performance with lavish sets and music, where the traditional stock characters of *Pierrot*, *Colombine*, *Cassandre*, *Harlequin* and others appeared²⁸². In the end of the 19th century, audience tastes changed. *Pierrot* was no longer a character they could identify with. In order to survive, pantomime art had to become visually more attractive²⁸³. It turned towards music-hall entertainment, erotic and macabre topics such as Margueritte’s “*Pierrot murderer of his wife*”²⁸⁴, where *Pierrot* tickles his wife to death, also described in *Mimique*, a prose poem by Stéphane Mallarmé²⁸⁵.

In the beginning of the twentieth century, modern characters appeared on the pantomime stage and solo performances become popular²⁸⁶. Female dancers, such as “*La Belle Otéro*”, “*La Argentina*” and the writer Colette Willy, “*Colette*”, and others, add a distinct erotic flavour to their performances (strip-tease developed from these erotic pantomimes).

The interest in *logocentric* gesture language vanishes and the art form paralyses. Gesture language, expressing words and emotions by gesture, is the basis of pantomime and requires professional training. Many mime artists towards the end of the 19th century were amateurs, ‘spontaneous’ mimes who

280 “Voici, a titre de documents, les neuf premières leçons de mimique classique :” in Hacks, Charles 1890.403-405 : *Le Geste*.

281 Ibid: 378: “lancé, posé, placé”.

282 The tradition of group pantomime flourishes still in the pantomimes of the ‘*Peacock Theatre*’ in Copenhagen.

283 Séverin was the star of the re-opening of the Folies-Bergère in Paris, 1904. For some years, pantomime regained popularity in Paris.

284 There were solo-plays such as *Pierrot assassin de sa femme* (*Pierrot murderer of his wife*), *Le retour d’Arlequin* (*The come-back of Harlequin*), *Les lauriers sont coupés* (*The laurels are cut*), *Pour une bouffé du tabac* (*For a blow of tobacco*), *Le retour du bal* (*Returning from the bal*) and *Le coucher d’Yvette* (*Ivette’s bedtime*), were performed by female artists. See Martinez 2008, 45-48: *La pantomime théâtre en mineur*.

285 See in Derrida, Jacques, 1972, 217: *La dissemination*.

286 Felicia Mallet and others performed in solo- pantomimes. Séverin stages his first solo-pantomime, *Marotte d’artiste* in 1925.

had not undergone proper training. The few trained mimes were titled *mimes d'école*.

Georges Wague, as earlier Rouffe, developed his own pantomime technique and opts for the pantomimic expression of emotion. Georges Wague abandoned *white pantomime*, both its stereotype white *souquenille* and makeup and its conventional, coded gesture language, in favour of new "dramatic pantomime"²⁸⁷. Wague opted for more inner truth: pantomime should not express words, but emotions. Gesture should accompany thoughts in a reduced form. There should not be much movement, but rather facial expression, initiated from the inside. According to Wague, by a minimum of gesture a maximum of emotion can be expressed. Gesture is, according to him, only a complement to thought.²⁸⁸ Gesture and ample arm movements are important elements of classical white pantomime. In Wague's dramatic pantomime, gesture is reduced to simple attitudes. He reduced movement also. He showed more natural gesture close to the body and gave often only indications of gesture. His facial expressions were very detailed and showed plenty of nuances. He sought expression from the inside, felt by the actor. Wague was convinced that minimalistic, almost casual hand gestures and facial expressions communicate more to the audience than the ample arm gestures and body poses of white pantomime.²⁸⁹ He seems to have lost trust in the effectiveness of gesture language altogether. I consider his art to be mute acting and not stylised pantomime.

After the First World War, the basic ideas, techniques and conventions of pantomime survived in silent films, featuring comics such as Charlie Chaplin, Buster Keaton, Harry Langdon and others. During this phase, pantomime technique developed one last time: It began to concentrate on action and became more rhythmical and less fixed on beautiful poses. With the arrival of spoken film, pantomime lost one of its last footholds. Pantomime technique dissolved.

Charles Aubert calls the art of pantomime a "necessary assistant to any art which attempts to represent man as thinking, feeling or doing"²⁹⁰. I consider this view to clearly mark the point where pantomime lost its status as an independent art form. Aubert segregates dramatic movement into five kinds:

287 Rémy, Tristan, 1964, 99: *Georges Wague le Mime de la Belle Epoque*.

288 *Ibid*: 104.

289 *Ibid*: 154.

290 Aubert, Charles (1901) 2003, 3: *The Art of Pantomime*.

Action movements (dancing, walking etc.), character movements (displaying the character and its behaviour patterns), instinctive movements (spontaneous and *involuntary* expression of emotion), descriptive or speaking movements (voluntary and studied movements that describe and indicate). It is interesting to note that it was at this point that involuntary, psychological movements began to be accepted on stage.

Aubert places central importance on the eyebrows, and states that eyebrows knitted and brought downwards express the will and intelligence, whereas raised eyebrows express moments where will and intelligence are out of play. According to Aubert, active expressions are shown by shifting the weight onto the front leg, indecision and passivity by having the weight on the back leg. He claims that dramatic movements, with the exception of some indicative and descriptive signs, only express verbs. The illustrations of his book show sixty principal facial expressions, exaggerated and many of them also asymmetrical, contorted and ugly²⁹¹. Decorum is not necessary any more. He seems to have been inspired by the medical doctor Duchenne de Boulogne's photographs, featuring studies on extreme facial expressions of patients. The imitation of extreme human expressions, contortions and ugliness thus became the vogue as displayed by Paul Margueritte's previously mentioned pantomime *Pierrot murderer of his wife* from 1887²⁹².

In *The Art of Pantomime*, Charles Aubert analyses gesture language. He believes such notions as 'father', 'mother', 'just now', 'soon', 'virtuous', 'citizen', 'widower', 'devotion', 'employment' and 'turnip' as examples of concepts that cannot be expressed in gesture language; as also articles, prepositions, conjunctions and adverbs of time. I consider Aubert to simply have mistrusted *logocentric* pantomime.

The American Albert M. Bacon simplifies Austin's ideas in his manual²⁹³ describing orator's gestures. He states the importance of systematic studies of eloquence in order to attain the "grace of cultivated nature"²⁹⁴. He asserts

291 The imitation of extreme expressions and the preference for paroxysm was an aesthetic choice of the time. See also Martinez, Ariane 2008, 139: *La pantomime théâtre en mineur*.

292 Ibid: 81-86.

293 Bacon, Albert, M. (1881), in a reprint, no year mentioned: *A Manual of Gesture: Embracing A Complete System Of Notation, Together With The Principles Of Interpretation And Selections For Practice*.

294 Ibid: 10.

that gesture is a universal language²⁹⁵. He is one of the few besides Delsarte to deal with the locations and directions of gesture. He divides gesture into five kinds: Designative gesture (pointing out with the index finger), descriptive gesture (describing objects, numbers and space), significant gesture (such as placing the index finger on the lips for the expression of silence or reaching the hands forward in supplication) assertive gesture (used for both empathic and non-empathic assertion) and figurative gesture. According to Bacon, there are three main gesture directions: ascending, descending and horizontal motion. The 'gesture fields'²⁹⁶ are front, oblique, lateral and oblique backwards positions (a simple gesture can in this way be shown in fifty-six different ways; with one hand or with two hands, with the prone or the supine palm). Bacon asserts that descending gesture belongs to the realm of the will and ascending gesture to the realm of imagination and the sublime. Horizontal gesture is of a more general nature and oblique gesture is less emphatic. Gesture in front is direct and personal. According to him, gesture consists of three components which are preparation, execution and return. Bacon opts for clearly formed gesture. He points out that arrested *arsis*, in the preparation of gesture, gives special emphasis²⁹⁷. If gesture is repeated, the second gesture should be larger and more forceful than the first. The end of any gesture should be kept to its full effect by being sustained and not dropped immediately. Bacon also analyses gesture of the prone, the supine and the vertical hand in a concise and clear way and the gestures described resemble the gestures of Quintilian and Bulwer. Bacon understands gesture in a psychological way, convenient for the orator. His rules all make sense for the pantomime artist as well. Bacon uses four body positions for showing gesture: Body weight on the left foot, right foot forward; body weight on the right front foot with the left foot behind; and the equivalent of these two positions with the left foot forward. Bacon has quite a reduced gesture vocabulary: he mentions only the use of the prone, supine and lateral hand, the fist and the extended index finger. Hand gestures as described by Quintilian and Bulwer, as well as those of pantomime, seem to be forgotten.

Bacon also gives the orator advice for the use of the eyes: they should be directed to the audience (traversing from left close diagonally to far right)

295 Ibid: 25.

296 'Gesture fields' are described in Chapter three 1.5.

297 Arrested *arsis* is an important technique for creating emphasis in gesture and is discussed in Chapter 1 of Part three.

and not toward the gestures being shown. According to him, the orator needs to have eye contact with his public (disconnection of eyes and gesture). But in expressing passionate poetry and vivid description, the eyes should rather follow the gestures used. Bacon's advice for the use of gesture language is still important, but compared with the richness of gesture language found in classical Rome, the knowhow Bacon preserves here is only a faint echo.

In the introduction I mentioned Giorgio Agamben's statement about the 'lost gestures of the Western bourgeoisie' concerning the end of the 19th century. I assert rather, that it was not gesture itself that was lost, but trust in gesture. There were a few places where gesture and gesture language found refuge, such as for instance the Tivoli in Copenhagen. During summertime, one can still see group-pantomimes, featuring the characters "Pjerrot", "Kassander", "Kolumbine" and "Harlekin" on the stage of the charming "Peacock theatre"²⁹⁸. A few of these plays date back to the middle of the 19th century, to the Italian Casorti and the English Price family who performed outdoors in Copenhagen before the Peacock theatre was constructed²⁹⁹. These pantomimes have endured and are still performed. The performers nowadays are all classical dancers; their movement style is close to the pantomime found in action ballets mentioned above. These Italian pantomimes most probably influenced and inspired the Danish choreographer August Bournonville³⁰⁰. In his ballets, where mime and pure dance alternate, Italian-French pantomime found a refuge.

298 The Peacock theatre was built in 1874 by Wilhelm Dahlerup and Ove Petersen.

299 Such as: '*Harlekin skeleton*' and '*Harlekin as mechanical statue*'.

300 August Bournonville, 1805-1879, Danish ballet dancer and choreographer who studied with August Vestris and Pierre Gardel, danced 1820-1828 with Maria Taglioni at the Paris Opera and developed in Copenhagen what later is known as the Bournonville-style.

1.8 François Delsarte

Delsarte is one of the most important contributors to theories of movement and acting³⁰¹. He is very important for pantomime and highly relevant to my study, therefore his ideas are analysed more extensively here. Delsarte's system was the first complete system of expression. Unfortunately, Delsarte's teachings were written down by his students and their students³⁰² rather than by the master himself and are blurred by religious and philosophical speculations. Genevieve Stebbins has stated that Delsarte drew inspiration for his system from antique sculpture and that his system was "founded on the universal laws of equilibrium and grace³⁰³". According to Stebbins, Delsarte was not looking for personal expression, but for universality in expression³⁰⁴.

Delsarte has the speaking actor in mind. He sees gesture as an elliptical language interpreting speech³⁰⁵. He considers speech to be inferior to gesture³⁰⁶. Body movement should precede gesture, and gesture should precede speech³⁰⁷. This shows a clear difference from the *commedia dell'arte*, where body movement and speech were fully synchronised, and voice energy was produced by body movement. With Delsarte, the dynamics of the *commedia* expressions give way to a less physically demanding, more intellectual kind of physical acting.

301 François Delsarte, 1811-1871, singer and singing and rhetorics teacher who a developed the "Delsarte method of acting".

302 Delsarte's teachings are documented by Abbé Delaumosne in *Delaumosne on Delsarte*, Angélique Arnauld and others: *Delsarte System of Oratory* 1882; but Genevieve Stebbins, who learned the system from Delsarte's student Steele Mackaye (1842-1894). She wrote *Delsarte system of Expression* (1886/1902) which was a great success in the USA. Even dancers such as Isadora Duncan and Ruth St. Denis were influenced by it.

303 See Stebbins, Genevieve (1902) 1977, 370-375: *Delsarte System of Expression*.

304 Delsarte considered the beauty of Greek sculpture to be strictly impersonal. See Stebbins, Genevieve (1902) 1977, 376: *Delsarte System of Expression*.

305 Delaumosne, Abbé (1893) 2004, 27: *Delsarte System of Oratory*. "Gesture is the direct agent of the heart, the interpreter of speech. It is elliptical discourse ... gesture has to be given to man to reveal what speech is powerless to express".

306 *Ibid*: 29: "Speech is inferior to gesture, because it corresponds to the phenomena of mind; gesture is the agent of the heart, it is the persuasive agent".

307 Delaumosne, Abbé (1893) 2004, 31: "Priority of gesture must be thus explained: First a movement responds to the sensation; then a gesture, which depicts the emotion, responds to the imagination which colors the sensation; then follows the judgment which approves". Compare also with Stebbins, Genevieve (1902) 1977, 20 "Gesture is in the lightning, speech the thunder"...

Delsarte, obsessed with trinity, separates the body into three parts: into weight (consisting of legs, pelvis and hips), torso and head. The three parts have to counterbalance each other for the creation of harmony, grace and the precision of pose and movement³⁰⁸. He emphasizes the beauty created by the opposition of weight, torso and head. Each movement has its counter-movement, and every hand movement has its corresponding head movement. The head always has to oppose, to “balance” the hand, the forearm the torso and the upper arm the legs. If the wrist moves, the neck answers, followed by the elbow, the waist, the shoulders and the ankles. Opposition leads to equilibrium. I consider the opposite vectors of movement to be the most important part of Delsarte’s teachings. I see the opposition of the three parts of the body as described by Delsarte – the head, torso and legs supporting weight (also amongst the most important factors in the aesthetics of movement), to be of great importance for the composition of gesture language.

Delsarte advises the student to rest upon the previous gesture until a new gesture is required. This is very useful advice, because resting on the previous gesture maintains the actor’s dramatic tension. According to Delsarte, only *one* gesture is needed for the expression of an entire thought. Gesture should not be multiplied in order to emphasize its importance. The external form of gesture should correspond to the inner content. Therefore, the outer gesture should be smaller than the ‘inner’. This is excellent advice for the actor³⁰⁹.

Delsarte sees man as a tripartite being: as a mental (concentric), normal (direct) and vital (extroverted, eccentric) organism. According to Delsarte, *concentric* refers to movement inwards. *Eccentric* is movement in an outward direction and the *neutral mode* constitutes a state of *static balance*. Delsarte attributes to each of these three *genii* three underlying forms or mixtures which he calls *species*. In this way there is a nine-fold expressive pattern in both pose and movement. These nine species of movement are also states of mind. They mark the type of relationship the character has to himself, to a partner or to an object.

308 Stebbins exercises foreshadow Decrouxian corporeal mime with systematic inclinations of the head and the torso in two dimensions as well as rotations. The head is always on the same side as the weighted leg, the torso should always be in opposition to the head.

309 In Stebbins, Genevieve (1902) 1977, 138: *Delsarte System of Expression*. As a student of *kathakali*, I had the habit of making oversized gestures. My *kathakali* Āsan Sadanam Narippatta advised me: “Maya, think big, but make gestures small”. (Class memories from Karalmanna (Kerala), September 1995).

Movement also covers space in three different ways. *Normal* movement progresses in a straight line from a point 'a' to a point 'b' - straight forwards, sideways or upwards - and is associated with the normal mode. Circular movement is associated with the introverted mode and transversal movement with the eccentric mode.

Delsarte gives the positions of legs and feet central importance and uses, also in this case, the nine mode-characterisations described above³¹⁰. Their interpretation can be a physical condition or alternatively a sentiment³¹¹.

Delsarte divides arm movements into *evolutive* waves starting from the shoulder and *involutive* waves from the hand.³¹² Joints play an important part in expression: The shoulders are attributed to be "the thermometers of passion", always involved in emotion³¹³. Delsarte states that raised shoulders indicate sensibility and passion; dropped shoulders indicate prostration or insensibility and shoulders pushed forward indicate endurance and patience. The elbows turned out indicate tenderness, audacity, self-assertion; the elbows turned in indicate weakness. Gesture departs and ends from the torso. Retroaction³¹⁴ is, according to Delsarte, in accordance with the law of eccentric, normal and concentric expression to correspond to the sensitive, moral and intellectual state of man.

Leaning the torso straight towards an object is vital and objective, whereas direct leaning away from the object indicates repulsion. Inflection of the torso to the front is interpreted by Delsarte as despair and weakness, inflection from side to side as carelessness and twisting inflections as childish impatience or confusion of the will.

Delsarte's interpretations of movement and poses are very interesting; but I believe that gesture always carries the potential for multiple interpre-

310 Stebbins, Genevieve (1902) 1977, 136: *Delsarte System of Expression*. Delsarte's positions of the legs are described in Appendix 1. These leg positions are still very useful for pantomime.

311 Ways of sitting and leg positions are described in Appendix 1.

312 The idea of two wave movements, the natural and the inverted wave, is later developed by Jacques Lecoq.

313 Stebbins, Genevieve, (1902) 1977, 125: *Delsarte System of Expression*

314 Delaumosne, Abbé (1893) 2004, 32: *Delaumosne on Delsarte*. Angélique Arnould and others in: *Delsarte System of Oratory*. The concentric is the passive state: with a deep emotion, the actor must retroact, make a movement backwards or inwards. The expression of affection is not made with a forward movement, it is a retroaction.

tations: A gesture can be interpreted as a purely physical condition (of the character) or as imitation, action, emotion or indication. The final meaning can be ascertained only from the gesture clause and the context of the narrative. Delsarte is one-sided also in his theories about breathing. He connects emotion to breathing and states exhalation to be a sign of giving and trust and inhalation as retroaction and distrust. Jacques Lecoq states the opposite! (He sees inhalation as an act of pulling and exhalation as an act of pushing³¹⁵).

Delsarte considers the hand to emphasize movements of the eyes³¹⁶. This remark shows Delsarte's approach to gesture: the eyes, so important for the expression of emotion, are the most important part of the actor's body, whereas the hand only underlines and reinforces emotion.³¹⁷ This undermines the value of pantomime. If the hand only *underlines* emotion, hand gesture loses its importance. According to Delsarte, the hand also has three parts; the palm is vital, the back of the hand moral and the side indicative. The hand also has nine functions³¹⁸. Delsarte interprets the positions of the palm through a cube placed in front of the gesturer³¹⁹. Stebbins' exercises for the gesture fields of the hand (where a gesture is shown in relationship to the body) give additional interesting hints for the basic understanding of gesture.³²⁰ To look at the prone, volar, dorsal and digital aspects of the hand provides interesting variations for gesture interpretation for one-handed³²¹ and two-handed gesture. The gestures are described in Appendix one. They show clearly the importance of the palm for the interpretation of gesture and have been an important source for me.

As mentioned above, Delsarte connects the head to the hand.. He mentions again nine basic attitudes.³²² Besides them, there are also the nine movements

315 My personal class memories from the breathing course of Jacques Lecoq, Paris, probably February 1965.

316 Stebbins, Genevieve (1902) 1977, 121: *Delsarte System of Expression*.

317 Delsarte opposes here the *Nāṭyaśāstra*: Gesture, facial expression and ocular expression are by Bharata considered to be connected and equal.

318 Stebbins, Genevieve (1902) 1977, 173-174: *Delsarte System of Expression*. The functions of the hand are listed in Appendix 1. These movements are also considered to accompany speech.

319 See Appendix 1 and also in Marcella, Stacy C. and others: *An Exploration of Delsarte's Structural Acting System*.

320 Stebbins, Genevieve (1902) 1977, 125-128: *Delsarte System of Expression*.

Concerning the placing of the hand on different parts of the body, see Appendix 1.

321 Palm positions and two-handed gestures are discussed in Chapter 1 of Part 4.

322 Basic attitudes of the head after Delsarte in Stebbins, Genevieve, are listed in appendix 2.

of the head to consider.³²³ There are the same nine attitudes for the eyeballs as for the attitudes of the head³²⁴. According to Delsarte, the eyebrow is considered to reveal the conditions of the mind, the upper lid the will and the lower lid the senses. There is a multitude of movements for eyeballs, eyelids, brows, nose, lips and mouth in his nine-fold system of interpretation. Unfortunately, these technical analyses have not led to the development of an acting training methodology.

Delsarte sees the hand as emphasising the expression of the face. The face gives the hand its significance. He compares the difference between a movement made by the head and hand in isolation or in combination. The double menace of a hand and head movement expresses: "We will fight!" The menace expressed only by the head communicates that the gesturer is not fully sure about his aim; whereas the threatening gesture made only by the hand communicates that the gesturer is confident about striking right.

Delaumosne mentions priority, retroaction, the opposition of agents as well as unity, stability and rhythm as Delsarte's laws of pantomime³²⁵. Stebbins enumerates³²⁶: the law of altitude (positive assertions are shown through rising, negative assertions through falling movements); further the laws of force, motion, direction, form, velocity, reaction and extension. In the third law, the law of motion, Delsarte (as interpreted by Stebbins) states that with excitement and passion gesture expands, through reflection gesture contracts, and influenced by love and affection gesture is moderate. The Indian *abhinaya* specialist Kalanidhi Narayanan states the opposite: when emotions deepen, body movement reduces³²⁷. The body becomes nearly immobile. I agree with Kalanidhi's standpoint.

Delsarte's system functions in favour of body pose and movement and not in favour of hand gesture. But his analysis of gesture language is outstanding. It had a big impact on actors and dancers in the USA up to the beginning of the 20th century, and it foreshadows the works of Laban and Decroux as well

323 Stebbins, Genevieve (1902) 1977, 38-39: *System of Expression*.

324 Head movement see also Appendix 1.

325 Delaumosne, Abbé (1893) 2004, 30: *Delaumosne on Delsarte*. Angélique Arnould and others in: *Delsarte System of Oratory*.

326 Stebbins, Genevieve, (1902) 1977, 257-269: *Delsarte System of Expression*.

327 TV- interview with students from the National School of Drama in Delhi, India, broadcasted by Doordarshan channel, October 24th (?), 1995. (The word in brackets is my addition).

as Meyerhold's biomechanics³²⁸. After Delsarte, only Etienne Decroux has undertaken a similar promethean task to systematize movement.

I have also practiced the pantomime scenes described by Stebbins³²⁹. They are based on body movement, poses and simple **hand gestures**. They resemble the dances of Isadora Duncan more than pantomime. Body expression dominates over gesture language and facial expression.

1.9. Conclusion

Delsarte created the first structural body technique for the European actor and dancer. His eccentric and concentric vectors of movement and gesture belong mostly within a psychological approach to acting. Delsarte's method can only partly be used for pantomime, because it is conceived for the speaking actor. The merit of his work lies in having carried on the Baroque tradition of the laws of opposition of movement. They have inspired dance and theatre people from Isadora Duncan up to today.

328 Delsarte's ideas influenced Isadora Duncan, Ted Shawn and Ruth Saint-Denis.

329 Ibid: Stebbins, Genevieve, 275-282: *Delsarte System of Expression*.

In the following table, I collect the physical acting paradigms from the 17th - 20th century that also influenced pantomime:

<i>17th century Baroque theatre</i>	<i>18th century Theatre of enlightenment and classicism</i>	<i>19th century Theatre of sensibil- ity, romanticism, individualism</i>	<i>20th century</i>
Universality	Imitation of nature	Credibility	Credibility
Decorum	Decorum and grace	Truth, equilibrium and grace	Truth
Frontal and diagonal presentation	Diagonal presentation	Frontal, diagonal and lateral presen- tation	Any direction of presentation
Walks: Big arsis of the starting and finishing leg	Walk: Reduced arsis of the starting and finishing leg	Very reduced arsis more natural walk	Natural walk In contemporary gesture, the arsis disappears
Curved passis scenicus	Curved passus scenicus	Straight passus scenicus	
Entry of the orator	Entry of the char- acter	Entry of the charac- ter in situation	Entry of the charac- ter in situation
Symbolic gesture	Stylised, but more natural gesture	Stylised natural gesture Imitation of classical statues Law of opposition Character in focus Natural gesture	Natural gesture
The orator presents	The actor represents	The actor as the character (dissimulatio artis)	The actor as the character

As I see it, gesture language has not changed much since the Romans. Some gestures described by Quintilian and Bulwer have altered their significance and others are not in use any more³³⁰. I consider the gestures described by de Jorio and Bacon to resemble Roman gesture and to still communicate.

The position of the palm is the most important agent of European gesture and the index is the most frequently used digit. There seems to be a stock of common gesture signs that are comprehensible to everybody and everywhere. These gestures are the foundations of pantomime gesture. Hand gesture in contemporary theatre has lost its concise form and also ballet gesture resembles everyday gesture and is shown close to the body without any elaborated *arsis*. Therefore, it is less communicative and often omitted even in action ballets. The potential of imitative gesture, rejected by Quintilian, is known, but sparsely used. If gesture is used in contemporary theatre, it is generally rather of the colloquial and vernacular kind and appears along with speech.

The use of body techniques on the European stage did not develop continuously. One reason is the absence of an all-encompassing theory of acting. The existing conventions and techniques became fragmented and scattered in the beginning of the 20th century, due to the paradigm of 'the natural' on stage. Another even more striking reason might be the influence of growing distrust in the body- the European Christian concept of the duality of body and mind- reinforced by Descartes and culminating in the Victorian era, where people were ashamed of their ordinary bodily needs and functions. Also, the open display of emotion was seen as plebeian up to the 20th century. These are plausible explanations why theatre, from the rise of the bourgeoisie onwards, concentrates on the spoken word.

I consider body positions and movements, walking and general stage behaviours to be subjugated to changes, as are the body positions and movements that accompany and emphasize gesture. Also stage energy reflects the physical codes of society. That indicates general body behaviour to depend on lifestyle and to be socially and culturally specific. Contemporary actors display often very energetic and even over-energetic acting. I consider the phenomenon to be a result of the contemporary, trimmed body culture that has but few lyrical qualities. On the other hand, there is also a common, relaxed and sloppy acting style to be found. According to urban fashion, one has to be relaxed, laid back and 'cool'³³¹.

330 See also in Appendix one.

331 According to Mehrabian (1969), relaxed posture, asymmetrical arm and

With the *imitatio naturae*, also the *arsis* of movement disappears. But for pantomime gesture, the *arsis* provides both readability and beauty. The *Baroque crux scenica* and the elaborated *passus scenicus* is preserved in classical ballet, but has disappeared in theatre. The relaxed use of the body in contemporary theatre reflects, as I see it, the disregard for, or even the absence of stylised physical behaviour codes, which is a global tendency of contemporary society.

The writers of all the treatises consulted, believe ocular expression to be of great importance and that eyes, facial expression and hand movements have to be closely connected. But I did not discover any training system dealing with stylisation of eye movements and facial expressions and their connection to gesture. Only Delsarte and Decroux attempt to systematise also eye movements. Facial expression seems to be innate and less subject to changes. It differs only in amplitude or intensity according to the tastes and trends of the times. Facial expression on the baroque stage was strong and exaggerated as a stylised representation of emotion and not the emotion itself. It got more natural in the Classicist period. Understatement in physical expression has since the Enlightenment held higher status than exaggeration. Exaggerated facial expression was popular in medieval acting, baroque theatre and the pantomimes of the 19th century. Contemporary dancers and actors use exaggerated facial expression only for the burlesque.

Pantomime thrives as a stylised, conscious and artificial gesture language. The paradigm of truth on stage, from Aubignac and Engel to Stanislawski and Artaud, is one reason for the contemporary rejection of pantomime. The theatre visionary Antonin Artaud propagated physical expression on stage. He rejected logocentric pantomime and opted for a 'non-perverted pantomime' that evokes ideas and aspects of nature in a more effective, concrete way³³².

leg positions, backward or sideways leaning of the body, as well as relaxed hands all signify dominance. Quoted by Argyle, Michael (1975) 1996: *Bodily Communication*.

332 Antonin Artaud, *La mise en scene et la métaphysique* in : *Le théâtre et son double* (1935)1964, 59 : "Par 'pantomime non pervertie' j'entends la pantomime directe ou les gestes au lieu de représenter des mots, des corps de phrases, comme dans notre pantomime européenne vieille de cinquante an seulement, et qui n'est qu'une deformation des partie muettes de la comédie italienne.. ". (By non-perverted pantomime I understand direct pantomime, where gesture, instead of representing od words, bodies of sentences, as in our pantomime only fifty ears old, that is only a deformation of the dumb parts of the Italian comedy..")

Jaques Copeau, the reformer of the French theatre, reintroduced in the first half of the 20th century physicality in the spirit of the *commedia dell'arte*, but did not include pantomime in the curriculum of his school. Also his student Etienne Decroux seems to have disliked pantomime³³³. When he developed mime, he dropped gesture language and facial expression altogether and replaced them with body language; narrative modes with cubist modes of presentation as well as the veiling of the face. He opted at first for objective mime. Later, he left even *mime illusions* behind in favour of total body expression – corporal mime. He never dealt with gesture language! Also Jacques Lecoq had a rather hostile attitude towards codified pantomime but was interested in gesture³³⁴.

Pantomime technique works with fiction and allusion. The great mimes of the past used and developed its artificiality. Marcel Marceau's work is highly metaphoric. He was a master of exaggerated facial expression and hand actions³³⁵. As Garrick, Deburau and others before him, Marceau developed classical pantomime by adding new elements: He mixed pantomime with Decrouxian techniques, objective mime illusions and extreme facial expressions, and chose topics from contemporary life.

Pantomime has always existed alongside spoken drama, but at times only in the subculture of social games (*charades*)³³⁶, exercises of pedagogical drama, student performances, street theatre, fairs and festivals. It also has adapted itself to the tastes of the times and is influenced by current physical acting practices. Sometimes it even lurks in the shadow of hostile acting paradigms.

In this chapter, I have collected fragments of techniques and conventions of pantomime. The summary is shown in the following table, to be read vertically:³³⁷

333 Pezin, Patrick 2003, 59: in *Etienne Decroux, Mime Corporel. Textes, études et témoignages. Les "dits" de Etienne Decroux*.

334 Lecoq taught basic techniques of white pantomime in his school, in the second year course, for about two months. He wanted his students to become aware of gesture through pantomime. He sees pantomime as basically spontaneous, silent, direct body-action. Through the elaboration of the hand gesture codes by Rouffe, the physical spontaneity turns to the intellectuality of the word. Lecoq wants to reestablish the expressive sentiment. See Lecoq, Jaques 1987, 58: *Le théâtre du geste*".

335 Marcel Marceau, 1923-2007. His pantomimes were built on Decrouxian body techniques and extreme facial expressions.

336 Charades were social pass-time games popular in the end of the nineteenth century. Dumb scenes had to be guessed and interpreted.

337 'Acting conventions are discussed in Chapters 6-8 of Part four

Kinetic codes:	Extension of the Kinetic codes:		Mimetic codes:	Acting conventions ³³⁷
Gesture	Body positions and movement	Locomotion		
According to Bulwer and Quintilian Emotive and deixic gesture, but iconic gesture is rejected Index the most important digit Arsis and return of the hand (Baroque gesture)	Commedia dell'arte: asymmetric stance Baroque orator: Contrapposto Ballet dancer : Courbé, tracé and en dehors	Extensive passus scenicus of the Baroque stage Use of the crux scenica Entries and exits by somersaults and walking on the hands	Stylised modules of Roman pantomime Stylised patterns of the 18 th century, influenced by LeBrun Pantomime: The white painted face enhances expression	Orator Narrator Impersonator Decorum Change of character by a full body turn Addressing the audience

If we want to understand pantomime as a living, more complete art form, we have to turn to the Indian tradition.

2. THE INDIAN TRADITION

The Indian tradition of *abhinaya*³³⁸ or acting as it occurs in various dance and theatre styles is abundantly described by Indian and non-Indian scholars³³⁹. The *Nāṭyaśāstra*, an encyclopaedic treatise attributed to sage Bharata (but probably a compilation by different authors), has for more than 2000 years been the main authority for Indian theatre and dance. (Appendix 2 features an introduction to the chapters relevant for this study). In the following section, I analyse the main topics connected to gesture language, as they occur in the *abhinaya* of *kūṭiyāṭṭam*.

Solo-*abhinaya*, mimetic representation, as it occurs in *abhinaya* (acting) of *kathakaḷi* and in *kūṭiyāṭṭam* (especially in *nirvvaḥaṇam*)³⁴⁰ and *nṛṭya* (mimetic dance) of *bharatanāṭyam*, *mohiniāṭṭam* and other Indian classical dance forms, can be called mono-acting (Skr. *manōdharmā* and Mal. *pakarṇnāṭṭam*) without set and props³⁴¹. *Hastābhinaya* and *bhāvābhinaya*³⁴² are the closest Indian equivalent to European pantomime. The actor is both narrator and impersonator.

The Indian tradition requires that the actor and the dancer stick to the techniques and conventions of the school (*gurukula*) he belongs to, where know-how is orally transmitted from teacher (*ācharya*) to student (*śiṣyaḥ*). The tradition of succession (*parampara*) is one of the two main sustainers of the complex Indian theatre and dance tradition; but is not static. Changes

338 *Abhinaya*, Skr. *abhi*, 'towards' and *naya*, 'to carry' (what is carried from the actor to the spectator-acting).

339 As Bose, Mandakranta (1991) 2007: *Movement and Mimesis*; 1995: *The Dance Vocabulary of Classical India*; Byrski, M.C. 1974: *Concept of Ancient Indian Theatre Kūṭiyāṭṭam*; Narayanan, Kalanidhi 1994, *Aspects of Abhinaya*, 1994; Vatsya, Kapila, 1974, *Indian Classical Dance*; 1986, *Classical Indian Dance in Literature and the Arts*. Moser, Heike, 2008: *Nāṭyārkaṭṭu - ein Teilaspekt des Sanskrittheaterkomplexes kūṭiyāṭṭam*. Historische Entwicklung und performative Textumsetzung, L.S. Rajagopalan 2000: *Kūṭiyāṭṭam: Preliminaries and Performance*; K.G Paulose, 2006: *Kūṭiyāṭṭam Theatre, the Earliest Living Theatre Tradition*; Venu, G. 2002: *Into The World of kūṭiyāṭṭam with the Legendary Ammannur Madhavachakyar* and many others.

340 *Nirvvaḥaṇam* in *kūṭiyāṭṭam* is the recapitulation of narrative. Accompanied only by percussion, the solo-actor gestures the story, and the assisting 'singer' recites always afterwards the verse the actor has interpreted.

341 Simple wooden weapons as bow and arrow, a sword, or a club; or a branch of a mango tree, a piece of cloth, a lamp on an iron rod, or a stool.

342 '*Hastābhinaya*,' Skr. acting by hand gesture and '*bhāvābhinaya*' acting by the expression of emotion and feelings.

occur in each generation of performers, yet the tradition is maintained. More than two thousand year old traditions of acting conventions and techniques are still lingering on today in a variety of dance and theatre styles³⁴³. Besides the oral tradition, there is a bulk of theoretical treatises that assures the maintenance of the transmission system of the crafts and codes of theatre and dance, as well as their scholarly analysis. The existing treatises are the second main factor for the preservation of these conventions and acting techniques into our times.

2.1 *Treatises and Literature*

The treatises constitute an unbroken flow of theoretical knowledge for more than 2000 years. The most important one is the first known competent acting manual, the *Bharata's Nāṭyaśāstra* mentioned above. It is the matrix of a bulk of later treatises, commentaries and manuals about theatre, dance and music. The *Nāṭyaśāstra* is most probably also inspired by other visual arts such as sculpture and painting. From there, meridians, measures and proportions, symmetry and asymmetry³⁴⁴ are used for positions such as lying, sitting and standing³⁴⁵. We can presume that already before Bharata wrote the *Nāṭyaśāstra*, a long flourishing theatre and dance tradition existed. The use of hand gestures (*mudras*), in the *Nāṭyaśāstra* called *hastas* (hands), reaches back to *Tantric*³⁴⁶, *Yōgic*³⁴⁷, *Vēdic*³⁴⁸ and *Buddhist*³⁴⁹ ritual hand gesture. *Bharata* (or the *pandits* that compiled the *Nāṭyaśāstra*) observed and described the already existing acting and dance traditions. He created a special meta-language for the purpose³⁵⁰. The *Nāṭyaśāstra* is a manual (*śāstra*) built

343 The unbroken flow of tradition was almost on the brink of extinction as a result of the British suppression of Indian traditional dance and theatre forms. A revival of most of the forms took place starting from the 1930s.

344 The *bhaṅgas* or beautiful poses *dvibhaṅga* and *tribhaṅga*, are the foundations of the 108 *karanas* or basic dance units of Indian dance and described in the *NŚ*.

345 The basic poses are called *sthānas*.

346 Hand gesture is an intrinsic part of Tantric ritual.

347 Yogic culture reaches back to the Indus Valley cultures.

348 Vedic culture stretches back to 1500 BC. Still today, Vedic chanting in Kerala is accompanied by hand gesture.

349 The first evidence of gesture in Buddhist sculpture is known from the first century AC.

350 This Meta-language, borrowed most probably from *sāṃkhya* or *mīmāṃsā* philosophy, is the reason for lots of more or less abstruse interpretations of the

on the observation of practice (*prayoga*) for the benefit of practice (European theatre never had such a competent theoretical background). Most of the *Nāṭyaśāstra* is written in the form of *sūtras*, short and concise verses comparable to aphorisms, useful for oral tradition. These *sūtras* were most probably transmitted orally and explained and interpreted by other scholars³⁵¹. *Abhināvagupta*³⁵² commented and developed the ideas of the *sūtras* of the *Nāṭyaśāstra* into a fully fledged aesthetic system of expression, applicable to all Indian arts. In the subsequent centuries, many commentaries on the *Nāṭyaśāstra* and additional treatises on performing arts appeared.

As time passed, dance and theatre started to be treated separately and the treatises written were mostly for dance and music, such as the *Abinayadarpaṇa* of *Nandikēśvara*, dated approximately between the 13th and 15th centuries. In the 15th century, Sanskrit was superseded by developing local languages. Sanskrit theatre was dying out and began to be replaced by performing arts using local languages. A variety of local forms³⁵³ of theatre and mimetic dance developed. Basically, all the treatises after Bharata³⁵⁴ develop the ideas laid down in the *Nāṭyaśāstra* or vary them; but its foundation was never really challenged. In the fertile soil of this overwhelming theoretical background, classical and local styles developed and thrived. But theory and practice did not always enjoy an uncomplicated relationship. *Sudhākālāsa* states in his treatise *Saṅgītopaniṣat* (1406), that in his era, those who danced ignored the treatises on dance, while those who knew them were no dancers³⁵⁵.

The most important topic dealt with in the *Nāṭyaśāstra* is the concept of *bhāva* and *rasa*. *Bhāva*³⁵⁶ (both a manifested and a non-manifested state of being) is, most probably, Bharata's technical meta-term for a 'state of appearing emotional', acting emotion, and is further analysed below and ap-

sūtras of the NŚ. Bharata only wanted to create a theory of theatre practice!

351 *Sūtras* were interpreted in the form of *vartikas* (texts that explain what is not said in *sūtras*) and *bhāṣyās* (full prose investigations of both *sūtras* and *vartikas*.)

352 *Abhināvagupta* wrote in Kashmir in the 10th century a commentary on the NŚ, the *Abhināvabharati*.

353 In Kerala, Sanskrit theatre merged with local Dravidian ritual performance into *kūṭiyāṭṭam*.

354 Treatises written after the NŚ and relevant to this study, are the *Abhinayadharpaṇa* of *Nandikēśvara*, the *Hastalakṣaṇadīpikā* (HLD) from the 15th century and the *Bālarāmabharatam* (BB) from the 18th century.

355 Mentioned by Bose, Mandakranta 1995, 6: *The Dance Vocabulary of Classical India*.

356 *Bhāva*, Sanskrit for 'becoming', 'being', 'existing' and 'appearance'. See Monier-Williams, Monier (1899) 2005, 754, Sanskrit-English Dictionary.

plied in Chapter 3 of Part three. Also *rasa* is a meta-term for the explanation of the successful perception, reception, understanding and savouring of the acted by the observer, the *rasika*. The *bhāva-rasa* doctrine was probably created by actors before the *Nāṭyaśāstra*: Bharata tells how emotions are created by the actor, how they are transmitted to the spectator and how they are received by the observer. The method described in the *Nāṭyaśāstra* remains today the basis for the acting techniques of classical Indian dance and theatre and constitutes together with the doctrine of *sādhāraṇīkaraṇa* a part of the foundation of this study.

Another important treatise relevant for this dissertation is the *Hastalakṣaṇadīpikā* (HLD)³⁵⁷, dated approximately to the 15th century. It lists in two chapters the uses (*vinyogas*) of the 24 *mudras*³⁵⁸. The rest of the treatise is lost. The *Hastalakṣaṇadīpikā*³⁵⁹ is still today commonly followed in Kerala as a style reference for *kūṭiyāṭṭam*, *krṣṇāṭṭam*, *kathakali* and *mohiniyāṭṭam*. It is the foundation for the use of *mudras* in this study. The unknown author of the *Hastalakṣaṇadīpikā*, following in the footsteps of a rich tradition of commentators of the *Nāṭyaśāstra* and later treatises, must have been familiar with the *mudras* used by *cākyārs* and *nañnyārs*³⁶⁰. Possibly, the author wrote

357 *Hastalakṣaṇadīpikā*, Skr. hasta, 'hand', 'hand gesture'; *lakṣaṇa*, 'mark', 'sign', 'attribute', 'symbol', 'description', 'definition', 'designation' *dīpikā*, from 'dip', 'to blaze' 'to shine,' and 'lamp'. Monier-Williams, Monier (1899), 2005, 480-81, 892.

358 According to Venu, G. 2000, 42, The Language of *Kathakali*, there exist about seven handwritten scripts in different manuscript libraries in India. There is still no critical edition that relates to all of them. Only the two first paricchadas (chapters) exist, as copies of an original. After the invocation of Hari, Sri Ganapati and *Vāsudeva*, the 24 *mudras* and their *vinyogas* (uses) are described and named in approximately 153 *ślokas*.

Some of the seven palm-leaf manuscript copies (the original is lost), slightly differ in spelling.

Sanskrit can be a tricky language to decipher when authors play with compounded words and with multiple significations. Different possibilities of interpretation arise. The intention of the author of the *Hastalakṣaṇadīpikā* is not always clear. Discussing the text with Sanskrit scholars makes the confusion worse! The problems can only be solved by considering the praxis (*prayoga*) of *kathakali*, *kūṭiyāṭṭam*, and *mohiniyāṭṭam*. There are also some gaps in the copy I have at my disposal. (For the *mudra Sarpasīras* there are a few *ślokas* lacking).

359 The *Hastalakṣaṇadīpikā* was first published in *Tiruvanānthapuram* 1903 and was translated by T.N. Nambissan into *Malayālam* and published in book form 1926.

360 *Cākyārs* are male members of the cast of actors of *kūṭiyāṭṭam*; *nañnyārs* are the female actresses, the women of the *nampiyār* caste (percussionists).

it as a promptbook for them or for the performers of *aṣṭapādiyāṭṭam*³⁶¹, a group-dance style popular around 1600, when the wave of *Vaiṣṇava-bhakti* swept over south-India. The author of the *Hastalakṣaṇadīpikā* seems to have based his treatise on *kūṭiyāṭṭam* acting practice (*prayōga*), but made some changes according to the times. The invocation of *Vasudēva*³⁶² in the first *śloka*s of the *Hastalakṣaṇadīpikā* speaks for this theory. A *mudra* for *Viṣṇu* existed already in *kūṭiyāṭṭam*, but a special *mudra* for *Kṛṣṇa* had to be added.³⁶³ *Cākyārs* and *nañṇyārs* do not use this *mudra*, but *kathakali* actors do. *Manadēvan*, a member of the Calicut royal family composed in 1652 the “*Kṛṣṇagīthi*”,³⁶⁴ a Sanskrit poem that became the basis for *kṛṣṇāṭṭam*.³⁶⁵ Promoted by the *rāja* (king) of *Koṭṭarakāra*, *kathakali* developed only after 1660³⁶⁶. All 24 *Hastalakṣaṇadīpikā* *hastas* are used.³⁶⁷ *Mohiniyāṭṭam* and *kūṭiyāṭṭam* still follow the *Hastalakṣaṇadīpikā* to a large extent.

The author of the *Hastalakṣaṇadīpikā* names first the 24 basic *hastas* or *mudras*, as letters of an “alphabet of gesture”. Starting with HLD-*patāka hasta* he describes first how to execute the *mudra* and thereafter explains for what

361 *Aṣṭapādis* is a collection of poems by the poet Jaydeva’s *Gītagovinda* that treat the love relationship of *Kṛṣṇa* and *Radha*. It is set to music and performed as *aṣṭapādiyāṭṭam*, the *āṭṭam* (dance) of *Aṣṭapādis* and is now extinct.

362 *Vasudeva* is the father of *Kṛṣṇa*.

363 See Venu G. 2000, 35-39: The Language of *Kathakali*.

364 *Manadēvan* was inspired by another *Vaiṣṇavite* work, the *Narāyaṇīyam* by *Mulpathur Bhattathiripad*. See Venu G. 2003, 13: The Language of *Kathakali*.

365 *Kṛṣṇāṭṭam* tells in seven parts the story of *Kṛṣṇa*, sung in Sanskrit. This ritual theatre form also uses masks and group-dance. It is nowadays in practice only in the temple of *Curuvayoor* as offerings to its deity.

366 In earliest *kathakali*, only the stories from the *Rāmāyaṇa* were performed and sung in sanskritised *Malayālam* (*Manipravāla*).

367 *Nirmala Paniker* relates the following story in her book: “It is believed that the great choreographer of *kathakali*, *Kaplingada*, modelled *kathakali-mudras* in the light of the instructions of the *Hastalakṣaṇadīpikā*. There is a well-known legend that *Kaplingada* got a manuscript copy of *Hastalakṣaṇadīpikā* from a *nañṇyār*. *Kaplingada* borrowed the copy on the assurance that he would return it to her within a few days. But he never returned the manuscript to the *nañṇyār* and her efforts to get it back proved futile. She became so angry that she pronounced this curse: “May this manual become unsuited for *kathakali*”. It is in order to escape from this curse that the *śloka* from *Jayadeva’s Gītagovindam*, beginning with “*manjutara kunjatala keli sadane...*”, is always sung as an invocation at the beginning of a *kathakali* performance” Singing first a verse from the *Gītagovinda* means the *nañṇyār’s* curse cannot affect the performance.

Quoted by *Panicker, Nirmala* 1992, 43-44: *Nangyar Koothu*.

word or concept it should be used (*vinयोग*). First, he gives the two-handed gestures or *saṃyutahastas*, then the one-handed or *āsaṃyutahastas*, before he switches to describe the next in sequence of the 24 *hastas*. In the second chapter, 56 *saṃānahastas* (same hand gestures used for two or three different concepts or words, synonyms) are followed by 59 *miśrahastas* (mixed *hastas* where the right and the left hand execute different *mudras*). Together both hands constitute one notion.

Kūṭiyāṭṭam had a long *mudra* tradition before the *Hastalakṣaṇadīpikā*³⁶⁸. *Cākyārs* and *nañnyārs* do not traditionally use the names of *mudras*. In *aṭṭaparakāraṃs* (scripts, acting manuals written on palm leaf), their names are never mentioned, but the gesture repertory of *kūṭiyāṭṭam* goes far beyond the *Hastalakṣaṇadīpikā*. The *Bālarāmahārataṃ*, written by *rāja* Karttika Tirunal in the 18th century, is a *śāstric* updating of the *Hastalakṣaṇadīpikā*, for the use of *mohiniyāṭṭam*. Together with the *Abhinayadharpaṇa*³⁶⁹ and the *Bālarāmahārataṃ*, the *Hastalakṣaṇadīpikā*, functions in this study as reference for *mudras*³⁷⁰.

Indian theatre and dance styles depend on a highly developed literature in Sanskrit and later also local languages. The topics treated in Indian classical theatre are mostly mythological, derived from the holy scriptures of the Hindus, the four *Vēdas* and their divisions, for example the *Upaniṣads* (esoteric doctrines, appendices to the four *Vēdas*), as well as from the *itihasas* (legendary and heroic stories) and the *purāṇas* (concerning the powers and works of the gods), the epics *Rāmāyaṇa* (the story of the god-king *Rāma* and his wife *Sīta*) and the *Mahābhārata* (the war between the *Pāṇdavas* and the *Kauravas*). These narratives supply the composer, singer and actor with subject matter. An Indian actor/dancer without a literary background is not able to develop classical art³⁷¹. Classical theatre is nurtured by textual discourse and cannot exist without it.

368 The tradition goes back to King *Kulaśēkara* Perumal in the 11th century. He revamped *kūṭiyāṭṭam* and gave according to the legend the *nañnyār* an important role on the *kūṭiyāṭṭam* stage. The *mudras* used by *kūṭiyāṭṭam* are most probably based on the *Nāṭyaśāstra*.

369 The *Abhinayadharpaṇa* by *Nandikeśvara* is a treatise on dance from about the 15th century.

370 A choice of the most important *mudras* is listed in appendix 5.

371 Usha Nangyar formulates it in the following way: "Characters are born from the ideas we get through the background work of reading the *Purāṇas* and other related texts" (e-mail from 16.03.2010).

2.2 Doctrines and Restrictions

Western theatre since the renaissance exalts the individual actor and his personal expressions. Classical Indian art takes another direction. Expression can be *naturalistic* (*lōkadharmi*) or stylised (*nāṭyadharmi*), imitation of real life (*anukaraṇa*) or stylised imitation (*anukṛṭa*). I understand Indian classical acting not to copy life, but to amplify it on stage. To this endeavour, the emotion of the character is not the actor's *personal* emotion, but a depersonalized and stylised emotion communicated by the actor through facial acting modules³⁷². Indian classical acting is always conventional and never individual. *Sādhāranīkaraṇa*, mentioned in the introduction, frees the actor from the limitations of individuality. The actor has to act by means of depersonalising himself, to represent a kind of higher personality.

Rasas, the aesthetic experience of the audience, arises from the actor's *bhāvas* and is drenched with *sādhāranīkaraṇa*. In the classical theatre, everything is depersonalized: characters are typified, as are costumes, make-up, behaviour patterns, body positions, walks, *mudras* and facial expressions³⁷³. The actor, in the costume of a type character (gods and goddesses, noble and wicked heroes, villains, demons, forest dwellers, Brahmins, saints, women and others) moves in the gait of the character but uses the same stylised *mudras* as all other characters. Also narrations are de-personalised. It is not individual history that counts, but examples of redemption (*moksha*)³⁷⁴. The aim is not aesthetic enjoyment alone, but the communication of knowledge and theology. The illusion on stage is consciously arranged and therefore of no danger. There is no disillusionment in the theatre, because everybody knows what is portrayed to be an illusion. With illusion follows often stylisation (*nāṭyadharmi*) as opposed to realist acting (*lōkadharmi*).

The *Nāṭyaśāstra* mentions in Chapter 24 some basic representation acts (*sāmānābhīnaya*) that are forbidden on the stage, such as nakedness, dressing, bathing, the use of ointments and makeup, the arrangement of the hair,

372 The term and the concept of *sādanīkārāna*, or universalisation, is most probably created by *Bhaṭṭanāyaka*, a 6th century philosopher from *Kaśmīr* and later mentioned by *Abhināvagupta*.

373 Depersonalization and type theatre, where the actor is "filling" an already codified role character, is a specific feature in Asian classical theatre, such as *jingju*, *kunju*, *kabuki* and *nō*.

374 Here there are also affinities with the European Baroque theatre.

sleeping, kissing and embracing³⁷⁵. These actions are considered to belong to the private sphere. These prohibitions must be intended for realist acting (*lokadharmi*), because in stylised acting (*nāṭyadharmi*), an embrace or arranging the hair, for example, can be shown in a more symbolic way. These restrictions resemble the paradigm of decorum that ruled the European theatre from the renaissance to the advent of realism. The more or less stylised actions of dressing and decorating the body, applying makeup, sleeping, embracing and dying appeared early in the *abhinaya* tradition of dance (*āṭṭam*) and are a feature of *kūṭiyāṭṭam* also. These stage actions probably belong to a non-*śāstric* ritualistic tradition.

2.3 Techniques and Conventions

2.3.1 Lighting and Makeup

Lighting and makeup do not belong to the topics of this thesis, but have to be mentioned because of their impact on acting techniques. Due to simple lighting circumstances, the oil-lamp (*nilaviḷakku*), put between actor and spectator in the performing arts of Kerala, is by tradition the only source of light. Special makeup that enhances visibility and expressivity had to be developed. For male characters in *kathakalī* and *kūṭiyāṭṭam*, the colourful, facial mask transforms the individual actor/dancer into a universal type (his personal features disappear behind the makeup) and projects his expressions in the flickering light of the lamp, inspiring awe and wonder. I consider these traditions not to differ much from the traditions of Baroque theatre.³⁷⁶ Stylized type makeup necessitates adequately exaggerated physical and facial expression.

In vigorous styles such as *kathakalī*, men perform also women's roles³⁷⁷. The makeup of female characters (*strīvēṣam*) is simple and beautiful (*minukku*)³⁷⁸. There is only one type of female costume, but there are many different male costume and makeup types. In *kūṭiyāṭṭam*, female actresses, the *nāṅṅyārs*, play female roles. There is also only one type of costume for

375 See in NS 24:240 and NS 24: 293-295.

376 In Fischer-Lichte 1983: *Vom kuenstlichen zum natuerlichen Zeichen. Theater des Barock und der Aufklärung*, Semiotik des Theaters Band 2.

377 This is an interesting topic which is not discussed in this thesis.

378 *Minukku*, Mal. ṅ means 'polished' and 'shining'.

all female parts. The *naññyār* uses the simple makeup in vogue for all female characters (which strongly resembles the *kathakali minukku* ~ makeup type). Her facial features are recognisable under the makeup. This implies that female performers need not move their facial features as much as their male colleagues. Herein is difference between male and female acting in *kūṭiyāṭṭam*: The actress uses less exaggerated facial expressions compared to the *cākyār*; but sustains emotions more ‘from the inside’³⁷⁹.

2.3.2 Mono-acting and Multiple Impersonation

Even in *kūṭiyāṭṭam*, literally meaning ‘acting, dancing together’, the *cākyār* renders his dialogue as if it were a monologue. He faces the audience and hardly looks at his partner even when addressing him (this is reminiscent of the Baroque actor who turns to present himself always frontally to the audience). The addressed actor freezes or reduces his actions to a minimum during that time and faces the audience as well. Actors seldom touch each other on stage³⁸⁰. Real interaction, as in contemporary Western theatre, is hardly seen, but features in highly stylised fighting scenes.

Some features such as mono-acting (Mal. *pakarnāṭṭam*) by character change as mentioned above, occur in the Indian (and the European pantomime) tradition. Character change in theatre is rejected in the *Nāṭyaśāstra*³⁸¹, but allowed in dance (*āṭṭam*). Character change occurs in all *abhinaya* traditions. *Pakarnāṭṭam* is most developed in *kūṭiyāṭṭam nirvahaṇam*³⁸² and *naññyār kūtu* ~. The *cākyār* tucks the hem of his garment into his belt as a sign of transformation into a female character and drops it when he again acts as narrator³⁸³. The *naññyār* changes character simply and beautifully by means

379 Notes from class with Usha Nangyar; *Chaṭṭakūdam*, May 2001.

380 There are some exceptions of this rule in *katakali*.

381 Change of character is rejected in the *NŚ*, but a feature in dance and *Kūṭiyāṭṭam*. See also Paulose K.G. 2006, 70: *Kūṭiyāṭṭam*, the *Earliest Living Tradition*.

382 It is presumed that king *Kulaśekhara*, revamping *kūṭiyāṭṭam*, introduced flashbacks (*nirvahaṇam*) and also female actresses on the stage. I presume that he only re-introduced flashbacks, belonging to a pre-*śāstric*, probably shamanistic acting tradition. From flashbacks, the way to multiple impersonations was open. Compare also Paulose, G.K. 2006, 70: *Kūṭiyāṭṭam*, the *Earliest Living Tradition*

383 This feature was criticised in the *Naṭāṅkuśa*, literally as “a goad to the actor”, by an unknown writer from the 15th century. According to Paulose, K.G. 2006, 97: *Kūṭiyāṭṭam*, the *Earliest Living Tradition*, *Naṭāṅkuśa* rejects *pakarnāṭṭam* (mono-acting), maybe because it does not belong to the *śāstric* tradition.

of a full body turn. Turning to indicate character change is a convention used in European pantomime as well³⁸⁴.

2.3.3 Use of Space and Time

The Indian classical actor acts in an empty space, framed by visible musicians, singers and drummers. The drummers (in *kutiyattam* also the sitting, time beating *naṅṅyār*) represent themselves and behave realistically. So does the stage assistant who has to refill the oil lamp with coconut oil during the performance. Only the actor's body represents the possibilities of all fictive events, objects, characters, emotions, time and space. I consider the body of the actor to represent the primordial chaos, from which everything emanates and into which everything disappears again. As a character in costume, the *cakyār* transforms into one or several other characters during a scene. His body is multiplied into several characters. When he represents an object by hand gesture, he even splits himself into subject and object. This is possible, because the world is seen as an illusion (*mayā*), where an endless amount of manifestations, incarnations and changes can take place. The Indian way focuses on the actor's technique and his ability to create illusions with his body, face and hands, and on his ability to present different characters and their emotions, as well as to use the conventions for spatial changes on stage. The conventions of walking, travelling far, entering a specific place, as well as to move from one place to another, are performed by specific conventional movement modules. To walk in a circle on stage, indicates to travel far³⁸⁵. Sets, such as those lavishly used by European pantomime, would *define* the space and destroy the illusion of the stage as an empty universe which contains the possibilities of all other universes. The acting conventions described make sets superfluous. Space changes are made possible by means of some simple conventions. Also character change is made possible. Space is transparent and contains space within space. In the same way the actor's body can create the illusion of numerous other characters in mono-acting.

The frequently used hand-curtain (*Skr. yavānika, Mal. tiraśśīla*)³⁸⁶ held by two stage assistants, marks the arrivals and departures of fictive characters from the other, imaginary, virtual world beyond, into the visual, imperson-

384 One may presume a shamanistic origin of these turns.

385 This convention was a common feature of Sanskrit theatre.

386 The *tiraśśīla* is used both in *kutiyattam* and *kathakālī*, but never in dance.

ated reality of performance. The character from a distant, mythological past “arrives” from far away and is incarnated into the here and now. The curtain could be said to symbolise mythical space within performance space and separates virtual, mythical time from performance time.

In dance, dance drama (*kathakali*) and the pure classical theatre form *kūṭiyāṭṭam*, rhythm plays a very important role. The connection of mute acting and drumming is a special Indian feature. Music and song may feature in a particular Indian style or not, but rhythm is always present. There is no *abhinaya* without the accompaniment of drums.

In *kūṭiyāṭṭam*, the *cākyār* stops the drums with a specific gesture (*koṭṭuvilakkuka*) and recites verse while translating these words into *mudras*. Accompanied again by the drums, he then elaborates the situation given by the text using gesture language, facial expression, body positions and movements. He finishes the scene by reciting the verse again in the above described matter. There are no drums during recitation, but the ‘melodies’, the *svaras*³⁸⁷, have their own musical-dynamical structures. In *flashbacks* (*nirvvaṇam*), for instance in *Śrikr̥ṣṇacāritam*, where the actress is both narrator and impersonator, she never recites the *śloka* herself. That is done by the sitting, time-beating *nañṇyār*. The actor or the actress is a mute narrator and translates the verse into body and gesture language. Also in the mimetic parts of modern *bharatnāṭyam* or in *kathakali*, the performer never accompanies his acting with his own singing³⁸⁸.

Traditional European pantomime develops stories chronologically from the “point of attack” to the solution, according to Aristotelian dramaturgy. There is a flow of narration. Actions are frozen only for songs, dances or comic interpolations. The *cākyār* and the *nañṇyār* use different types of flashbacks and elaborate certain moments at length. The main action is frozen when the actor, like a text in brackets, *elaborates* an emotion. These elaborations function as a kind of close-up. With the help of the gesture “at the same time...” synchronic happenings are also narrated. Time is inflated and has a different

387 The 24 different *svaras* (melodies) used for recitation most probably have their roots in *Vedic* chanting. There is not much research on the topic yet.

388 There is a singer on stage who sings a verse as often as the actor needs it for the mimic interpretation of all the aspects of the verse. Rhythm also helps the actor to keep within the technical frames of his style. In the *baratnāṭyam* tradition, the actress sang herself. There are still today dancers who move their lips as if they were singing when they present *abhinaya*. This is a rather ugly feature and hampers the actor’s *mukhābhinaya*.

flow than in everyday life. It is mythical time. There are not one, but several time-flows simultaneously. This rich approach to time does not feature in European pantomime. In the Indian tradition, rhythm and intrinsic time seem to be more important than covering space as in the European tradition. The dancer or the actor will frequently move backward, forward and sideways, or diagonally forward and backward, covering less than three square meters. He or she should not move far away from the oil-lamp, formerly the only source of light on the stage. In most of the classical forms, it separates the holy space of the performer from the profane space of the audience. The oil-lamp functions also as the concentration point for the *kūṭiyāṭṭam* actor, who starts and finishes all his *mudras* with a look to the flame.

2.3.4 Gesture Language

Another important feature, which distinguishes Indian *abhinaya* from its European counterpart, is the abundance of hand gesture. The *Nāṭyaśāstra* features 24 one-handed *mudras*, 13 two-handed *mudras* and 29 pure *dance* (*nṛtta*) *mudras*. The *Hastalakṣaṇadīpikā*, as discussed above, features 24 basic *mudras*. Emotions and actions, but also objects and abstract connotations are represented by *mudras*. *Mudras* denoting objects makes even props unnecessary³⁸⁹. In India, a lot of iconic gesture is used, as well as gesture that denotes action (in Europe, the most frequent hand gestures used are gestures denoting emotion). The reason for this difference may be the rich treasure of hand gesture that exists in Buddhist, Yogic and Tantric traditions. Hand gesture is necessary for the creation of the illusion of absent objects, persons and places³⁹⁰. Hand gesture in the Indian tradition suggests more than merely action and emotion as is the case in classical European pantomime. If I represent a flower with my hands, I split my body into two signifiers, into the subject and object of the narrative: As subject (as a character), I admire the flower. The flower represented by my hand³⁹¹ symbolises the object. In-

389 There are some exceptions. The stool on the stage, functioning as a multipurpose object, can be used to represent a mountain, a stone or simply be used for sitting on. Stylised wooden weapons are also used. When the Indian actor puts them aside on stage, they are no longer weapons, but an unimportant piece of painted wood. Only in the actor's hand do they become symbols.

390 In Sanskrit theatre, girls walked with the *HLD Tripatāka mudra* held over the head indicating water pots.

391 Objective mime also uses the convention of manipulating invisible objects and

dian audiences are used to this type of split, as well as to frequent character changes. According to Hindu *Samkhya* philosophy, the world is an illusion, (*māyā*), and people and objects can appear in many different guises.

Mudras are abundantly used in all Indian classical dance and dance theatre forms and are developed to fully-fledged systems of indicators, symbols and icons. *Mudras* were also abundantly used in the Sanskrit theatre. For dance *mudras*, beauty seems to be more important than the communication of content. In *nṛīya* (*mimetic dance*), there is often no time to elaborate a *mudra*, it must be shown swiftly and therefore in a more simple way. The Indian Sanskrit scholar Sudha E. K. states that the *mudras* of *kathakalī* are more elaborate and carry the drama further, but also have a dance-like quality. Only the *kūṭiyāṭṭam mudras* have fully fledged forms and serve entirely theatrical communication³⁹². I fully agree with her.

Alongside gesture language, body expression is very important in most of the Indian styles.

2.3.5 Body Movement

The basic stance of most Indian dance and theatre traditions features bent and turned out knees³⁹³. The distance from one foot to the other differs from style to style. The basic stance of *bharatanāṭyaṃ* resembles the *plié* of classical ballet, but (as in the *commedia dell'arte* stance) the lower back is tensed and arched (*arakkuḥ balam*) in the Indian tradition, which concentrates the energy of the performer to the lower back.

Already in the *Nāṭyaśāstra*, and also in various treatises written later, body movement in theatre and dance is analysed and classified. Acting by means of body expression (*aṅgika*) uses three different signifier systems: body (*śarīra*), face (*mukhaja*) and gesture (*hastā*). Not only the limbs and gesture language are described and analysed in the *Nāṭyaśāstra* and later manuals,

pulling invisible ropes etc. But there, the objects are acted upon and not shown by iconic and symbolic gesture.

392 See also Sudha E.K. 2001, 201: *Hastalaksanadīpikā*, a Critical Edition and Study. Sudha considers *bharatanāṭyaṃ hastas* to be abbreviated gestures and *Kūṭiyāṭṭam hastas* to be symbols, not reaching the level of *Tantric mudras*. According to her, only *kathakalī* and *kūṭiyāṭṭam mudras* are able to communicate ideas without the help of the spoken word (*vācika*).

393 The basic body poses, the *sthānas*, developed by the mutual influence of dance and the visual arts.

but also the parts of the face. Facial expressions are expression modules; no copy of reality, but effective stylisations. The Indian stances seem not to have changed much during the centuries; since steps and body positions described in the *Nāṭyaśāstra* (and depicted in the visual arts) are still used and constitute the basic elements of *atavus*³⁹⁴. The *navarasas* (as the basic emotions modules are called in *kūṭiyāṭṭam*), are concisely described in the *Nāṭyaśāstra* and basically still used³⁹⁵. I observed dance styles like *mohiniyāṭṭam* to be on their way to phase out the stylisation of facial expression which has become more naturalistic in its appearance (*lōkadharmi*), in spite of the efforts made by choreographers like Nirmala Paniker to stylise facial expressions and eye movements.

2.3.6 Ocular Technique and the Relation between Hand and Eyes

In European treatises, for instance in Quintilian, Lang and Bulwer, the importance of the glance is mentioned, but neither analysed nor really systematised. There is no concise European method of facial and ocular expression, except to some extent in the Delsarte method. Special training for the facial muscles and the eyes and ocular expression (*nētrābhinaya*) belongs to the learning of all Indian styles. Their degree of stylisation may vary in different styles and schools³⁹⁶. Facial and ocular expression is carefully considered, in

394 *Atavus* are the basic units, 'dance steps', of *bhāratnāṭyam*.

395 The *Nāṭyaśāstra* mentions only eight *rasas* (*aṣṭarasa*), the AD mentions nine.

396 The *abhinaya* parts of *bharatanāṭyam* feature simple *mudras* (the *mudras* mentioned in the AD) compared with the *mudras* of *kūṭiyāṭṭam*. There are no complicated upbeat movements (*arsis*, explained in Chapter 1 of Part III). The eye movements and face expressions are only mildly stylised and tend towards *lokadharmi*. *Bharatanāṭyam* is ridden with the concept of feminine beauty. There are no violent facial expressions. Even anger, disgust and fear are aesthetically softened. The same can be said about *mohiniyāṭṭam*, the swinging, curvy and beautiful counterpart of *bharatanāṭyam*. *Mohiniyāṭṭam*, the classical dance form of Kerala, uses the *mudras* of the HLD. Hand gestures, following *kathakali* and have *arsis*. The slowness of *mohiniyāṭṭam* allows much scope for facial expression in the *abhinaya* parts. The expression of *srīngara* and *bhakti* are of major concern. Expressions are directed by the paradigm of female beauty and are more or less *lokadharmi*. Efforts had been made to stylise facial expressions in *mohiniyāṭṭam* by Nirmala Panicker.

Kathakali is dance theatre. Its movement style is built on the martial arts training of the warrior caste (*kalaripayattu*). As *mohiniattom* and *bharatanāṭyam*, *kathakali* uses song and rhythm. Female parts are performed by men. This is one

order to make a more precise interpretation possible. Acting by the eyes is a central feature of *kūṭiyāṭṭam*. *Nañṅyār* and *cākyār* are able to express entire scenes solely by eye movements (*nētrābhinaya*)³⁹⁷. The basic technique is already described in the *Nāṭyaśāstra*, but has been developed and refined in *kūṭiyāṭṭam*. Another striking feature of *kūṭiyāṭṭam*, and only of *kūṭiyāṭṭam*, is the fact that hand gesture is never shown far away from the face. The actor has to see and to follow his gestures without turning his head.

Eye-movements amplify the *mudra*. Gesture and facial expression are effectively connected.

In the Indian tradition, the movements of the hand should *always* be followed by the glance. I have experienced two important reasons for following this rule: Facial and ocular expression completes the *mudra*. Following the eyes of the actor, the observer is able to perceive and understand *mudras* better. The actor also enjoys another benefit from following the convention: Following gesture with the glance focuses the actor's mind on the action of the hand and the emotions to be created.

of the most exciting features of *kathakali*, where the female is seen through the male. The *hastas* are adapted to the exuberant physicality of *kathakali*, *mudras* have spacious *arsis* and are also shown in spacious gesture fields, sometimes far away from the head. That makes them more difficult to comprehend than the *mudras* of *kūṭiyāṭṭam*.

397 One of the most famous pieces of *netrābhinaya* is "moths falling into the fire" (*Śikhiniśalabham*) discussed in Chapter 3 of Part three.

2.4 The *Bhāva-rasa* Concept of the *Nāṭyaśāstra*

The threefold (*trayavāstu*) *bhāva-rasa* concept – from the playwright’s text via the actor to the audience – is a concise collection (*saṃgraha*) of acting techniques (*abhinaya*) for stage practice (*prayōga*) and maybe the most important feature of the *Nāṭyaśāstra*. The competence of this complete and systematic acting practice cum theory not only covers physical and mental acting techniques, but also shows how the actor’s actions and emotions are transmitted and received by the audience. This is unique. No other acting treatise in the world seems to have given as much focus to the *techniques* of the communicative process itself as the *Nāṭyaśāstra* did 2000 years ago.

Bharata’s main concern was to indicate how poetic emotion is transferred from life to art. He seems to have been concerned by the fact that the *rasika*, the one that enjoys the emotions and feelings presented by the actor, can experience an emotion or a feeling of a character, conceived by the dramatist, only by third hand, with the actor as intermediary. The mental state of the character and his emotions and feelings are only revealed by their simplified and stylised visible effects. Kapila Vatsyaya calls the concept of *rasa* a psychosomatic system establishing correspondence between the motoric and the sensory system³⁹⁸. The human body is the location of actions, thoughts, emotions and feelings. Even the *Hevajra Tantra* says: “Apart from the body, there is no means of activity for the mind”³⁹⁹. In the following section, I briefly describe Bharata’s *bhāva-rasa* concept and then develop it farther in Chapter 3 of Part III.

Following Bharata, the actor uses five kinds of acting behaviour patterns or *bhāvas*: The first is a basic emotional situation, a mental state, triggered by persons, circumstances or objects (*vibhāva*). The second is an emotion, the *sthāyibhāva*, a physical, lasting emotional state, created through the arousal caused by the *vibhāvas* of the actor and concretized by the *sthāyibhāva-dṛṣṭi*, the emotion module. The actor produces the *sthāyibhāva-dṛṣṭi* and ‘enters’ the emotion (*sthāyibhāva*). A character may act in an entire scene with the same *sthāyibhāva*. Love (*śṛṅgāra*), sorrow (*karuṇa*) and pride (*vīra*) are the most important ones in Indian dance and theatre.

The third pattern consists of the somatic reactions, the *sāttvika-bhāvas*, which are physical manifestations of the *bhāva* depicted, such as tears, goose-

398 See Vatsyaya, Kapila, 1996, 95: *The Nāṭyaśāstra*.

399 Snellgrove, David (1959) 2010, 107-108: *The Hevajra Tantra*.

flesh or sweat for example. They arise when the actor is mentally and physically fully involved in the portrayed situation. Some schools reject *sāttvikabhāvas* as private and not artistic. I share their opinion. *Sāttvikabhāvas* are side-products of the actor's emotional involvement. They are not relevant for stylised acting and dance (*nātyadharmi*), but find their place in realist acting (*lōkadharmi*).

The fourth pattern is cognitive processing (which causes the oscillation of the *sthāyibhāva*), where meaning (*artha*) is created. Various feelings, called *sañcāri-* or *viabhicāri-bhāvas*, arise as the cognitive process and the evaluation of the emotional situation sets in. The emotion is cognised and evaluated and feelings are born in sequence one from the other, as a kind of 'travelling' chain of feelings, called *vyabhicāris* or *sañcāribhāvas*.

The fifth and last pattern is created by the visible physical movements, the reactions (*anubhāvas*) to the basic emotion or to feelings. They complete the chain that leads from the triggers of emotion to visible manifestation. *Kriyā*, action, relies on cognition and is manifested by the *karmendriyas*, the physical cognition of sensations through the five senses. Emotion can be created by the hands and the body as well as through sounds, scents, pictures or sculptures (showing love through a lotus flower or an embrace; anger by showing beating or killing; sorrow by pulling one's hair and falling on the ground as examples).

The following chart shows on the left side the basic emotions produced by the actor and on the right side the emotions received by the observer according to Bharata:

	<i>Cause produced by the actor:</i>		<i>Effect</i> <i>The sentiment that arises in the spectator:</i>	
	Name of <i>sthayibhava</i>	Emotion	Name of <i>rasa</i> evoked in the audience	Emotion
1.	<i>Rati</i>	Love	<i>Śṛṅgara</i>	Erotic
2.	<i>Hasa</i>	Merriment	<i>Hasya</i>	Comic
3.	<i>Śoka</i>	Sorrow	<i>Kaṛuna</i>	Pathetic
4.	<i>Krodha</i>	Anger	<i>Raudra</i>	Furious
5.	<i>Utsaha</i>	Enthusiasm	<i>Vira</i>	Heroic
6.	<i>Bhaya</i>	Terror	<i>Bhayanaka</i>	Terrible
7.	<i>Jugupsa</i>	Disgust	<i>Bibhatsa</i>	Odious
8.	<i>Vismaya</i>	Wonder	<i>Adbhuta</i>	Marvellous
9.	<i>Śanta</i> ⁴⁰⁰	Calmness	<i>Śanta</i>	Tranquil (peace of mind)

Through reflection an idea develops, grows and blossoms, reaches a peak and agitates to and fro. A *saṅcaribhava* is evaluated. The result gives way for another one, again reflected and evaluated and transformed into the next *saṅcari* or even a new *sthayi*. There are some actors in Kerala famous for their highly accomplished skill in showing the development and the oscillation of *saṅcaribhavas*; *kutiyattam* actors like Ammanoor Madhava *cakyar* and Usha Nangyar and *kathakaḷi* actors such as for instance *Kalamaṅcalaṅ Gopi*, *Kalamaṅcalaṅ T.T. Ramankutty Nair*, *Sadanam Krishnakutty* and also the famous female impersonator late *Kottakal Sivaraman*.

There are, as for everything relevant in Indian life, Sanskrit *ślokas* for the description of the *navarasas*:

400 Only found in certain editions of the NS.

He whose body is in the emotion of love moves with Sīta,
 In pride he breaks the mighty bow.
 In sorrow, as he protects the crow⁴⁰¹,
 In wonder, as he looks to the bridge of stones across the ocean,
 In mirth as he watches Sārpanaka,
 In fear and disgust, as he gazes upon others except Sīta,
 In anger as he kills Rāvaṇa, in peace, as he sees the sages.
 May he, lord Rāma, protect us!

“Through the embodiment of emotion, thought and feelings, the reactions (*anubhāvas*), the *bhāvas* are transmitted to the *rasika*, who savours them as *rasas*⁴⁰². *Rasas* are experienced by the *rasika* through the five senses. *Rasas* arise in the observer in response to the actor’s *bhāvas* “when they are imbued with the quality of universality (*sāmānya*)”⁴⁰³. Bharata mentions the aim of the *rasas* to be the successful achievement of enjoying and understanding (*siddhi*) the acted, to wonder, to be touched, by something fictive. The observer (*prekṣaka*) also eventually gains knowledge and wisdom. “*Śāstrāyā ca sukhāya ca*”: through (the knowledge of) the *sāstra* to (the) happiness (of enjoyment and understanding). The notion of *rasa* is deeply rooted in Indian *sāṅkhya* - philosophy where it means something very different: “*Rasō vai sah...*” (*Rasa* is identical with the ultimate reality, the supreme truth)⁴⁰⁴. Much has therefore been speculated about *rasa*. (More about *rasa* in Chapter 3. 9 of Part three)

The *bhāva-rasa* concept and its practice in *kūṭiyāṭṭam* is the only acting system in the world that deals in depth with the direct relationship of the actor’s physico-mental techniques to the communication process. The emotions are created physically and not psychologically and can easily be reproduced by the trained actor.

401 In ceremonies in which ancestors are remembered, crows are fed. These symbolise the ancestors.

402 As good dishes can be savoured, also acting emotions can be ‘savoured’ by the audience.

403 See in Gosh, M.M.; Kumar, Puspendra 2006: 279: *Nāṭyaśāstra with Commentary of Abhināvabhāratī*.

Sāmānya, ‘commonness’, is also translated as ‘universality’.

404 Quoted in the *Taittirya Upaniṣat* 2.7

2.5 *Nañnyārkūttu* ˇ

The female actresses, the *nañnyārs* of Kerala, act on the *kūṭiyāṭṭam* temple stage (*kūṭṭampalaṃ*) together with their male colleagues, the *cākyārs*⁴⁰⁵. They also have their own solo form, *nañnyārkūttu* ˇ, formerly a purely ritual performance. This unique female solo-style is described and analysed by several scholars⁴⁰⁶. Formerly, the art form was shown exclusively in the temple or on the cremation ground. From about 1980, a revival of *nañnyārkūttu* ˇ took place and performances outside the temple made this female solo theatre form widely known. The *nañnyār* is the counterpart of the female European solo-pantomime in vogue in the beginning of the twentieth century⁴⁰⁷. I mention here only a few aspects relevant to this study.

The *nañnyār* in female costume is a narrator, not a character as the *cākyār* in the costume of a type-character. Therefore it is more convenient for the *nañnyār* to impersonate other characters, which for the *cākyār* are already defined as a specific character by his costume⁴⁰⁸. As mentioned above, the simplicity of the makeup frees the *nañnyār* from facial exaggerations and focuses her more on acting itself, on the elaboration of actions and emotions and on showing nuances of feelings (*sañcāribhāvas*).

In *nañnyārkūttu* ˇ, in fact a "long *nirvvaṇaṇam*", the performing actress is also free from vocal expression (*vāk*) and can fully concentrate on physical expression and the presentation of various characters. The female seen through the male is an exciting feature of the female impersonator in *kathakali*. The *mohinyāṭṭam* danseuse sees the female through the female. The *nañnyār* impersonates gods and goddesses, demons and heroes less from a gender bound aspect and more by adopting a universally human approach.

Generations of master performers have polished the techniques of *abhinaya* to the point of developing the amazing features they have today. The

405 This is at least the tradition. Nowadays, there are more performances given outside the temples, and there, the actors do not necessarily belong to *cākyār* and *nampiar* cast any more.

406 By Diane Dougherty, Heike Moser, Usha Nangyar, Nirmala Panicker, K.G. Paulose, L.S. Rajagopalan and others.

407 Female pantomime solos were made popular in the beginning of the 20th century by La Belle Otéro, Colette Willy, Charlotte Wiehe, Bella Reine and others.

408 In *Naṭāṅkuṣa*, an unknown author from the fifteenth century criticizes the *cākyārs*, who in the monkey costume of Hanuman, with a tail hanging behind, impersonate *Sīta*. Quoted by Paulose, K.G. (editor and translator) 1993, 125: *Naṭāṅkuṣa*, A Critique on Dramaturgy (chapter iv, 6).

Nāṭyaśāstra has also served as the basis for a complete training system for the expression of action, emotion and feeling, for impersonation and narration. As long as narration is important in theatre, the physical as well as the mental techniques of the *Nāṭyaśāstra* and the practice of the *cākyār* and the *nāṅṅyār* have to be seriously considered, not only from the point of view of gesture language, but also as a precise and effective physical acting method.

3 A COMPARISON OF EUROPEAN AND INDIAN GESTURE LANGUAGE

Also in the Indian tradition, the stage is an illusion, where human beings are seen as the actors, the gods as the directors and ultimate spectators. The plays of the gods are performed with great pomp and ceremony, with rich costumes and music. To leave the world, to enter the convent or to become a *sadhu*, and the enjoyment of opulent theatre, are all based on the same pursuit of salvation. It should not be forgotten that European Baroque convents and convent schools, in the service of the counter-reformation, used theatre effectively for the dissemination of their doctrine. Both in east and west, in the Indian tradition as well as the Baroque theatre, anything can happen on stage. The visual and the acoustic become predominant. Also in a *kathakālī* performance, or a performance of Indian classical dance, the lines of the poem lose some of their importance through music, drums, and dance. Such theatre also requires physically exuberant acting. It is of no importance whether the texts are sung in Italian (opera), recited in Latin (as in the *commedia erudita*) or in Sanskrit. Expression is representative, stylised and often exaggerated.

I consider basic body behaviour to be one of the most striking differences between European pantomime and Indian *abhinaya*. In Europe, basic stance and *passus scenicus* have changed constantly over the centuries, influenced by economic, social and religious change; whereas the different Indian styles of dance and theatre seem to have kept their basic stances more or less unchanged. European stance is often asymmetric and dynamic. The European pantomime artist uses acrobatics, jumps and leaps and covers a lot of space. Based on ballet technique, pantomime movements from the 19th century onwards have a drive upward and forward. The basic body stances for *abhinaya* are almost symmetric or arranged around the vertical axis with weight distributed between both sides (*bhaṅgi*, *tribhāṅgi*). The Indian stances are more anchored and make perfect starting points for rhythmical foot-work. The Indian actor and dancer do not fight against the pull of gravity as the

classical ballet dancer does. His or her jumps have no *ballon*⁴⁰⁹. More frequent are stamping and rubbing steps, “foot-slants” to the side as well as movements of the heels.

The Baroque Western actor used a very developed *passus scenicus*, the contemporary actor motivates his movements in space based on the needs of the character and not from a purely spatial perspective. The Indian actor does not move much through stage space but creates fictive space. Indian *abhinaya* does not focus as much on weight shifts as pantomime does. The *kūṭiyāṭṭam* actor may, without changing his position, show several *mudras*, or tell entire stories, sitting gesturing on a stool.

In Europe, as well as in India, facial expression changed over the centuries only in dimension, intensity and level of stylization. European pantomime had periods of ample facial expression such as in the Baroque theatre and in the pantomimes of the end of the 19th century. Both Lecoq and Decroux wanted to eliminate or to reduce the actor’s reliance on facial expression. Decroux covered the actor’s face with a veil, and Lecoq used the neutral mask.

Indian facial expression is rather naturalist when it comes to the female dance styles; but, due to the facial make-up, ample and stylised in *kūṭiyāṭṭam* and *kathakali*. The facial expression of Indian *abhinaya* has been systematised, discussed in a scholarly manner and refined by tradition.

Also gesture language stays on the overall unchanged. There is a rich tradition of everyday European gesture that never found its way to the stage and has never been stylised. To communicate through gesture is, since Cicero and Quintilian, ambiguous, and later, through the development of the European courts, condemned as rather ‘plebeian’ and therefore to be avoided. The rich tradition, the forms and the uses of *mudras* appear to have developed continuously in India. Codified by the *Nāṭyaśāstra* and later local *śāstras*, gesture language in dance and theatre not only survived the ages but developed its expressive potential.

The European technical elements of pantomime and its know-how are fragmented; pantomime is today not studied or performed professionally. With the help of the corresponding Indian technical elements and conventions of gesture language and their correlations with pantomime, I try to show how pantomime as well as *abhinaya*-techniques can be applied for the

409 *Ballon*, a French ballet term, denotes the quality of lightness in ballet jumps.

establishment of a widely understandable theatrical gesture language and its theory of practice.

In the following section, I discuss the techniques of gesture language as found in *kūṭiyāṭṭam* and pantomime.

III *Analysis of techniques*

1 THE GESTURE CODE

*“E ciò che lingua esprimer ben non puote,
Muta eloquenza ne’suoi gesti espresse”.*
Torquato Tasso 1581⁴¹⁰.

Body posture, movement and gesture belong according to Fischer-Lichte to the gesture code⁴¹¹. As discussed in the introduction, I understand gesture as gesture of the hand (and the lower arm) that represents a word, a notion. A gesture of the shoulder, chest or leg is not the expression of a specific word, but an emotional gesture or an action. Therefore, I consider the gesture codes as understood by Fischer-Lichte to be composed of two different parts: on the one side there is hand gesture that translates specific notions or words into gesture language, and on the other side there is body expression that cannot be ‘translated’ into a particular word⁴¹². If I hollow the chest, the movement can be understood to represent an emotional notion such as ‘sorrow’, ‘cold’, ‘fear’ or ‘introversion,’ or something else according to the context.

I analyse hand gesture and facial expression in this section, offering an overview and only touching on the extension of the gesture codes.

The philosopher and anthropologist Marcel Jousse says about gesture: *“Le geste, c’est l’homme”*,⁴¹³ but science has not solved the riddle of the origin of hand gesture, nor the origin of spoken language. As young children, we learn about the word by mimèsis, and we represent the world by the mimèsis of body language and hand gesture⁴¹⁴. Already in Aristotle’s *Poetics*, man is

410 Torquato Tasso 1581, in canto 4, stanza 85 of *Gerusalemme Liberata* (And what by the tongue cannot be well expressed, is expressed by the mute eloquence of gesture).

411 Fischer-Lichte (1983) 2007, 47: *Das System der theatralischen Zeichen*, Semiotik des Theaters Band 1.

412 It is to mention here that I consider each hand gesture to have an “echo” in the entire body.

413 (Gesture is man). Jousse, Marcel, 1969, 49: *L’anthropologie du geste*.

414 The notion of mimèsis is here understood in the way Paul Ricoeur describes it; as the active process of imitation and representation. See in Ricoeur, Paul, 1983, 69: *Temps et récit, tome 1*.

tagged as the most miming of animals⁴¹⁵, re-shaping and re-playing its world through gesture. The very young child understands facial expressions and basic gesture such as to point out an object before it can speak⁴¹⁶. No doubt gesture language, like spoken language, is learnt and developed through imitation and social interaction⁴¹⁷ in early childhood.

Noam Chomsky propounded the hypothesis of “an innate set of linguistic principles shared by all humans”⁴¹⁸. Is there a universal morphology and an underlying grammar of gesture that is the basis for a widely understandable gesture language?

In order to approach a deeper understanding of hand gesture, I start with a closer look at the human hand, the signifier of gesture.

1.1 *The Hand as Tool of Action*

*“Nous sommes notre propre outil et les outils que nous allons créer ne seront que les prolongements de nos gestes”*⁴¹⁹.

Marcel Jousse 1969, 201: L’anthropologie du geste.

By the hand, man makes physical contact with the world. He touches and grasps the objects he uses⁴²⁰. Man holds objects, hammers, caresses, hits and throws. The importance of the hand for human survival is also seen in the anatomic fact that comparatively much space on the bark of the neo-cortex is occupied by motoric and sensible hand fields⁴²¹. The hand has developed into an anatomically very complex limb; into a kind of double of the body that

415 See in Aristotle’s *Poetics IV*, 2.

416 See also in Tomasello, Michael 1999, 66: *The Cultural Origins of Human Cognition*.

417 Ibid: 5. Tomasello distinguishes three types of cultural learning: imitative, instructive and collaborative learning.

418 *The Cambridge Dictionary of Philosophy* 1999, 138: “Chomsky, Noam”.

419 (We are our own tool; and the tools we create are only the extensions of our gestures).

420 Hand action as well as hand gesture, is concrete, ‘material’, as also the anthropologist Marcel Mauss has stated. Mauss, Marcel, 1973, 70-88: *Techniques of the Body*.

421 According to Zeki, the amount of cortex the brain devotes to different body parts is in direct proportion to their relative importance. Zeki, Semir 1993, 149: *A Vision of the Brain*.

possesses a great deal of autonomy⁴²². The human hand is a fully fledged tool for survival, used to handle the world and to communicate.

The erect walk, the brain, hand and eye are closely related. Arm and hand form a gripping organ in the field view of the eyes. Neuroscience has discovered hand-representations in the brain to be situated in close vicinity to the representation fields of the face⁴²³. This maybe serves as biological evidence of the relatedness of hand and eye⁴²⁴.

There is an essential difference between body action and hand gesture⁴²⁵. Body movement is sustained by the torso. If I make a knot with a rope, the whole body is involved in the action; but if I make a knot with a thread, it is solely an action of the hand. The hand is in the latter action only supported by the elbow or the wrist. The larger movements of the long lever arms are unnecessary. This indicates that finer movements are not minor copies of larger movements, but that new muscular sets are involved which are limited to movements of the hand. A hand action is not a simple imitation of a physical action, but a re-creation by more peripheral chains of movement directed by other neuronal circuits. Pulling a rope is a physical action, whereas showing the hand gesture of pulling a rope is a communicative act. Hand gesture is visual-kinetic communication in compressed form, representing objects and actions. The analysis of how gesture is visually perceived and stored in the memory supplies further important clues about gesture.

1.2. *Gesture, Perception and Mental Image*

Contemporary neuroscience teaches that visual perception does not happen through 'image entities' entering the retina, but rather through partial symbolic representations of objects, events and actions in the parietal lobe, by a kind of encoded, abstract sign system that has nothing to do with real images. The visual message from the eyeballs enters the retina in different paths⁴²⁶. According to Vilayanur Ramachandran, a specific path in the brain

422 The painter Francis Ponge painted human bodies with small animals as hands.

423 See also in Ramachandran, Vilayanur S. (2003) 2004, 13: *The Emerging Mind*.

424 See also the research of Chris Miall about the coordination of eye and hand movements by the cerebellum. Miall Chris., Reckess G.Z. & Imamitzu H. 2001, 638- 644: *Nature Neuroscience* 4.

425 My first *kathakali* teacher used to say: "The legs create and the hands destroy".

426 Zeki speaks about a motion pathway, a color pathway and two form pathways in Zeki, Semir 1993, 182: *A Vision of the brain*.

that is “old” (from an evolutionary perspective), locates objects spatially; while a “newer” path reaches the visual cortex in the brain, where objects are recognized and processed in the above mentioned way. The organism gets answers to questions concerning what the object is and how it moves and approaches⁴²⁷. The old age of the spatial function, seen from an evolutionary perspective, seems to be a vital factor for survival, a kind of distance sense; and therefore I consider distance, besides the importance of form and direction of gesture, to be a very important factor in facilitating recognition and understanding of gesture.

There are more than 30 different patterns specialised in visual recognition in the brain, for example the ones for colour or for motion⁴²⁸. With the help of neuro-transmitters (patterns of neuronal firing), objects and events of the external world are connected by different patterns of symbolic transformations into a kind of ‘composed image’ in the brain⁴²⁹. Shepard considers the physical representation of an object (or an action) in the brain not to be a replica of the object in question, but a new creation of second order isomorphism, something between the mind and the correct shape⁴³⁰.

I conclude therefore that hand gesture is not perceived as a totality, but by a composite of fragments of binary information. The input information consists of elements of spatial-temporal character such as location, distance, form, type of movement and speed. These are processed and connected to form meaningful entities in the brain. Movement becomes gesture.

Autonomous and transient mental images arise also in the absence of the real object (they are devoid of sensation and perception, both experienced in the presence of real objects). The neuro-biologist Pierre Changeux calls both mental images and concepts *memory objects*⁴³¹. There is a relationship between perception, image and concept. Percepts are created not only by

427 The two different motion pathways were discovered by Ungerleider, Leslie and Mishkin, Mortimer and described by Ramachandran, Vilayanur 2004, 30: *The Emerging Mind*.

428 See also in Zeki, Semir 1999, 99-103: *Inner Vision. An Exploration of Art in the Brain*.

429 Vilayanur Ramachandran, 2004, 28: *The Emerging Mind*.

430 Mentioned by Shepard, Roger N. (psychology professor at Stanford University), in: *Perceptual-cognitive universals as reflections of the world*. Behaviour Brain Science 2001, 24: 581-601.

431 The term *memory-object* was coined by Changeux, Pierre (1985)1997, 130-142: *Neuronal Man. The Biology of Mind*.

the visual input (the received signals), but by the contribution the brain makes to them⁴³². Understanding of the visually perceived object happens through concepts. The concept...” is the result of neuronal activity in association areas such as the frontal lobe⁴³³ and is in a plausible way described by Antonio Damasio: “If I give you the word ‘hammer’ and ask you to tell me what ‘hammer’ means, you come up with a workable definition of the thing, without any difficulty, in no time at all. One basis for the definition is the rapid deployment of a number of explicit mental patterns concerning these varied aspects. Although the memory of separate aspects of our interaction with hammers are kept in separate parts of the brain, in dormant fashion, those different parts are coordinated in different terms of their circuitries such that the dormant and implicit records can be turned into explicit albeit sketchy images, rapidly and in close temporal proximity. The availability of all those images allows us, in turn, to create a verbal description of the entity and that serves as a base for the definition”⁴³⁴.

Also the composite elements of gesture are added together, scanned, combined and compared with precepts and concepts in the mind. By conceptual integration, compressing perceptual diversity into conceptual unity, deeply rooted in what we know, we store facts, recognise, remember and understand them⁴³⁵. If there are too many pieces of information involved in the input, a neuronal bottleneck is created. The smaller the amount of information needed for the definition of a gesture, the more likely that the gesture will be understood correctly.. (This is a very important basic rule for pantomime).

For recalling memory objects, a certain intensity of focus is needed. *Memory images* play a very important part in the visual arts. Arnheim has derived artistic rules concerning balance, shape, form, space, movement and dynamics from visual perception⁴³⁶. I consider these rules applicable also for gesture language, a kinetic visual art. Also Ramachandran has proposed eight artistic laws of visual perception that govern the arts: the grouping and peak-shift principle, isolation, perceptual grouping, contrast, perceptual

432 Zeki, Semir 2006, 244-245: *The Neurology of Ambiguity*. In Turner, Mark (editor) *The Artful Mind*.

433 Changeux, Pierre (1985)1997, 138: *Neuronal Man. The Biology of Mind*.

434 Damasio, Antonio, 1999, 220- 22: *The Feeling of What Happens, Body and Emotion in the Making of Consciousness*.

435 See also in Turner, Mark 2006, 99: *The Artful Mind*.

436 Arnheim, Rudolf (1954) 1974, ix: *Art and Visual Perception. A Psychology of the Creative Eye*.

problem solving, abhorrence of unique vantage points and the use of visual puns (metaphors)⁴³⁷. These rules are in my opinion also applicable to theatrical gesture. “The artist has to enhance, transcend or even distort reality”⁴³⁸. If the actor, consciously or unconsciously, follows Ramachandran’s “laws”, gesture is not only understood better, but also aesthetically savoured by the observer. This is also Bharata’s aim: by means of *abhinaya*, (acting according to aesthetic rules), to produce *rasa* in the observer.

Thus the composite character of both visual perception and its understanding is an important starting point for my technical analysis of gesture. I consider the hand of the actor to re-member (sic!)⁴³⁹ spatial-temporal elements of objects, actions or emotions, and to re-play them on a minor scale, not as an abstract imitation, but as a symbolic, meaningful and communicative re-creation.

1.3. From Physical Action to Communicative Gesture

Frans de Waal and other primatologists launched the hypothesis that gesture emerges from physical actions⁴⁴⁰. The basic actions of touching, gripping, throwing, pushing and pulling are the models of the symbolised actions of gesture. I also consider gesture to describe, indicate or symbolize real physical actions, but in the form of abbreviations, shortcuts. The action of pulling a rope is carried out with the involvement of body weight. If I execute the same movement (involving my entire body) without a rope, it is the imitation of a physical act (objective mime). The physical representation of the action is ‘mimed’. If I only *indicate* the gesture by pulling by arms and hands, without involving body weight, it is a mimetic reduction, a conceptualisation of the action - a meaningful gesture (pantomime). It denotes not only the action, but

437 Ramachandran, Vilayanur S. and Hirstein, William 1999, 33-34: *The Science of Art. A Neurological Theory of Aesthetic Experience*.

438 Ibid: 16.

439 Language uses physical designations for the expression of these mental activities such as to re-member, to under-stand. (In German also ‘be-greifen’, ‘verstehen’).

440 Frans de Waal, Dutch zoologist, ethologist and primatologist. After studies with bonobos, he suggests gesture to be based on physical actions and to precede speech. Waal, Frans 1982: *Chimpanzee Politics*. See also Tomasello, Michael 2009, 31-33: *The Cultural Origins of Human Cognition*.

also the verb 'to pull'. The abbreviated physical action, the compressed 'short-cut'⁴⁴¹, is an adapted reduction that symbolically represents the full action.

Correspondingly, the same hand gesture of pulling a rope can be developed further into the symbolic act of 'calling somebody'. Also from a simple physical reaction to a stimulus, communicating with oneself, a gesture can develop. Roland Posner describes the modification and the ritualisation of the simple hand gesture of quickly removing the hand from a hot object, shaking the hand and blowing on the fingers⁴⁴² into a gesture emblem. The movement re-presents the physical action. The original purpose of the primary physical action can get lost and develops into what Posner calls a 'manual emblem'. The gesture is used as a warning to refer to getting burned on other 'hot', dangerous objects. When we encounter this type of emblematic, encoded gesture, we have to track them back to their original action to understand their inner meaning⁴⁴³. The process of transformation of an action, from the purely physical (e.g. to block somebody with the entire body), into an emblematic artistic gesture, can be traced as follows:

Example of a basic action: I pull a person physically.

First level of transformation:

I 'call' a person with a hand gesture that imitates pulling, a diminished form of the initial physical action. There is no body weight involved. The action has become the gesture of pulling. The aim is still physical - I invite a person to come closer.

Second level of transformation:

If I want somebody to agree with me in a conversation, I use the hand gesture of pulling again. It is reduced to minimal size. The action has become a symbolic pull. In the process of symbolisation, some hand gestures have be-

441 I understand these 'shortcuts' as the reduction and symbolisation of the space, time and energy of a basic movement; a reduced and symbolised form.

442 See in Posner, Roland, 2001, 10-11: *Alltagsgesten als Ergebnis von Ritualisierung*. Posner describes the gesture of blowing the fingers to cool them down after touching something too hot. The gesture is shown in a demonstrative, exaggerated way as when a child wants to communicate how the fingers hurt from touching the fire. Later the shaking fingers "re-member" the event of the hurt fingers and can be used symbolically for expressing anything one could 'burn' oneself on - from a business transaction to a beautiful woman. The movement of cooling by blowing on them has become a symbolic gesture.

443 De Waal has observed chimpanzees also to be able to change the purpose of a gesture: The outstretched palm, used for begging for food, was also used for asking a female for sex. China Daily Mail, May 02, 2007.

come magic signs of protection or healing, secret gestures that are “sealed”. The phenomenon occurs in all cultures. It is perhaps therefore that they are called *mudras* in Indian culture⁴⁴⁴.

Third level of transformation:

For pantomime and *abhinaya*, an aesthetic transformation of gesture has to take place. Gesture has to be universalised, simplified, clarified, amplified or embellished.

1.4 From Daily Gesture to Artistic Gesture

As mentioned above, gesture, besides the imitation of objects, is built on basic physical actions as for example touching, gripping, carrying, dropping, throwing, drilling, breaking, pushing and pulling. The gestures of pantomime and *hastābhinaya*⁴⁴⁵ are their artistically adapted and embellished gesture forms. If the underlying physical activity which is the origin of a gesture is well-articulated by the gesturer, the observer is hopefully able to understand and interpret it.

As Bulwer, Lang, Engel and Delsarte and others remark, the gestures of an actor and an orator should *not be natural, but refined by art*. For use on stage, daily gesture has to be artistically refined. Also the theatre semiotic Erika Fischer-Lichte affirms the importance of a closer study of the building principles of the gesture code⁴⁴⁶. My analysis of the basic elements of gesture helps to decode, clarify, amplify and embellish gesture.

We respond in daily life, as in theatre, unconsciously but alertly to gesture. We seem to follow a code, written nowhere, a code we simply remember. Nobody is an expert on it, but all people, everywhere, seem to understand it.

444 The *Hatha Yoga Pradīpikā* mentions 25 such gestures, *Nirvāna Tantra* 108, from which 55 are commonly used.

445 Acting by hand gesture as it occurs in *kūṭiyāṭṭam*.

446 Fischer-Lichte, Erika 2008(1983), 63: *Semiotik des Theaters. Das System der theatralischen Zeichen*, Band 1: “Es muss daher untersucht werden, ...welcher Art die Einheiten sind die als Zeichen den gestischen Codes zugrunde liegen, ...auf welche Weise diese Einheiten miteinander zu Syntagmen kombiniert werden können und...welch Bedeutungen diesen Einheiten... isoliert und...im Kontext attribuiert werden können”.. (It has to be researched...what kind are the unities, as signs, are the basis of the gesture codes,.. and how these unities can be combined to syntagms, and what kind of significations can be attributed to these unities, both isolated and in context).

Unconsciously, we all interpret hand gesture. According to my hypothesis, this spontaneous understanding of gesture is due to our brain's intrinsic ways of seeing, processing (analysing and combining the basic fragments), understanding and storing gesture in the memory as described above. I intend therefore to divide gesture into its elementary parts which contain basic information about location, distance and form of movement. These basic elements also constitute the basis for the interpretation and the understanding of gesture. The artistic stylisation and amplification process of gesture also starts from them. The totality is not stylised, but rather the constituting elements.

1.5 *Cracking the Gesture Code*

I understand pantomime gestures as embodied words. Spoken words can be divided into their smallest units, or phonemes. For gesture, the smallest units are according to William Stokoe Jr. the *cheremes*⁴⁴⁷, defined by him as 'relatively meaningless bundles of distinctive visual features'⁴⁴⁸. I intend to discover the basic bits that contain *meaningful* visual information. As I see it, there are no meaningless features in the elements that constitute gesture. I call these basic elements *argumemes* (from the Latin noun 'argumentum', content). My hypothesis is that *six argumemes*, three static and three dynamic ones, are assembled to form a gesture. They supply the information necessary for its interpretation and understanding. The three static *argumemes* are the palm position I call PAL; the location of gesture in relation to the body referred to here as LOC and the finger positions, the signs, called SIG. The three dynamic *argumemes* are the wrist movements I call MAN⁴⁴⁹; the movement directions, DIR, and the finger movements, DIG. PAL and MAN, LOC and DIR, SIG and DIG as isolated pieces of information are connected into a meaningful gesture that translates a word and even goes beyond it⁴⁵⁰. The following table shows the six *argumemes*, or building blocks of gesture:

447 See Stokoe William C. jr., 1972, 20, and 47-55: *Semiotics and Human Sign Languages*.

448 *Ibid*: 20.

449 MAN is an abbreviation of the Sanskrit word 'manibandhas', wrist movements.

450 LOC corresponds to Stokoe's place-markers, called TAB. Stokoe, William C. jr. 1972, 20: *Semiotics and Human Sign Languages*.

	<i>The static, morphological determinants</i>		<i>The dynamic, kinetic determinants</i>
1.	Palm position PAL	4.	Wrist movements MAN
2.	Location LOC	5.	Movement direction DIR
3.	Hand and finger position (mudra) SIG	6.	Finger movements DIG

The wrist and lower arm regulate the position of the palm. Hand positions in relationship to the body are mentioned by all European and Indian treatises but are nowhere systematised. In the *Nāṭyaśāstra* they appear under the name of *kṣetras*, literally 'fields'. The directions of gesture are called *hastapracāras*⁴⁵¹. The positions of the fingers themselves are called *hastas* or *mudras*. Wrist movements are only in a later treatise mentioned as *manibandhas*. The elbows and wrists regulate movement directions as distal, proximal, abducted, adducted and transversal movements. The joints of hand and fingers, the knuckles (the MCP)⁴⁵², the *proximal interphalangeal joints* (PIP), the *distal interphalangeal joints* (DIP) and the *radiocarpal joint*⁴⁵³ regulate the positions and movements of fingers and palm. Finger movements are in the *Nāṭyaśāstra* called *hastakaraṇas* and *karaṅgulis*⁴⁵⁴. Wrist movements play a minor role in everyday gesture language, but enhance visibility and aesthetic form. The table below shows the six *argumemes*, as they appear in European and Indian treatises.

451 Compare with the *hastapracāras*, of the NŚ 9: 181-182.

452 MCP, the *metacarpophalangeal joint* (the knuckles).

453 The radiocarpal joint is the wrist, the MCP the knuckles, the PIP the middle finger joint and DIP the outer finger joint that carries the fingernail).

454 Hasta *karaṇas* and *Karaṅgulis* (hand- and finger actions) are mentioned in Appendix 1.

455 In *Jaimini's Purva Mīmāṃsā*, a philosophical system, location (*deśa*) and direction (*dik*) are mentioned as important factors of perception. See Radhakrishna, *Indian Philosophy* (1921) 208, 380: Vol. 2 of *Indian Philosophy*.

456 Quoted by Bose, Mandakranta, 1995, 95: *The Dance Vocabulary of Classical India*. The *Narīana Nirṇaya* (NN), is a treatise different from the *Nāṭyaśāstra* tradition.

457 *Karaṅgulis* are found in *Saṅgīta Ratnākara* 7.50, and are quoted by Bose, Mandakranta 1995, 97: *The Dance Vocabulary of Classical India*.

	<i>Static determinants</i>		<i>Dynamic determinants</i>
1.	PALs are mentioned in the <i>Natyaśastra</i> and by Quintilian, Bulwer and Aubert, but not systemized by either; they are, however, systematised by Bacon and Delsarte.	4.	MANs: <i>Manibandhas</i> are only mentioned in the Indian treatise called <i>Manasollasa</i> of king <i>Someśvaradeva</i> (from the 13 th century). (Quintilian condemns the extensive use of wrist movements as effeminate).
2.	LOCs: <i>Hasta-kṣetras</i> (gesture-fields) are not mentioned in the <i>Natyaśastra</i> ; but there are hints in the text ⁴⁵⁵ . <i>Kṣetras</i> are mentioned in the Indian treatise <i>Saṅgataratnakara</i> by <i>Śaṅgadeva</i> from the 13 th century (SR 7: 546-47) and in the <i>Nartananirṇaya</i> by <i>Pundarika Viṅṭhala</i> from the 16 th century (NN 23 b) ⁴⁵⁶ . There is a systematic survey provided by Austin and Bacon.	5.	DIRs: A systematic survey is given in the <i>hastapracaras</i> of the <i>Natyaśastra</i> , as well as by Austin and Bacon.
3.	SIGs: The <i>Natyaśastra</i> describes finger positions (<i>hastas</i> or <i>mudras</i>) in chapter 9 and the <i>Hastalakṣaṇadipika</i> in chapters 1-2. Diverse finger positions are described by Quintilian, Bulwer, Aubert, De Jorio and others.	6.	DICs: Four finger movements are described as <i>hastakaraṇas</i> in the <i>Natyaśastra</i> ; the <i>Karāṅgulīs</i> are described in the Indian <i>Saṅgataratnakara</i> (SR) 7.50 ⁴⁵⁷ . Finger movements are mentioned, but not systematically listed in the European treatises.

In the following section, I analyse the six *argumemes* as they appear in pantomime and *abhinaya* gesture.

1.5.1 PAL, the Positions of the Palm

The position of the palm is the most important determinant for the interpretation and understanding of any gesture and most probably one of the oldest elements of gesture⁴⁵⁸. Even primates communicate by the gesture of the open palm⁴⁵⁹.

The palm is known as a veritable network of nerves, as a “mini solar plexus”. Palmists attempt to read the fate of the individual from the features and lines of the palm. The palm and the palm-side of the fingers, and especially the fingertips, are highly sensitive and specialized in touch. I consider the palm to represent the settings and dynamics of our personal and intimate life. The Indian dancer embellishes her palms with painted solar-signs functioning as good luck charms. The palm is also a powerful visual focal point and has a visual pull. All gesture by the supine palm has a pull upwards and the prone palm pulls visually downwards. No pull is felt when opposite forces are in balance, as when the two palms are joined. We spontaneously understand: here is ‘balance’, ‘peace’, ‘concentration’ or ‘prayer’.

The back of the hand, armed with rings and varnished fingernails presents the social, the achieved aspects of the individual. Therefore, depending on whether I touch my forehead with the prone or the supine part of the hand, the gesture can be interpreted differently: The touch of the palm signalizes feelings; but the touch with the back of the hand signalizes a feeling I want to communicate consciously. In the following section, I describe the basic positions in which the palm can be held.

458 Form perception is crucial for survival: it tells the primate *what* or *who* is approaching.

459 See in Pollick, Amy S. and de Waal, Frans B.M. 2007, 19-20: *Ape Gestures and language Evolution*; also in Tomasello, Michael (1999) 2000, 28- 33: *The Cultural Origins of Human Cognition*.

The 17 positions of the palm⁴⁶⁰:

Palm positions are regulated by the wrist and lower arm. I have classified them into three main groups: The palm in a lateral position and the horizontal position with a prone or supine palm.

Lateral hand in position o
(prone) hand



Supine hand



Palmar hand



The graphic symbols below show the positions of the palm of the right hand (as represented as a circle) seen from the position of the gesturer. The arrow symbolises the direction of the fingers and the short line represents the pollex.

- = palm visible (seen from the gesturer)
- ∕ direction of the pollex
- > direction of the fingertips
- hand

1 LATERAL	2 ∕ LATERAL	3 ←○→ LATERAL	4 ↑○↓ LATERAL	5 ○↓ LATERAL	6 ↑○ LATERAL
7 ←→ LATERAL	8 ↑↓ HORIZONTAL	9 ↗ HORIZONTAL	10 ←→ HORIZONTAL	11 ↑○↓ HORIZONTAL	12 ↗○↖ HORIZONTAL
13 ←○→ HORIZONTAL	14 ↑↓ VERTICAL	15 ↑○↓ VERTICAL	16 ↓ VERTICAL	17 ↑○↓ VERTICAL	

460 Impressions of palms with spread fingers are found in neo-Palaeolithic caves in Europe, Asia and Africa. The earliest Buddhist sculptures and pictures featuring hand-gesture are from around 100 B.C. Some of them are simple palm positions like the *varada mudrā*, the *abhaya mudrā*, the *dhyāna mudrā*, *namaskāra mudrā* and the *buddhasramana mudrā*.

The numbers below correspond to the numbers of the graphs.

1. The palm in the lateral position⁴⁶¹ (as shown in the previous page) is the starting position for any gesture: I am 'ready to start' an action, to 'shake hands' or 'to indicate' something.
2. The palm in the lateral position with dorsal flexion⁴⁶² denotes 'to point' to the side, 'to brush away' something or 'to negate'.
3. The palm in the lateral position (held in front of the body) with volar flexion⁴⁶³ denotes 'protection of the body', and indicates 'I' or 'ownership'.
4. The palm in the lateral position with adducted dorsal flexion (held in front of the body) indicates with one hand 'to centre something' or 'to make a point'; and with two hands 'greeting', 'prayer', 'thought' or 'concentration'.
5. The palm in the lateral position with abducted dorsal flexion (fingers pointing downward) indicates 'to point' at something or 'to mark a centre'.
6. The palm in a lateral position with a radial turn⁴⁶⁴ denotes a 'demarcation to the side' or 'negation'.
7. The palm in a lateral position with a radial turn and dorsal flexion (held in front of the body) denotes a strong and active 'demarcation', 'negation', or 'defence of the body'.
8. The prone palm: 'To grip' an object with the prone palm denotes a decided and active approach, to carry something on the prone hand is careful, delicate or undecided. The object is not held in a grip. The downward position of the palm focuses on the space under the hand: gentle or vio-

⁴⁶¹ The right arm is hanging naturally at the side and brought forward in front of the body. The fingers point to the front. The palm is on the gesturer's left side. The hand position is also called "the edge of the hand".

⁴⁶² In *dorsal flexion*, the wrist is raised.

⁴⁶³ In *volar flexion*, the wrist is dropped.

⁴⁶⁴ Gesture with the palm facing outside.

- lent 'demarcation', 'suppression', 'calm(ing)', 'stopping', 'blessing' or 'protecting'. It corresponds to Delsarte's natural attitude⁴⁶⁵.
9. The prone palm abducted indicates 'to shuffle away something' and 'to negate'.
 10. The prone palm adducted indicates 'to protect' or 'to dominate', or 'to press down' what is under the hand.
 11. The supine palm: Small objects are carried in the supine palm. The position allows a maximum of control of an action or of an object held. For example it enables dropping or gripping from beneath. There is an instinctive understanding of the empty hand as 'the absence of danger' or of 'helplessness'. I am 'ready to plead', 'to take' or 'to give', be it an object or something abstract, such as advice.
 12. The supine palm abducted⁴⁶⁶ (only a minor movement is possible) denotes 'to indicate' something.
 13. The supine palm adducted denotes 'to sustain', 'to carry' something.
 14. The dorsal flexed prone palm is used for pushing and shoving. The hand forms an active angle between the body and the outside. Gesture can be understood as 'denial' and 'demarcation' and corresponds with Delsarte's eccentric attitude. Held on the right side in front of chest, it becomes the Hindu-Buddhist 'fear not' (*abhaya mudrā*).
 15. The volar flexed prone palm: The hand is passive and relaxed and corresponds to Delsarte's concentric attitude⁴⁶⁷.

465 Delsarte is discussed in Chapter 1 of Part two; gesture materials are listed in Appendix 1.

466 Only minor movements are possible in this direction.

467 Abbé Delaumosne calls the position displaying the back of the hand the concentric, 'passive' state of the hand. If something is explained with this gesture, it may signify our inability to express it satisfactorily. Delaumosne gives the example of 'something too beautiful' to express. According to him, the back of the hand has a mystical aspect. Delaumosne, Abbé (1893)2007, 4-5: *Delsarte System of Oratory*.

16. The dorsal flexed supine palm is used for showing the dropped empty palm, indicating that there is ‘no resistance’, ‘no danger’ or ‘no point.’ It can also denote the end of an action. Held on the left side at waist level, it denotes the Hindu-Buddhist *varada mudrā*.
17. The volar flexed supine palm denotes ‘to look at’ something in the palm at close quarters, or ‘to show one’s power’ or even to ‘threaten’.

Palm positions play a most vital role in hand actions and in the interpretation of hand gesture. With the palm humans carry, protect and deny. But gesture cannot be fully understood from palm positions alone. In the following section, I add to PAL the location of gesture in relationship to the body of the gesturer (LOC).

1.5.2 LOC, the Gesture Field

The location of the hand in relationship to the body of the gesturer is important. The primatologists Graziano, Gross and Yap conclude from their experiments the existence of “extra-personal” space close to the body, extending outward about twenty centimetres. This space is mapped in the *premotor cortex* of the brain by visual-tactile receptive fields. When the arm moves, the receptive field moves with it. A representational field of the space near the body is created. Besides the distinction between egocentric and *allocentric* brain maps, a third kind of space representation in the brain had to be added; an egocentric one that is not brain-centred but body part-centred and gives some autonomy to the limbs⁴⁶⁸. Also Rizzolatti and his associates assert that movements “carve out a working space” from undifferentiated visual information space through the construction of motor-sensory neuronal interfaces⁴⁶⁹. Bouissac concludes gesture to be the deformations of this secondary cutaneous interface⁴⁷⁰. Gesture, and the space shaped by gesture, is comparable to a changeable part of the body itself, skin sensors, where

468 Compare with Graziano, Gross and Yap 1994, 548- 52: *Coding of Visual Space by Premotor Neurons*.

469 Rizzolatti and allies, 1996, 131-134: *Premotor cortex and the recognition of motor actions*.

470 Bouissac, Paul, 1906, 8-9: *Information, Imitation, Communication; An Evolutionary Perspective on The Semiotics of Gesture*.

visual, tactile and motor functions meet⁴⁷¹. The space mentioned is what I call the 'private area', a kind of sensible, vulnerable buffer zone between the body and the outer world. It is a most effective space for showing gesture.

LOCs tell where the gesture is held in relationship to the body. I have above discussed the importance that the localisation and gauging of the distance of an object has for survival. LOCs are the distant or close, vertical, lateral, horizontal and oblique positions (when one hand gestures across the body) of the hand(s) in relationship to the body. The *Nāṭyaśāstra* does not systematically categorize LOCs (*hastakṣetras*), maybe because they are chiefly a matter of practice (*prayōga*)⁴⁷² and differ from style to style. In some styles, *mudras* are held farther from the body and in others closer to it (the latter is the case in *kūṭiyāṭṭam*). LOCs have to be learned from a teacher and by observing performers. Bharata mentions only that for the expression of superior characters, gesture should be shown at the level of the forehead, characters with medium status in front of the chest, and inferior characters below the chest⁴⁷³.

In the 19th century, Delsarte did some interesting research on PAL combined with LOC. In his famous example of the 'cube' he deals with nine spatial relationships of the hand⁴⁷⁴. Basic attitudes are interpreted through the posi-

471 In *kūṭiyāṭṭam*, all *mudras* are shown within the effective, extra-personal space described above.

472 *Hastakṣetras* appear in the *Nāṭyaśāstra* together with the *vinyogas* of *hastas*. They are only mentioned in two later treatises, the *Saṅgītaratnākara* of Śārṅgadeva from the 13th century (SR 7.546-47) and the *Nartananirṇaya* by Pundarika Viṭṭhala from the 16th century (NN 23 b) as:

<i>Parśvadvaya</i>	both sides
<i>Purastāt- śītras</i>	in front of the head
<i>Pascāt- śītras</i>	behind the head
<i>Urdvā - śītras</i>	over the head
<i>Adha- śītras</i>	under the head
<i>Lalātha</i>	in front of the forehead
<i>Karna</i>	close to the ear
<i>Vakṣas</i>	at chest level
<i>Nābhi</i>	at navel level
<i>Kati- śītras</i>	at belly level
<i>Urudhvaya</i>	at the sides of the thighs
<i>Skanda</i>	at shoulder level

As quoted by Bose, Mandakranta, 1995, 96: *The Dance Vocabulary of Classical India*.

473 As mentioned in the NS 9: 164.

474 See also Delsartes' cube evaluated by Marcella, Stacy C. Carnicke; Sharon, Marie; Gratch, Jonathan; Okhmatovskaia, Anna and Rizzo, Albert 2006, 80- 92: *An Exploration of Delsarte's Structural Acting System*; as well as in Delamausne, Abbé

tion of the hands on a cube. The different palm positions are all close to the body but clearly show different meanings of basic human activities such as holding, including, removing, affirming etc. The following table shows how the imaginary or real cube is touched or grasped in different ways, exploring a variety of surface contacts and the meanings that can be implied:

<i>Palm position in relation to the cube:</i>	<i>Interpretation:</i>
On the upper surface:	to hold, control, protect
Palm on the side surface (fingers forwards)	to possess, to include, to belong to
Palm on the interior side surface:	to reject, to remove, to let go
Palm on the far away surface: (Fingers inwards)	to restrain, to bond
Palms on the far away surface (fingers upward):	to obtain, keep, contemplate
Palm on the far away surface, fingers downward:s	to retain, to reserve for myself
Palm on the bottom surface:	to sustain
Palm on the outside surface, fingers downwards:	to maintain
Palm on the outside surface, fingers upwards:	to contain, to affirm

These positions of the palm communicate both with one hand and with two hands, which has an emphasizing effect.

Albert M. Bacon uses in his treatise much wider gesture fields than the gestures of the hand on Delsarte's cube. Bacon goes beyond the personal gesture space, as discussed above, and moves away from the body, in order to have an effective impact on the outside world, as the orator does. He uses front, oblique, lateral and even oblique backwards LOCs. He considered LOC together with PAL and DIR to be important factors for the orator's gesture⁴⁷⁵. Different LOCs may lend very different meanings to the same PAL. Whether I

(Arnauld, Werner; Géraldy, Marie; Ciraudet, Alfred; Durvage, Francis; Berlioz, Hector) 1892 (2004) 48-53: *Delsarte System of Oratory*.

⁴⁷⁵ Bacon, Albert M. 1881, 40- 41: *A Manual of Gesture: Embracing A Complete System of Notation, Together With the Principles Of Interpretation and Selections for Practice*.

hold the open palm (in dorsal flexion as in number 14 of the graphics above) with fingers upwards in the vicinity of breast and armpit, or extend it in front of the body, leads to the association of two different meanings: The first, with a withdrawn hand close to the body, signals 'be calm'⁴⁷⁶ and the second, in front of the body, denotes 'stop'!

For mimetic dance, gesture can be shown at any place the arms can reach, insofar as it is visible. For pantomime and *hastābhinaya* the situation is different. Everything has to happen in front of the body, in the coronal plan, *clearly connected to the face of the gesturer and clearly visible for the audience*. The optimal position for the action field of the hand is also defined by the limitations of the vision field of the eye. Gesture, eye and facial expression are an expressive unit and should on stage be looked at frontally, or at least in half-profile, but always as a unified whole.

Sir Ernst Gombrich states that the eye has a wide field of vision, but only a narrow part of it produces clear vision⁴⁷⁷. By moving the eyes only, without moving the head and neck, only a restricted field of vision is possible. *Kūṭiyāṭṭam* gesture operates within this reduced, but effective field. The horizontal boundary of gesture reaches therefore about twenty centimetres in front of the chest and extends to the sides about as far as the width of the shoulders.

When I started to learn *kūṭiyāṭṭam*, the greatest difficulty to overcome was to reduce the comparatively wide LOCs of *kathakali* I was used to, as well as learning to *always* connect gesture to the eye. I soon understood the benefits of gesture shown closer to the body. I found the space of *kūṭiyāṭṭam* gesture fields to be congruent with the extra-personal space of gesture mentioned above. The elbows are raised to about the level of the wrists, the hands in front of the breasts. Gesture to the side is projected forward, at an angle of about forty degrees from the sagittal centre line of the body, diagonally to both sides. The limitation of the upward vision field of the eye (without lifting the head and neck) determines also the height at which gesture can be shown still connected to a sharply focussed eye. Gestures more than a few centimetres over the level of the head are therefore very rare in *kūṭiyāṭṭam*. The eyes, not the head and neck, have to follow gesture. The visual field of the eye is projected forward instead of sideways or upwards as described above⁴⁷⁸.

476 The *Hindu-Buddhist abhaya mudra*, 'fear not'.

477 Compare Gombrich, Sir Ernst H. (1982) 1986, 264: *The Image and the Eye*.

478 For looking at the moon, the natural gesture would be to lift head and neck. In

According to Usha Nangyar, important gesture should rather be shown in front of the body; less important gestures, such as grammatical notions can be shown at the sides⁴⁷⁹.

In the European tradition there are no precise rules regarding where to show gesture. The movements of head, neck and eyes follow gesture freely. The *kūṭiyāṭṭam* technique, to avoid large neck and head movements, but to let the eyes follow gesture, is far more effective. It requires a special technique for enhanced visibility and mobility of the eye. In *kūṭiyāṭṭam* I found the optimal connection between hand and eye. (Eye-techniques will be discussed in Chapter 3).

In the following section I describe basic Interpretations derived from PALs and LOCs:

Holding the same palm close to the chest, or fifteen centimetres away from the chest, or touching the forehead or the belly, can be interpreted and understood differently by the audience. Here I will combine the seventeen positions of the palm, analysed above, with LOCs and deduce various possible interpretations. The PAL in relationship to the body and the space provide the first and most important data for the interpretation and the understanding of hand gesture (a flawless interpretation can only be made when gesture is considered together with facial expression and then lastly within the context of a clause or a narrative).

I consider gesture to be interpreted as *iconic* (the representation of an object), *kinetic* (the abbreviation of a physical action), *emotive* or *indicative*. Therefore, several possible significations can be deduced. Basic PAL combined with LOCs and their possible significations are shown in the table below. The four varieties (iconic, kinetic, emotive and indicative gesture) in the fifth column of the table below are separated by a slash.

kūṭiyāṭṭam, the actor lifts the neck very slightly and projects the look forward-upward (at an angle of about 40 degrees). The face, eyeballs and *sclera* are visible for the audience.

479 In Usha Nangyar's class (class-notes: *Cāṭṭakūṭam*, August 2009).

<i>Position of the right palm PAL</i>	<i>Fingers pointing to</i>	<i>Horizontal axis LOC₁</i>	<i>Vertical axis LOC₂</i>	<i>Significations: Iconic/ kinetic/ emotive/ indicative gesture</i>
Lateral 1	Front	Centre forward	Centre	/-/ To separate/ -/ direction forward -/ready to shake hands, to show the way/ -/there!
Lateral 4	Upward	Centre	Centre	-/ To assert, to calm/ -/pointing upward to separate/ -/ here, pointing downward
Lateral 5	Downward	Centre	Centre	
Lateral 3	Left Left Left	Touching 25 cm in front touching	Chest Chest Forehead	/ The heart/ I / pain/ -/ to hold, possess/ -/ to remember, to think/ feeling pain/ -/
Lateral 7	Left Left	Touching Centre	Head Centre	/-/ Calamity/ -/ To block, to protect oneself/ fear/ -/
Horizontal 9 Prone abducted	Right	Centre	Centre	/-/ To deny, to stop/ -/ outward/ -/
Supine Horizontal 11	Front Front Front	Centre Forward Forward	Centre Centre Over the head	/-/ To sustain, to carry, to ask/ -/ / -/ To receive/ helplessness, plea/ -/ -/Ritual plea/ surprise, helplessness/ up there!

Horizontal 13 Supine abducted	Left	Centre	Centre	/-/To own, to carry/-/-/
Vertical 14 Prone dorsal flexion	Upwards	Right	Shoulder	/-/To affirm, to protect, peace, grace, / fear not! (the Buddhist abhaya-mudra) /-/-
	Upwards	Forward	Centre	/-/ To wait/ fear/ stop! /
Prone volar flexion vertical 15	Downwards	Earth (sitting, hand over knee)		/-/ To relax, to witness (as the Buddhist <i>bhāmiśparsa-mudra</i>) ⁴⁸⁰ /-/-/
Supine dorsal flexion vertical 16	Downwards	Right	In front of the hip	/-/ To invite, grace, to affirm/ compassion (the Buddhist varada mudra) /-/-
	Downwards	Front	Centre	/-/ To invite, what? /-/- down there!
Supine volar flexion vertical 17	Upward	Right in front	Face	Mirror/to show one's power, threat/ wonder, emotional understanding/ -/
	Upward	Touching	Mouth	/-/Secrecy, to be silent/ fear/-/
			Forehead	/-/To forget, to reproach/ pain/-

The above mentioned examples show physical as well as mental actions. If different positions of the fingers (*mudras*) are added, together with PAL and

LOC, the possibilities to derive meaning multiply. If the form of the hand and the finger positions change, further variations of meaning and interpretation are made possible.

1.5.3 SIG, Finger and Hand Positions

A part of the beauty of Indian *abhinaya* is due to its wealth of hand positions called *hastas* (hands) or *mudras*. Most of the older European treatises, like Quintilian and Bulwer, deal also with SIG and their significations. Quintilian claims that hand gestures penetrate our innermost feelings. Gesture has to be moderate and noble, in keeping with the behavioural attributes of a free and educated man. The hands and their positions are, after Quintilian, almost as expressive as words, and express actions, indications and emotions as well as abstract connotations of time and space⁴⁸¹.

SIG, 'frozen' hand and finger constellations, are also reminders of basic physical hand actions. They carry basic information of the touching, gripping, squeezing or protecting hand, for example.

Quintilian mentions index and pollex joined to a circle at their tips as a graceful gesture for expressing approval⁴⁸². The hollowed hand above the shoulder means exhortation, the clenched fist pressed to the breast regret or anger. Gestures such as clapping the thigh in indignation, striking the forehead, clapping the hands or beating the breast are condemned as theatrical gimmicks⁴⁸³.

The Indian tradition gives hand gesture a place of central significance. Yoga and Tantra consider *mudras* to have effects on the mind as well as on specific parts of the body. This could be another reason why the various treatises on dance and theatre kept the *mudra* tradition in India alive. As discussed in the introduction, European pantomime lacks the rich hand gesture heritage that the Indian *mudra* tradition enjoys. I deduce that artistic SIG disappeared from the European stage with the rise of the naturalist and psychological theatre in the beginning of the 20th century.

480 To touch the earth means 'to call the earth as witness'.

481 See in Chapter 1 of Part two.

482 Quintilianus, Marcus Fabius, approx. 95 AC, 300: *De Institutio Oratoria*.

483 *Ibid* : 311.

A remnant of earlier folk finger-tradition is found in the nursery rhymes about the five fingers⁴⁸⁴. Bulwer calls the pollex the champion of the hand and compares it to a soldier, the index finger to a merchant, the *medius* to a fool, the *annularis* to a husband and the *minimus* to a lover⁴⁸⁵. Each finger has its special task as part of the hand and therefore carries a special connotation.

The pollex (*vrddha*) moves independently with great mobility. It opposes the other fingers in gripping and is therefore associated with activity, energy, virility, logic and willpower⁴⁸⁶. In India, its element is fire. In Ayurveda, the pollex is attributed to have a connection to the brain⁴⁸⁷. European folklore connects the pollex with the planet Mars. Hand gesture with a spread pollex is direct and active. The pollex pressed to the side of the index expresses therefore passivity, fear or control.

The index is the most active of all fingers. As the contact and indication finger, it is the most used digit and represents the human ego. Together with the pollex, it is involved in gripping small objects. Delsarte notes that humans grip granulated objects with the pollex and index. The grip of pollex and index is also the most sensitive of grips. Index and pollex bent and joined at the tips becomes in the Indian tradition *Mudrākya*⁴⁸⁸, the *mudra* of *mudras*. In Ayurveda, *HLD-Mudrākya* is connected to the lungs⁴⁸⁹. This gesture expresses also in European gesture tradition both love and approval, but has a second connotation in Latin-American folklore⁴⁹⁰.

The *medius* is the longest finger of the human hand. Through it runs along the parting line (the *mesatonic axis*), separating the right solar side from the

484 The following Swiss German nursery rhymes describe the different task of each finger: "Daas isch te Tuume; däa schüttlet d'Pfluume; däa list si uuf; däa trait si hei, und dä chlii, chlii Fääger isst si ali uuf!" (This is the thumb, this one shakes the plum-tree, the third picks the plums, the fourth carries them home, and the little, little rascal eats them all!)

485 "*Miles, mercator, stultus, maritus, amator*". See in Bulwer, John (1644/1654) cx 471 *Chirologia-Chironomia*.

486 In Indian finger tradition, the pollex represents the Hindu god Śiva.

487 Quoted by Lal, Vasant 1993, 57: *Ayurveda*.

488 *Mudrākya* is the second mudra of the HLD. In *Tantric* practice, the index bent and joined with the top of the pollex is the sign of perfect union with god. The index symbolises the ego and is bent on god, represented by the pollex.

489 See in Lal, Vasant 1993, 57: *Ayurveda. The Source of Self-Healing. A Practical guide*.

490 The finger position denotes good, perfect, beautiful, but also sexual insult in Latin American countries.

left lunar side of the hand⁴⁹¹. In Ayurvedic tradition, the *medius* represents the intestines⁴⁹². The *medius* is less flexible than the other fingers, a kind of centre of balance of the hand. In European tradition, earth is its element. The *medius* is the *impudicus*, the saturnic, dirty finger⁴⁹³. The central position of the *medius* made it also the digit of courage and creativity, criticism and judgement. Delsarte claims that fleshy objects are gripped by *pollex* and *medius*⁴⁹⁴.

In Indian tradition, the *HLD Kaṭaka mudra* (The *HLD mudras* are shown in the table on page 121) is shown on the basis of *HLD Mudrākya*, but with the *medius* additionally bent into the palm. I see the lofty relationship between the human ego and god expressed by the *HLD Mudrākya*, to be earthed by the bent *medius*. The *HLD Kaṭaka mudra* is associated with the female.

The *annularis* is the sun finger and its guardian deity is the sun both in Europe and in India⁴⁹⁵ and in Ayurveda connected to the kidney⁴⁹⁶. Known also as the ring finger, it represents the wealth of the individual. Passivity, light and communication are also associated with this finger. The *Hastlakṣaṇadīpikā* mentions many uses (*vinyogas*) of the *HLD Patāka mudra* (the flat hand with bent *annularis*) symbolising sun, gold and royalty⁴⁹⁷ as well as notions of earth and feet. Delsarte claims that delicate or impressionable objects are usually picked up by *pollex* and *annularis*.

The *minimu* (*kaniṣṭhika*) is the balance-finger of the hand and opposes the *pollex*. In Europe, it is associated with human qualities such as communication, honesty, mind, moral values, but also with sexuality. It is the cultural finger *per se*. According to Delsarte, pulverized objects are touched with the *minimus*. In Ayurveda, the *minimus* is connected to the heart⁴⁹⁸.

491 It is connected to the pineal gland.

492 Lal, Vasant (1984) 1993, 57: *Ayurveda. The Source of Self-Healing. A Practical guide.*

493 The classical ballet dancer bends the *medius* (the 'dirty' finger) slightly inwards towards the *pollex*, but spreads the *minimus*, the cultural finger. (Interesting that Russian ballet allows much stronger "crab-like" finger positions than e.g. the "correct" and modest British school. Personal observation made by the dancer Jennifer Chonghaile-Åbacka, 16.10.2010).

494 See Delamausne, l'Abbé; Arnould, Werner; Géraldy, Marie; Giraudet, Alfred; Durvage, Francis; Berlioz, Hector 1892 (2004) 48-53: *Delsarte System of Oratory.*

495 The *annularis*, the ring finger, is called the Apollo-finger in European finger-tradition.

496 Lal, Vasant (1984) 1993, 57: *Ayurveda. The Source of Self-Healing. A Practical guide.*

497 See also appendix 3.

498 Lal, Vasant 1993, 57: *Ayurveda. The Source of Self-Healing. A Practical guide.*

Each finger has its special connotations. They play thus a minor part in the interpretation and the understanding of hand gesture. Opening the hand and taking something and holding it in the fist were perhaps the first primate gestures. I call these basic gestures, based on to the hand as gripping organ, *matrix gestures*.

The Matrix Gestures

These are built on the concept of the hand as a gripping organ; using the basic movements of opening and closing the hand, gripping and releasing, with fingers joined or separated⁴⁹⁹. Before a grip, the hand has to be open, with the fingers joined or separated. The open hand, fingers touching each other on the sides, the thumb relaxed and spread at the side of the open palm, is the first matrix gesture (*HLD Haṃsapakṣa*). It is associated with openness and the starting of an activity but also with defencelessness and helplessness. All the fingers joined in a fist is the second matrix gesture, the *HLD Muṣṭi mudra*⁵⁰⁰. It is associated with ownership, aggression and fighting. If the hand is open and all the fingers spread, we have the third matrix gesture, the *Pūrṇacandra mudra* of the *Bālarāmabhārataṃ*⁵⁰¹. The hand is open, active and ready to take something. It expresses also astonishment and surprise⁵⁰². These three main hand gestures functioned in European prehistory as lunar representations⁵⁰³. *BB Pūrṇacandra mudra* does not figure in the *Nāṭyaśāstra* or *Hastalakṣaṇadīpikā*. It is not used in *bharatanāṭyaṃ* either. Perhaps there is not enough grace in the opened hand with spread fingers. In

499 When a more opened hand is necessary in *kathakali* or *kūṭiyāṭṭam*, for example for showing the mudra for 'king', a variation of the *HLD Patāka* is used. Instead of the correct *HLD Patāka*, the fingers are slightly separated. The mudra becomes an adaptation halfway between *HLD Patāka* and *BB Pūrṇacandra* and serves well for denoting the image of the crown, the symbol of kingdom.

Mudras have their own life and are adapted to the context they are used in.

500 *Muṣṭi* exists in all the four here mentioned treatises, *NŚ*, *HLD*, *AD* and *BB*.

501 *BB Pūrṇacandra*, Sanskrit for 'full moon', is not mentioned in the *Nāṭyaśāstra*, the *Abhinayadarpaṇa* or the *Hastalakṣaṇadīpikā*, but it appears in the 18th century in the *Bālarāmabhārataṃ* (*BB*).

502 In great surprise, objects are dropped and the hand is open, the fingers spread and tensed.

503 The fist represents the black moon; the five-fold star form of the open hand represents the full moon and the *HLD Hamsapakṣa* mudra with the thumb spread, the half moon.

Indian dance, the much more graceful *AD Alapadma mudra*⁵⁰⁴ is used instead of *BB Pārṇacandra mudra*.

I consider all other hand gestures to be basic derivations from the three matrix gestures: there are five primary derivations, two with joined and three with separated fingers. To take or to drop something, the hand gradually opens or closes gradually, and depending on the action, with fingers bent, spread or held together. The five first derivations from the matrix gestures are described in the table below.

The fingers are closed into a fist; then successively opened, the fingers touching each other at the sides:

<i>Fist</i>	<i>Fingertips joined</i>	<i>Palm half open</i>	<i>Palm fully open</i>
HLD <i>Muṣṭi</i>	HLD <i>Mukūḷa</i>	HLD <i>Sarpaśirsa</i>	HLD <i>Haṃsapaksa</i>

HLD Mukūḷa mudra is derived from holding an object delicately with the tips of all fingers and denotes also ‘concentration’ and ‘question’. *HLD Sarpaśirsa* is the hollow hand used for holding liquids and carrying small objects.

The fingers are closed into a fist; then successively opened with *spread fingers*:

<i>Fist</i>	<i>Hand half open</i>			<i>Hand open</i>
HLD <i>Muṣṭi</i>	<i>AD Saṅdamṣa</i> (With an opening and closing movement)	<i>AD Padmaśośa</i>	HLD <i>Ūṛṇanābha</i>	<i>BB Pārṇacandra</i>
The fist	Holding something with the fingertips	The hollow hand	Holding round objects	The spread fingers

AD Saṅdamṣa mudra is associated with ‘picking and ‘throwing’, *AD Padmaśośa mudra* with the holding of round and small objects. *HLD Ūṛṇanābha*, the “spider-hand”, is associated with ‘scratching’ and ‘clutching’ as well as the imitation of the ‘hooves of a horse’.

⁵⁰⁴ The *BB Pārṇacandra mudra* is transformed into *AD Alapadma* by an *ulnar* twist of the fingers, making the gesture resemble a flower.

Besides the matrix gestures, different types of grips provide the foundation for SIG. The hand as a tool for gripping objects in different ways forms the basis of the following gestures, shown in the table below:

Type of grip:	<i>How the fingers are held and the names of the resulting SIG and their connotations:</i>
Power- grip	The pollex is held around or over the fist as in <i>HLD Muṣṭi</i> or the <i>Buddhist Hāriṇa mudrā</i> . It denotes holding objects.
Hook To carry and to lift	The index is rounded. The pollex is not engaged in gripping. <i>HLD Sūcikāmukha</i> is used for 'hooking'. The hand gesture is also used in Europe for 'calling' somebody.
Precision-grip tweezers	The pollex and the tips of 2-4 fingers are held as tweezers. With pollex and index joined at the top: the <i>HLD Mudrākya</i> . Pollex and medius joined at the top: the classical Greek gesture of explanation (a subtle grasping); Pollex, index and <i>medius</i> joined at the top <i>HLD Haṃsāsya</i> , 'gripping fine objects'; all five fingers joined at the top: <i>HLD Mukuḷa</i> , denotes the holding of small objects
Scissor- grip	Holding and squeezing with the inner sides of medius and index (<i>HLD Kapitha</i> and <i>HLD Śikara</i>).

I consider all other *mudras* to be derivations of the *matrix gestures* and the above mentioned grip *gestures*.

The mudras of the Hastalakṣaṇadīpikā:

- | | |
|------------------------|--------------------------|
| 1. <i>Patāka</i> | 13. <i>Mukura</i> |
| 2. <i>Mudrākyaṃ</i> | 14. <i>Bramara</i> |
| 3. <i>Kaṭaka</i> | 15. <i>Sūcikāmukha</i> |
| 4. <i>Muṣṭi</i> | 16. <i>Pallava</i> |
| 5. <i>Kartarīmukha</i> | 17. <i>Tripatāka</i> |
| 6. <i>Śukaṭuṇḍa</i> | 18. <i>Mrgaśīrṣa</i> |
| 7. <i>Kapitha</i> | 19. <i>Sarpaśira</i> |
| 8. <i>Haṃsapakṣa</i> | 20. <i>Varddhamānaka</i> |
| 9. <i>Śikara</i> | 21. <i>Arāla</i> |
| 10. <i>Haṃsāsya</i> | 22. <i>Ūrṇanābha</i> |
| 11. <i>Āñjali</i> | 23. <i>Mukuḷa</i> |
| 12. <i>Ardhacandra</i> | 24. <i>Kaṭakamukha</i> |



I have in practice examined the *mudras* of the *Hastlakṣaṇadīpikā* and discovered their possible basic hand actions. The results of this practice-based research are given in the table below.

<i>Basic action of the hand:</i>	<i>Hand- gestures, HLD mudras as abbreviations for actions:</i>
To caress	Āñjali, Haṃsapakṣa
To cover	Haṃsapakṣa, Āñjali, Kartarīmukha
To cut	Śikara, Haṃsapakṣa
To drill	Sūcikāmukha, Arāla, Varddhamānaka, Mukuḷa
To drop	Muṣṭi -Āñjali or Haṃsapakṣa, (AD Sandaṃśa)
To grip	Haṃsāsya, Mukuḷa, Mudrākyaṃ, Kaṭaka, Muṣṭi,
To hammer	Muṣṭi
To hit	Haṃsapakṣa, Muṣṭi
To lift	Haṃsapakṣa
To point out	Sūcikāmukha, Tripatāka, Kapittha
To pull	Muṣṭi, Haṃsāsya, Mudrākya
To push	Haṃsapakṣa
To scratch	Ūṛṇanābha
To squeeze	Muṣṭi
To touch	Sūcikāmukha, Patāka, Haṃsapakṣa, Bhramara

The *Hastlakṣaṇadīpikā mudras* embody various concepts and notions. I found specific concepts to be connected to each of them: The *HLD Mudrākya*⁵⁰⁵ represents ‘subtlety’. It is used for the expression of small and subtle actions such as ‘to grow’; for the expression of ‘comparison’, ‘straight’, ‘dense’ and also for various abstract mental concepts such as ‘heaven,’ ‘the self’, ‘knowledge’, ‘mind’, ‘to think’, ‘to remember’, to inform’, ‘to desire’ and ‘to happen’. The *HLD Kartarīmukha*, for instance, is built on 3 sharp angles. It denotes a framed, secular and active world; social notions such as ‘man’, ‘child’, ‘face’, ‘enemy’, ‘friend’, ‘dynasty’, ‘you’, ‘we’; human activities such as ‘to hear’, to speak’, ‘to conclude’ or to ‘end’; and many words belonging to culture such as ‘time’, ‘sin’, ‘fame’, ‘vow’ and finally also artefacts, such as ‘house’.

505 *Mudrākya* is the “mudra of mudras”, the *cinmudrā*, (*gesture of thinking*) or *jñānamudrā*, (*gesture of knowledge*). See also Szily, Eva 1997. 172-173 : *Typologie des Gestes dans la Hastlakṣaṇadīpikā*.

I see grips, actions and finger tradition to be the foundation of what I consider to be the basic concepts of the 24 *mudras* of the *Haṣṭakṣaṇadīpikā*, shown in the table below:

The concepts of the mudras of the Haṣṭakṣaṇadīpikā:

<i>Name of the HLD-Hasta</i>	<i>Concept 1</i>	<i>Concept 2</i>
1. <i>Paṭāka</i>	Sun, light and royalty	Height, size, earth, world, feet
2. <i>Mudrākya</i>	Small and subtle actions	Mental actions
3. <i>Kaṭaka</i>	Femininity	Cold, shining
4. <i>Muṣṭi</i>	Aggression	Holding a handful of something; as well as good qualities.
5. <i>Kartarīmukha</i>	Civilisation, culture, ethics, and basic human activities	Artefacts
6. <i>Śukaṭuṇḍa</i>	Hook	
7. <i>Kapittha</i>	To link ⁵⁰⁶ , to double; repetition	Directions
8. <i>Haṃsapakṣa</i>	Objects of a large size or of importance	Basic physical actions
9. <i>Śikara</i>	Animal feet	Eyes
10. <i>Haṃsāsya</i>	Soft objects	Colours
11. <i>Āñjali</i>	(<i>As haṃsapakṣa</i>)	
12. <i>Ardhacandra</i>	Duality, question	Greatness, remarkable
13. <i>Mukura</i>	Holiness, goodness	
14. <i>Bramara</i>	Wings, birds	
15. <i>Sūcīkāmukha</i>	Indication	Oneness
16. <i>Pallava</i>	(<i>As haṃsapakṣa</i>)	
17. <i>Tripatāka</i>	Length	
18. <i>Sarpaśira</i>	Round objects	To carry small object
19. <i>Mṛgaśīrṣa</i>	Animal	Spirituality
20. <i>Vardhamāna</i>	Yogic meditation	
21. <i>Aralā</i>	Sharpness	
22. <i>Ūṛṇābha</i>	Aggression	Plenty
23. <i>Mukula</i>	Five-ness	To hold
24. <i>Kaṭakamukha</i>	Tension, fight	

PALs, LOCs and SIGs function as the static determinants of gesture. In combination with MAN, DIR and DIG, they become dynamic.

1.5.4 MAN, Movements of the Wrist

MAN (from Sanskrit *manibandha*, or wrist movements, are possibly latecomers in the development of artistic gesture. They regulate the positions of the palm on the physical basis of the *adduction* and the *abduction*, the *dorsal* and the *volar flexion*, *ulnar* and *radial twist* of the hand. Physiologically, the following eight movements of wrist and lower arm are possible:

- *Pronation and supination*
- *Adduction and abduction*
- *Dorsal and volar flexion*
- *Radial and ulnar turn*
- *Combinations: pendulum, circles, waves⁵⁰⁷ and figures of eight.*

The great variety of wrist movements possible assures the mobility of the human hand. Quintilian condemned the abuse of wrist movements as effeminate; but there were also cultural époques (for instance the Rokoko period), during which floating and gracious wrist movements were the mark of an educated and refined person also offstage.

All of the above mentioned wrist movements are used in *kūṭiyāṭṭam*, but not mentioned in the *Nāṭyaśāstra*. As discussed previously, the *Nāṭyaśāstra* is a theory of practice. MANs are a matter of practice and style and have to be studied from a teacher.

Soft and swift wrist movements are an important aesthetic feature of all Indian classical *nṛtta*⁵⁰⁸ as well as *abhinaya mudras*. They add grace and aes-

506 Kapittha is also used for the expression of connection. The Sanskrit word *sūryavamśa* serves as an example - 'the solar lineage'. The notion is shown by the combination of the following *mudras*: 'Sun', 'connection' and 'lineage'.

507 Wave movements (*ondulations*) are by Jacques Lecoq called *natural wave* (starting from the wrist and reaching to the outside, the fingertips, describing an inward circle) and *inverted wave* (starting from the outside, the fingertips and reaching the inside, the wrist, thus describing an outward circle).

508 *Nṛtta*, Skr. for (pure) 'dance'.

thetic flavour to hand gesture and are a matter of long and intensive training in *kūṭiyāṭṭam*⁵⁰⁹ as well as in European pantomime⁵¹⁰.

MANs are crucial for the articulation of hand gesture, especially for the amplification of the preparation phase of a gesture, here called *arsis* and discussed below⁵¹¹. *Movement and gesture always start on the opposite side of the intended direction*⁵¹². Without *arsis*, gesture lacks strength and dynamics. Also in 'white pantomime', any important gesture starts in its opposite direction by tracing a curve or a circle inward or outward with the lower arm and the wrist. The upbeat makes gesture not only more dynamic, but also more clearly visible and leads the eye of the observer to the peak, the content that is to be communicated. In the current sign languages for the deaf there is no special focus given to wrist movements⁵¹³. *Kūṭiyāṭṭam mudras* all have their well developed *arsis*, amplified by eye movements. A more developed *mudra* system than *kūṭiyāṭṭam* is not likely to be found. The elegance and eloquence of *kūṭiyāṭṭam mudras* derives from its wrist movements. Wrist and arm movements also regulate the direction of hand gesture.

509 Wrist rotation is a traditional, very important basic training feature of *kūṭiyāṭṭam*.

In the early morning, the student stands in the basic stance, the feet 1, 5 foot-lengths apart, close to the wall of the classroom and rotates with lifted elbows and supine hands his wrists both to the inside and the outside. In the same time, the students recite *ślokas* (*specific verse*) in various *svāras* (recitative melodies).

510 Delsarte calls the wrists and their movements as the thermometers of vital energy. Stebbins, Genevieve, (1902) 1977, 125: Delsarte System of Expression.

511 Kurt Meinel, former DDR-movement and sports pedagogue, called the preparation phase, the *arsis*, for *Ausholphase*. He considered it to be very important for effective sports movement. Meinel, Kurt 1972, 149: *Bewegungslehre*.

512 The *arsis* is based on a simple physical axiom, expressed in Newton's third law: for every action, there is an equal and opposite reaction. Each action has its start in the opposite direction. Eugenio Barba calls the *arsis* of body movement for 'sats'. Barba speaks already in 1981 about the *arsis* of movement, calling it 'the law of opposition' in *Théâtre Anthropology in Action*, in *Théâtre International* 1981, 15. Later he calls it 'sats'. In Barba, Eugenio 1995, 6, 40 and 55-57: *The Paper Canoe*. Also Meyerhold uses a three-fold dynamic system of movement: upbeat (*otkas*) movement (*posyl*) and ending point (*stoika*).

513 If we consider the main purpose of any sign language to be a tool of effective and quick communication using the hands, complicated wrist movements would only hamper the speed of signing and therefore the efficiency of the method.

1.5.5 DIR, Gesture Directions

The ability to perceive direction and speed of a moving object, as for an example a predator, is crucial for survival. DIR determine in what direction hand gesture (and often also the lower arm⁵¹⁴) moves: upwards or downwards, forward or backward, to the side or diagonally. I divide DIR into movements towards the body (*proximal*) or away from the body of the gesturer (*distal*). DIR expresses the gesturer's spatial relationship and the dynamics of the movement.

The *Nāṭyaśāstra* mentions only five gesture directions (*hasta pracāras*)⁵¹⁵. Quintilian discerns seven directions of arm and hand movements: to the right, to the left, forward, backward, upward, downwards and in circles. All directions have their specific significance. Gesture should never be directed to what lies *behind* the body. Quintilian considers the best effect of gesture to be created by a movement with the right hand, from the left side of the body towards the right. In the end the hand sinks to rest. He points out that hand movement should begin and end *together* with the thought it expresses⁵¹⁶. He considers gesture above the level of the eyes, and below the belly or outside of the shoulders to be a grave transgression against the conventions of decorum.⁵¹⁷ I find that Quintilian's advice still makes sense for gesture language practice.

Bacon divides movement directions into descending, horizontal and ascending movements.⁵¹⁸ His interpretations of these movement directions are interesting. To descending gesture he attributes will, determination and emphatic assertion. According to Bacon, the horizontal gesture belongs to the intellect, and ascending gesture to imagination and loftiness. Gesture to the front is direct and personal; oblique gesture is less emphatic than gesture forward. I consider oblique gesture to have more poetic qualities. Bacon

514 Movements of the arm (bahu) NS 9: 212-213, see Appendix 2.

515 *Hasta-pracāras* are listed in appendix 2.

516 Quintilianus, Marcus Fabius 1920, 302: *Institutio Oratoria*.

517 *Ibid*: 305.

518 These directions are: descending front, descending oblique, descending lateral, descending oblique backwards; horizontal front, horizontal oblique, horizontal lateral, horizontal backwards and ascending front, ascending oblique, ascending lateral, ascending backwards.

proposes gesture to be shown with both hands or with the right hand only. Left hand gesture is ... "admissible in rare cases".⁵¹⁹

Delsarte claims that oblique movement expresses life and Lecoq asserts that oblique movement is lyrical. There may be a grain of truth in these assertions. Even the most lyric of all Indian classical dance styles, *mohiniyāṭṭam*, is built on pendulum movements that result in oblique poses.

I categorize DIRs according to the following 3 different aspects:

1. The form of a movement is the straight or curved trajectory between the starting point 'a' and the ending point 'b' of a gesture⁵²⁰. Dramatically seen, curved movements are associated with soft or indirect expression, straight trajectories result in direct and aggressive expression.
2. Speed (and also cyclical rhythms), for example very slow, slow, medium, quick and very quick movements, creates the general mood of the gestured situation.
3. Dynamic patterns, the way a gesture is shown, are best described by musical terms, for example *legato*, *staccato*, *crescendo* or *diminuendo*. Decroux created the term *dynamo-motors* for these dynamic patterns.

DIR are very important for the interpretation and the understanding of gesture as previously established. The same gesture with an expanding (distal) or a retracting (proximal) movement can be interpreted differently. In the following table, I compare two examples of an open hand (*HLD Haṃsapakṣa mudra*) gesture using the *distal* or *proximal* movement direction:

519 Bacon, Albert M. 1881, 41: *A Manual o Gesture: Embracing A Complete System Of Notation, Together With The Principles Of Interpretation And Selections For Practice.*

520 Straight DIRs are used in *bhāraṇānāyam*, curved DIRs (*cuḷippu*) in *mohiniyāṭṭam*.

HLD- <i>Hamsapakṣya</i>	distal	proximal
	Prone hands, right in front of left, are from the centre moved to the right diagonal forward while changing to supine palms.	Prone hands, right in front of left, are from a right diagonal forward position brought back towards the body, while changing to supine palms.
Interpretation:	Address: 'you!'	Order or invitation: 'come here!'

In the following section, I discuss digit movements DIG, the sixth *ar-gumeme*:

1.5.6 DIG, Finger Movements

Digit movements add special, subtle qualities to gesture by interlinking, releasing, bending and opening, snapping, fluttering or rubbing the fingers. Finger movements are also connected to basic actions such as to touch, to grip, to grind, to mould, to press, to drill, to scrap, to separate, to assemble, to open and to close, to throw away, to squeeze and their shortcuts,. These more subtle movements also supply information for the understanding and interpreting of hand gesture at micro level. As an example serves the *HLD Mudrākya mudra*, used for the expression of concepts connected to the mind. Fluttering fingers are associated with the fluctuation of thoughts. The gesture for 'all' or 'everything' is expressed by two *HLD Mudrākya* hands that move in a half circle from the left side of the body to its right side. By the fluttering of the fingers, coupled with adequate eye movements, one gets the impression that many people or objects are described by the actor.

Basic finger movements are in the *Nāṭyaśāstra* called *hasta karaṇas*⁵²¹. In another treatise, seven *karaṅgulis*⁵²² are mentioned. Finger movements are

521 *Hasta karaṇas* NŚ 9:35-210. See Appendix 2.

522 The *karaṅgulis* according to the *Saṅgītaratnakara* (SR) 7.50:

<i>Samyutā</i>	fingers joined together
<i>Viyutā</i>	fingers separated
<i>Vakrā</i>	fingers curved
<i>Valitā</i>	fingers moved
<i>Patitā</i>	fingers dropped
<i>Kuñcanmulā</i>	fingers bent at the root
<i>Prastrā</i>	fingers spread out.

also a matter of practice. They are hardly mentioned in the European tradition. Quintilian rejects the snapping of the fingers for the indication of hurry, a movement still used in contemporary Indian *abhinaya*.

Gesture is composed, expressed and perceived by means of the six *argumemes* discussed. Together they constitute a gesture-unit. In the following section, I discuss the modes of gesture use.

1.6 Alternation of Gesture

Humans are bilateral beings who separate their physical world into up and down, right and left, forward and backward⁵²³. In the human walk, right side and left side have to be balanced. The most frequent gesture flow is right hand gesture from the left side of the body to the right. Important gesture is more frequently shown by the right hand which is the 'right' hand, often also more agile than the left. The actor should strive for aesthetic balance and to alternate gesture by using the right and the left hand or by showing one-handed gesture (*asamyuta*) and two-handed gesture (*samyuta*).

1.7 Two Handed Gesture

The same gesture shown by both hands doubles it, establishes symmetry, implies importance and improves visibility. In the pantomimes of the 19th century, the majority of gesture is two handed. Gestures for 'me', 'you' and 'all' are in pantomime generally shown by two hands. Shown symmetrically by both hands, gesture also acquires a more rigid and ritual touch. Delsarte calls two handed gestures "parallel movements" and condemns them by interpreting them as deliberate and intentional.⁵²⁴ I do not fully agree with Delsarte. There is also dignity and repose in symmetric gesture. Symmetric and asymmetric gestures have to be alternated to create dynamic gesture language.

523 Human bilateralism is discussed by Jousse, Marcel 1969, 194-197: *L'Anthropologie du geste*.

524 According to Stebbins, Delsarte condemned parallel movements of the limbs and of gesture. He proposed opposite attitudes, as displayed in antique statues. Stebbins states: "Simultaneous movement must be made in opposition, successive movements should be parallel". Stebbins, Genevieve (1902)1977, 262-263: *Delsarte System of Expression*. See also in: Delaumosne, l'Abbé and allies (1893)2007, 33: *Delsarte System of Oratory*.

From the 477 *mudras* mentioned in the *Hastalakṣaṇadīpikā*, 370 are two handed. The same gesture shown with one hand or with both hands can lead to different interpretations, as the European examples in the table below demonstrate:

Comparison of one handed and two handed gesture:

	<i>Number of hands</i>	<i>Gesture</i>	<i>Basic reading</i>	<i>Signifies</i>
First example	One	The right arm with prone palm is stretched out diagonally forwards-upwards	Hand open: 'attention', 'no danger', 'to address' somebody	'Greeting gesture' (in the Roman empire)
	Two	Both arms with prone palms stretched out diagonally forward-upwards	'Joy', 'positive energy'	Ritual blessing'
Second example	One	Hand in pos. o with adducted dorsal flexion kept in front of the chest	Creates a physical centre, or says 'like that'.	'To cut', 'to centre', 'to concentrate'
	Two	Hand in pos. o with dorsal flexion joined In front of the chest	Creates a mental centre, or 'to show' 'respect'	'To pray'

1.8 Mixed Gesture

The *Hastalakṣaṇadīpikā* mentions 48 mixed gestures (*miśrahastas*)⁵²⁵, where the right hand and the left hold different hand positions. Together they signify *one* concept or word. The hands in mixed gesture can either touch each other or not. They can be interlinked (as in the prayer gesture of the folded hands). The table below shows eight examples of mixed gesture:

Provenience (style)	Left Hand:	Interpreted as:	Right Hand:	Interpreted as:	Combined meaning:
1. <i>Kūṭiyāṭṭam kathakaḷi</i>	HLD- <i>Kaṭakaṃ</i>	'Woman'	HLD- <i>Kartārī -mukhaṃ</i>	'Child'	'Virgin'
2. <i>Kathakaḷi</i>	HLD- <i>Kaṭakaṃ</i>	'Woman'	HLD- <i>Mṛgaśiras</i> (fluttering fingers)	'Shining', 'special'	'Beautiful woman' (<i>sundarī</i>)
3. <i>Mohiniyāṭṭam</i>	HLD- <i>Kaṭakaṃ</i>	'Woman'	HLD- <i>Mushti opened</i>	'To take and throw away' the wedding necklace	'Widowhood'
4. <i>Kūṭiyāṭṭam</i>	HLD- <i>Sūcī</i>	'Attention'	<i>Āṅjali</i>	'Shining'	'Beauty' or 'wonder'
5. <i>Kathakaḷi kūṭiyāṭṭam</i>	HLD- <i>Pallavaṃ</i>	'Mind'	HLD- <i>Mudrākyam</i>	'Secret'	'Trick', 'advice'
6. <i>Kūṭiyāṭṭam</i>	HLD- <i>Vardha-mānaka</i>	'Form' (of the lips)	HLD- <i>Haṃsāsyam</i> (rubbing fingertips)	'Softness'	'Lips'
7. <i>Kūṭiyāṭṭam</i>	HLD- <i>Patāka</i>		HLD- <i>Patāka</i>		'Town', 'tower'
8. Der Sach-senspiegel ⁵²⁶	Prone palm, relaxed		Left hand gripped around the right wrist	'Blocked'	'Forbidden action'

In example one and two, the *mudra* of the right hand specifies the *mudra* of the left: The notion of 'female' is through the notion of 'child' specified as

525 Found in the second chapter of the *Hastalakṣaṇadīpikā*.

virgin. In example three, the specific necklace (which symbolises a Hindu wife) shown by the left hand, torn away by the right hand, specifies the condition of the married woman who has lost her husband.

In example four, the left hand enforces the statement of the right hand. The ‘shining’, ‘greatness’, expressed by the right hand, is *emphasized* by the left. In example six, the left hand shows the form of the lips and the right hand their soft quality. The crossed hands in example five imitate together the form and height of the tower.

Mixed hand gesture functions in two different ways: One hand specifies or enforces the concept shown by the other, or both hands combined representing one notion.

Up to here, I have analysed the composition of gesture. In the following section, I discuss the execution of gesture.

1.9 Gesture Articulation

The main difference between daily gesture, signed gesture languages and artistic gesture language is their articulation. Signed languages have to be gestured quickly and effectively. There is not much time for embellishment or special articulation. Nevertheless, a gesture always has three phases⁵²⁷:

- *Preparation, upbeat (arsis)*
- *Action, downbeat (trajectory)*
- *Past-action-stop (delivery)*

Thereafter, the hand returns to its resting or home position. Adam Kendon calls gestures “excursions” that move away from a resting position to which they always return⁵²⁸. Artistic gesture amplifies and embellishes these phases and renders gesture more readable. The preparation or upbeat of gesture, the *arsis*, is partially discussed in the chapter above. It is built on the physi-

526 The *Sachsenspiegel*, as mentioned in Chapter 1 of Part two. Some of its gestures are listed in Appendix 1.

527 These phases correspond to the *otkaz*, the *posyl* and the *stoika* of Meyerholdian *biomechanics*. See also in Bochow, Jörg 1997, 102-103: *Das Theater Meyerholds und die Biomechanik* (Meyerhold’s theatre and biomechanics).

528 See Kendon, Adam, 2001, 2: *An Agenda for Gesture Studies*, in *Semiotic Review of Books*, Volume 7 (3).

cal law of movement always starting in its opposite direction: a movement to the right starts on the left side, an upward movement starts with a downward movement, a forward movement with a backward movement. The *arsis* of a gesture is far more than a simple upbeat of a movement. The *arsis* leads the audience visually-kinetically towards the climax of the gesture, the stroke-action, the *trajectory*, which carries the most important information for the understanding of the sign. The end of the action is stopped⁵²⁹ and it ends in what I call *delivery to the audience*. This pose is held and sustained by the eyes, as the gesture and its meaning is conveyed and projected to the audience. After that, the hand moves back to the neutral starting position that functions as a “blank space” between one gesture and the next.

In the tradition of ‘white pantomime’, the *arsis* is often exaggerated with big curvy arm-movements or even inwards or outwards circles of the arms. The gesture is projected in the end by looking at the audience.

The *kūṭiyātaṃ* tradition features a great variety of *arsis*-movements such as movements of the right hand from the left side to the right side, turns of the hand, circles and half-circles. The *arsis* is extremely important for all artistic gesture language and can be compared to an inhalation, with the trajectory as the exhalation. Unless gesture is rendered in such a clear, amplified and stylized way, it cannot be perceived correctly and therefore not understood by the audience. Therefore, *arsis* movements should be considered carefully: to the observer time has to be given to ‘read’ gesture. Certain gestures also require repetition.

1.10 Repetition and Multiplication

If repeated wrist movements are added to certain gestures, their expression is enhanced. These gestures are rare in Indian stylized *abhinaya* (*nāṭyadharmi*) but occur in more realist or colloquial expressions (*lōkadharmi*). They are also found in European pantomime. Quick and small repeated adduction-abduction movements are used for eager denial, quickly repeated *dorsal-volar* flexion movements are used for positive reinforcements. Iteration of gesture can also be used for expressing superlatives. De Jorio mentions different ways to express superlatives. Reduplication of a gesture is according to him

529 The ‘brake’ is called *tomar* and the endpoint *stoika* in Meyerholdian terminology.

the 'Hebraic mode'⁵³⁰. The 'French mode' for showing a superlative operates by adding a special gesture for 'much' and the 'Greek mode' uses a particular ending of a gesture by throwing out the hand(s) upwards or downwards, placing importance on the previous gesture. De Jorio does not describe these gestures further, nor account for why he labels them as Hebraic, French or Greek. The French mode, to use a specific gesture for the expression of 'much', seems to me to be the most refined and stylised.

Kūṭiyātaṃ uses for the expression of the plural both duplication of gesture and a specific gesture. For the expression of 'women', the *mudra* for 'woman' is shown first with the right, then with the left hand and a special gesture for plural is added. Most words in plural are shown only with the *mudra* for plural *after* the gesture of the noun. There is a special gesture for 'much' (Two *HLD-Mukūḷaṃ mudras* repeatedly released downwards), and a gesture for 'very': (*HLD-Muṣṭi* is opened to *HLD-Haṃsapakṣaṃ mudra* close to the right temple). I believe both are built on the fact that the fist is only able to hold a small quantity of something – a big quantity, 'much', cannot be held by *one* fist alone, therefore the fist is opened and closed several times.

After the analysis of the elements of gesture and their modes of execution, I proceed to gesture as a concept.

1.11 Gesture as Symbolic Action

Gesture, as discussed above, is body movement in a minimized form, executed by arms and hands only. A gesture contains the physical essence (the form, energy and rhythm) of the action or the object gestured, but also contains the full *body memory* of the initial action. It is an abbreviation, a symbol of an action. The gesture concentrates the concrete object represented into its essence, an idea in the platonic sense, as expressed in Mallarmé's famous phrase:

*"Je dis: une fleur! Et hors de l'oubli ou ma voix rélegue aucun contour, en tant que quelque chose d'autre que les calices sus, musicalement se leve, idée même et suave, l'absence de tous bouquets"*⁵³¹.

530 Kendon, Adam 2000, 1Xxxxiv: *Gesture in Naples and Gesture in Classical Antiquity*.

531 Stéphane Mallarmé, in *Variations sur un sujet: crise de vers*. Translated by Hartley, Anthony, in *Mallarmé* 1965, 174-75 as follows: I say: "a flower!" and, out of the forgetfulness where my voice banishes any contour, inasmuch as it is something other than known calyxes, musically arises, an idea itself and fragrant, the one absent from all bouquets". See also in Baker, J. M. Jr. 2002, 156: *Lyric as*

When the European mime actor pulls a rope with his body or the pantomime artists shows the action by a hand gesture, both pull a conceptualised rope, not a physically present one. If the Indian actor shows a lotus flower with his hands, the result is not a specific, individual flower, but an abstraction of “lotus-ness” remembered. Not a specific flower, but the idea of ‘lotus flower’ is shown. The absence of the real object transforms the act of pulling or the gesturing of a flower into a symbolic act of mental image or a concept. At that point, the Platonic idea is congruent with the Indian connotation of *sādhāraṇīkarāṇa* or ‘universal comprehension’.

1.12 Conclusion

In this chapter, I have divided gesture into its composites and found the six *argumemes* to be the basic perceptible elements of gesture that supply binary information of a spatial-temporal character.

I have discussed gesture as the result of human physical experience (of distance, height, direction, form, colour, size, speed and dynamics) and its conceptualisation, which is expressed through the *argumemes*. Gestures, as meaningful kinetic actions, denote objects, actions, indications, concepts or emotions⁵³². In the following section, I convert these theoretical discoveries into practical advice, as a part of my theory of practice:

To craft readable, non-encoded hand gesture, the following technical points have to be considered:

- *Each hand gesture is connected to a specific word or concept.*
- *The information supplied by the argumemes should be clearly embodied.*
- *Gesture can be amplified by eye movements, as shown in Chapter 3.*
- *Gesture has a tripartite articulation (arsis, trajectory and stop-delivery).*

Paradigm. In: The Cambridge Companion to Gadamer.

⁵³² Iconic gesture represents objects, a flower for example. Kinetic gestures are abbreviated physical actions such as ‘to see’, ‘to go’ or ‘to fall down’; indicative gestures are pointers of objects or ideas, emotional gesture only underlines the expressions of emotion in face and body.

- *The actor has to know what part of a gesture-choreography belongs to the arsis and what part to the trajectory that carries the main information to be communicated.*
- *Gesture should be shown at a speed that allows the audience to follow and to understand.*
- *Body posture and movement can accentuate gesture.*
- *Important gesture should be shown slower than less important gesture.*
- *Gesture should be connected to facial expression.*

I consider the body to be the extension of the mind and the mind the extension of the body. Therefore, in each gesture, there is always an 'echo', a reminiscence or 'mirror image' of the initial physical action in the body (except in abstract gesture). *There is always a micro size weight shift, a micro size posture change, or a minor body movement also in the smallest of hand gestures.*

Therefore, I consider expressive movements of shoulders, chest, hips and trunk, as well as weight-shifts, steps, jumps, leaps and turns to be the extensions of the gesture code and to be an amplification of logocentric hand gesture language. In the following section, I give a short overview of posture, body movement and locomotion.

2 THE EXTENSIONS OF THE GESTURE CODE

2.1 Posture

The suitable basic posture (*sthāna*) for pantomime and *hastābhinaya* depends on style, costume and the character presented. Conscious, 'non-everyday' postures supply energy beyond the everyday level⁵³³. Also each dance- and dance theatre style in India has, in accordance with its aesthetics, its particular basic stance. The stance anchors the body weight and furnishes the basis for dynamics as well as for kinetic grace. The same is to say about the

⁵³³ Eugenio Barba describes the extra-daily energy of the actor, created by non-daily poses, as strengthening physical presence on the level of pre-expressivity, in Barba, Eugenio, 1981, 16-17: *Théâtre Anthropology in Action*, in *Théâtre International* nr. 1.

stances of European physical traditions as ballet, pantomime and *commedia dell'arte*⁵³⁴.

Barnett also reinforces the rule that the right and the left foot should never point in the same direction⁵³⁵. He considers contrasts and asymmetry to form a strong basis for good stage posture⁵³⁶. These oppositions are created by

- *The head turns in the direction of a shoulder that is projected forward*
- *The body flexing away from its centre*
- *The opposition of the arms and*
- *The body weight resting on one leg*⁵³⁷

Patiññāṭṭaṃ is a basic *kūṭiyāṭṭaṃ* stance and is used for the description of love and sorrow. It is also the basic stance of noble characters.

534 The *commedia dell'arte* stance is described and discussed in Chapter 1 of Part two.

535 Barnett, Dene 1978, 115: *The Art of Gesture. The Principles of 18th Century Acting*. Barnett quotes Lucas (1675).

536 *Ibid*: 128.

537 *Ibid*: 129.



The pelvis is slightly tilted backwards. This is avoided in most Western body techniques, such as for example in classical ballet⁵³⁸. Through pedagogical practice, I have arrived at the following conclusion: If the lower back is kept straight, energy is directly distributed and dynamic energy is created. The body is ready to move. The tilted pelvis retains energy and movement and develops *both* static and dynamic energy. The tilted pelvis anchors the body

538 Compare with Vaganova, Agrippina (1948) 1959, 22-23: *Die Grundlagen des klassischen Tanzes (The Foundations of Classical Dance)*.

by opposite forces. Maintaining balance, the actor is more conscious and present in his body.

The stance above provides a static and anchored body that functions as a stable background for maximal projection of hand gesture and facial expression. If the hand (or the eyes) moves, the body should in principle be immobile. "Attention must take place against a background of inattention", is a rule of the visual arts that is also valuable for the performing arts⁵³⁹.

Cuṇikkakūr, the slightly diagonal stance of hips and legs, with the forward projected torso is a perfect stance for starting actions. In *kūṭiyāṭṭam* it is also used for the communication of emotions such as valour, terror and wonder.



539 Gombrich, Sir Ernst 1982, 15: *The Image and the Eye*.

Samam is the basic stance for female characters both in *kathakali* and *kūiyāṭam*.



For the expression of significant objects or persons (as for an example crown, father, king, demon and anger) *kūtiyāṭṭam* uses the following stance:



We have no reliable knowledge about the basic stances of European pantomime before Deburau. Most probably, stances and movements of the *commedia dell'arte* tradition were used. Deburau, if available pictures can be trusted, seems to have used a romantic, non-rooted stance, with a body pull forward and upward, a feature shared with the romantic ballet of his time. Acting energy is created by contracting and extending the body, constant recovery of balance and constantly projecting the body through the acting space^{54o}. The tradition of the white *souquenille*, hanging without a belt since Deburau, loose from the shoulder over the hips, needs a high, forward and upward pulled stance and high lifted legs. A deep stance, as featured in *kūṭiyāṭṭam*, would not fit aesthetically.

In Chapter 1 of Part two, the basic stance of the Baroque theatre tradition, the *crux scenica*, the 'crossed', diagonal stance is described. It shows the body's three-dimensionality, its flexible expressivity. The diagonal, asymmetric stances of the *crux scenica* appear also in classical ballet. The body stance acquires a sculptural, modelled quality.

The following pictures show possible basic stances for gesture language. In these poses, the body weight is not equally distributed. Weight shifts and their resulting asymmetric poses render gesture language acting more dynamic. The torso and head could from this positions bend to the side, forward or backwards or rotate to the side, the arms create opposition (as shown in picture 5) or one leg could be lifted from the ground; but the facew should always be visible for the audience.

54o The point of gravity is situated at the height of the navel region, in the Indian styles in the sacrum.

Basic stances for pantomime, built on classical dance:



I consider four types of weight distribution used to sustain gesture language:

1. The weight is equally distributed on both legs and results in a stable and static position, as in the basic stance of *kūṭiyāṭṭam*.
2. The weight is mainly kept on one leg. The weighted leg is bent or stretched. The less weighted leg touches the floor only partly - with the *pointe* of the foot (as in ballet), or with the forefoot (as in *bharatanāṭyam*).
3. These types are the above described positions with more than one foot's distance⁵⁴¹ from each other. The weighted leg is bent and the other leg bent or straight. This type of weight shift is used in the *commedia dell'arte*, classical ballet and in some *danse unites* (atavus) as well as in the *tandava*⁵⁴² mode of expression in *bharatanāṭyam*.
4. The weight is carried solely on one leg with the knee slightly bent. The free leg is turned out and lifted forward-upward with bent knee. This type is for the expression of vigour in *kathakali* and *kūṭiyāṭṭam*.

Weight shifts are a very important feature of artistic gesture language. I consider each change of body position and also each weight shift to provoke a mental change in the actor noticeable to the observer⁵⁴³. The uses of weight shift are analysed in Chapter 5 of Part four. Steps amplify weight-shifts and emphasize the expression of certain groups of concepts (for example femininity, size or might). They are important for the articulation of gesture language. Weight shifts combined with too many steps, kicks and turns however, make gesture and facial expression difficult to perceive.

The most important body parts in connecting body expression, hand-gesture and facial expression are the shoulders.

541 No exact measurements can be given. The distance between the feet depends on the length of the individual actor's feet.

542 In Indian tradition, the vigorous dance of *Tandu* (*Śiva*), is called *tandava*, as opposed to the graceful dance (*lasya*) of his consort, the goddess *Parvati*.

543 Marcel Jousse associates weight shifts (to weight, 'peser' in French), with the process of thinking, 'penser'. Jousse, Marcel 1969, 194: *Anthropologie du Geste*. My practice has shown that weight shifts and thoughts are connected. Each weight shift is also a shift of thought direction. This observation is developed further in Chapter 5 of Part four.

2. 2 Shoulders

The shoulders have a special position in gesture language⁵⁴⁴. Together with the chest, shoulder positions and movements add emphasis to hand gesture and facial expression. As agents of emotion, they are connected to the positions of the head and neck and to facial expression (discussed in the next chapter). Delsarte calls the shoulders “thermometers of passion”⁵⁴⁵. In the table below, I list shoulder positions and movements and their possible interpretations according to my practice.

The positions and movements of the shoulders and their possible interpretations:

<i>Position of the shoulder:</i>	<i>Movement of the shoulder:</i>	<i>The positions and movements have the following potential interpretations:</i>
Neutral		Openness, fearlessness
Shoulders low		Passivity, lack of interest
Shoulders high	Up and down movement	Helplessness, carelessness, defence or fear; 'I do not know'!
Shoulders pressed back Chest pushed out		Obstinacy Pride and self-praise/self-promotion
Shoulders sloping forward		Tiredness or nonchalance
One shoulder high		Coquetry
One shoulder pressed back		Disagreement, escape, secrecy
Ones shoulder pressed forward		Defence/defensiveness

Shoulder positions and movements are often combined with chest movements and used for the expression of the following emotions: the straight chest denotes the natural state, the chest drawn inward can denote fear, shyness, feeling cold or physical weakness; the chest pushed outward and upward

544 Gestures of head and shoulders described in the *NS* are mentioned in Appendix 2. Shoulder movements are marginal in *kūṭiyāttam*.

545 Stebbins Genevieve, (1902)1977, 125: *Delsarte System of Expression*.

pride, aggression or physical strength. These movements and postures belong to the realm of mime mentioned below.

2.3 Mime and Character Behavior

In Pantomime and *abhinaya*, body postures and movement can also denote the age or physical and mental attributes of a character. For the realisation of these characterizing postures and movements, one has to consider the position of the pelvis and the spine, the knees, the feet, the distance between the feet, the torso, the shoulders, the arms, the hands, the neck and the head⁵⁴⁶. Imitation of life is not enough. The artist needs to know the connotation of turned in knees or a pelvis pushed forward, for example⁵⁴⁷.

There is physical characterisation of age (child, adult or old person), gender and type. This characterisation is built on physical attributes or character qualities such as ‘the cripple’, ‘the lazy’, ‘the proud’, ‘the nervous’; and also social status - the king, the priest, the beggar or the whore, for example. Engel describes different character types and how they should be shown on stage⁵⁴⁸. In *kathakali* and *kūṭiyāṭṭam* tradition, the character is roughly defined as a category-type by his costume. Stances vary. There are female, male, rough as well as refined stances. The rendering of gesture is also in contemporary *kathakali* adapted to the character⁵⁴⁹.

“Behaviour patterns” and movements of humans and animals, plants and objects are an extensive field of mime and are not a topic featured in this study. In the *kūṭiyāṭṭam* tradition, there are some specific behaviour patterns for birds (*pakṣin stobhaṃ*), monkeys (*vānara stobhaṃ*) and *rākṣasa* (*rākṣasa stobhaṃ*) for example, in the form of acting modules with specific rhythm patterns.

Mimed physical actions are at the heart of mime. Amongst these actions are for instance ‘to push’, ‘to pull’, ‘to dig’, ‘to climb’, ‘to row’ and ‘to cut wood’ and many more. They are built on the analysis of opposite forces. Some of these mimed movements, such as ‘to pull a rope’, are also used in

546 All these poses and movements are described in the *Nāṭyaśāstra*.

547 Turned out body parts are considered to be communicative, turned in body parts denote a shy, non communicative person etc. These clichés can turn out to be very creative when used consciously.

548 See Engel, Johann Jakob (1785) 2010, 111 - 114 (letter 10): *Ideen zu einer Mimik*.

549 The rough *red beard* characters in *kathakali* use *mudras* in a rougher way.

nañnyārkāttu , but in a reduced form. The body is not fully involved in the action as in European mime. It is a half-way hybrid between mimed action and hand gesture.

2.4 *Locomotions and Their Acting Modules*

Locomotions are stylised actions moving through space forward, backward, upward or downward, but condensed on the same spot. They are built on the observation and imitation of weight and counterweight, as in the movements of 'walking' and 'running' on the spot, 'climbing imaginary stairs', 'climbing a ladder', 'skating', 'swimming' and 'flying'. Action movements such as climbing a ladder, for example, occur also in *abhinaya*.

In the Indian traditions of dance-theatre and dance, most *locomotions* are shown by acting modules. In *kūṭiyāṭṭam*, they are choreographed and set to rhythm as in the example of 'walking in a circle' on stage (*vaṭṭatil naṭakkuka*) to indicate that the actor is covering space, moving from one place to another; the graceful walk of a female character or a noble couple (*colluntī naṭakkuka*); or conventions that symbolise a long journey a faraway place (*kaḷapurattu ~ naṭakkuka*)⁵⁵⁰. In India, these conventions are very old and were probably already used in the Sanskrit theatre of *Kālidasa*'s time. A few similar conventions appear in the European tradition, such as walking in a circle to communicate covering space⁵⁵¹.

In *kūṭiyāṭṭam* style, there are also shorter choreographed patterns such as to enter a palace, the gait of a horse (*Kutiraccāṭṭam polē naṭakkuka*), to drive a chariot (*terperumāṭṭam*), to bend a bow and shoot an arrow, to tighten the waistband and the headband for a fight (*arayum talayum murukkuka*) examples, or even longer choreographies such as playing with a ball (*pantaṭi*), a game of dice or preparing for war (*paṭapurapāḍu*). These movement patterns are choreographed and set to specific rhythm patterns (*vāittāri*) used by both performer and percussionist. This type of choreographed, conventional

550 *Kaḷapurattu ~ naṭakkuka*: A movement indicating a noble character going from one place to another. It contains jumping steps and leg-swings in three directions, followed by a full turn.

551 In Medieval theatre, small side stages or booths were erected around the main stage. They denoted different locations of the play. The actors moved from mansion to mansion. Thus walking in a circle on the pantomime stage to change acting space could be a symbolic remnant from Medieval Mystery plays).

mimic behaviour patterns is an important feature of Asian classical theatre.⁵⁵² I consider them to belong to mime, therefore they are not analysed further in this study.

The technique of body positions as the base for gesture, and the articulation of gesture by steps, turns and leaps are a question of style. If body movement is the visual focus, gesture language gets lost. Aubert warns: “We should mistrust movement exactly because of the efficiency of movement”⁵⁵³. Body movement has to be reduced in favour of gesture language.

As mentioned above, facial expression supplies further information about the gestured and the gesturer. The mimic codes are inseparable from the gesture codes. Towards the end of the 19th century, when there was no longer trust in the communicative power of gesture on stage, gesture became nothing more than an extension of facial expression. Also Delsarte states the hands to be an additional expression of the face. According to him, the face gives the hand its significance⁵⁵⁴. Hand gesture without facial expression is more difficult to interpret and to understand. Whereas a speaking actor only underlines spoken text by facial expressions and gestures, the *cākyār*, as well as the pantomime actor, gives the same value to the kinetic and the mimic codes. The mimic codes are analyzed in the next chapter.

3. THE MIMIC CODE

As discussed in the previous chapters, the hands stand for action in the gesture language narrative. The face reveals the inner life of the gesturer and his relationship to the gestured. In front of social partners, facial expressions are adapted by the sender. According to the nature of his social relationships, the sender can amplify, exaggerate, diminish, hide, suppress or falsify emotions. The human face reveals and conceals. From a technical perspective, the face is moved into different positions by seven cervical vertebrae that articulate the head. Face, head and neck positions and movements, together with movements of the shoulders, constitute the signifiers of emotion.

552 This type of conventional movement patterns, sometimes very stylised, are also important features in *jingju*, *qunju*, *noh* and *kabuki*.

553 Catered by Martinez, Ariane 2008, 138 : *La pantomime théâtre en mineur*.

554 See in Delaumosne, Abbé (1893) 2004, 43: *Delsarte System of Oratory*.

3.1 The Importance of Head and Neck

The head (*śiras*), with its 13 poses and movements as described in the *Nāṭyaśāstra*⁵⁵⁵, supports emotions and feelings expressed by the face. These head movements possess similarities to the Decrouvian inclinations and rotations of the head⁵⁵⁶. Aubert's system of head movements is very complex and confusing⁵⁵⁷. He mentions 13 head positions, partly combined with movements of the shoulders, the chest, eyes and mouth. Delsarte mentions nine basic head poses⁵⁵⁸. When analysed, six of them turn out to be Decrousian 'double designs' (movements in two directions, for example lateral inclination plus rotation of the head). Delsarte interprets the head positions as three different states of mind: the neutral (with the head kept straight), the introverted, *concentric* (the head is inclined away from the object of focus) and the extroverted, *eccentric* (the head is inclined towards the object of focus). These express three different emotional states. Delsarte states that each movement of the hand has its corresponding movement in the head⁵⁵⁹. This reminds me of *kūṭiyāttam* practice, where every hand movement has its response in an eye-movement. Head movements and/or eye movements amplify hand gesture.

Head movements are important for physical expression; but for gesture language, not all head inclinations are useful. As soon as the inclination or the rotation of the head causes the face to eclipse partly or fully for the public, the position is not suitable. In pantomime and *abhinaya*, facial expression should always be visible. Dropping the head downward or backward may be

555 The head poses and movements of the *NŚ* are listed in Appendix 2. As the hand, chest, sides, hips and feet, the head is considered to be a main limb or *aṅga* in the *NŚ* 8:13.

556 Decroux categorized head movements (as movements of other body parts) into movements of the three spatial dimensions and called them designs. He worked with two types of inclinations of the head; on the vertical axis (head bent down or bent back, as well as inclinations of the head to both sides), two types of movement on the horizontal axis, such as rotation to the right or the left and translations forward, backward or to the sides. The Decroux' isolation techniques of different body parts, especially the eyes, thereafter the neck and head (head and hammer in Decrousian terms) are important for pantomime also.

557 Pantomime head movements and poses after Charles Aubert are listed in Appendix 1.

558 In Delaumosne, Abbé (1893) 2004, 37-40: *Delsarte System of Oratory*. (Head positions after Delsarte are also listed in Appendix 1).

559 *Ibid*: 33.

very expressive, but causes facial expression to disappear. A simple neck movement in the same direction often has the same expressive effect, but the complete facial expression is still visible for the public. I consider head movements to be used with care in the context of gesture language.

Neck positions and movements frame the face effectively. The neck (*grīva*) is according to *Bharata* a secondary limb (*upaṅga*) of the head. He lists nine neck movements⁵⁶⁰. Here, I consider the following neck positions and movements:

- *The neck kept straight*
- *Forward or backward inclinations (on the vertical axis)*
- *Inclinations to the side (on the vertical axis)*
- *Rotations to the side (on the horizontal axis)*
- *Translations forward, backward and to the sides (on the horizontal axis)*
- *Half-circular and circular movements*

According to Decroux-technique, neck movements can be combined together to *double* and *triple*, or even *quadruple designs* and are also very important for the performer of gesture language⁵⁶¹, because the head and neck convey the face into the correct angle for the display of emotions and feelings and therefore amplify their expression. The table below shows, according to my practice, the basic positions of the neck and their possible interpretations. Movements towards or away from the object can be interpreted differently.

560 Neck movements are listed in NS 8: 166-173 and in Appendix 1.

561 The most important *double* and *triple* designs, combinations of the above mentioned movements, useful for universal gesture language are: double designs: rotation to the right, inclination to the right; rotation to the right, inclination to the left and also starting on the left side; or rotation to the right, inclination upwards/ rotation to the right, inclination downwards (and the equivalent to the left side).

Triple designs: Rotation to the right, inclination to the right, inclination backwards or rotation to the right, inclination to the right, inclination forward (Also starting to the left side). Or: rotation to the right, inclination to the left side, inclination backward (Also starting to the left side). These neck positions are especially important for the performer who wears a mask. See in Tångeberg, Maya 2005, 35- 43: *The Mask as Tool for the Actor's Mimesis*.

Neck movements (simple designs) may be interpreted as follows:

<i>Position of The neck:</i>	Neck in neutral position	The neck turned away from an object	Neck turned towards an object:
<i>Rotation:</i>	Neutral observation	Averting, denial	Focus, bestowal
<i>Inclination Upward:</i>	Hope, lofty and positive thoughts, future, joy, happiness and ecstasy; but also despair		
<i>Inclination Downward:</i>	Shame, thoughtfulness, Pessimism, tiredness, secrecy		
<i>Inclination To the side:</i>		Critical observation, tiredness	Sentimental thought, sorrow and Empathy
<i>Translation Forward:</i>	Sudden alertness, intellectual perception and interest		
<i>Translation Backward:</i>	Reserve, denial		
<i>Translation To the side:</i>		Listening, escape	Listening, ambivalence, doubt
<i>Circles:</i>	Intoxication, irritation		

3.2 The Face

The most important agents creating the expression of the face are the eyes, eyebrows, cheeks, mouth, lips and nose. For the realisation of facial expression, a considerable amount of small muscles groups are activated. These are the four groups of mimetic muscles as the regions of scalp, eyelids, nose and mouth. These muscles cause the displacement of the skin⁵⁶². The following table shows the actions of some of the most important facial muscles and the expressions produced by them. The scientific names of the mimetic muscles follow Platzer⁵⁶³.

562 Platzer, Werner (1976) 2004, 318: *Locomotor System*.

563 Platzer, Werner (1976) 2004, 318-323: *Locomotor System*.

The muscles needed for facial expression as well as their tasks:

<i>Part of the face:</i>	<i>Name of the muscles:</i>	<i>Muscular action:</i>	<i>The effect is associated with the expression of:</i>
Region of The scalp	The <i>epicranius</i> , especially contraction of both <i>frontal bellies</i>	Wrinkles on forehead lifting of the eyebrows and the upper eyelids	Doubt, grief, affliction Astonishment
Region of the eye	The <i>corrugator supercillii</i>	Produces a vertical furrow of the eyebrows	Pathetic pain "The thinkers brow"
Region of the nose	The <i>procerus</i>	Produces a transversal fold across the root of the nose	menacing
	The <i>nasalis</i>	Pulls the nasal wing downward and reduces the size of the nostril	Happiness, astonishment, desire, demand and sensuality
	The <i>levator labii superioris alaeque nasi</i>	Elevates the nasal wings and enlarges the nostrils	Displeasure and discontent
Region of the mouth	The <i>orbicularis oris</i>	Contraction	(Involved in eating and drinking), reserve
	The <i>buccinator</i>	Extension and contraction	(Involved in laughing, crying), satisfaction
	The <i>risorius</i> and the <i>zygomaticus major</i>	Contraction	(Involved in laughing, called the "laughing muscles"), action
	The <i>levator anguli oris</i>	The corners of the mouth lifted	Self confidence
	The <i>depressor anguli oris</i>	Pulls the corners of the mouth downwards	Sadness and despondency.
	The <i>depressor labii inferioris</i>	Pulls the lower lip down	Perseverance
	The <i>mentalis</i>	Produces the chin-lip furrow	Doubt, indecision

In the *Nāṭyaśāstra*, Bharata accounts for nine movements of the eyeballs (*tārā*), nine movements of the eyelids (*puta*); seven movements of the eyebrows (*bhrā*), six movements of the mouth (*mukha*), six movements of the lips (*adhara*), six movements of the cheeks (*kapola*), seven movements of the chin (*cibuka*), six movements of the nose (*nāsā*) and in addition also four face colours (*mukharāgas*) involved in facial expression (*mukhābhinaya*)⁵⁶⁴. Later treatises mention also movements of the teeth (*danta*) and the tongue (*jihvā*). These are marginal for stylised expressions such as *kūṭiyāṭṭam*⁵⁶⁵. Movements of the eyeballs, lower eyelid, eyebrows and mouth are the most important parts of stylised facial expression, but micro movements of cheeks and nose add subtlety and nuance to expression.

Le Brun, as discussed in Chapter 1 of Part two, put particular emphasis on the eyes and also the eyebrows. In the European tradition, there are no manuals or techniques for ocular expression, even though eye expression has been considered very important since the Roman times.

Unfortunately, Séverin does not mention any eye exercises from his studies with Louis Rouffe. Aubert does not especially mention ocular expression, but focuses on facial expression as a whole.

Delsarte mentions three types of eye-focus: the optic or eccentric focus (the focus on an object), the divergent focus (concentric or introvert, "seeing double"), and the parallel focus (a kind of dreamy, unfocussed state). He enumerates three types of eyebrow positions: the eyebrow lifted (eccentric), concentric (the eyebrows lowered) and the normal position. He combines these eye- and brow expressions with the nine expressions (positions) of the head (straight, upward, downward, rotated to the right or the left, upward to the right or the left, downward to the right or the left). Altogether, Delsarte discerns 81 eye-expressions⁵⁶⁶. In 1976, Paul Ekman started to develop a scientific analysis system for facial expression, the "Face Action Coding System", abbreviated to FACS.⁵⁶⁷ It developed into a fully fledged method for the

564 These movements are mentioned in Appendix 2.

565 In later treatises, there are lots of lip, tongue and teeth movements given for use in the realistic forms (*lōkadharmi*) of mimetic dance and theatre. In *naññyārkkūtu*, expressions of the mouth should never become grotesque or ugly.

566 See Delaumosne, Abbé (1882) 2004, 41-43: *Delsarte System of Oratory*. These eye-expressions are also mentioned in Appendix 1.

567 FACS (Facial Action Coding System) was created by Paul Ekman, American psychologist. At first, Ekman studied micro expressions in chimps and humans when they try to suppress emotions. Then he mapped 43 facial muscles involved

scientific understanding as well as the interpretation of all micro movements of facial expression. However, the system is too complicated for the performing artist. Pantomime and *mukhābhinaya* are after all not realistic, but stylized physical language forms which *represent, rather than imitate* emotion. Facial expression on stage has to be *simplified and amplified* as proposed by LeBrun and the *Nāṭyaśāstra*. The aim of the *navarasa*⁵⁶⁸, the emotion modules of *kūṭiyāṭṭam* as well as Le Brun's drawings is aesthetic communication - art, and not science. As Ramachandran puts it,

"The point of art is not to copy, but to amplify and to create an emotional response in the viewer".

*Vilayanur Ramachandran, Tamil neuro-scientist*⁵⁶⁹.

Therefore, only the most important parts of the face involved in expression, such as the eyeballs, eyelids, eyebrows, mouth, nose and cheeks are consciously used for stylised expression.

The eyebrows were already considered by Lebrun and Delsarte to play a very important role in facial expression. Ekman divides eyebrow movements into three action units and their combinations as:

- *Inner brow raised*
- *Outer brow raised*
- *Brow lowered*

in micro-expressions and coded them.

568 Navarasas are the nine basic emotions of the Indian acting tradition. Bharata mentioned only eight basic emotions (*aṣṭarasa*). The ninth emotion, *śantā* or peace of mind, was probably added by *Abhināvagupta*. The navarasas are discussed in the following chapter.

569 *San Diego Union-Tribune* interview, May 07, 1999, A1-19) See also Ramachandran's reflections on art and stylisation in: Ramchandran, Vilayanoor (2003) 2004, 47-69: *The Emerging Mind*.

The emotion of surprise, for example, consists of unit one and two⁵⁷⁰. For the mouth, I consider six main action units:

- *Lips relaxed and natural*
- *Lips tensed*
- *Edges of the mouth lifted upwards*
- *Edges of the mouth turned downwards*
- *Fallen chin (ah!)*
- *Lips form an 'o!'*

For the *nañnyār* it is important that facial expression is measured and performed with decorum⁵⁷¹. There are no exaggerated expressions of her lips or mouth. The mouth stays closed⁵⁷² and the teeth should not be visible. The eyebrows are raised and lowered, but not twisted (as has often been the case in European pantomime)⁵⁷³. There are, with the exception of the expression for 'jealousy' and 'contempt', hardly any asymmetric facial expressions in *kūṭiyāṭṭam* or *nañnyār-kūttu* .

In European pantomime, especially at the end of the 19th century and the beginning of the 20th century, exaggerated facial expressions were commonplace. Contortions of the mouth and other asymmetric expressions were popular. Distorted expressions seem to have fascinated people; Ariane Martinez speaks about the 19th century's obsession with grotesque facial expressions⁵⁷⁴. Aubert describes 3 out of 15 mouth positions as asymmetric; out of 54 facial expressions 7 are asymmetric, but all are extremely exaggerated. The preferred dimensions of facial expression are lastly a question of style and taste.

The question of asymmetric facial expression is also discussed by Argyle. According to him, organically produced and simulated emotions use different neuronal routes than voluntarily produced ones. Organically aroused emotions originate from the *hypothalamus* and the *limbic system* in the lower

570 Compare with Argyle, Michael (1988) 96, 123: *Bodily Communication*.

571 As a result of the heavily painted facial masks of the *cākyār* as well as for the *kathakali* artist, more extreme facial expressions are needed as discussed in Chapter 2 of Part two.

572 Exceptions are the expression of 'lion', where the tongue is protruding.

573 See Martinez, Ariane 2008, 133-140: *La pantomime théâtre en mineur* concerning the exaggeration of facial expression.

574 Ibid: 139, "...la hantise de la mimique disgracieuse" (The obsession with disgraceful facial expression).

brain, but if the expression is voluntarily produced, a different route by the *motor cortex* is involved in its production. According to Argyle, simulated emotions are thus more often asymmetric⁵⁷⁵. He claims that facial expression is stronger on the left-hand side of the face, especially in the case of negative emotions⁵⁷⁶. For the sake of stylisation and maximal visibility, the *cākyār* and the *naññyār* strive to achieve for absolutely symmetric expressions.

One day, Usha Nangyar covered her face up to the eyes with a piece of paper and asked me if I could understand the emotion she expressed by the eyes alone. I could not. This illustrates the fact that facial expression is composed by ocular expression *combined* with lots of micro-expressions of the mouth, nose, cheeks and chin which add micro-information. I conclude therefore, that *facial expression is understood as a total entity* and not in its parts (as gesture); but still the main focus of facial expression should be the eyes. The look (to glimpse, peep, peek, gaze, glare or stare, for example) is of foremost importance. In the following section, I discuss the techniques of the eyes and their applications in gesture language. As hand movements in pantomime and *hastābhinaya* are never natural, but always amplified and stylized, so also ocular expression has to be stylized.

575 I discuss the problem of basic emotions and their derivations, the cognized and evaluated feelings, in the next chapter.

576 Argyle, Michael (1988) 96, 124-125: *Bodily Communication*.

3.3 Techniques of the Eye

Physiologically, the eyeballs can move in the following ways:

	<i>Type of eye movement:</i>	<i>Use of the eye movement:</i>
1.	Pursuit motion	To follow a moving object
2.	Saccades (sudden and rapid)	To focus as if to follow an action (a tennis match, for instance) or unfocussed e. g. in inebriation
3.	<i>Nystagmus</i> (very quick, uncontrolled eye movements)	To look from a moving train window, trying to fix the gaze on an object that moves away, but a new one appears quickly on the opposite side
4.	Rolling the eyes, Focussed or unfocussed	Focussed for the expression of indignation, for example, and unfocussed in an inebriated state
5.	Conjugate lateral eye movements, shortened as CLEMS.	For thought processing ⁵⁷⁷

Both in Europe and in India, the eyes are considered to be the most important signifiers of emotion⁵⁷⁸; but the eye is the most difficult part of the actor's body to control. The 'Western' character's look on stage is often the actor's private glance. Even the eye of the physically well trained Western actor often wanders and moves freely. In pantomime and *abhinaya*, the eyes should emphasize action and emotion, and eye movements should amplify and highlight hand gesture. There are no satisfying training systems in 'Western theatre' for the efficiency and expressivity of the eye. Etienne Decroux isolated eye movements from neck and head movements and created some eye exercises; such as horizontal, vertical and diagonal eye-movements⁵⁷⁹. As

⁵⁷⁷ CLEMS are discussed in the following chapter in connection with the processing of emotions.

⁵⁷⁸ The importance of the eyes for expression is pointed out by Quintilian, Bulwer, Le Brun, Jelgerhuis, Lang, Engel, Delsarte and Argyle. Compare also Chapter 1 of Part two.

⁵⁷⁹ Decroux isolates eye movements from neck movements. When the eyes move first and the neck thereafter, the movement sequence is called "serpent", if the neck moves before the eyes, "liane". As I see it, the former expresses a long, intensive look, the latter expresses surprise. Both versions also occur in *kathakali*.

explained above, there are far less head and neck-movements in *kūṭiyāṭṭam* than in Indian dance and dance theatre in general⁵⁸⁰. When the head and neck do not move much, the eyes have to move all the more.

As I have established, the eyes, comparatively small parts of the human body, are a main factor for the expression of human emotions. If the observer looks at the performer from too far away as is the case in big auditoriums or under bad lighting conditions, the expressions of the eyes are difficult to recognize. For this reason, special makeup is created for the projection of ocular expression. Also, the actor's eye has to be trained for its task, and techniques for the projection of the glance have to be created. In *kūṭiyāṭṭam*, the eyes of the actor must *always* stay wide open. Therefore, movements of the upper lid are marginal and the lower eyelid is only lifted in expression of anger (moved quickly up and down for the expression of anger, kept still for the expression of doubt and jealousy, for example).

Various classical Indian traditions, such as *bharatanāṭyam*, *mohinyāṭṭam* and *kathakalī*, have their specific training systems for the eyes, based on Chapters 6-8 of the *Nāṭyaśāstra*; but no other style besides *kūṭiyāṭṭam* focuses so much on ocular expression. In *kūṭiyāṭṭam*, the eyes of the actor always remain wide open and the movements of the eyeballs are visible; the eye is trained to be strong and mobile and the glance fully controlled, intensified and projected. The audience is able to see all eye movements and expressions, also in less favourable lighting conditions. As much as possible of the white of the eye (*sclera*) of the actor has to be seen. The chromatic contrast (created by the *sclera*), and having the eyes framed with black in performance, are effective elements to project ocular expression⁵⁸¹. For the purpose of enhanced expressivity, *Cākyārs*, *nanṅyārs* and *kathakalī* actors use the unripe seed of the "solanum pubescens" flower (Mal. *Cuṅṅapūvu*) of an insignificant bush. Its green seed is crushed and inserted into the eye. The white tissue of the *sclera*

580 In Indian dance as well as in *kathakalī*, four special neck movements are used. They are described in Rajendran C. 2007, 17 *Abhinayadarpaṇa* as the following:

<i>Sundarī</i>	AD 80	to move the neck obliquely
<i>Tiraścīnā</i>	AD 82	to move the neck upwards to the right or left like the gliding of a snake
<i>Parivartitā</i>	AD 83	to move from right to left in the form of a half moon
<i>Prakampitā</i>	AD 85	to move forward-backward

581 Bouissac calls the information received by the white parts of the face (*sclera* and teeth) leuco-signals. Bouissac 2009, 2: *What is a Trustworthy Face?*



The Indian dance and theatre traditions all place importance on the eye. Movements of the eyeballs, eyelids and eyebrows are analyzed and described along with their use in an acting context. The eight ways to look (*darśanakarmas*)⁵⁸² constitute, according to the *Nāṭyaśāstra*, a base for the emotion gazes⁵⁸³. They all appear, with some modifications, in the traditional eye training of *cākyar* and *nañnyār*, where they are simply called *navarasa*. They have been developed and practised by many generations of actors and brought to perfection. The eye techniques of *kūṭiyāṭṭam* are built on the need for open, mobile, projected and amplified ocular expression. The training system is simple, but rigorous, and achieves its goal of making the eyes the most expressive part of the *cākyar*'s and the *nañnyār*'s body as shows the portrait below of Usha Nangyar in performance.

582 The *darśanakarmas* of the NS 8: 103-107 are varieties of additional glances, looks and glares and are listed in Appendix 2.

583 I consider here a 'gaze' as a purposeful, conscious look; a 'glance' as a technical or purposeless or hap hazard movement of the eyes.



3.3.1. The Eye Training of Kūṭiyāṭṭam

The training of the eye (*kaṅṅuṣādhakaṁ*) has a central place in *kūṭiyāṭṭam* education⁵⁸⁴ from the first lesson. The eye is widely opened, by pulling the upper eyelids upwards and the under eyelids downwards, the look focused straight ahead, slightly upwards, into the flame of the lamp (*nilaviḷakku*) that lights the stage in performance, about 60-100 centimetres in front of

584 I refer here to the Ammanoor-style of *kūṭiyāṭṭam*, specialised in acting emotions (*Sātvikābhinaya*), as mentioned by Nangyar, Usha 2003, 8: *The Colossus of Koodiyattam*, in Kaladharan V. (editor): *Proud Imprints of Natya Veda*.

the actor. It looks as if the *cākyār* and the *naññyār* act for the flame. The demarcation line created by the lamp is never trespassed. The lamp separates the fictive, dramatic word of the actor from the daily world of the audience. It functions as a "fourth wall". Therefore, the *kūṭiyāṭṭam* actor always works *behind* the lamp and never in front of it. Even if the actor makes a step to the right or the left side, he has the above mentioned imaginary distance of the eye to the lamp with him. This rigorous fixation of the eye helps the actor to concentrate strictly on the fictive world. Gestures and eye movements are always started together and ended together. The wide open eyes also have a strong psychological effect on the actor. I have experienced the mind to be in a mood of constant excitement and powerful dramatic tension in rehearsal and performance.

3.3.2 Mobility and Projection of the Eye

The master-actor *Māni Madhava cākyār* mentions about 21 variations of eye exercises in his book⁵⁸⁵. In the *Ammanoor* style practice (*prayoga*) there are about twelve different eye movements practised for the mobility of the eye⁵⁸⁶. These exercises are practised sitting cross-legged on the floor. The teacher (guru) directs the students (*śiṣyaḥ*) to move their eyes in horizontal, vertical and diagonal lines, and in half-circles and circles. The student has to repeat these eye movements over and over, sometimes in front of a mirror⁵⁸⁷. The

585 Madhava Chakyar, *Māni*, 1975, 110-111: *Nāṭyakalpadrumam*.

586 These exercises are done by all *Ammanoor* trained actors. Some of these exercises from the classroom of *Natana Kairali* in January 2001:

1. Look far from side to side (*vivartana*) on the horizon line. The eyes trace a slow horizontal arch, and the mind is focussed on that imaginary horizon-line (the sea, an open landscape).
2. Look from side to side in a straight horizontal line
3. Up and down movements of the eyeballs *pātana- samudvṛtta*). The eyes should not trespass beyond the line of focus power (discussed above) and the eyelids should stay wide open. The head is not moving.
4. Diagonally (*valana*) up and down in both directions. Keep the eye open looking down in the corners. This exercise is also done at two speeds.
5. Tracing a rectangle.
6. Upper half circle and lower half circle, slow and quick.
7. Full circles (*bhramana*) in both directions, slow and quick.
8. Figure of 8 (vertical or horizontal), slow and quick.
9. V- form.

587 *Usha Nangiyar* tells from her childhood studies with her guru, *Ammanoor*

most important feature is to keep the eyes forcefully wide open and to achieve total control over the eyeballs (the eye should move without saccades), as well as to learn *not* to close the eye when looking downwards. The upper lid must *always* stay open. (The audience has to see the actor looking down). These exercises are done at two or three different speeds, starting with very slow movements for developing the strength and the agility of the eye. The *kūṭiyāṭṭam* actor keeps the eyes open only by the muscular strength of the eyelids⁵⁸⁸ and does not use any specific rhythms. These techniques lie at the very core of *kūṭiyāṭṭam* technique. They give the art form the extraordinary controlled, dramatic intensity that is almost hypnotic and not seen in any other Indian style.

The *projection* of the eye adds effect to ocular expression. The student opens his eyes, pushes forcefully the eye-sockets forward and looks straight forward. Inhaling and holding his breath, he projects the eyeballs forward as much as he is able to do. With the next exhalation, he relaxes his eyes. The student of *kūṭiyāṭṭam* has to define how far his glance reaches to the side without moving the head (in the distance to the lamp of 60 - 80 centimetres in front of the face, on a kind of imaginary horizon line). By keeping the head immobile, the student moves only his eyes from side to side. At a specific point and beyond, the glance loses effectiveness and the vision blurs, because the eye is capable of really sharp vision only within a limited range⁵⁸⁹. Therefore, the actor should never direct his eyes beyond. The point, where the glance is still effective, is within an angle of about 40 degrees diagonally from the central line. If the glance trespasses this demarcation point, the vision blurs and loses all power of focus.

Thereafter the student moves his eyes upwards (still within the distance of an "imaginary wall" of about 60-80 cm) and reaches the highest point where he is still able to focus clearly. Then he moves his eyes slowly downwards to the floor without moving the head. The upper eyelid has to stay fully open. The vision field of the *kūṭiyāṭṭam* actor is limited: The head is not turned

Madhava Chākyar: "One day *Guruji* fastened a mirror in my eye-height and advised me to do my eye exercises in front of it." (Classnotes: *Cāṭṭakūṭam*, 18th September 2005).

588 In *kathakali*, the actor opens his eyes with the help of the tips of his pollex and index and does the exercises rhythmically, starting at a slow speed (*vilambha talam*).

589 Sir Ernst Combrich describes the effective visual field in Combrich, Sir Ernst H. (1982) 1986, 266: *The Image and the Eye*.

and the actor works only within the effective visual field. In order to give the observer a maximal image of the gaze of the actor, the angles of sight of imaginary objects and their distance have to be changed.

3.4 *Angle of Visual Presentation*

The human sight reaches, by turning the head, as far behind the body as to be able to see the hand of the sideways-backwards outstretched arm. If one wants to look at an object situated to the side, the head is slightly turned and the glance is directed towards the object.

If I address a partner on stage standing at my side, I turn my head (and body) towards him. The audience sees my face only in profile or half-profile. To avoid the partial eclipse of my facial expressions, the head *is not turned to the side, but still faces the front. The actor looks at the object from the corners of the eyes, but by projecting the focussed object forward.* On the classical Indian, as well on the European stage until the 19th century, a real or imaginary partner is not looked at by turning the head, but 'seen' diagonally *in front*. The audience is able to see the entire face, as well as the gestures of both of the actors. If the actor looks at the moon on stage, in the same way as he would in reality, he has to lift head and neck and to look upwards. This head position causes the eyes of the actor to eclipse. If I look upwards, without moving head or neck, at an angle of more than 40 degrees, my vision blurs and the pupils partly disappear. The *kūṭiyāṭṭam* actor looks therefore at any objects situated high up (such as the moon) at a lower height, but projects the object forward, at an upward angle of about 35 degrees. His moon is lower (but further away) than the real moon would be. The audience is again able to see the actor's facial expression fully⁵⁹⁰.

Also in the European tradition, before naturalism swept away stylised acting conventions, a partner was never addressed in profile (as seen from the audience); rather, even if the partner was standing beside him, the actor addressed him, hardly turning his face, at a diagonally forward angle. There was no eye contact with partners. The dialogue was representative and face

590 These rules were established for the stage of the temple theatre (*kūṭampalam*), with the audience sitting on the floor. Through the use of chairs, high stages and auditoriums with rising rows, the eye expressions of *kūṭiyāṭṭam* and *kathakali* do not have the maximal effect.

and body almost frontally visible for the audience..Theatre was conceived from the point of view of the optics of the audience.

In conclusion, regarding the techniques of looks and glances partially described above, I consider that only “tamed” eyes (“tamed” for example by the training methods mentioned above) are able to amplify gesture and to express emotion effectively. Also Jacques Lecoq proposed to block and rehearse each glance as movement is blocked and rehearsed. From the techniques, I proceed to the dramatic use of eye movements.

3.5 The Dramatic Uses of the Eyes

Ocular expression has an important double function in pantomime and a triple function in *kūṭiyāṭṭam* as shown in the following table:

The triple function of ocular expression:

	<i>The task of the eyes in gesture language:</i>	<i>Occurs in</i>
1.	To amplify and to highlight gesture (by following their trajectory in space as a dubbed signifier)	<i>Kūṭiyāṭṭam</i> and <i>nañṇyārkūttu</i> and pantomime to a certain extent
2.	To express emotion (as an integral part of facial expression)	<i>Kūṭiyāṭṭam</i> , <i>nañṇyārkūttu</i> and in pantomime
3.	To express emotion and actions by ocular expression alone	<i>Kūṭiyāṭṭam</i>

Emotions, feelings and actions can almost be expressed entirely by the eyes: *netrābhinaya* is a famous feature of *kūṭiyāṭṭam*.

There are modules for certain actions such as the expression for ‘to think, to reflect’ (to lower the eyes slowly downwards), or to observe a person from afar coming closer, or to move away (the actor looks repeatedly at the person from head to foot. When the person is seen from afar, he or she is very small, and approaching, grows in size as he approaches. This is expressed by a zigzag movement of the eyeballs (up and down movements) starting far away as a small movement and growing in size.

I believe that following each gesture precisely with the eyes helps the *cākyār* and *nañṇyār* to focus entirely on the dramatic action. The energy spent in keeping the eyes wide open also transforms the actor’s thought process: the actor is in a constant state of excitement, of dramatic tension (not unlike the

basic action modules for fear or wonder as discussed in the next chapter). This dramatic tension is maintained by the entire body: through extra-daily posture, the arching of the lower back (*arakuḥ balaṃ*), discussed in the section about body posture and underlined by the lifted elbows as well as maximal dorsal flexions of the wrist⁵⁹¹..

3.6 The Relation Between the Gesture Code and the Mimic Code

In the following section, I consider the connection between the gesture code and the mimic code from both a technical and a mental perspective. Delsarte - according to the Abbé Delaumosne - opts for homogeneity between face, eyebrows and hands⁵⁹². Dene Barnett, quoting Barbe (1762), mentions the rule that the eyes should move *before* the gesture or the voice. The eyes, according to Barnett, should precede thought and word, by turning towards an object even before its named or addressed⁵⁹³. As I see it, this articulates the need for the expression of what comes *before* gesture: to see, to focus, to understand and to evaluate before reaction (gesture). Jaques Lecoq states that the body transfers the reflections of its movements to the eye⁵⁹⁴. Due to the absence of discourse on the relationship between gesture and the eyes in the European treatises, I will again turn to the Indian treatises. In the *Abhinayadarpaṇa*, Nandikēśvara paraphrases Bharata⁵⁹⁵ and says:

“Yato hasta stato dr̥ṣṭir yato dr̥ṣṭi stato manaḥ/
yato mana stato bhāvo yato bhāva stato rasaḥ//”⁵⁹⁶.

591 See Ruffini, Franco, *The Dilated Mind*. In Barba, Eugenio and Savarese, Nicola 1991, 64-65: *A Dictionary of Theatre Anthropology*.

592 Delaumosne, Abbé, (1892) 2004, 43: Delsarte System of Oratory.

593 Barnett, Dene 1978, 331-332: *The Art of Gesture. The Principles of 18th Century Acting*, quotes Barbe (1762) II, 443.)

594 See in Lecoq, Jacques, (1997) 2000, 109 : *Der poetische Körper (The Moving Body)*.

595 As found in the *sūtra*: “Where the foot (moves), there the hand (should follow) and where the hand (moves) there the entire body (follows)...” NŚ 11:48. Bharata proposes the actor (or dancer) to co-ordinate feet, hands and body.

596 Rajendra 2007, xvi, translates the *śloka* in the introduction to the *Abhinayadarpaṇa* as “Where the hand goes there goes the glance; where the glance goes, there goes the mind, where the mind goes there goes the mood; where there is the mood there develops the rasa”. Rajendra’s translation follows the translation of Coomaraswamy in: Coomaraswamy, Ananda (1917) 1977, 17: *The Mirror of Gesture*.

These two lines are known by every student of Indian dance and are translated by Rajendra as follows: "For wherever the hand moves, there the glance follows, where the glance goes, the mind follows, where the mind goes, the mood follows, where the mood goes, there is flavour". I will comment on the first half of the first line of the verse from a technical perspective.

3.6.1 The Technical Connection

"*Yato hasta stato dr̥ṣṭir...*"

There seems to be biological evidence for the connection between hand and eye based on the fact that the movements of both are coordinated by the *cerebellum*⁵⁹⁷. Hand movement not connected to the eye is mostly unfocused, as the majority of primate hand movements shows. Only the connection to the eye transforms hand movement into meaningful gesture. I have earlier mentioned the importance of the visual perception of moving objects (as predators) for survival. I consider gesture direction to be of major importance. In *kūṭiyāṭṭam*, the directions of the hands are always emphasized and highlighted by eye movements. Also *Nandikēśvara* prompts the actor to always follow hand gesture with the eyes. However, this does not imply the actor has to *look* at his hand, but to direct, to sustain and to control the action of his hand by the eyes. In practice, the Indian dancer-actor follows the hand by looking *over* the hand, he 'acts', pretends to look at the hand. The public has 'to see' the connection of gesture and eyes. With the help of the actor's gaze, the audience is able to follow a hand gesture and to understand *where* and *when* a gesture reaches a dramatic peak. This peak, the quintessence of the gesture, facilitates interpretation.

I consider the amplification of gesture by the focus of the eyes to be a technical connection.

The renowned *mohiniyāṭṭam* teacher and researcher Nirmala Paniker has, inspired by the *kūṭiyāṭṭam* actor who always follows gesture with the eyes, developed additional basic exercises for the connection of hand and eye movements⁵⁹⁸ for dancers.

597 The connection of hand and eyes is, as an example, described by Miall, Chris, 2001, in: *Nature neuroscience* 4: 638-644. The *cerebellum* coordinates hand- and eye-movements.

598 Nirmala Paniker's eye and hand-exercises consist of hand movements (up and

Nandikēśvara continues with

...yato dr̥ṣṭi stato manah/

This half-line tells about the connection of hand, eyes (as a part of the body) and mind.

3.6.2. *The Mental Connection*

The technical coordination of eye and hand is developed through a long study process. But only the master performer (through long stage experience), is able to sustain the physical-mental condition (throughout performance) described by *Nandikēśvara*, and to use technique as a vehicle of expression.

Nevertheless, I found a basic dichotomy between the brilliant eye techniques of *kūṭiyāṭṭam* and expression. *The difficult pursuit of achieving technical mastery makes many students and also actors forget the connection of the eye with the inner images and thoughts - with acting.* If the eyes follow hand gesture technically and the actor is focussed on technique without mental image connected to a dramatic situation, without any specific purpose, the expression is maybe beautiful, but empty. Eye expression often becomes an empty display of virtuosity.

There is a significant difference between using the eyes 'technically', without purpose, and gazing in order to observe something. The *darśanakarmas*⁵⁹⁹ (basic eye movements) of the *Nāṭyaśāstra* describe how the pupils are moved for diverse types of look. *But these eye movements alone are not expressive yet -*

down movements, right to left movements with the palm to the outside, wrist circles. These movements are followed by adequate eye movements that follow the movements of the fingertips.

Upwards- downwards connection: start with palms 30 cm from the chest, hands in dorsal flexion, eyes upwards. The eyes move slowly downwards, together with downward movement of the fingers. The palm closes *volar* flexed to *HLD-Muṣṭi mudra*.

The bee drinking honey: The left hand holds the gesture for lotus-flower, the right hand *HLD- Mukura mudra* that describes small figures of 8 above the flower, followed by the eyes. The bee drinks honey: small up and down- movement of the hand, wrist as pivot, *annularis* and *medius* vibrate, followed by the eyes (To this movement is added a pressing and releasing of air in the cheeks that expresses 'drinking').

599 The eight *darśanakarmas* of the NŚ 8:103- 107 are listed in appendix 2. They are applications of purely technical eye movements.

they have to be connected to the mental activities of seeing, recognizing, observing and evaluating. The 64 *dr̥ṣṭivikāras* given in the treatise called *Bhāvaprakāśa* (*BhP*) of *Śāradatanaya*⁶⁰⁰, describe both technical movements (to move the eyes and to stop them, or to move them gracefully like waves, for example) and expressive eye movements (e.g. a soothing glance, a distressed look, an excited glance). I consider these movements to constitute a kind of bridge between technical exercises and expression. *The actor should connect his mind to his hand and eyes.*

How should one connect eye and mind? Jacques Lecoq connected eye exercises (and also other movements) with breathing⁶⁰¹. For example, a slow movement of the eyeballs from left to right is co-ordinated with one long exhalation (pushed out in saccades imitating an old-fashioned steam locomotive). At the same time, the student has to concentrate on mental images *an to see* the locomotive moving in front of his 'inner eyes', thus connecting eye movement and mental image by breath. From these exercises I have not only learnt to control the movements of my eyeballs, but especially to focus my mind.

From my observations of actors and dancers, as well as from my own performing practice, I conclude that the mind, the third 'link' mentioned *Nandikeśvara's śloka*, does not automatically follow the eyes! The actor has to make an effort in performance, night by night, *to focus mentally by following the fictive action in his mind and not only the physical action of his hands.* He has to recall mental images and to establish an internal "scenario" and an internal dialogue that processes and evaluates emotions and thoughts and leads to action⁶⁰². *The actor on stage should never focus on technique, but rather on mental images.* Good body techniques sustain the development of images, especially if movement is well rehearsed and the actor physically disciplined; but there has to be total mental focus.

600 The *Bhāvaprakāśa* of *Śāradatanaya* 1175-1250, quoted by Bose, Mandakranta 1995, 43-46, dedicates the fourth chapter of his treatise to *dr̥ṣṭi*.

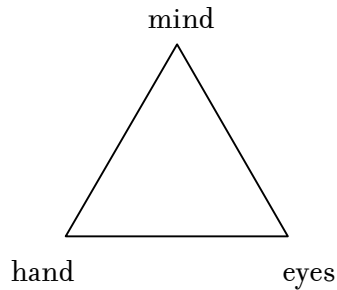
601 Lecoq's eye exercises are combined with breath control. Eye movements are coordinated with the phase of breath: to move the eye during inhalation (quick and easy), 'high *apnea*': after the start of inhalation, the breath is kept 3-5 seconds, then movement is done very quickly and energetically and happens just before exhalation. Movement takes on a violent quality. Movement coordinated with long exhalation is slow, controlled and dramatic.

Lecoq also used eye exercises combined with breathing saccades.

602 The matter is discussed in Chapter five.

Nandikēśvara points out the connection between hand, eye and mind. Only the triadic relationship between eye, hand (body), and mind transforms movement into meaningful gesture. Hands and eyes (and body) become the physical extensions of the mind or the mind the physical extension of the body.

The triadic relation between hand, eyes and mind (focus):



The truly challenging question is how the actor achieves sustained, total focus. In my opinion, the student should therefore be advised *to always connect eye movements to mental images*, such as imaginary actions and objects (as in the breathing exercises of Jacques Lecoq described above) starting from the first day of his training and from the most simple eye exercise. I also agree with Arnheim who criticises the methods of many teachers within the arts (I conclude also the performing arts in it), since they mainly teach technique without connection to content. He argues that such methods are opposed to the natural order of the artistic process and concludes that "In fact, all good practice is highly expressive"⁶⁰³.

The 'eye and mind travel exercises'⁶⁰⁴ mentioned below belong to the Ammanoor-tradition (famous for the development of acting skills). They

603 Arnheim, Rudolf (1954) 1997, 56: Art and Visual Perception.

604 Eye and mind travel exercises (from the class of Venu G. at *Natanakairali* in *Iriññālakuda*, 15th of December 1999).

Forward travel:

The student starts with "the lamp" focus and lets his eyes slowly travel straight forward through real space, then through imaginary space to a spot very, very far away. He travels back the same way from the imaginary point in mental space to real space, ending the eye- and mind travel by fixing his gaze on the flame of the lamp or on the tip of his nose.

Upward- downward travel:

From the gaze into the flame the eyes travel upward to the roof and beyond into

constitute an important link between acting technique and expression. In these exercises, the mind follows the eye. When the eye movement ends (the limit of well focussed sight is reached), the *mind* continues the movement in imaginary space. The actor not only moves his eyes, but *sees* something in his imagination. He starts looking upwards to the furthest point where the eyes have the *physical* power of focus mentioned above. Thereafter he continues an imaginary, *mental* eye journey upwards, to the sky, to heaven, to outer space and back. This mental activity fills the eyes with dramatic expression. (I remember having practised similar exercises in Jacques Lecoq's school years ago). In *kūṭiyāṭṭam*, ocular expression (*netrābhinya*) is very far driven: emotions, feelings and indications (as: there! here! come! go!) and even actions are skilfully expressed only by the eyes.

Nandikēśvara's ślōka is not satisfied with merely establishing the connection between hand, eye and mind. It continues

yato mana stato bhāvo...

and establishes the emotional connection between hand, eye and image.

3.6.3 The Emotional Connection

The eye plays an integral part in the creation of emotion. The focused eye, as discussed above, helps the mind to focus, and only if the mental image is focused, *bhāvas* (as described in the introduction) can be produced by the actor.

Rajendra sees in *Nandikēśvara's* verse the concept of the coordination of all the psycho-physical resources of the dancer⁶⁰⁵. I agree. Phillip Zarilli states the coordination of all these elements to be the condition of the master performer⁶⁰⁶. I would say that not only a master, but also a student, is able to be

imaginary space, to heaven and back to the flame, downwards to the floor and beyond, through the earth very far down to hell and back to the lamp without saccades.

Somebody coming closer:

On a diagonal, at an angle of about 40 degrees, fix your gaze very far away on an imaginary person. Look at the person from top to toe. Imagine the person coming closer by looking at her from top to toe in a zigzag-movement growing as the person approaches. In the same way, a person going away can be followed.

Jacques Lecoq has developed similar exercises to the ones described above.

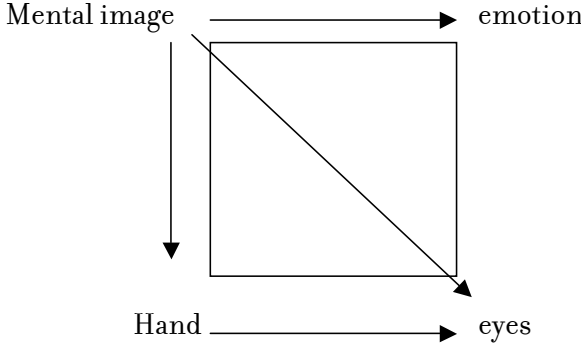
605 Rajendra 2007, xvi: *Abhinayadarpaṇa*.

606 See Zarilli, Phillip 2000, 92: *Kathakali. Were Gods and Demons Come to Play*.

involved mentally and physically in a situation, but it needs an experienced performer to sustain fictive images and their flow through an entire performance.

The connection of hand and eyes is a technical connection; but the connection of eye and hand with the mind is a state of total physical-mental focus. I consider the verse to depict the necessity of this total involvement.

The graph below represents the connection of image, emotion, hand and eyes.



The eye plays an integral part in the creation of emotion. The focused eye, as discussed above, helps the mind to focus, and only if a mental image arises, *bhāva*⁶⁰⁷ can be produced by the actor. *Only total focus opens the actor's mind for images, thoughts, emotions and feelings.* Only a totally focused actor can project images and *bhāvas* and only a *focused audience* can receive them. *Nandikēśvara's ślōka* ends with

“...yato bhāva stato rasaḥ//”.

Finally, I look at the *ślōka* from the viewpoint of the observer. He also should involve himself and follow the actor's hands visually and mentally in order to be able to perceive, recognise, interpret, understand and aesthetically enjoy the performance. This is the way for the average, uninitiated spectator (*nānāloka*) to become a connoisseur (*prekṣaka*) and an enjoyer (*bhōkta*), a lover of art (*sahrdaya*), a real *rasika* (an enjoyer to the point of

607 *Bhāva* means in Sanskrit originally: 'that which is', 'what exists'.

self-forgetting or a state of bliss, as in aesthetic and moral fulfilment (*siddhi*⁶⁰⁸).

Before I proceed to the production of emotion in gesture language, I conclude with the most important points discussed in the chapter.

- *The hand stands for physical action and the eye expresses the gesturer's cognitive and emotional relationship to the action*
- *Eye movements are the most important component of facial expression*
- *Eye movements create a point of focus for the audience, amplify the gesture, lead to its peak and project it*
- *The open eye helps the actor to maintain a high level of dramatic tension*
- *The eye movements following hand gesture help to focus the actor fully on thought, mental imagery and emotion*
- *The wide opened eyelids transform expression from realistic expression (lōkadharmi) to stylised expression (nātyadharmi), where each glance is controlled by elaborate technique and maintains the actor's state of dramatic tension*
- *Some actions and emotions in kūṭiyāṭṭam are shown by means of ocular expression alone, but they can only be fully understood by the audience in the context of the narrative*⁶⁰⁹.

608 *Siddhi* can be interpreted as the recognition of the experience. The successful interpretation of the experience is the last stage of appreciation. See also Barlingay, S. 2007, 146: *A Modern Introduction to Indian Aesthetic Theory*.

609 The interesting point is not whether or not the *cākṣār* is able to express *only* by use of his eyes; but rather the analytic structure of *kūṭiyāṭṭam* performing behaviour: Some important verses are shown several times, repeated in the following way: first, focus is given to vocal expression accompanied by *mudras*, then to eye expression alone, then to the main *mudras* and thereafter to the full, emotional elaboration of the situation through *mudras*. Finally, the second half of the verse is once more recited together with *mudras*. Each mode of expression is shown separately. Only in combination do they become a fully understandable entity.

3.7 Emotion

It is the action, not the actor, which is essential to dramatic art.

*Under these conditions, of course, there is no room for any
amateur upon the stage; ...*

Ananda Coomaraswamy⁶¹⁰.

In Chapter 1, I discussed the gesture codes of pantomime and *hastābhinaya* as fictive, symbolic and stylised movements of the hands and arms. The body, the extension of the gesture codes, is also stylised, fictive and dilated⁶¹¹. This implies that the mimic codes, connected to the gesture codes, should also to be fictive, symbolic and stylised. Mimic expression in pantomime and *abhinaya* is not the emotion itself, but *represents* the emotion. In the production of acting emotion, the following problems have to be faced:

- *How to produce representative emotion*
- *How to produce it swiftly*
- *How to communicate it effectively to an audience*

3.7.1 Producing Emotion

Pantomime emotion, as mentioned above, has to be produced swiftly. There is no time for lengthy preparation, for “getting into the mood” on stage: The pantomime performer must often express an emotion immediately in connection with a gesture that seldom lasts long. If pantomime is accompanied by song and music (as it is the case in the *abhinaya* of *bharatanāṭam*), an emotion must often be shown when a specific word or line is sung or a specific rhythmical constellation is played. Because of this, the lack of proper technique for the immediate expression of emotion earned pantomime and mime artists the reputation of pulling faces on stage.

As stated in the introduction, I have over many years sought a way to produce acting emotion as the immediate result of the actor’s technique and not by *experiencing* emotion. I found the theoretical basis for the solution in the *bhāva-rasa* concept of the *Nāṭyaśāstra*.

610 Coomaraswamy, Ananda (1917) 1977, 3: *The Mirror of Gesture*.

611 The dilated body is discussed by Barba, Eugenio and Savarese, Nicola 1971, 54-63: *A Dictionary of Theatre Anthropology*.

One may presume that the sage *Bharata* (or the *pāṇḍits* who compiled the *Nāṭyaśāstra*) was concerned with the actor's emotions and feelings and their *random expression* on stage. He must have pondered these questions and searched determinedly for sober solutions to make the actor's physical expressions more accessible to the audience. The results are two acting paradigms that assure controlled and effective expression: the *bhāva-rasa* concept and the doctrine of *sādhāraṇīkarāṇa* discussed in the introduction. The actor has to project widely understandable emotions that are specifically processed.

The question of stage emotion has for several hundred years of history of European theatre turned around the question: *does the actor really experience the emotions he portrays or not?* *Bharata*, two thousand years ago, asked differently: How is an impression made on the audience? It is not only a question of transferring a poetic emotion from life to art, as the Indian philosopher S. S. Toshkani suggests⁶¹², but of creating signs that will evoke the poetic emotion in the observer.

For the philosopher Barlingay, *abhinaya* means to embody "something that is mental into something that is facial and bodily"⁶¹³. I agree with him.

In *Bharata's* approach, the focussed actor is lead by a logical chain of cause and effect (*hetu* and *anumāna*) from the stimulus of emotion (*vibhāva*) to its embodiment (*sthāyibhāva* and *anubhāva*) and from the addresser to the addressee (*rasa*). *Bharata* splits emotion into the *sthāyibhāva*, the pure emotional state, and into *feelings, the emotions as they are mentally processed (sañcāribhāvas)*. *The emotion and its processed forms are explicitly and methodically shown through a temporal relationship of cause and effect.*

Bharata proposed specific glance and gaze-modules (*dr̥ṣṭis*)⁶¹⁴ to be used for the expression of emotions and feelings and describes them painstakingly. He accounts for 8 *sthāyibhāva-dr̥ṣṭis*, 8 *rasa-dr̥ṣṭis* (emotion looks) and 20

612 See Toshkani, S.S. 2009, 2: *Kashmir's Contribution to Indian Aesthetics*.

613 Barlingay, S.S. 2007, 24: *A Modern Introduction to Indian Aesthetic Theory*.

614 *Dr̥ṣṭis*, glances, are according to *Bharata* of three different types: the *rasa-dr̥ṣṭis* ('sentiments', the basic modules of the emotion-looks shown by the actor as mentioned in the NŚ 8:52-61), the *sthāyibhāva-dr̥ṣṭis* ('durable psychological states', the *focussed* emotion-looks in NŚ 8:44-51) and the *sañcarini dr̥ṣṭis* (the 'complementary psychological states' in NŚ 8:62-84) and their applications in NŚ 8: 85-95. (The translations 'sentiments', 'durable psychological states' and 'complementary psychological states' are by M.M. Gosh). These *dr̥ṣṭis* are listed in Appendix 2.

sañcāribhāva-dr̥ṣṭis (feeling looks)⁶¹⁵. They are the matrixes of emotion in *abhinaya* and are discussed below and fully listed in appendix 2.

The *Nāṭyaśāstra* and the practice of *kūṭiyāṭṭam* provide me with clues for the exploration of acting emotions as well as of their effective projection. Research within neuro-science sheds new light on emotion and is in the following section compared to the approach to acting emotion found in the *Nāṭyaśāstra* and *kūṭiyāṭṭam*. The findings of the neuro-biologist Antonio Damasio and the results of other scientists' research on brain, consciousness, emotion and feeling (for example the work of neuro-psychologist Robert Plutchik) show affinities with the *bhāva-rasa* concept of the *Nāṭyaśāstra*. According to the neuro-aesthetics researcher, Oshin Vartanian, "emotion is a state of mind that has both affective and conceptual components"⁶¹⁶. To make the process - the development of emotion - more apparent and clear, Bharata splits the basic emotion (with its affective and conceptual components) into the physical *sthāyibhāvas* (and their reactions, the *anubhāvas*) as well as the cognized *sañcāribhāvas* and their *anubhāvas*.

As early as the 1980s, in his *Plutchik Functional Theory of Emotion*, Plutchik presented the causes and effects of emotion from stimulus, event and cognition, feeling and reaction, which are related to biological survival⁶¹⁷. I make no claim to expertise in the field of neuro-science, but I compare the *bhāva-rasa* method with the research findings of Damasio (and those of other contemporary scientists, such as Vilayanur Ramachandran, Jean-Pierre Changeux and Semir Zeki) and use some Tantric concepts and the approach to acting emotion found in *kūṭiyāṭṭam*.

615 See Appendix 3. In the treatise *Bhāvaprakāśa, Śāradatanaya* (1175-1250) mentions 102 *dr̥ṣṭi-vikāras* (emotion modules) in chapter 4 as quoted by Bose, Madakranta 1995, 43-48: *The Dance Vocabulary of Classical India*.

616 Vartanian, Oshin 2009, 263: *Conscious Experience of Pleasure in Art*. In Skov, Martin & Vartanian, Oshin (editors): *Neuroaesthetics*.

617 Robert Plutchik explains in his *Plutchik Functional Theory of Emotion*, that emotions are a chain reaction of stimulus, event, cognition, feeling and behaviour related to survival. Plutchik, Robert 1980, Vol. 1, 3-33.

The five *bhāvas* of acting according to the *Nāṭyaśāstra*, as I consider them in practice:

	Name of the <i>bhāva</i> :	The <i>bhāva</i> functions as:	The actor produces <i>bhāva</i> by the means of:
1	<i>Vibhāva</i> Circumstances	Triggers of the <i>sthāyibhāva</i> are the <i>alambana vibhāvas</i> , being a person or the relationship to a person (a real or fictive character), or an object (denoting an inner motivation for the emotion) and the <i>uddīpana vibhāvas</i> , the outer motivation for the arousal of the emotion. They consist of sensory feelings, memories and culture-specific concepts.	Imagination
2	<i>Sthāyibhāva</i> , The physical state	The basic emotion of a scene	Body posture and facial expression- modules <i>sthāyibhāva-dṛṣṭi</i>).
3	<i>Sātvika bhāva</i> the somatic state	The somatic reaction following an emotional state	A somatic reaction that only occurs as a result of intense inner involvement of the actor.
4	<i>Saṅcāribhāva</i> or (<i>viabhicāribhāva</i>) the cognitive state, the feelings	Transitory feelings and thoughts, the processed and evaluated <i>sthāyibhāva</i>	Body posture changes, facial changes shown by the <i>saṅcaribhāva</i> (facial expression module) a part of the cognitive processing of emotion.
5	<i>Anubhāva</i> Physical reactions	The physical reactions caused by emotions and feelings and thoughts	Body movement and gestures.

I learned to apply *bhāvas* through the *abhinaya* practice of *bharatanāṭyam*, *mohiniyāṭṭam*, *kathakaḷi* and *kūṭiyāṭṭam* (where the *bhāva-rasa* concept is adapted to the particular style's needs) as codified, stylised and amplified facial expressions in the form of emotion modules used by the actor. I have also applied these modules in my own gesture language practice⁶¹⁸. I found

618 The expression of *bhāvas* through emotion modules is an integral part of the *kūṭiyāṭṭam* tradition. (Some scenes, such as *Rāmāyaṇasamkṣepam* and *Kaṁsavadham*, I have shown as a part of the artistic dissertation connected to this study. Likewise, in *For William* and *The Tales of Mnemosyne*, I have applied

the concept to be a highly useful theoretical framework for gesture language acting. Facial expressions are transformed into symbols and signs of real emotions. They are fictive, but widely understood. Using *kūṭiyāṭṭam* as an intermediary link, I describe my adaptation of the *bhāva-rasa* method to develop a widely understandable gesture language.

3.7.2 Adaptation of the Bhāva-Rasa Concept for Gesture Language Practice

There is a causal relation between idea, the specificity of the form and the the principal emotional state.

(Attributed to Bhaṭṭa Lollata⁶¹⁹).

I consider the *bhāva* - *rasa* concept to provide the acting techniques which facilitate, simplify and clarify the embodiment of emotion, feelings and their corresponding cognitive evaluation.

In order to adapt these techniques one ought to first consider the nature of the connection of body and mind. Bruce McConachie states the mind/brain to be a part of the body. He asserts that feelings are emotions brought into consciousness, and finds that they "...produce physio-chemical responses - affective responses become an ongoing part of the feedback loop of spectating"⁶²⁰. The *Hevajra Tantra* says: "Apart from the body, there is no means of activity of the mind"⁶²¹. These statements are of central significance to my own research.

Neuroscience reports enormous amounts of neural connections between the brain and the body (some neurons are also transported by the bloodstream). Damasio points out that the embodied brain uses the body as a theatre for the realisation of emotion⁶²².

emotion modules according to the NS; but many years ago I had already experimented with these emotion modules according to the *bhāva* - *rasa* concept, for example in two of my mime solos *Hidden Paradise*, 1994, and especially in *Holy Theresa's Wedding Night*, 1998).

619 Bhaṭṭa Lollata was a ninth century *Kāśmīri* grammarian who was concerned with the artist's creative process. He is known only through *Abhināvagupta*.

620 See McConachie, Bruce, and Hart, Elisabeth 2006, 6: *Performance and Cognition*.

621 *Hevajra Tantra*, from approximately 8th to 10th century, Eastern India. Quoted by Snellgrove, David (1959) 2010, 107: *Hevajra Tantra. A Critical Study*.

622 Damasio, Antonio 2003, 28: *Looking for Spinoza. Joy, Sorrow and the Feeling Brain*.

According to him, emotions do not start from point zero. Human beings have background feelings⁶²³, biological or psychological states. If they are of prolonged duration, they are called moods.

3.7.2.1 Background Feelings and Moods

Also Bharata includes the background feelings (of the character to portray) as un-manifested starting points in the playwright's or the actor's mind. Damasio states that "background feelings are a faithful index of momentary parameters of inner organism state"⁶²⁴. There are both positive and negative moods as shown in the table below:

<i>Positive moods:</i>	<i>Negative moods:</i>
Excitement, energy and enthusiasm	Fatigue and discouragement
Joy, happiness	Moodiness, unhappiness/sorrow
Health, well-being	Illness, sickness
Calmness, relaxation	Tension and restlessness
Harmony	Discord, strife
Stability	Instability
Satiation	Hunger, thirst
Lust	Pain
Physical well-being	Physical discomfort (e.g. too cold, too hot)

623 Ibid: 43- 44; and Damasio, Antonio, 1999, 285- 287: *The Feeling of What Happens. Body and Emotion in the Making of Consciousness.*

624 Ibid: 1999, 286.

Moods are close to the basic emotive states, the primary emotions, as discussed below (see also Chapter 2 of Part II). Moods are detected in subtle body postures and energy patterns. Their function is more internal than external. They create an inner basic situation, stimulated by inner organs or outer situations. As bases for moods and background emotions I consider the eight basic emotions of the *Natyaśastra* (mentioned in Chapter 2 of Part two) as shown in the following table:

<i>Name of the emotion</i>	<i>Natyaśastra</i>	<i>Corresponding mood or Background emotion :</i>
Wonder, astonishment	<i>Adbhuta</i>	Interest, openness, awe, fascination
Love	<i>Śṛṅgāra</i>	Happiness, well-being
Mirth, laughter	<i>Hāsya</i>	Jolliness, hilarity, a manic state
Heroic pride	<i>Vīra</i>	Arrogance, affectedness, self-confidence
Anger	<i>Raudra</i>	Aggression
Fear	<i>Bhayānaka</i>	Caution, carefulness, insecurity
Sorrow	<i>Kaṛuṇa</i>	Sadness, depression
Disgust	<i>Bībhatsa</i>	Nauseated, alarmed state

These are the unfocussed mental states of the character. Triggers are needed for the arousal of emotion.

3.7.2.2 Triggers of Emotion

Bharata calls triggers, the stimuli of the emotion to be portrayed, *vibhāvas*. I consider them to be the circumstances necessary for the arousal of the imagination of the emotion to be communicated by the actor. There are two types of *vibhāvas*: the internal, living stimuli (*chētana*) are created by the *ālambana vibhāvas* and the external, or non-living, stimuli (*achētana*) are called *uddīpana vibhāvas*. The inner stimulus of the arousal of an emotion such as *śṛṅgāra* (love) for example, can be caused by a person or by a relationship to a person, present or absent⁶²⁵. The external triggers are caused by the five senses. A beautiful garden, the scent of flowers, sweet music or any pleasant sensual perception can trigger the emotion of love. The *vibhāvas* are conceived by Bharata as the basic situations and circumstances *imagined* by the actor, to enable him to 'get in the mood' before he goes on stage.

According to Kapila Vatsayan, *vibhāvas* have to be purified from association with everyday life⁶²⁶. How can associations 'be purified' in practice? I found answers in Tantric practice, where, for the evocation of the goddess, the Tantrika has to create an inner state of *emptiness* (*sūnyatā*)⁶²⁷. "From the realm of emptiness" only, the deity can be evoked. From emptiness⁶²⁸, the actor is able to evoke a fictive dramatic situation. For the actor, emptiness can technically be created by exhaling deeply and emptying himself from personal associations⁶²⁹. With the next inhalation, the desired image is "taken in". The *Hevajra Tantra*⁶³⁰ says:

*"First, emptiness is the thought of enlightenment,
Second, the seed is arisen,
In the third the body is perfected,
In the fourth, the syllables are arrayed".*

The *seed* is the evoked mental image. I consider the *vibhāva* to be the evoked mental image.

625 For *Śrīrāma*, as an example, the present or absent *Sītā* is a trigger for the emotion of love.

626 See Vatsayan, Kapila (1996) 2003, 154: *Bharata, The Nāṭyaśāstra*.

627 See in Beyer, Stephan (1973) 1978, 30: *The Cult of Tārā*.

628 I consider Tantric 'emptiness' in practice to be congruent with Lecoq's concept of disponible neutrality.

629 Snellgrove, David (1959) 2010, 24: *Hevajra Tantra, a Critical Study*.

630 *Hevajra Tantra*, quoted by Beyer, Stephan (1973) 1978, 109: *The Cult of Tārā*.

According to Barlingay, also Bharata sees the *vibhāvas* as tools (*karaṇa*) which support imitation⁶³¹. As I see it, in *nāṭyadharmi*⁶³² (or stylised acting), expressions of emotions and feelings are not really imitated, but *represented by the emotion modules*. They are pre-studied and absorbed which assures standardised, more widely understandable expression, and ensures that the result is not uncontrolled and random, subjective personal expression.

Breathing is also considered by many to be an important trigger of emotion. I consider breathing techniques to be the link between the ‘dramatic, public body’, the consciously expressed, and the ‘spontaneous, private body’. I consider therefore breathing, “pumping emotion” that provokes *genuine* feelings in the actor, to be undesirable for a more detached, controlled and effective, widely understandable (cleansed from the subjective) expression, where “the pot does not have the taste of the liquor”. As mentioned above, there are also breathing techniques that *detach* personal emotion from expression, that ‘break the link’⁶³³. I consider them to be very useful in practice, but they are not the topic of this study.

Since the *vibhāvas* offer in reality a great range of varied possibilities, in practice the effective, suitable one (or more) must be chosen for each specific situation. I consider them to provide a framework for the playwright, the director and the actor in rehearsal. They constitute the physical and mental basis of a character or a situation. If the imagined *vibhāva* is the input most suitable for the specific requirement, the emotion arises. The bodily and facial arousal of the emotion happens without the actor being conscious of it, on the basis of neuro-chemical processes. (Thus, paradoxically, to use *vibhāvas* can also lead to psychological acting, because imagination can provoke genuine, *real* emotion in the actor. Also this possibility, the potential link to psychological realism, seems to be foreseen by Bharata!) But the bodily and facial arousal of the emotion does not necessarily lead to spontaneous and random expression because Bharata advises the actor to begin the em-

631 Barlingay, S. S. 2007, 47: *A Modern Introduction to Indian Aesthetic Theory*.

632 *Nāṭyadharmi*, stylized acting, occurs in *kathakālī* and in *kāṭiyāṭṭam*. Classical Indian dance, such as *mohiniyāṭṭam* and *bharatanāṭyam*, uses in fact both *nāṭyadharmi* and *lokadharmi* (imitating, realistic acting).

633 Lecoq built these on the conscious change of the breath phases of a movement (inhalation, high apnea, exhalation, low apnea), that provokes an artificial type of breathing. Also Kanak Rele speaks about breathing in an artificial way, taught to her by her *kathakālī* teacher “Panchali” Karunakara Panicker. Rele, Kanak 1996, 65: *Bhaava Niroopanna*.

bodiment of the emotion with the *external* use of the ‘emotion glance’, the *sthāyibhāva-dr̥ṣṭi*, an emotion module. This is an important distinction.

3.7.2.3 The Emotion Glance

According to the *Hevajra Tantra*, as cited above, the “perfecting of the body” constitutes the third step in the process of evocation of emotion. The actor thus assumes physically the acting module (facial and/or bodily) of the emotion he attempts to portray (in *kūṭiyāṭṭam*, it is the facial expression of emotion; in pantomime and mime it can also be a body posture with facial expression)⁶³⁴. This emotion-glance (*sthāyibhāva-dr̥ṣṭi*) denotes, according to Kanak Rele, the abstract arousal of a mental condition not focussed on an aim⁶³⁵. The *sthāyibhāva-dr̥ṣṭi* is the glance of the emotion yet to arise, the first physical manifestation, the representation of an emotion and arouses mechanically a non-focussed, psycho-physical condition⁶³⁶, the *sthāyibhāva* or basic emotion. The *sthāyibhāva-dr̥ṣṭi* is the *codified* mimic expression and in my opinion the most important technical link in the expression process of the classical Indian actor and dancer⁶³⁷. Corresponding to the eight basic emotions there are the corresponding *sthāyibhāva-dr̥ṣṭis*⁶³⁸. They lead directly to the basic emotion. Learning these precise physical expression modules of the *sthāyibhāvas* is an important part of learning *abhinaya*.

3.7.2.4 Learning the Emotion Modules of *Kūṭiyāṭṭam*

The modules of the *sthāyibhāva-dr̥ṣṭis*, shown by the face (and sometimes accompanied by adequate gestures and body poses), have to be practised for a long time, before their full potential is reached⁶³⁹. In the *kūṭiyāṭṭam* class-

634 Through years of imitation of the outer forms of the *bhāvas* and *dr̥ṣṭis* from his teacher, the student actor becomes conditioned: the outer form of a *bhāva* is immediately associated with the corresponding emotion.

635 Ibid: 75.

636 According to Damasio, also acted emotional expressions can cause feelings. Damasio, Antonio 2003, 71: *Looking for Spinoza. Joy, Sorrow and the Feeling Brain*.

637 The *sthāyibhāva-dr̥ṣṭis* are used by all Indian classical dance forms that follow the *Nāṭyaśāstra*.

638 These modules could also be body postures.

639 In classical Indian teaching, *mudras* and all other expressions were taught within the context of studying entire scenes only. In the contemporary ‘element by

room (*kalari*), the student (*śiṣya*) practices first eye and face movements, thereafter the *sthāyibhāva-dr̥ṣṭis*, simply called *navarasas* in *kūṭiyāṭṭam* practice⁶⁴⁰. I found the *navarasas* of *kūṭiyāṭṭam* to correspond more or less to the eight *sthāyibhāva-dr̥ṣṭis* of the *Nāṭyaśāstra*⁶⁴¹. The learning process begins with the student's imitation of the teacher's facial expressions, one by one. This is repeated for years to come during the acting education of the student. For a long time, the teacher does not explain much about it. Through constant practice over the years, a deep imprint is made in the student's mind and body. Over time, gradually, the outer signs are associated to the emotional state that is expressed. *The student becomes conditioned.*

As a European actress, I had problems and doubts in the beginning of my studies of *navarasas*. How can I accept love and anger, fear and sorrow, as always having the same expressions in the face? Are expressions not individual, and dependent on many circumstances? Why start an emotion on the surface, on the face as a grimace and not from the inside, from inner motivation, in search for emotional truth? During the first study weeks, I produced clumsy imitations of my teacher; but after some months of training a change took place in my body-mind. When I got accustomed to the forms and felt confident with them, the mental images simply arose (I connected them to the facial module during the learning process). I became conditioned. The body leads the receptive mind. "The mind", states Damasio, "exists for the body, is engaged in telling the story of the body's multifarious events..."⁶⁴². *Bharata* has thus described a system of producing emotion through the body⁶⁴³ (the muscles of the face) that must have existed already for a long time. If the expressions of basic emotions are innate, the same expression modules can be used everywhere for the same emotion, and can be widely understood.

Facial emotion modules create one problem. Because facial features are individual, the applied module (standardized for better communication) of sorrow, for example, looks slightly different on each individual face. In my

element' teaching, the sense of the totality easily gets lost.

640 I learned *navarasas* in *kūṭiyāṭṭam* first from G. Venu and later from Usha Nangyar. Both represent the Ammanoor-style. *Navarasas* refers to nine basic emotions.

641 *Kūṭiyāṭṭam* practice differs in some points from *Bharata*, for example in the expression of anger (*raudra*).

642 Damasio, 2003, 206: *Looking for Spinoza. Joy, Sorrow and the Feeling Brain.*

643 This directs my thoughts to the *method of physical actions* developed by Konstantin Stanislavski.

opinion, the basic modules have to be adapted to the actor's own face. Only when the actor has mastered the standardized modules, he is able to adapt them for maximal expression. In the photos below, Usha Nagyar demonstrates the nine basic emotions (on the left side of the page). She works within the tradition of *kūṭiyāṭṭam*, concentrating expression mostly around the eyes. The young European actors (on the right side) show their own approach to emotion modules.

The navarasas and the eight basic emotions:

1 Love⁶⁴⁴ (*śṛṅgāra*)



2 Wonder, admiration (*adbhuta*)



644 To the Indian concept of love belong the woman's sidelong glances as well as her shyness.

3 Laughter, mirth (*hāsyā*)



4 Heroic pride (*vīra*)



5 Anger (raudra)



6 Fear (bhayānaka)



7 Sorrow (*karuna*)



8 Disgust (*bibhatsa*)



9 Peace of mind (*śānta*)



The *sthāyibhāva-dr̥ṣṭi*, the physical and mechanical acting module, is the step made from the internal to the external, from idea to embodiment. Corresponding to the eight basic emotions, Bharata mentions eight *sthāyibhāva-dr̥ṣṭis*. They constitute the basic technique the actor uses for the portrayal of an emotion. In the following, I compare the use of emotion modules with Damasio's findings on emotion.

3.7.2.5 Basic Emotions

Biologically, emotions help the individual organism to survive. The most important signals of the body are pleasure and pain. Thus the basic emotions are also a veritable survival kit. They regulate the *homeostasis*. "Emotions are complicated collections of chemical and neuronal responses, forming a pattern; all emotions have some kind of regulatory role to play, leading in one way or another to the creation of circumstances advantageous to the organism exhibiting the phenomenon; emotions are *about* the life of an organism, its body to be precise, and their role is to assist the organism in maintaining life"⁶⁴⁵. Emotions are the signals for the basic life regulations and provide the motivations for reaction. These motivations arise by the mediation of the emotional limbic system and connect to the cognitive process. Emotions and related reactions belong to the body, are made visible, but feelings are internal and belong to the mind⁶⁴⁶.

⁶⁴⁵ Damasio, Antonio 1999, 51: *The Feeling of What Happens. Body and Emotion in the Making of Consciousness*.

⁶⁴⁶ Damasio, Antonio, 2003, 6-7: *Looking for Spinoza. Joy, Sorrow and the Feeling Brain*.

Emotions start in the body and become conscious in the mind. There is a short delay between the physical expression of emotion and the subject's awareness of it (this fact was expressed by William James sixty years ago in his famous conjecture "we are sad because we cry"). The brain is informed about the body's state of emotion. Damasio states different emotions to be produced in different brain areas that work on numerous brain circuits. They produce changes in the body *and* the brain-landscape. When certain brain areas are electronically activated, the emotion belonging to this area is expressed by the face. This shows certain emotions to be innate in the body as stereotypes⁶⁴⁷. Also their expression is stereotypical. Nerve links from the emotional limbic system to the facial muscles allow the unconscious and quick production of the expression of emotion. The areas in the brain for sorrow, fear and laughter are already identified. *These core emotions all have innate mimic expressions.*

These consciously applied, stylised emotion modules, Bharata's *sthāyibhāva-dr̥ṣṭis*, are comparable to the innate stereotypes of core emotions mentioned above. Bharata's advice to the actor, to bring first the precise emotion pattern to the face, therefore makes sense. According to me, the validity of his system is verified by the findings of neuro-science. The eight basic and innate emotions are exposed in the *Nāṭyaśāstra*: "*Ityaṣṭau nāṭye rasāḥ smṛtāḥ*" (there are eight emotions recognized in drama): wonder, love, mirth, heroic pride, anger, fear, sorrow and disgust⁶⁴⁸. The ninth rasa, *śānta* (mental peace), was probably added by *Abhināvagupta*.

According to Nicola Savarese, John Hill⁶⁴⁹ lists 10 basic emotions as joy, dolour, fear, anger, compassion, despair, disgust, jealousy, wonder and love⁶⁵⁰. Barnett mentions emotive gestures for grief, surprise, terror, anger, contempt, jealousy, aversion, disparagement, shame and welcome⁶⁵¹. Emotions, important for survival, have been analysed and accepted by scientists of different fields. In the following table, the emotions mentioned in the

647 The physiologist and photographer Duchenne de Boulogne photographed the electrically stimulated facial expressions of his patients. G. Duchenne de Boulogne, 1982, in *Mechanisme de la Physionomie humaine ou analyse électro-physiologique de ses différent modes d'expression*. See also in Martinez, Ariane 2008, 134- 136 : *La pantomime théâtre en mineur*.

648 See NS 6:15.

649 Sir John Hill (1716-1775) was an English writer and botanist.

650 Quoted by Savarese, Niccola, 1993, 333: *Spettacolo fra Oriente e Occidente*.

651 Barnett, Dene 1978, 18: *The Art of Gesture. The Principles of 18th Century Acting*.

Nāṭyaśāstra are compared with the emotions mentioned by various contemporary scientists. In the left column I list the eight basic emotions (*astarasa*) of the *Nāṭyaśāstra* and in column 2-7 the names given to basic emotions by different scientists. The numbers after the names refer to the number of basic emotions the scientist considers.

The eight basic emotions compared with the emotions mentioned by ocontemporary scientists:

Bharata ⁶⁵² 8	Izard ⁶⁵³ 10	Ekman ⁶⁵⁴ 8	Plutchik ⁶⁵⁵ 8	Shirley ⁶⁵⁶ 4	Damasio ⁶⁵⁷ 9	Bloch ⁶⁵⁸ 6
Śṛṅgāra		love		love		sexual love
			acceptance			tender- ness
				desire		
	interest			curiosity		
<i>Adbhuta</i>	surprise	surprise	surprise		surprise	
<i>Vīra</i>				pride		
<i>Hāsyā</i>	joy	happiness	joy		happiness	joy
<i>Raudra</i>	anger	anger	anger		anger	anger
<i>Bhayānaka</i>	fear	fear	fear		fear	fear
			submis- sion			
<i>Kaṛuṇa</i>	distress	sadness	sadness		sadness	sadness
<i>Jugupsa</i>	disgust	disgust	disgust		disgust	
	contempt	contempt				
	guilt				guilt	
	shame				shame	
					jealousy	

652 Bharata, NŚ, chapters 8-9 (200 BC- 200 AD).

653 Izard, Carroll E., 1984, psychologist.

654 Ekman Paul, 1977, psychologist.

655 Plutchik, Robert 2001, neuro-biologist.

656 Shirley, Hunter B., 1983 psychologist.

657 Damasio, Antonio, 1999, neuro-biologist.

658 Bloch, Susana, 2002, psychologist.

Deacon sees the specific human emotions as awe, nostalgia, righteous indignation, *agape*, aesthetic appreciation and the experience of humor, irony and *heureka*⁶⁵⁹. I consider 'awe' not to be an emotion, but a feeling made up of wonder and fear; 'nostalgia' to be the mixture of love and sorrow; 'righteous indignation' the feeling of anger mixed with pride (both are social feelings); 'aesthetic appreciation' a variation of the basic emotion of love'; irony' as a mixture of anger and humor; *heureka* belongs to surprise and affirmation. I consider it to be the end of a thought process, a sudden understanding - according to Bharata also a feeling (*sañcāribhāva*)⁶⁶⁰.

As discussed above, basic emotions all have their innate expressions. Guilt, jealousy, embarrassment and shame are called secondary or social emotions by Damasio⁶⁶¹. They seem also to have their innate expressions. For the sake of acting, I treat guilt not as an emotion, but as a *social feeling*, as the processed emotion of sorrow: a mixture of sorrow, fear and self-contempt. I consider also jealousy to be a processed emotion, a feeling - a mixture of love and anger. Embarrassment and shame, both social feelings, are the cognised emotion of fear and pride. Ramachandran states that humility, arrogance, mercy, desire (as opposed to need), and self-pity arise through intermediary meta-representations of emotions in the brain and to interact with the concepts of social values placed in the *orbitofrontal cortex*⁶⁶². I consider the "social emotions" humility, arrogance, mercy, desire, self-pity, shame, jealousy, embarrassment and guilt not as emotions, but cognised feelings, as discussed below. These tend to be asymmetrical in expression as discussed by Argyle⁶⁶³.

Pride (in the sense of self-estimation) is in the Christian world considered as negative emotion⁶⁶⁴ and is only mentioned by Shirley. In the *Nāṭyaśāstra*,

659 Deacon, Terrence 2006, 38: in Turner, Mark (editor), *The Artful Mind*.

660 See also the variations and gradations of emotions and feelings in Appendix 3.

661 Damasio, Antonio 1999, 51: *The Feeling of What Happens. Body and Emotion in the Making of Consciousness*.

662 Ramachandran, Vilayanur 2004, 122- 123: *The Emerging Mind*.

663 Argyle, Michael (1975) 1988, 125: *Bodily communication*. Asymmetry is asserted for posed feelings. Argyle states negative emotional expressions are more often asymmetrical than positive ones. The above mentioned social feelings of arrogance, self-pity, shame, jealousy, embarrassment and guilt have according to me sometimes asymmetric expressions.

664 The seven negative emotions, *the seven deadly sins* or capital vices of the Roman Catholic Church are to be noted in this context: lust, gluttony, greed, sloth, wrath, envy and pride. See also Appendix 3.

pride (*vīra*), is seen as a positive, heroic emotion. Pride also has innate facial and bodily expression (straight body, chest out, self-asserted look).

The basic emotions can also be shown by the entire body as is done in mime. The table of emotion postures below describes in the first three columns the positions and directions of body and head, the postures of basic emotions. In the last column, I give suggestions regarding the direction of acting energy of emotions. These emotion postures are the result of my own rehearsal practice and built on modified ideas from the *Nāṭyaśāstra*⁶⁶⁵ as well as J. J. Engels descriptions of the emotional states expressed in body and face⁶⁶⁶.

665 Compare with Bloch, Susana 2006 (2002), 44: *The Alba of Emotions*: "... an emotion is on the expressive level manifested by face and posture".

666 Compare with Engel, Johann Jakob, 1785, 27- 81: *Ideen zu einer Mimik*, letters 3-27 of Part 1.

The physical expressions of the basic emotions :

<i>Emotion:</i>	<i>Direction of the body:</i>	<i>Direction of the head:</i>	<i>Type of energy and positions of the arms and hands:</i>
Joy	Forward or upward, but always outward	Straight or upward	Explosive energy The arms are lifted, 'air under the arms', the hands are open and the fingers spread
Erotic love	Slightly backward	Backward, with lifted neck	Soft, slight increase of energy; the arms and hands are held close to the chest
Parental love	Forward	Inclined sideways	Soft, constant energy; the arms are outstretched with extended pollex.
Surprise, Wonder Admiration	Backward or forward	Straight or upward	The energy is concentrated on the object of admiration; the arms are lifted, forward or upward, the hands are open and the fingers spread.
Sorrow	Downward, inward	Downward	The energy is slow and fallen; the arms are hanging
Anger	Forward, outward, attacking	Forward Straight or low, neck tensed	The energy flow is blocked and the body tensed; the arms are tense and the fists clenched
Fear	Backward, inward escape	Retracted, neck back	The energy flows backwards or sideways. Rapid and high breathing causes fast chest movements. The arms are tensed and kept in front of the body.
Laughter	Straight, open	back	The energy is 'falling over' the object of laughter.
Pride	Straight, open, one shoulder turned away	Long neck, or lifted chin	The energy is controlled and flows to all sides; the arms are horizontally lifted.
Disgust	Turned back or sideways, away from object	Tensed	The energy flows backwards, away from the object; the face is contorted and the arms lifted in front of the body with lifted palms or elbows.

In everyday life, emotions are produced for two purposes: to give the partner(s) an account of our emotional state (falsified or true, hidden, suppressed or exaggerated) and also to become aware of it ourselves.

I consider an *acting emotion* to need an objective. Only then is its use dramatically effective. The character is angry *with* somebody or something. The cause of his anger is less important than the effect it has: his anger has a dramatic objective, an aim. What Izard, Plutchik and Bloch above call 'joy' and Ekman and Damasio 'happiness', cannot, as I see it, from the perspective of acting technique be seen as a basic emotion, but rather as a positive state of mind, a mood that is not focussed, a "*Zustand*"⁶⁶⁷. It has no object. Joy and happiness have innate expressions, but are not listed in the *Nāṭyaśāstra* as basic emotions, maybe because they lack objects or objectives. Happiness is not a basic emotion: the *Nāṭyaśāstra* separates happiness into the two basic emotions of love (*śṛṅgāra*) and mirth (*hāsyā*). Both have discernable objects; to love somebody or something, and to laugh at somebody or something. Therefore, I consider joy and happiness as more general background emotions. The *navarasas* of the *Nāṭyaśāstra* seem to be conceived with objects and objectives!

The outer manifestations of *sthāyibhāva-dr̥ṣṭi* and *rasa-dr̥ṣṭi* do not differ much, but *rasa-dr̥ṣṭis* are, as I see it, focussed (they have an object and a purpose) and therefore more intensive than *sthāyibhāva-dr̥ṣṭis*⁶⁶⁸. With the emotions arise also psycho-physical by-products of the acting process; the somatic reactions of the actor.

3.7.2.6 Somatic Reactions

Somatic reactions to basic emotions are in the *Nāṭyaśāstra* called *sāttvikabhāvas*⁶⁶⁹. They are physical by-products of emotion such as tears, gooseflesh, a choked voice and raised hair, yawning, sweating and fainting. These somatic reactions are concrete and not controllable and therefore have

667 In Brechtian theatre terminology and practice this type of emotions is called 'Zustand', a 'passive unconscious state', an emotional stasis and considered as non-dramatic.

668 Kanak Rele also states there to be very little difference between *sthāyibhāva-dr̥ṣṭi* and *rasa-dr̥ṣṭi*. She differentiates the *sthāyibhāva* to be an expression of the initial mental process of the actor and the *rasa-dr̥ṣṭi* as the actual expression of the emotion. Rele, Kanak, 1996, 75: *Bhāva Niroopanna*.

669 *Sāttvikabhāvas* are listed in Appendix 2.

an ambiguous place in stylised acting techniques. They occur when the actor is fully involved in the situation he portrays⁶⁷⁰. *Sāttvikabhāvas* are the actor's personal physical reactions to the situation portrayed, and not the character's. They belong rather to naturalist acting (*lokadharmi*).

If the actor, in a stylised form of theatre, has to portray a character that produces one of these somatic reactions, *Bharata* proposes showing them by the physical reactions they provoke (*anubhāvas*), such as wiping imaginary tears from the eyes, or wiping the forehead to indicate sweat⁶⁷¹. These conscious physical reactions help the audience to identify the emotion in question by its effects: everybody knows that tears are caused by sorrow and are wiped off. The *Nāṭyaśāstra* "advocates" thus transforming *sāttvikabhāvas* into fictive, controllable reactions, where the effect replaces the cause. I see it as a concrete and important acting device. Emotions are also connected to another phenomenon: as soon as we are conscious of an emotion, its evaluation initiates and produces feelings.

3.7.2.7 Feelings

Feelings, emotions, affects and sentiments are often used as synonyms, but they belong in fact to two very different phenomena. Already Engel describes what he calls "nuances" (the mentally processed emotions of the actor), of both facial expressions and body posture in letter 34⁶⁷². According to him, the actor has to know the art of emotional nuance, gradation and melting (the connection of feelings)⁶⁷³.

In 1976, Buck and his allies launched a more developed version of the James-Lange conjecture (mentioned above) in their "feedback-theory"⁶⁷⁴. According to Buck, the body reacts first to a stimulus, thereafter mental images arise from neural patterns which represent the changes that occurred in the body and brain⁶⁷⁵. The former phenomenon is the emotion and the latter the feelings. Damasio also points out that we cannot know about our emotions

670 Abhinavagupta's comment in NŚ Chapter 7, prose passage 9. 2.

671 See NŚ 7. 100- 118.

672 See in Engel, Johannn Jakob (1785) 2010, 104-108: *Ideen zu einer Mimik*.

673 Ibid: 27-79.

674 Buck R., Lancetta et al. 1976, 811-824: *The Facial Feedback Hypothesis*.

675 Neurobiology does not know yet how these neural patterns transform into mental images.

before there is consciousness about them⁶⁷⁶. The feeling of emotion becomes conscious only *after* the changed bodily state⁶⁷⁷. Feelings are the mental experiences of an emotion⁶⁷⁸. They are “just as mental as the objects or events that trigger the emotions⁶⁷⁹”. When the emotion of sadness reaches our face, neuronal changes have taken place in the body and informed the brain about it: we become conscious about our sadness. According to Damasio, feelings, from the perspective of neuro-biology, are neural patterns of cognitive processes. He has an interesting hypothesis that a feeling is the perception of a certain body state combined with a certain way of thinking about certain topics⁶⁸⁰. Feelings depend thus on somatic-sensory processing and are the cognised, conceptualized results of emotions.

I see affinities between Damasio’s emotions and feelings and those of the *bhāva-rasa* concept. In this study, I consider emotions to correspond with *sthāyibhāvas* and feelings with *sañcāribhāvas*. To be able to show the interaction between feelings and reason, their processing leading to decision and to further action (without the sustaining word and only by physical expression), is an important technique of the gesture language actor. The expression of core emotions alone is less interesting than to show the process of the ‘succession of feelings’, *how the character relates to its emotion and the resulting feelings*, and how he deals with them. Bharata mentions 33 *sañcāribhāvas*, but there are many more spread throughout the *Nāṭyaśāstra*. (The *sañcāribhāvas* and their modules are described in Appendix 2).

Damasio states also that not all feelings originate from emotions. “The neural patterns which constitute the substrate of a feeling arise in two classes of biological changes: changes related to the body state and changes related to the cognitive state they feed back to”⁶⁸¹. Feelings are thus the results of processed emotions or processed feelings. In his famous somatic marker hypothesis, Damasio concludes that reason and emotion are interlinked

676 Damasio, Antonio, 1999, 279: *The Feeling of What Happens. Body and Emotion in the Making of Consciousness*.

677 Ibid: 280- 281.

678 Ibid: 42.

679 Damasio, Antonio 2003, 65: *Looking for Spinoza. Joy, Sorrow, and the Feeling Brain*.

680 Ibid: 86.

681 Damasio, Antonio, 1999, 79: *The Feeling of What Happens. Body and Emotion in the Making of Consciousness*.

through the connection of brain and body⁶⁸². Thus, emotion plays an integral part in decision-making.

There seem to be two different opinions about emotional acting in the tradition of the *Nāṭyaśāstra*. In the the *Abhināvabhāratī*, *Abhināvagupta* states that *sattva*, emotion, is caused by the concentrated mind and “cannot be mimicked by an absent minded man”, and further ...”in theatrical practice, situations of happiness as well as misery should so purely accord with the *sattva* behind them that they may appear to be realistic (*yathāsvarūpa*)”. However, elsewhere, *Abhināvagupta* states: “*Pātre na madhyāsvādah*” (the pot does not have the taste of the liquor⁶⁸³), the actor should not have the character’s emotions and feelings, and *Abhināvagupta* adds that *sattva* can be “shown by persons that are not actually sorry or happy”⁶⁸⁴. *Abhināvagupta*’s former statement possibly refers to *lōkadharmi* (realistic acting, imitation) while the latter refers to *nāṭyatyadharmi*, or stylized acting.

3.7.2.8 Physical Reactions

There are two types of physical reactions to emotions and feelings. The first type is the body’s spontaneous reaction to emotions like fear or joy. The second consists of the physical reactions that are the results of the mental evaluation of emotions and feelings. These reactions are called *anubhavas* in the *Nāṭyaśāstra*. As energy cannot be seen, but only manifested through light, power or resistance, the *bhāva* itself is only seen by its physical manifestations, such as gestures, facial expressions, body postures or movements and including changes of acting rhythm and energy. These physical reactions of face, hands and body ar render emotion visible.

Physical reactions also release inner tensions and neutralise the emotion of the character. As soon as the body reacts, the tensions created by *sthāyibhāvas* or *sañcāribhāvas* tone down and vanish. If an actor wants to express strong feelings and emotions, he moves less and keeps the inner tension locked up, because each outer movement releases emotional tension. I have earlier mentioned Kalanidhi Narayan, the eminent *bharatanāṭyam abhināya guru*,

682 Ibid: 40-42: Damasio’s “Somatic Marker-Hypothesis”.

683 As quoted by Barlingay, S. S. 2007, 99: *A Modern Introduction to Indian Aesthetic Theory*.

684 *Abhinavagupta*, in Gosh M.M. and Kumar, Puspendra 2006, 308: *Nāṭyaśāstra*.

who states movement reduces when emotion gets deeper⁶⁸⁵. Moving sparingly and sustaining the inner tension makes *kūṭiyāttam* an acting style of highly-strung emotions.

As explained above, only the *mental evaluations* of actions and emotions, made visible through the body, add depth to acting. The actor transforms “mental results” into physical actions. I assert that thoughts and physical actions can be connected into a mental acting score which I call a *supratext*, because it rules the visible (gesture, movement and emotion modules) and the “invisible made visible” (the mental processing of emotion and decision making). The *Nāṭyaśāstra* does not give any hints as to how the actor handles the thought process connected to physical expression, maybe because this is a part of acting practice (*prayōga*). Therefore, I complement Bharata’s method with the introduction of the *supratext*, as described below.

3.7.2.9 Emotion Processing

According to Damasio, emotion processing in life is first and foremost undertaken for the homeostasis and the survival of the organism. Primary emotions are biological emotions and agonistic (fear, anger and disgust), or depend on reward-punishment (approach-avoidance, happiness, lust, sadness and fear), or on lust and “un-lust”. According to Damasio, the survival aims are the first stage in a three-stage evaluative process. Re-orientation, evaluation and understanding of the situation constitute the second stage. The third stage motivates further actions⁶⁸⁶.

Feelings are fed by perception, previous experiences (stored as images, precepts, sense-memory, concepts and ideas, positive and negative values) and also expectations. They arise when the emotion is cognized and processed through comparison, coordination, integration, reduction, abstraction, hierarchic construction and selection of the emotional material. Through these parameters, emotion is shaped, re-shaped and transformed. This process of emotion interacting with cognition is called *affect-reason-involvement* by Buck, shortened to ARI⁶⁸⁷. It is the matrix of progressively processed and

685 See also page 64.

686 Damasio describes the three states of the evaluation of an emotion in Damasio, Antonio 199, 68-67: *The Feeling of What Happens. Body and Emotion in the Making of Consciousness*.

687 More about ARI in Buck R., Lancetta et al. 1976, 811-824: *The Facial Feedback Hypothesis*.

evaluated stage emotion as well, from re-orientation to decision-making and reaction.

Thought processing (the evaluation of the emotional situation by the character) happens according to Bharata through the 33 *sañcāribhāvas* (also called *vābhicāribhāvas*). They have their specific acting modules, the *sañcāribhāva-dr̥ṣṭis*, the feelings such as doubt, irritation, jealousy and many more⁶⁸⁸. Nothing is left at random. Feelings lead, as stated above, to re-orientation, new feelings, evaluation and result in decision making and provide finally the impulse for re-action. The processing of emotions is fleeting, as thoughts crossing, travelling through the mind; they are therefore called 'travelling' or 'fleeting' states of being in the *Nāṭyaśāstra*. J. J. Engel mentions 36 emotions and feelings, but calls them nuances or grades of affects⁶⁸⁹.

The act of thought-processing also has its proper physical expression, made visible in the CLEMS, the 'conjugate lateral eye movements', used when the attention of the processor is shifted from an outer to an inner object. This is an interesting perspective. The different directions of the eyeballs in thought processing are after psychologist Francine Shapiro the following⁶⁹⁰:

688 *Sañcāribhāva-dr̥ṣṭis* are listed in Appendix 2.

689 As an example of an emotion and its nuances, Engel describes different expressions of joy. In Engel, Johann Jakob, 1785, 104-107, letter 34: *Ideen zu einer Mimik*. Letters 13- 23 deal with the affects and their expression in the face and the body. In letter 41 he discusses what I call feelings here and calls them transitions (Übergänge) between affects. Ibid: 235. Engels affects are listed in Appendix 1.

690 See in Shapiro, Francine 2001: *Eye Movement Desensitization and Reprocessing*. In Francine Shapiro's *Reprocessing Therapy*, the above described CLEMS are used for the treatments of post-traumatic stress disorders and other ailments. Shapiro's presumptions are not fully accepted by science yet, but offer interesting cues for the expression of thought processing in gesture language.

<i>The eye moves into following directions:</i>	<i>The eye movements activate the following brain functions:</i>
Laterally to the left side	Auditory memory
To the right upper corner	Visually remembered images
To the left upper corner	Visually constructed images
To the right lower corner	Internal dialogue
To the left lower corner	Feelings and kinetic memories

Kathakaḷi has a special *bhāva*, the *ciṅtabhāva*, for the physical expression of thinking. In *kūṭiyāṭṭam*, “thinking” has a specific eye-movement module (slow downward movements of the eyeballs)⁶⁹¹.

Bharata mentions in his *sūtras* only the results of the evaluation of emotion. He does not describe *how* the actor evaluates the character’s emotions, how he constructs his ‘chains’ of reflection. This is the domain of actor’s practice. In the following, I attempt to provide a missing link and present my own parameters for the evaluation process of emotions on the basis of my practice.

3.7.2.10 Evaluation System for Emotions and Feelings

Also Rhonda Blair, director and theatre professor, sees a lineage of perception, attention, memory and thinking⁶⁹². I see emotions and their evaluations always to depend on the presented character and its dramatic situation. The character depends, for his evaluation of emotion, on his biological, social and moral expectations and values, on his social or social and moral values within himself (in the case of joy, shame, arrogance, pride or guilt), or in comparison with others (in the case of jealousy, envy, admiration, scorn or attachment). The evaluation includes actual or anticipated events. These events are judged as positive or negative by character⁶⁹³. It is my conviction

691 The actor expresses to ‘think’, ‘to reflect’ by a slow eye movement downwards from the straight forward position. When the eyes reach their outermost point, the actor “mentally digs out” an ‘understanding’ (or a solution to a problem) of the character). After breathing in (or at the same time), the eyes move back up to the straight forward position.

692 Blair, Rhonda 2006, 170-17: *Image and action. Cognitive neuroscience and actor-training*. in McConachie, Bruce, And Hart, Elizabeth 2006: *Performance and Cognition*.

693 In the Clore/Ortony scheme (Clore and Ortony conducted 1978-1987 studies

that the chosen emotion must first be analysed by the actor taking the following four determining factors into consideration:

- *The direction (or the object) of emotion*
- *Its angle*
- *Its mode and*
- *Its energy level*

The *direction* defines the object of an emotion. (One is angry with somebody or with oneself, for example):

- *With or about oneself,*
- *With or about somebody else*
- *About something*

to determine the actual domains of pure emotion terms), discussed by Steven Brown and Ellen Dissanayake, emotions have three focii: outcome (motivational emotions such as positively or negatively evaluated ones; objects, evaluated reactions on objects and events (this category also produces aesthetic emotions from affection to dislike), and agency-evaluated moral reactions such as shame. Brown and Dissanayake add a fourth, social interaction (love, trust and jealousy) as quoted by Brown, Steven and Dissanayake, Ellen 2009, 49-50 in *The Arts are more than Aesthetics*. In Skov, Martin & Vartanian, Oshin (editors), *Neuroaesthetics*.

The angle of an emotion defines the aspects, expectations and events through which it is analysed. The table below features the *angle* from which the emotion is processed (in the left column) and the feelings which result (in the right column):

<i>Type of angle:</i>	<i>Way of processing:</i>	<i>Resulting in feelings of:</i>
Biological expectations	In oneself	Lust or pain Desire or fear
Positive/ negative events	In oneself	Attraction or aversion
Expected/ Unexpected events	In oneself	Affirmation, negation or surprise
Temporary angle: Actual events (present and close) or anticipated events (future and distant)	In oneself	Various feelings, according to the circumstances
Social/ ethic aspect	In oneself	Pride, or guilt, joy, shame or arrogance
	In comparison with others	Envy or pity, admiration, jealousy or scorn

The *mode* of emotion serves as the third determining factor. The *mode* has to do with the flow of emotion, but also its objective. It depends on how the character relates to his emotion and feelings and how he wishes to communicate them: to pretend, to hide, to block or to exaggerate them. The emotion flows freely or is blocked as shown in the following table:

<i>The character's feeling is caused by:</i>	<i>The way the character's feeling flows:</i>
An inner agent	Neutral and free, not caring if others see it or not
	Forced: everybody has to see it
	Hidden, clandestine
	With pretence
	Agitated, ambivalent
An outer agent	Frustrated, suppressed
	Fully blocked

The *energy level* determines the energy, intensity and duration of the emotion and answers the questions: how important is the emotion for the character? How much and what type of energy is used⁶⁹⁴? The following table shows the degrees of involvement (in the left column) and the grade scale of the resulting emotions (in the right column):

<i>The degree of involvement in the topic processed (that causes the emotion):</i>	<i>The resulting grade scale of the emotion shown: The character is</i>
Inactive	Indifferent
Neutral	Awake and open, but not fully focussed
Focussed	Observing neutrally
Interested, curious	Enquiring
Ambivalent	Questions, is undecided, has doubts
Excited	Agitated
Stirred	Struck, taken aback or dismayed
Ecstatic	Hysterical or shocked

694 These levels of energy are a variation of the seven tension states of the actor, built on teachings of Jacques Lecoq, described in Tångeberg, Maya 2005, 61- 62: *The Mask as Tool for the Actor's Mimesis*.

For each important emotion, a choice of angle, direction, mode and energy level can be decided in rehearsal. Most of the feelings resulting from the evaluation above are listed by *Bharata* in the 33 *sañcāribhāvas*, having their stylised expression in the *sañcāribhāva-dr̥ṣṭis*. Once the determinants have been chosen, the evaluation of the emotion can begin and the various feeling(s) that emerge as in the following example:

Example 1, first step: The definition of the emotive situation of the basic emotion of anger:

Due to a negative event (angle), the character is secretly (mode) angry with his brother (direction of the emotion), but is ambivalent (degree of energy) about his own emotion, as shown in the following table:

The direction of the emotion or the feeling:	Against a person (the brother)
Angle of emotion or feeling:	Aversion (due to a negative event in the past)
Mode of emotion or feeling:	Secret and suppressed
Grade of emotion or feeling:	ambivalence and doubts (about the brother)

The actor in performance has to focus on the development and the succession of the thoughts of his character, constructed in rehearsal. A script, as used in *kūṭiyāṭṭam*, (*āṭṭaparakāraṇi*) can be established for the rehearsal process. The actor *thinks* the words of the “monologue” of the character, sentence by sentence. This internal monologue consists of a *chain of thoughts*. I call it a *supratext*, because it steers and evaluates thoughts that lead to physical action. It is the overall *acting score* for both the internal and the external action of the character.

In order to further explain my method for processing the emotions and feelings of a character in a scene, I use the first person singular in the table below, the 'character-I'. The conclusions mentioned in the left box lead to the feelings in the right box which lead to the next conclusion:

The step by step conclusions of the thoughts of the character connected to the emotion, as used in the supratext:	The conclusions results in the following feelings:
"I am behaving wrongly, I should not be angry with my brother!" Therefore->	I am ashamed to be angry.
"But my brother should not have done this to me". Therefore ->	I am in despair about the situation.
I conclude: "My brother does not care about me". Therefore ->	I feel hurt.
"I am helpless!" Therefore ->	I feel sad. The initial emotion of anger transforms eventually into the emotion of sadness.

Example 2:

The example is taken from a *kūṭiyāṭṭam* scene, the elaboration of the first line of the *ślōka* "Śikhini śalabho" (the moths in the fire)⁶⁹⁵. The hero of the play (*Subhadradhanañjaya of Kulaśekhara*) *Dhanañjaya*, looks around in a specific *āśram*, recites the *vākyaṃ* and the *ślōka* and gestures: "How wonderful is the greatness of the hermits, earned by their penance. Here, flies⁶⁹⁶ hovering over the fire are not burned; a tigress suckles a baby deer, a little elephant drags the teeth of a lion mistaking them for lotus stalks, and a sleepy mongoose licks a young serpent"⁶⁹⁷. The actor presents the first half of the *ślōka* proper, the description of the moths not burned by the fire, only by eye movements and facial expression. *Dhanañjaya* sees the insects hovering over the fire, falling into the flames and the miraculous way they rise from the flames unharmed. The acting is as follows:

695 The *ślōka* is from the Sanskrit play *Subhadradhanañjaya* by *Kulaśekhara Varma*, 11th century.

696 'Flies' is not an accurate translation of 'śalabhaṃ'. 'Moths' would be more correct.

697 After Unni N. P. and Sullivan, Bruce M. 2001, 136: *The Wedding of Arjuna and Subhadra*.

Dhanañjaya, astonished by the results of the hermit's spiritual powers, sees (in deep sitting position) the dancing moths hovering over the fire being burnt by the flames and is sad⁶⁹⁸ about their cruel death. The moths arise unburned from the fire. This action is also shown only by the movements of the actor's eyes: He follows the movements of the moths (or imitates them). The same action is repeated three times. After the third time, the moths fly elsewhere, and *Dhanañjaya* has reinforced the basic emotion of *wonder* by having witnessed one of the miracles that happen at this exceptional place.

I consider this part of the scene, as it is studied in the classroom, as an outline for the actor. It requires far more than the brilliant display of the actor's technique to express a situation only by his face. Three times the character observes the miraculous incident. That implies that the basic emotion and feelings involved should be processed, developed, moulded and adapted. Each repetition gives nuances and rise for new feelings. The following table, read vertically, shows the possible development of the evaluation of the emotion of the *sthāyibhāva* of wonder⁶⁹⁹ and leads through the thoughts of the *supratext* to feelings (*sañcāribhāvas*) that could be as follows experienced again by the character-I)⁷⁰⁰:

698 *Dhanañjaya* is a very compassionate hero.

699 The table has to be read vertically.

700 *Acākyār* would maybe choose other thoughts and *sañcāribhāvas* here. The sequence here functions only as an example.

701 *Sthāyibhāvas* can also function as feelings.

Partial actions, focus:	First time: <i>Dhanañjaya's</i> thoughts:	Second time: <i>Dhanañjaya's</i> thoughts:	Third time: <i>Dhanañjaya's</i> thoughts:
The moths are hovering over the ritual fires	<i>Dhanañjaya</i> , a lover of nature, sees the moths and admires their fragile beauty. (<i>Sañcāribhāva: albhuta</i>)	"No! Not over the fire, dance elsewhere! You will get burned! go!" (<i>Sañcāribhāva: irritation</i>)	"This is really dangerous, What will happen to them now?" (<i>Sañcāribhāva: Big tension and confusion</i>)
Many moths fall into the fire, one by one	"A horrible accident!" (<i>Sañcāribhāva: negative surprise</i>)	"There! They fall again burned into the flames! No!" (<i>Sañcāribhāva: (disappointment)</i>)	(<i>Sañcāribhāva: disappointment</i>) "But no!" <i>Dhanañjaya</i> starts to understand what is really happening
The hot fires	He looks at the fires, their hungry flames and identifies with them (<i>Sañcāribhāva: anger⁷⁰¹</i>).	He sees the burning fires, identifies briefly with them, doubts: "Miracles happen only once! What will happen next?" <i>Sañcāribhāva: doubts, tension</i>)	"Try to burn them, flames, you cannot!" (<i>Sañcāribhāva: triumph, heroic pride</i>) and expectations
<i>Dhanañjaya</i> realises that the moths burn	"These beautiful creatures are no more!" (<i>Sañcāribhāva: sadness</i>)	"The moths really died in the fire that time!" (<i>Sañcāribhāva: regrets: "I could not prevent them from falling into the fire"</i>).	He is excited, smiles (<i>Sañcāribhāva: anticipated triumph</i>)
The moths rise from the fire, one by one	"What is seen there? An unburned moth? This isn't possible! But, yes, it is!" (<i>Sañcāribhāva: positive surprise</i>)	"But see! Something is moving down there!" (<i>Sañcāribhāva: expectation</i>) "Here they are, alive!" (<i>Sañcāribhāvas: surprise and relief</i>).	"Here they are again! They are just playing!" (<i>Sañcāribhāva: affirmation</i>)
<i>Dhanañjaya's</i> reaction to the miracle	"A miracle happened!" (<i>Sañcāribhāva: excitement and wonder</i>).	<i>Dhanañjaya</i> is happy (<i>Sañcāribhāva: happiness, Śṛṅgāra</i>)	"What a miracle! The greatness of the hermits made this place a very special one". <i>sthāyibhāva</i> (wonder)
The moths fly away	"Off they fly!", (<i>Sañcāribhāva: relief</i>)	"they are really lucky!" " (<i>Sañcāribhāva: strong relief</i>)	He follows happily with his eyes as the moths fly away. (<i>Sthāyibhāva: wonder</i>).

The emotions and feelings shown by the actor are sustained by “the character’s internal monologue”. The *supratext* adds life and depth to impressive eye-technique and is connected to themes of the play, which are not discussed here.

In the process of evaluation, emotions and feelings also have their own dynamics. They are defined by their unfolding state (*vikāsa*), the expanding state (*vistāra*), the blooming state (*kśoba*) as in the reaching of a peak, and the oscillating state (*vikṣepa*), in which feelings and arguments oscillate to and fro. Eventually, the processed emotion results in the transformation of the emotion into another one. In the following I analyse these four states through the *sañcāribhāvas* of example 1 above (as the character-I):

Example 1, step three: the physical reactions:

The *supratext* (the internal monologue in the characters in first person singular of example 1) of the actor could be formulated as follows: “I hear my brother has wronged me”. The actor (as the character) shows the *sthāyibhāva* of anger. The character becomes aware of his anger and starts to evaluate it (the unfolding state) by reflecting on whether or not his anger is justified. The conclusion might be: “I should not be angry with my dear brother”. The *sthāyibhāva* of anger now competes with shame as a *sañcāribhāva* (the expanding state of my anger). The evaluation continues. In the *supratext*, the character comes to the conclusion: “I am hurt”. This is the next *sañcāribhāva* (Anger in full bloom). The helplessness of the character’s situation, being hurt, causes his emotion to oscillate. Self pity, pride and anger blend together. There is brief confusion, before he realises: “I am sad now”. In the following table, physical reactions that result from the stages of the evaluative process are added to the above mentioned emotions and feelings. In the left column the stage of processing is described from the character’s viewpoint, in the right column the corresponding physical reactions.

Examples of Physical reactions:

<i>Stage of emotion processing of the character:</i>	<i>Examples of possible physical reactions (anubhāvas):</i>
I realise my <i>anger</i> (unfolding state)	Walking to and fro, clenching the fists and beating the forehead.
I am ashamed of my anger (expanding state)	Stepping back, turning away, drawing the chest in, covering the face with the hands or sitting down.
I feel hurt (blooming state)	Withdrawing, turning or twisting the body, head and neck turned away towards a corner.
Oscillation, confusion (oscillating state)	Turning round in confusion, shaking the head, lifting and lifting the shoulders, lifting the hands with supine palms.
The rise of a new emotion, <i>sadness</i> . I realise that I am sad.	Shrinking the body posture, dropping the head and the arms.

A very exciting convention, used in *kūṭiyāttam*, shows the oscillation between three different emotions or feelings, called *bhāvatraya*. This convention features the confused emotional state of a character that oscillates between three different emotions or feelings. No emotion or feeling is sustained longer than a few seconds. This feature also displays the actor's or the actress's virtuosity in quick changes of emotion. The *nanṅyārkattu*⁷⁰² episode *Kaṃsavadham*⁷⁰² is a bravura piece, where the actress, besides storytelling by gesture, can show her ability to display all the basic emotions and their variations in scenes of anger, wonder, love, laughter, pride, motherly love, sorrow, fear, disgust, peace and devotion. The acting line for *bhāvatraya* is in this case as follows:

The *sthayibhāva* of the scene is first motherly love (*vatsalya*) and changes in the end to sorrow (*karuṇa*). *Devaki*, the mother of *Śrīkr̥ṣṇa*, first sees her son enter king *Kaṃsa*'s court and shortly thereafter the soldiers ready

702 *Kaṃsavadha*, the killing of king *Kaṃsa*, is one of the most important episodes of *Śrīkr̥ṣṇacaritaṃ* enacted by the *nanṅyārs*. *Śrīkr̥ṣṇacaritaṃ* tells the story of *Kṛṣṇa* as *avatāra* of *Viṣṇu*. His purpose is to kill king *Kaṃsa* and to re-establish righteousness. The episode tells about *Kṛṣṇa* and his brother *Bālabhadra* entering the court of *Kaṃsa*, where everybody is assembled: Soldiers, noble men, women, *Kṛṣṇa*'s friends, the *gopas* (cowherds), the vassals of *Kaṃsa*, the parents of *Kṛṣṇa*, king *Kaṃsa* himself, the plebs, the yogis and *Kṛṣṇa*'s own clan-members. Each group reacts emotionally differently to the sight of *Kṛṣṇa*. The actress has the opportunity to display the *navarasas* as well as their *sañcāribhāvas*.

to fight and to kill him. Her feelings oscillate between motherly love (*vatsalya* as *sthāyibhāva*), fear (*bhayānka* as *sañcāribhāva*) and sorrow (*kaṛuṇa* as *sañcāribhāva*) about the anticipated death of Śrīkr̥ṣṇa. Sorrow, the *sañcāribhāva*, can in the end transform into a new *sthāyibhāva*. To fill these quickly shown emotions, the actress needs associations, a *supratext*, to create bridges between the three contrary emotions. The scene could be acted as follows:

Devaki sees *Kṛṣṇa* approaching. She rises from her seat and extends her arms towards him. She looks at him with *motherly love* (maybe mixed with pride). *Devaki* has not seen him since she gave birth to him. Looking to the other side, where the women of the court are seated, she signals proudly with her eyes: “you all need to remember, he is *my* son!” (*sañcāribhāva*: pride). She discovers the waiting soldiers in another spot and fears that *Kṛṣṇa* will be killed by them. The anticipated action of killing results in the *sañcāribhāva* of fear⁷⁰³. *Devaki* reflects: “*Kṛṣṇa* will be killed by these cruel soldiers. I am sure this will happen”. She anticipates *Kṛṣṇa*’s death. Fear transforms into sorrow. (A basic emotion, sorrow, is here used as *sañcāribhāva*). When *Kṛṣṇa*’s mother again looks at her son, she falls back into the *sthāyibhāva* of the scene, which is motherly love (*vatsalya*): “He is so handsome, but still my little boy”. Now the actress changes several times between the three emotions (placed in 3 different spots) - motherly love, fear and sorrow. Each time she builds quick *cognised bridges* from one feeling to the other. There need not be much movement involved, because her emotions and feelings are extremely strong. For motherly love, she maybe rises from her seat and extends her arms towards Krishna, in fear she uses the codified hand gesture for fear⁷⁰⁴ or she presses her hands together helplessly or takes a step backwards. For ‘sorrow’ she could fall back on her seat and cover her mouth, or shed tears, etc. A mediocre actress would just fall back on the technical presentation of the *bhāvas* as learned in the classroom, but a good actress accompanies the *bhāvas* with the evaluative thought-process.

703 Fear is a *sthāyibhāva*, but can also function as a *sañcāribhāva*.

704 The *HLD Bramara mudra* is held by both hands in front of the body.

3.8 The Supratext as Processor of Action, Mental Image and Emotion

Gesture language is in a double sense logo-centric. It does not only translate words and notions into gesture; but the actor should simultaneously go through the character's internal monologue. This happens by means of language connected to mental images. These mental images are distinct from sensations and perceptions and also arise in absence of an original object. They depend on memory⁷⁰⁵. The actor has also to maintain an overview, to interlink the physical acting score with the mental acting score (the above described chain of reflections and evaluations and thoughts). It is a *supratext*⁷⁰⁶ because it steers both the mental (that has its physical expressions) and the physical reactions and movements (that feed back to the mind). It is a non-interrupted 'stream of consciousness', cast into unspoken words⁷⁰⁷. The actor creates in the *supratext*, step by step, mental evaluations of the emotions and feelings of his character as well as the motivation for movement and action. Each of these feelings or reactions has its proper designated expressions in face, hands and body. The double stringed *supratext* (unifying the mental actions and the physical actions) is a physical-mental score that is created in rehearsal and used in performance⁷⁰⁸. These mental tracks should be followed, the actor fully focussed like a car driver in a complicated traffic

705 See also in Changeux, Pierre (1985)1997, 130-131: *Neuronal Man. The Biology of Mind*.

706 The *supratext* interlinks action, thought and motivation, body-consciousness and mental focus. It has similarities with the *kūṭiyāttam āttaparakāram*, the actor's textbook; but is even more detailed and involves each gesture, each step, each emotion and each feeling.

707 About the stream of consciousness see Damasio, Antonio, 1999, 119: *The Feeling of What Happens. Body and Emotion in the Making of Consciousness*. Damasio also states elsewhere: "Words and sentences translate concepts, and concepts consist of non-language idea of what things, actions, events and relationships are", and "...that the consistent content of the *verbal* narrative of consciousness... permits one to deduce the presence of the equally consistent *nonverbal, imagined* narrative that I am proposing as the foundation of consciousness". Damasio, *Ibid*: 185-186.

"Telling stories, in the sense of registering what happens in the form of brain maps... precedes language, since it is, in fact, a condition of language, and it is based not just in the cerebral cortex but elsewhere in the brain and in the right hemisphere as well as in the left". Damasio, *ibid*: 189.

708 In *nanṅyārkkūttu*, the *nanṅyār* uses a traditional script (*āttaparakāram*). Thought processes are described as well as actions.

situation. *The actor must mentally remain in the fictitious situation of the play, because only then will all movements, gestures and their links be soaked in expression.*

3.9 *Rasa as the Aim of the Communication Process*

The third and last part of Bharata's threefold system considers the public. The aim of the actor's *bhāvas*, physically manifested through the *sthāyibhāva module*, the *sañcāribhāva-dr̥ṣṭis* and their physical reactions, the *anubhāvas*, is to transform what has been communicated into experience (*rasa*) in the spectator. The attentive observer, the *rasika*, processes the above named visible manifestations of the actor. He compares and evaluates precepts and transforms them into concepts; he associates, understands and savours them emotionally and intellectually. This progression can be illuminated by the neurological step-by-step comprehension process; described by Oshin Vartanian as follows: The first stage is the perceptual analysis (in which the brain distils complexity and symmetry), the second stage is implicit memory integration (where information is related to past experience), and the third stage is explicit classification – the analysis of the information content. The fourth stage is the cognitive mastering (where meaning and interpretation are imposed). What we see makes sense. The fifth stage is the aesthetic judgment and the aesthetic emotion⁷⁰⁹. I consider the last step to be identical to *rasa*.

Bharata borrowed the notion of *rasa* from the metaphysics of *Sāṃkhya* philosophy: "*Rasō vai saḥ*"... ("the ultimate reality is this"), found in the *Taittirīya-Upaniṣad*; or from the *Atharvavēda*, where *rasa* means 'fluid', 'juice' and 'essence' as vital principle. Therefore, interpreters of the *Nāṭyaśāstra* compared *rasa* for example with aesthetic consciousness or with the experience of tasting good food⁷¹⁰. The Indian philosopher Daya Krishna

709 Vartanian, Oshin 2009, 266: *Conscious Experience of Pleasure in Art*. In Skov, Martin & Vartanian, Oshin 2009: *Neuroaesthetics*.

710 Taste is our oldest sense. 'Taste' is also used in an abstract sense, something is 'tasteless', non-artistic and vulgar. The German philosopher Hans-Georg Gadamer writes: "Thus taste in its essential nature is not private, but a social phenomenon of the first order". Gadamer, Hans-Georg (1975) 1989, 32: *Truth and Method*. Gadamer mentions also Balthasar Gracian's statement, which asserts that taste contains "the beginnings of the intellectual differentiation we make in judging things". See Gadamer, Hans-Georg (1975) 1989, 31: *Truth and Method*. Also Schechner discusses *rasa* from the viewpoint of oral pleasures. Schechner,

sees “the search for the ultimate reality and the search for the essential nature of the art object” to converge with *rasa*⁷¹¹. There has been ample speculation about *rasa*, although Bharata perhaps only wanted to create a theory of practice. I consider *rasa* to be the fruit of a successful performance, its aim, even its very essence. I agree with the Indian Sanskrit poet, *Mahakavi Kālidāsa*, who wrote in his play *Malavikāgnimitra*: “*Āparitoṣāt vibudhāṃ na sādhu manye prayoga-vijñānam*”, freely translated as “the play is not good unless the wise spectators are pleased with the performance”. To please, to impress the spectators, is the aim of *rasa*.

According to Bharata, the observer (*prēkśaka*) may experience strong sensations (*dīpta*) and strongly felt visual images (*kānti*). *Rasa* is also the successful reception (*siddhi*), the aim and the end of the communication process. “The spectator will experience the entire palette of emotions only to merge them all into one overwhelming feeling of wonder (*adbhutarasa*) at the perfect harmony of creation”⁷¹². The enjoyment attained, be it aesthetic, emotional, intellectual or moral, turns a positive, attentive spectator (*prēkśaka*) into a *sahrdaya* (art lover, enjoyer, connoisseur or even a ‘gourmet’), a real *rasika* (one who forgets himself and attains a state of bliss). The relish of *rasa* comes from the *bhāvas*, states the *Nāṭyaśāstra*⁷¹³. For the actor, the *bhāvas* are the instrument of transition from subjectivity to inter-subjectivity. The mind’s task, according to Aage Brandt, is a close reading of the input and a search for symbolic understanding. It results at its best in a “transcendent, affective communal atmosphere and an inter-subjective feeling of unity”. (How many times I have had the chance to experience this after a genuinely good performance!) Finally, the perceptual shift⁷¹⁴ affects performers and

Richard 2007:17-19: *Rasaesthetics*. In Barnes, Sally and Lepecki, André 2007: *The Senses in Performance*.

711 Krishna, Daya 1997, 148: *Indian Philosophy. A New Approach*.

712 Byrski, Maria Krysztof 2011, 3: *What is the Use of Classical Indian Drama?* Conference paper for the *International Conference on Indian Drama in the Culture of the Occident*, 17th-19th 2 March 2011, Lodz, Poland.

713 NŚ 6: prose passage, in Kumar, Pushpendra 2006, 239: *Nāṭyaśāstra of Bharatamuni*.

714 Aage Brandt distinguished two types of perception: a pragmatic, action oriented and an aesthetic, affect oriented one. Art is for him a kind of form oriented hyper-perception, a shift from pragmatic to formal perception that results in the effects of symbolization. The expressive act becomes an instant of symbolization. See in Brandt, Aage 2006, 171-172: *Form and Meaning in Art*. In Turner, Mark (editor), 2006: *The Artful Mind*.

perceivers and creates a euphoric, at times even ecstatic feeling of disembodiment⁷¹⁵.

Rasa, the aesthetic experience of the audience, as seen by Kanak Rele, arises from involvement, from the actor's communicative states of being (*bhāvas*). She adds: "...when they are imbued with this quality of all-humanity (*sāmānya*) and yet abhinaya is by and for human beings"⁷¹⁶.

3.10 Conclusion

In this part I have analysed the techniques of gesture language. The body of the actor, the signifier, must be prepared and conditioned for his task by rigorous training; gesture has to be considered carefully and the emotion modules should become anchored in the actor's body-mind. Through the conditioning described above, hands, arms, face and other body parts become a conscious vehicle of expression.

Bharata's method (as developed in *kūṭiyāṭṭam*) and adapted above for non encoded gesture language, makes emotions calculable for the actor. They are no longer random by-products, but consciously and artistically formed communicative entities.

The actions shown by hand gesture as analysed in the beginning of this chapter, together with body pose, movement and emotion modules, constitute the performer's outer score. The *supratext* unites the internal (imagination, mental involvement - the thought processes of the character - and the outer external (physical, visible) techniques. *Bharata* calls the internal process of the actor *sātvika abhinaya*. I interpret it here as total physical-mental involvement. The internal process cannot be separated from *aṅgika abhinaya* or body techniques (the external process), not even in the learning phase. *Sātvika abhinaya* influences the body and vice versa. It influences the actor's stance and makes *mudras*, facial expression and body movement expressive and sparkling with life. As I see it, the actor must not only rehearse the physical side of a gesture language narrative, but also the related attitudes, questions and thoughts.

The actor should strive to focus on the dramatic situation and not only on expression techniques. Even a beginner is able to visualise an imaginary

715 Ibid: 172-173.

716 Quoted by Rele, Kanak 1996, 69: *Bhaava Niroopanna*.

lotus-flower when he or she gestures the *mudra* 'lotus flower', but only the experienced actor is able to sustain and project mental images through his body in a continuous physical-mental flow⁷¹⁷. Only when the actor is able to *connect* kinetic expression with emotional and mental technique (cognition, evaluation) to form a harmonious entity, is he fully able to engage and to touch his audience.

The gesture codes and the mimic code are technically connected by eye. But the outer, physical score should be *linked* to the inner, mental score. This happens in the *supratext* which steers what I like to call the succession of acting logic. The evaluation of the actions and emotions of the character leads to *sañcāribhāvas* and to new motivation for action. This logical sequence provides the audience with keys for comprehension of the character's behaviour. In the following section, Part four, I analyse gesture in the narrative context.

717 See also in Zarilli, Phillip 2000, 90-95: *Kathakali. Where Gods and Demons Come to Play*.

IV *Gesture language in the narrative context*

Gesture language is analysed in this part on four coherent levels. The *elementary level* is the level of the gesture as a word. On the second or *classematic level*, isolated gesture is connected to understandable sentences and clauses. On the third level of analysis, the *level of repeated isotopics*, acting conventions are categorized and analysed and on the fourth or *totality level*, gesture language is seen in the context of the narrative.

In the following section, I look for ways to translate words into hand gesture. In principle, any text can be translated into gesture language. I see the word as a stylised sign without much resemblance to the concept it describes; the word as an abstract ideogram of sounds (or letters). The word has to be 'reincarnated'. The physical object, or the action the word denotes, lays in a dormant fashion in the actor's body mind. The notion has to be embodied as a kinetic pictogram, bearing resemblance with the original it describes. The original has to be 'begriffen', re-grasped⁷¹⁸. The following gesture grammar and syntax are the products of my empirical investigations into the re-embodiment of words. Here I am not concerned with the provenance of the gesture. Its origin may be from a sign language or vernacular, from pantomime or *hastābhinaya*, provided it is understandable everywhere.

1. TRANSLATION OF WORDS INTO GESTURE

Words and their meaning are physically interpreted by the actor (*padārthābhinaya*). Accessible, non-encoded gesture language (universal gesture language) operates with memory images fit for representation. The different grammatical classifications of words can be translated and expressed in the following ways:

1.1 *Nouns*

According to my empirical research (rehearsal processes), there are four main ways to show nouns: as kinetic icons, as *pars pro toto*, as nouns trans-

718 The German translation of *concept* is 'Begriff'. 'Be-griff' with the connotations of 'working on something', 'touching something' or 'discussing' or 'grasping something'.

formed into verbal action, or as concepts communicated by clusters of gesture.

Kūṭiyattam uses iconic hand gesture for a large amount of nouns such as for showing 'flower', 'bee', 'fire', 'flames' or 'crown'. Two types of gesture that are well established in Indian theatre are firstly imitation of objects and action (such as to 'go' or 'to think'), and secondly *pars pro toto* (to show only 'roof' for the notion of 'house'; 'tongue' and 'claws' for 'lion'), which is an effective method for suggesting objects of all sizes. These two types of gesture are famous in India.

We can only assume pantomime actors of all times to have resorted to the presentation of imaginary objects by hand gesture. Aubert's book about pantomime appeared in 1901, when *white pantomime* had already degenerated⁷¹⁹. He suggested avoiding the use of pantomimed nouns and using verbs instead. It makes sense to me to show 'soup' through a physical action: to 'eat a liquid with a spoon'. According to Aubert, 'flower' should be shown by the mimicked act of picking and smelling it, rather than by the iconic hand gesture 'flower'. The 'comb' is not treated as a noun, but shown by its use, the mimic action of combing the hair. Aubert does not even mention the possibility of representing objects by hand gesture! According to him, a great number of nouns can be expressed by being transformed into action⁷²⁰: The 'pen' is shown through the act of writing, 'a bow' through shooting an arrow. The gesture for 'reading' replaces the noun 'book'. I consider this kind of transcription to function, but also to potentially lead to misinterpretations: Instead of the notion 'book', the action 'to read' is understood. The replacement of nouns by verbs is also used for the presentation of characters: 'The beggar' is shown as a person that begs, 'the wrestler' one that wrestles, 'the priest' prays and 'the sweeper' sweeps.

A great number of nouns that denote *qualities* are in *kūṭiyattam* shown by specific hand-gesture such as those for 'beauty', 'dignity', 'happiness', 'wickedness' and 'pride'. Aubert advises his readers the opposite: not to render 'beauty' with a proper hand gesture (as is still in use in ballet mime)⁷²¹; but

719 Aubert, Charles (1901): 2003, 155- 167: *The Art of Pantomime*.

720 Ibid: 160-162.

721 There are many nouns used as the notions of 'beauty', 'anger', 'handsome youth', 'grace', 'marriage', 'king', 'death', 'doll' or 'baby'. Ballet gestures are listed in Appendix 2.

rather to show 'beauty' by the effect it has: the beautiful is admired⁷²². The facial expression of admiration, maybe accompanied by an appropriate gesture, should be used instead.

Aubert claims that some nouns cannot be expressed in pantomime at all. He mentions concepts such as 'citizen', 'employee', 'month' or 'turnip'.⁷²³ 'Citizen of Mathura' is in *nañnyārkāttu* expressed by a cluster of five gestures.⁷²⁴ For the word 'month', *bharatanāṭyam* offers the following solution: a month is understood as a cycle of time, measured by the waxing and waning moon: Therefore, as a paraphrase, by showing a month's different phases of the moon, from left to right, a month can be illustrated in a concrete way.⁷²⁵ *Kūṭiyāṭṭam* uses a more abstract way to communicate 'month'⁷²⁶. Instead of the abstract noun 'danger', the action of being afraid is shown. This is excellently concrete. I propose therefore abstract, encoded nouns to be expressed as paraphrases, as clusters of gesture. (But there are situations, where a proper noun for 'beauty', for instance, is appropriate and even necessary). Another way is to translate a notion by the composite of its semantic categories: such as for example a 'well' is a place where a 'bucket' is 'dipped' and 'drawn up' (full of water, heavier than before).

Creative gesture language should transform abstract gesture into units that paraphrase the intended content. Farfetched or abstract physical symbols encode gesture language and tend to become arbitrary conventions just as is the case with many signs of sign languages for the deaf. In the following, I give some examples of encoded gesture in the Finnish language of the deaf: the word 'heaven' is shown by a gesture a few centimetres over the head, hand palm down, or 'winter' with two fists, held on top of each other, that change their position; 'hair' by knocking a fist on the head, 'whale' by the raised

722 Aubert, Charles (1927) 2003, 161: *The Art of Pantomime*.

723 Ibid: 107.

724 The notion of 'citizens of Mathura' is expressed by five different *mudras* in the following way: the general gesture for 'name' by the *nāmamudra* (the name of the town), then the threefold *mudra* for 'tower' and the *mudra* for 'house' (the walls of a building) Together these *mudras* constitute the notion of town. They are followed by the *mudra* for 'living, dwelling', and finally the *mudra* denoting 'plural'.

725 Showing 'month' in this way, for the first time, is attributed to the legendary *bharatanāṭyam* dancer *Bālasarasvatī*.

726 For expressing 'month', the same *mudra* used for 'time', tracing a circle around chest and head (symbolizing a cycle of the moon), is used.

index on the top of the head and beauty as the open supine palm in front of the cheek, moving downwards to the chest where the fingers close⁷²⁷. I find these gestures rather vague and arbitrary and already abstract. For a widely understandable gesture language, the signs have to be *accessible*, readable for all. The concept of 'employee' could be expressed by a cluster of gestures paraphrasing the notion. Also the word 'turnip' could be expressed by clustered actions: the gesture of 'earth', 'growing', the action of taking it up from a field, cleaning or washing it, showing its form by manipulating it, eating it, or showing a rabbit that nibbles it. After all, the artistic merit of gesture language is to show the complicated and the abstract through the adequate and concrete, through simple *kinetic* images.

For abstract words, concrete hand gestures that connect the observer to the concept could be created. Showing 'books' etc. to express 'science' is a possibility, but does not suffice. There is too much potential for misunderstanding if the context is not clear. 'Science' could be paraphrased as: 'to study' (gesture) 'precisely' (gesture) and 'seriously' (gesture) 'many' (gesture) 'books' (gesture) or 'to reflect' about facts' (gesture), 'to compare' objects (gesture), 'to take notes' (gesture), 'to think', and 'to understand' and 'to teach' (gesture) for example. The above example could perhaps be understood to signify 'scientist', but also as 'student'. Only the context can provide the appropriate key.

For the paraphrase of a concept, it is advisable to opt for a minimum of hand gesture⁷²⁸. The world of gesture language is always concrete and logical. In the absence of conventions, the performer must also provide the necessary keys for the reading of the signs he or she produces.

727 Found in *Viittomakielen kuvasanakirja* (Finnish sign-language picture dictionary). I consider many of the gestures of sign language to be shown with wrong LOC and to be executed with neuter dynamics and usually without facial expression. If the *argumemes* would be considered as sources of information, adequate dynamics found and facial expressions added, many signs would open up for the untrained observer.

728 For the word 'cheese', the gesture of the 'use of the cheese-plane' will communicate only in countries where the cheese-plane is known. This is an example of a cultural specific gesture.

1.2 Adjectives

Adjectives qualify nouns. We speak of a 'dancing' child, 'a smiling woman' or 'a white rose'. According to Aubert, adjectives have to be treated as verbs. He mentions four classes of adjectives used in pantomime⁷²⁹. The first class contains adjectives derived from verbs, as in the examples 'smiling woman' or 'dancing child,' which are best expressed by mime: showing the 'woman smiling' and the 'child dancing'. According to Aubert, to the second class belong words defining qualities, such as 'lazy', 'secret' and 'eager'. Aubert advises the actor to render them as actions: to move lazily, secretly or eagerly. The third class of adjectives consists of words of sensation: 'sweet' is expressed as a result of taste, pleasing the lips and palate. 'Perfumed' may be shown as scent that dilates the nostrils, etc.

Kūṭiyāṭṭam and *nāṅṅyārḱūttu* follow the same method of using facial expressions for the notions of the five senses, but add the dimension of *mudras*. In the Indian styles, there is always the possibility to use specific *mudras* for adjectives, as for 'dancing' girl or 'smiling' woman or 'secret' letter. A 'smiling woman' is expressed by the two *mudras* for 'woman' and 'smile'. If necessary, the 'smiling woman' is also embodied as a character.

According to Aubert, only qualitative adjectives are to be shown by gesture: size such as 'small' and 'tall', and qualitative notions like 'thin' and 'thick', 'round', 'pointed', 'flat' and 'folded'. Aubert states also that some adjectives can only be shown through similitude, by pointing at an object with similar qualities, like pointing out something 'blue' for the expression of the notion 'blue'. I consider this a clumsy method. *Kūṭiyāṭṭam* uses specific, encoded hand gestures for colours.⁷³⁰ Also signed languages have conventional signs for colours⁷³¹. These signs are of abstract or culturally specific nature. One

729 Aubert, Charles (1927) 2003, 162-163: *The Art of Pantomime*.

Adjectives derived from verbs:

Adjectives of imitation are transformed into verbs of action; adjectives of sensation are transformed into acts of feeling and adjectives of description are expressed by gesture.

730 *Kūṭiyāṭṭam* has several different *mudras* for colours, but uses the same one for green, blue and dark.

731 In SSL (Swedish Sign Language) the colour red is shown by the extended index from the fist, moving horizontally in front of the lips. 'Beetroot' is shown first by the sign for red with the right hand, followed by the sign for earth (prone left hand, fingers to right side) and the right hand, pollex and index extended from the fist, moving downwards under the left hand denoting the form of the vegetable.

possible method is to 'colour' the noun itself: The notion 'blue eyes' is shown by 'eyes' that are 'clear' and 'bright'. The most creative solution is to show colours through poetic comparison: 'eyes blue as the sky or black as the night'. Gesture language is after all a poetic language! Eyes twinkle *like* stars, feet are beautiful *as* lotus flowers and somebody is thin *as* a stick. *Kūtiyaṭṭam* and *nañnyārkkūttu* frequently use this type of poetic paraphrase⁷³².

Showing the comparative and the superlative state of adjectives e.g. 'better', 'best', 'worse', can prove to be a difficult nut to crack in pantomime. De Jorio discusses three different methods for showing superlatives⁷³³. According to his theory, to repeat gesture is the Hebraic mode, to add a special gesture is the French mode, and to add the sense of superlative thrusting out the hand as if throwing something downward or upwards is the Greek or suffix-mode (as mentioned in Chapter 1. 10 of Part three). The last version is still used in Mediterranean colloquial gesture. Instead of using gesture, I propose using contextual description that explains the notion: The sentence: 'He is taller' could be rendered in the following way⁷³⁴:

Blue is shown by pointing to the eyes, yellow by the image of the flame of a match, green by stroking the supine hand over the other supine hand denoting the greenness of the earth. These signs are rather arbitrary and culture specific.

732 In *kūtiyaṭṭam*, there is a famous description of a 'paradise'. It is shown by a paradisiacal situation on earth, where moths are not burnt when falling into the fire, young deer suckled by tigresses, baby elephants mistakenly drag the fangs of lions and believe them to be lotus stalks, young snakes lick lazy mongooses to sleep". In the Sanskrit play *Subhadrādhanañjaya* (by Kulaśekhara Varmma). See in Unni N.P and Sullivan Bruce M., 2000, 136-137: *The Wedding of Arjuna and Subhadra*.

733 See in De Jorio, Andrea (1832), 2000, 1xxxiv: *Gesture in Naples and Gesture in Classical Antiquity* (translated by Adam Kendon).

734 The words in gestured sentences are in this chapter written in capital letters and separated by a slash.

'He is taller'.

HERE/ Indicative gesture	MAN TALL/ symbolic gesture	(BUT) THERE/ indicative gesture	MAN TALL MORE/ ⁷³⁵ symbolic gesture
	The gesture for 'tall man'		the same gesture for 'tall man', but taller

I conclude that for gesturing adjectives, proper signs ('woman' and 'beautiful'), transformed into gestured verbs ('tree' and 'fallen'), facial expression ('proud'), or poetic paraphrases, as described above, can be used.

Stokoe mentions that the same lexical word can be used as a noun, verb or adjective depending on where in the sentence it is used.

1.3 Numerals

The numerals 1-10 can simply be shown by holding up the appropriate amount of fingers. I propose showing '1' by the index, but with the palm to the inside, to avoid confusion with the gesture for 'attention'. '5' is shown by the hand with spread fingers. '11' can be shown through first spread hands and thereafter one finger only.

To show plurality, the pantomimed noun can be repeated several times or shown in combination with a sign for 'plural', 'several' or 'much'. This is practised both in European and in Indian pantomime. The concepts of 'many', 'much', 'some', 'any', 'little/small', 'few', have to be shown through concrete physical quantities: 'much' and 'many' as big quantities, 'few' as a small quantity. There are also colloquial gestures expressing quantities. *Kūtiyaṭṭam* and *nāṅṅyārkūttu*⁷ have specific hand gestures for double, plural, 'much', 'many' and 'little'. The LOC and the size of the gesture itself can also denote the size of the object ('a little', a 'little flower', a 'small child').

⁷³⁵ At the school of Jacques Lecoq in Paris, as students we tried to translate: 'I love him more than I love you' by expressing 'more' by gesturing a pair of reacting scales. (From my personal class notes: Jacques Lecoq's mime class. *École Jacques Lecoq*, Paris, October 1965).

1.4 Pronouns

Personal pronouns in the singular are shown by pointing with the index or the supine hand: 'me', 'you'⁷³⁶. 'He' (or 'she') is indicated to the audience by adding a demonstrative look at 'him'. The notion 'we' is composed of the gesture-cluster of 'you', 'you', and 'you', 'me', 'together'. This additive method is used in the European pantomime tradition.

Nañnyār and *cākyār* also have a separate *mudra* for the notion 'the two' and 'we' and add to the latter the sign for the case inflection⁷³⁷ if 'us' has to be shown. For the concepts 'I' and 'me' there are different gestures used in *kūtiyaṭṭam*, and the feminine 'I' is differently shown than the masculine 'I'. Demonstrative pronouns can all be expressed by pointing at the object: 'This and 'that', 'these' and 'those', 'the latter' and 'the former'. They are the most easily understood hand signs.

According to Aubert, relative pronouns such as 'whom', 'what' and 'which' were not shown in European pantomime. In all the traditional Indian *abhinaya* styles, these words are shown by one or two supine hands with adequate facial expression for the expression of 'question'. I see this gesture as a stylised colloquial gesture that exists in various forms everywhere. Indefinite pronouns like 'others', 'such' etc. are more problematic for universal gesture language. Some of them can be rendered by verbal actions or clusters of words: 'one or the other', 'each', 'several' or 'no one.' *Kūtiyaṭṭam* and *nañnyār-kūttu* have a special *mudra* for 'other' and 'several'.

1.5 Verbs and Adverbs

As discussed before, the gesturing of verbs was rejected by the authors of the European treatises. In the Indian tradition, gesturing verbs is frequent in all styles. Verbs of action are shown as symbolic actions, created by abbreviations, compressions in space and time, reduced versions of real physical actions and by amplification of the characteristics of the notion. I consider this type of gesture to offer most creative scope to the actor.

736 Certain jingju characters point rather with index and medius joined and extended (HLD *Kapitha hasta*).

737 *Kūtiyaṭṭam* uses the HLD *mudrākya mudra* for the expression of the dative, instrumental, (social case) genitive and locative cases, for gesturing words for the translation of both *Saṅskṛit* and *Malayālam* texts into gesture language.

In pantomime and *abhinaya*, verbs are always in the present tense and always in the active mode. If another tense is required, the gestures for 'before', 'a long time ago', or 'soon', 'then', 'thereafter', 'in the future' or 'maybe' have to be shown *before* the verb. There are verbs that signify action, and others that signify emotion. Emotion is usually shown by facial expression or by facial expression accompanied by gesture, but rarely by hand gesture alone.

Abstract notions, such as 'to fertilize' or 'to philosophize', are more difficult to express. A second order of associations, a relevant action within a given context that expresses a concept or a paraphrase has to be found: to philosophize could be rendered by a composite notion, for instance: 'thinking', 'stroking the beard', 'reading' and 'writing', 'seriously', 'deeply', 'much' and for 'a long time'⁷³⁸.

Adverbs supply further information about verbs and are shown in the same way as adjectives. The verbs are 'coloured', rendered in a specific way: for 'going slowly', the gesture for 'going' is shown slowly, for example. For 'secretly going', the gesture 'going' can be accompanied with facial expressions of secrecy. If the adverb has to be shown as a gesture that constitutes an order, it can be placed before or after the verb. 'Quickly! Go!' Adjectives and adverbs can be replaced by 'coloured' gestures of nouns and verbs.

1.6 Prepositions and Conjunctions

Prepositions of space, like the notions: 'here', 'there', 'far away', or 'close', are easy to render in gesture language. Most frequently the index is used. For space connotations, DIR is rendered as a straight line from a point 'a' to a point 'b'. A concept of time can be shown by the same gesture, but with different DIR (as used in *white pantomime*: the index or the flat hand traces one or several upper half circles progressing in space, expressing the flow of time). The left side is also considered to signify the past and the right side to express the future. Or, alternatively the future is up in the stars! Time floats from left to right for cultures that read from left to right, as is the case on the Indian subcontinent and the Western world. The body itself stands for present time and functions as a natural demarcation line between past and future. What is in front of the body denotes the future, what is behind denotes

738 At times when beards were associated with old age and wisdom, 'philosopher' was expressed by the gesture of a man thinking and stroking his beard. Children still use this kind of translation, converting abstract notions into physical images.

the past⁷³⁹. Expressions of time have to be transferred into connotations of space: 'now' is expressed as 'here', 'after/later' as 'there', 'before' as 'behind'.

The expression of prepositions connected to cause (*hetu*) and effect (*anumāna*), for example the correlative notions of 'certain', 'if', 'maybe', 'but', 'therefore', 'because', 'or' and 'only' can also be rendered by gesture signs. 'Maybe' can be shown by the extended index of the vertical hand, moving right and left, followed by doubt-filled eyes. These indicative signs tend to be of a more abstract nature. Stylised colloquial expressions could also be used.

The conjunction 'and' is expressed by a gesture of addition, 'or' by a gesture denoting a choice between two possibilities. For conjunctions like 'also', 'therefore' and 'but', adequate gesture has to be created by the actor. Subordinating conjunctions such as: 'if', 'unless', 'since', 'that', 'when', and 'while' are difficult to render in pantomime using understandable, non-encoded gesture. According to Aubert, they should be avoided. I share his opinion. *Kūṭiyāṭṭam* uses gesture for conjunctions as well, but they are all of an abstract and conventional nature. In my opinion, not all word categories can successfully be translated into in open, universal gesture language. Various notions, mostly notions that belong to the same concept or are semantically related, can be expressed by the same basic gesture.

1.7 Synonyms

The *Hastalakṣaṇadīpikā* features in the second chapter a survey of synonymous gestures (*tulliarhastas*). There are one handed (*āsamyutahastas*) and two handed (*samyutahastas*) gestures mentioned. The same gesture can have two or more different significations according to the context they are used in. In the following table, I give details of four examples of synonymous *HLD mudras* and their different significations:

739 When we walk forward, we leave space behind (the past) and proceed forward into the space in front of us, the space not covered yet (the future).

<i>Mudra and first signification:</i>	<i>Second signification:</i>	<i>Comments:</i>
The lateral HLD- <i>Haṃsapakṣa</i> mudra, fingers downwards: 'here'.	'Now'	Temporal notions are shown as spatial notions
Left hand HLD <i>Kapītha</i> mudra, palm up, the right hand forms the same mudra, palm down; then both palms are turned: 'doubt'	'Contrary'	The contrary possibility is considered in the process of doubting
The prone HLD <i>Kāṭhaka</i> mudra: 'gold'	'Wealth'	The one who has gold, has wealth
The prone, dorsal-flexed HLD <i>Sacikāmukha</i> mudra, 'one':	'Attention'	The gesture for 'attention' denotes the oneness, the unity of focus.

Any hand gesture can have multiple interpretations. The actual meaning is understood only in the narrative context.

I now proceed to the next higher level of analysis, the *classematic level*. Here, gesture words are analysed in the context of a clause, as a narrative sub-totality⁷⁴⁰.

2. SYNTAX

The task of gesture language syntax is to organise well-defined and embodied data into their most effective order for the facilitation of comprehension. Some sign languages, for example ASL - American Sign Language, have a highly developed syntax built on American English. Gesture language works with concrete, spatial and temporal logic. Therefore, pantomimic actions are always spatially-temporally connected in a topic comment or a cause-effect relationship. Kinetic image follows on image, and from their *succession* the audience is able to derive meaning. The pleasure of recognition, of understanding and interpreting these compressed visual-kinetic signs, is the cognitive and aesthetic pleasure of the pantomime audience. If doubts arise about the meaning of a specific gesture, they can only be cleared up with the help of next concept communicated (which is linked to the previously shown

⁷⁴⁰ As Louis Rouffe remarks, gesture denoting words has to be studied first, and only thereafter their connection into pantomimic phrases. See Séverin 1929, 26: *L'homme Blanc*.

gesture) or by the complete sentence (signs combined and understood together), or ultimately through the context of the narrative.

The comparison of the syntactic practice of *kūṭiyāṭṭam* and *naṅṅyār-kūṭu* with the practice of the European pantomime tradition reveals an important difference. The European tradition shows but little confidence in mimetic gesture⁷⁴¹ and has had, since as far back as the middle of the 19th century, a tendency towards psychological acting. I presume that it is for this reason that syntactic know-how got lost. Aubert's proposed pantomime syntax reveals only a kind of *pidgin* without any real structural rules. Together with the creation of readable signs, one of the first steps for the creation of a universal gesture language is the creation of a functional system of syntax.

Kūṭiyāṭṭam and *naṅṅyār-kūṭu* cling to their traditions of gesture language. Each word, each grammar aspect is minutely rendered by gesture and connected to dynamical phrase units. *Kūṭiyāṭṭam* has a highly developed syntactic system, following the grammar of *Malayālam* and Sanskrit (*Prākṛit* for female characters) with great accuracy.⁷⁴² In these languages, mostly subject-object-verb word order, abbreviated to SOV, is used⁷⁴³. There are special *mudras* for "dualis"⁷⁴⁴, plural and conjunctions, as also for case indications⁷⁴⁵. Grammar is shown with minute accuracy. That makes *kūṭiyāṭṭam* an encoded gesture language which is linked to specific languages (Sanskrit and *Malayālam*). If facial expression (especially the magnificent eye work), were not so developed, *kūṭiyāṭṭam* and *naṅṅyār-kūṭu* would have far less appeal beyond the borders of its native Kerala.

741 Here *mimetic* is used in the sense of imitation.

742 See in Moser, Heike 2008, 6: *Naṅṅyār-Kūṭu* - ein Teilaspekt des Sanskrittheaters *Kūṭiyāṭṭam*.

743 SOV is the short title for Subject-Object-Verb word order.

744 Dualis: the article form for the expression of 'two', or 'two of a kind'.

745 *Kūṭiyāṭṭam* uses the *HLD mudrākya mudra* for dative, instrumental, genitive, ablative and locative cases.

Kutiyatam uses for important *lokas*⁷⁴⁶ a forfold presentation method for assuring its understanding:

- *The loka is recited with the corresponding mudras for each word (coḷikkaṭi). The first step is the presentation of the verse.*
- *The same mudras are shown again accompanied by the main bhavas involved (coḷate kaṭi). The second step repeats once more the main mudras and presents the main bhavas of the verse.*
- *Sentence by sentence is repeated by mudras in the SOV word order according to Malayalam language and the content is elaborated (anvayam). The third step presents the translation of the Sanskrit loka into Malayalam (only by gesture) with the correct word order of the mudras. The sentence is elaborated according to the atiprakaram (actor’s scenario). Here, the actor can show his acting skills.*
- *The second half of the loka is once more recited with the corresponding mudra for each word (uttarardham). The forth step is a convenient conclusion.*

As discussed in Chapter 1 of Part three, isolated hand gesture that denotes words can relatively easily be understood by an attentive audience; but in order to make complete statements, words have to be shown in the “right” *syntagmatic* order. A clear and adequate syntax helps the audience to interpret and to understand not only the signs themselves, but also their connection to other words, and therefore the meaning signified by the clause. Word order has to serve the context of the clause. The models of signed languages and *kutiyatam* are helpful in the process, but encoding has to be avoided. In the following section, a possible syntax of accessible), universal gesture language is established and analysed.

2.1 General Word Order

Gesture language is *paratactic* and built on action, lined up in visual-kinetic images without causal or temporal relationship. Only conjunctions allow more complicated *hypotactic* constructions. Subordinated relationships are

⁷⁴⁶ *Aloka* is a Sanskrit verse that consists of two lines, each containing 16 syllables.

rather difficult to translate into understandable physical acts. Therefore, gesture language functions best in a *paratactic* context and must therefore develop its own, concrete syntax⁷⁴⁷. Gesture language has to relate to the composition of sequences, where words, units of information, are properly related to the previous and the following words in order to create the clearest possible form of communication for the audience. According to my empirical research, SOV (subject-object-verb) word order is the optimal solution..

2.2 *The Declarative Clause*

A gesture language clause is to be understood in terms of the relationship between the subject, object and verb. Auxiliary verbs such as 'to have' and 'to be', articles such as 'the', 'a', are omitted⁷⁴⁸. 'She has an apple' is translated as⁷⁴⁹:

SHE/ APPLE.

('Apple' is expressed by the gesture of holding an apple). The gestured sentence can be understood as 'she has an apple' or 'she is an apple'. The context furnishes further information.

ASL (American Sign Language) and BSL (British Sign Language) use S (subject) V (verb) O (object)⁷⁵⁰ word order, as used by most European languages⁷⁵¹. But the pantomime clause is paratactic and ruled by the law of succession of cause and effect, of topic and comment. Therefore, SVO order is not advis-

747 Unfortunately, we know nothing about how Lun or Louis Rouffe handled syntax. Aubert, Rouffe's contemporary, treats syntax only superficially in his book. *Logocentric pantomime* (written texts translated into gesture language), was also eagerly practiced by the members of the *Circle Funambulesque*, but there are no written traces left about their ideas and practice of gesture syntax.

748 ASL omits 'the', 'of', 'a', 'be'. Compare with Stokoe, William C. jr. 1972, 85: *Semiotics and Human Sign Language*. Gestures for auxiliary verbs, such as 'to be' and 'to become' are used in *kāṭiyattam*.

749 I mark the examples of gestured words in their correct order by capital letters.

750 SVO, subject-verb-object word order languages are for example German (which has certain constructions using SOV) and the Romance languages, as well as English, Russian, Bulgarian and Swahili. Classical Arabic, Insular Celtic and Hawaiian use VSO. ASL uses in fact French word order, SVO!

751 SOV languages are Latin, Japanese, Turkish Sanskrit, *Malayāḷam*, Tamil, Hindi, Persian, Pali, Caucasian languages and most Indo-Iranian and Dravidian languages. Sanskrit and Latin poetry use a very free word-order.

'The boy is lazy and therefore, in spite of my intervention, repeatedly scolded by the angry teacher'.

First, the sentence has to be transcribed into free and simple topic-comment relationships:

HERE/ BOY/ LAZY /
 THERE/ TEACHER/ SEES/ THREATENS/ (BUT)/
 I/ BLOCK/
 BUT/
 HE/ TEACHER/ HIM/ (BOY)/ BEATS REPEATEDLY

The words 'here', 'sees', 'threatens', ('but'), I, 'block', 'but', and 'him' could be shown as hand gestures, the nouns 'lazy boy' and 'angry teacher' could be expressed by hand gesture or by mimic impersonation, (discussed in Chapter 7) in order to make the sentence more concrete and more easily understood. The causal relationship is transformed into a concrete, spatial-temporal relationship. The passive verb is transformed into an active action.

2.4 *Adverbials of Space and Time*

The *time and place* of an action are described *before* the subject.

'In the garden, the birds feed now their young'.

NOW/	GARDEN/	BIRDS/	YOUNG/	FEED
Adverbial	Adverbial	who does	to whom	what does
of time	of space			

The following rule is extracted from my practice: firstly, gesture of time and space (when and where something happens) has to be defined and specified before the subject, the object and the action are described. 'Now', 'in the garden', 'there are birds, 'that have fledglings,' they 'feed'.

2.5 Exclamation, Interrogation and Negation

Exclamations are always shown at the end of a sentence. The sentence: 'what a bright light!' is transformed in gesture language into: BRIGHT LIGHT/WHAT? By means of the following:

- *A gesture for 'question', ('is it not so'?) or*
- *slowly shaking the head, (incredible!) or*
- *a baton or a*
- *facial expression.*

Questions are always expressed at the end of the sentence and can be expressed by:

- *the last gesture 'hanging' in the air, or*
- *lifting the eyebrows, or*
- *lifting, or repeatedly lifting and lowering the open palm(s),*
- *lifting the shoulders and showing the open palm(s), or*
- *showing the sign 'question mark'⁷⁵², or*
- *combinations of the above mentioned possibilities.*

Negations can be expressed in the following way:

'The child is not eating the ice-cream'.

CHILD/ EATS (ICE- CREAM)/ NOT

(Here, 'eating' and 'ice-cream' melt into one action.)

Negations should always be placed at the end of the sentence.

'Is the child not eating the ice-cream?'

CHILD/ EATS (ICE- CREAM)/ NOT?

At the end of the sentence the negation stands first, and then the interrogation. The most usual interrogation gesture is to show the supine hand(s).

SOV word order is just a plumb-line for the word order of gesture language. We are not dealing with the rigid syntax of a language, but a free syntax, ruled by acting logics. My practice has shown that there cannot be any rigidly fixed

752 This is a postmodern possibility - to borrow a sign from another code system; here from written letters.

rules, only guidelines. Changed word order also changes the emphasis of the sentence, as discussed below.

3. CONTEXTUAL USE OF GESTURE WORDS

In Chapter 1 I have discussed the basic form of gesture, a kind of gesture infinitive. Each gesture has such a basic form. In a given context, there can be adaptations and derivations from this basic form according to the circumstances. A notion can be emphasised by the elaboration of a gesture or by adding an emotional state. Less important gesture is shown more quickly. The following examples show the word 'rose', 'fire' and 'to go' in different syntactic circumstances.

The table below shows examples of the possible uses of the notion 'rose':

<i>Syntactic use in the sentence:</i>	<i>Grammatical case of the word 'rose' in the clause:</i>	<i>The way the gesture is shown and possibly elaborated:</i>
Here is a rose.	Nominative subject	The 'rose', as the subject of the sentence, can be elaborated, and an emotional state can be added.
Oh, rose!	Vocative	The 'rose', as the subject of the sentence, can be elaborated, and an emotional state can be added.
Your rose-like face...	Adjective, part of the subject, comparison	The word 'face' is more important than the object (the rose) it is compared with. The gesture 'rose' is not elaborated.
I see a rose.	Accusative object	The object 'rose' becomes subject by acting, it can be elaborated and an emotional state can be added; but the act of 'seeing' is likewise important.
I give the rose some water. I give the rose some water.	Dative	The 'rose' is not the subject of the sentence. The action 'to give water' is more important. The gesture 'rose' is not elaborated. Here, the 'rose' has to be emphasized and should be elaborated.
The rose-petals' beauty...	Genitive	The 'rose' itself is not important, but its petals. The gesture 'rose' is not elaborated.
On the rose is a dewdrop.	Locative	The 'rose' is not the subject of the sentence, the gesture is not elaborated.
I received a greeting through a rose.	Instrumental (social case)	The 'rose' is not the subject of the sentence and is not elaborated.

From the table above, I deduce the following rules:

- *The subject of a gestured sentence can be elaborated and emotional states can be added.*
- *The object of a sentence can be elaborated (mimetic interpretation).*

The gesture for the second example, 'fire,' has a basic form. In acting practice, the gesture can be adapted according to the context, as demonstrated in the table below:

<i>Syntactic use in the sentence:</i>	<i>The technical method for showing the gesture:</i>	<i>The way the gesture is shown:</i>
'The fire burns'. Evocation of 'real', physical fire	Imitation, mimè- sis	The gesture is fully elaborated. Identifying with the fire, the emotion of 'anger' can be added.
'She suffers from the fire of love'. Symbolic sign, 'fire of love'	Allegory	The physical burning, flames, are only indicated. The "mental burning" has to be expressed. The gesture is symbolically used and adapted, but not elaborated.

Also in the *kūiyāṭṭam* classroom, gesture is always learned in its basic form. To understand the position of a notion within a gestured sentence is learned through acting experience and by watching master performers. In acting practice (*prayōga*), the gesture infinitives change in size, tempo and energy, according to the context and within the frames of the particular style, through subtle changes of form - by making them smaller or bigger or using tempo variations (quickly, slowly), for example. Example three shows the action 'to go' (*kūiyāṭṭam*):

<i>Syntactic use in the sentence:</i>	<i>Meaning of the gesture:</i>	<i>The way the gesture is shown:</i>
<i>Action in focus</i>	She goes!	The basic form shows variations of size, energy or dynamics (to go far, to go quickly or slowly)
<i>Emotional state in focus</i>	I am <i>sad</i> because she is going!	The gesture 'to go' is charged with emotion. Facial expression can be added, especially in the end, were the gesture dissolves and the focus shifts to facial expression.
<i>Direction in focus</i>	There she goes!	The indicating gesture is shown in its basic form.

I consider elaborations always to depend on the context of the narrative. This factor can be compared to the intonation of spoken text. *Mudras* and bodily expressions have to be modified according to the dramatic situation and its *logics* (*yukta*). The following example should make this clear: In the classroom, a specific facial expression for anger is learned, but according to the character, the expression of anger has to be adapted in performance to the situation. In the Sanskrit poet *Kālidāsa*'s play *Abhijñānaśakuntalā*, the heroine *Śakuntalā*, rejected by her husband (at the end of act five of the play) cannot, in keeping with her character, express the same type of anger as a female demon⁷⁵³.

I categorize gesture into imitative, evocative, kinetic, emotive, indicative, colloquial, connotative and abstract uses. Imitative, evocative, kinetic, emotive and indicative gesture is easy for the observer to understand and to interpret. Colloquial, connotative and abstract gesture is only understood when the addresser and the addressee share the same codes.

⁷⁵³ *Kālidāsa: Abhijñānaśakuntalā*, about 400 AC.

The table below shows the different modal uses of hand gesture and the way the actor presents them. Most of the examples are from *kūṭiyāṭṭam*

	<i>Mode:</i>	<i>Examples:</i>	<i>The actor shows the gesture by:</i>
1.	Iconic, imitative gesture	'Lotus-flower', 'lion', 'crown', 'fire'	Imitation, the hand as the subject.
2.	Evocative, suggestive gesture	'Bee', 'house', man, town	The <i>mudra</i> signifies the object only, or is shown as <i>pars pro toto</i> . The hand becomes the subject.
3.	Kinetic gesture	'To go', 'to enter', 'to hide'	Demonstrating an action as its abbreviation (space) and compression (volume and time).
4.	Emotive gesture	'Alas!'	Demonstrating an emotion.
5.	Indicative gesture	'Me', 'there'	Indication
6.	Colloquial gesture	' <i>Kaṣṭam</i> ⁷⁵⁵ ! 'Wow!'	Demonstrating an emotion.
7.	Connotative, reverential gesture	' <i>Kṛṣṇa</i> ' ' <i>Heavy rock</i> sign ⁷⁵⁶	<i>Mimēsis</i> (impersonation) as in the example mentioned, but also in a variety of other ways. The gesture has a surface meaning (flute player) and an inner, reverential meaning understood only within the context of Hindu culture. Understandable in the accompanying cultural context
8.	Abstract gesture	Case determinations, conjunctions, prepositions, pluralis and dualis	Abstract, conventional signs.

754 A *Malayāli* expression that means: 'too bad!' 'How dreadful!'

755 This is a contemporary Western gesture of "rock'n roll" culture.

Iconic and Evocative Use

Iconic gesture denotes an absent object⁷⁵⁶. An example of iconic gesture is the gesture for 'lotus flower', a *samyuta mudra* of *HLD Muṣṭi* opening into *HLD Ūrnanābha* (in *kūṭiyāṭṭam*, *kathakaḷi* and *mohiniyāṭṭam*). The long and winding stem of the lotus, the opening of the bud, the beauty of its petals and its sweet scent are shown in an act of imitation. This kind of *mimēsis* is widespread and famous in India. The actor creates the object with his hand and adds facial expression, eye-movements and body posture, relating to the object or even describing it extensively. The hand becomes the 'lotus flower' through an act of *mimēsis* or identification. This type of gesture is only used for nouns denoting concrete objects such as flag, wave, creeper, tongue, bull and many more.

Evocative gesture is rather close in its nature to the imitative. It comes into play when the human hand alone is not able to create an adequate image of an object. 'A bee' is far too small in proportion for an adequate imitation by the hand, an 'elephant' or a 'town' too big. The basic image has to be transformed into *partial images*. The gestures for 'house' in *kūṭiyāṭṭam* feature a wall, in *kathakaḷi* a wall and a roof; the gesture for 'man', is a description of the round form of the face, employing the *pars pro toto* convention.

The two raised fingers of the *HLD Mukura mudra* denote the wings of a bee, the *medius* and the *annularis*, together with the rounded pollex, imitate its plump body. By appropriate wrist movements and rhythm, the hovering of the bee over a flower and drinking its nectar can be evoked. The actor imitates less the physical form, and more the energy, rhythm and behaviour patterns of the bee. The hand acts *as* a bee.

Sometimes the visualisation of a concept is realised by several combined partial images, comparable to 'close-ups', shown one after the other. The notion 'town' is in *kūṭiyāṭṭam* shown by the gestures for 'tower' (to the right side), 'tower' (to the left side) and 'tower' (in the centre but higher up), followed by the gesture for 'house'. The 'elephant' can be shown in two different

756 Shepard states the physical representation of an object in the brain not to be a replica of the object in question, but a new creation of a second order isomorphism, something between the mind and the correct shape. It has to do with *how* we remember an object mentally and visually. A hand gesture is not an imitation of a physical action, but a re-creation (realised by the more peripheral chains of movement by other neuronal circuits) as discussed in Chapter 1 of Part IV.

ways: by gestures only, denoting trunk and ears, or by a cluster of gestures, constituting a mimetic description of the animal: showing 'tusks', 'trunk', 'hump on the forehead', 'flapping ears', 'legs' and 'tail'.

Kinetic Use

These gestures deal with locomotion and actions like: 'to go', 'to think', 'to jump', 'to touch', 'to see', 'to enter', 'to milk' and 'to hide' and many more. To express the notion 'to go', the *HLD Patāka mudra* (denoting earth, feet and walking) is used. The *annularis* is bent at *PIP*, to signify touching the earth⁷⁵⁷. A preparative wrist and underarm movement in the form of a small circle in the opposite direction, suggests 'going far away'. The focus lies on the energy pattern of the movement, providing a *kinetic* rather than a visual image of a concept. Therefore, I call these gestures, denoting abbreviated and compressed physical actions, *kinetic* gestures. They are a very creative area of gesture language. The eye movements following the *hand gesture* are of great significance. The hand *demonstrates* action.

Deictic Use

Deictic gesture is the first to be learned in early childhood and is also the easiest to understand. To this group belong the expressions of pronouns and also adverbs of space and time: 'me', 'you', 'he'⁷⁵⁸, 'they', 'here', 'there', 'up', 'under', 'behind', 'outward', 'inward', 'far away' etc. The spatial definition makes them easy to understand. Temporal notions such as 'now', 'yesterday', 'tomorrow' and 'long ago' are translated into spatial relationships and are rendered understandable from the context. Eye movements are very important. In *white pantomime*, mainly the index is used for deictic gesture⁷⁵⁹.

757 PIP shortening for proximal *inter-phalangeal joint* of the finger.

758 Triadic gesture is described by Tomasello, Michael, 1999, 65 and 87: *The Cultural Origins of Human Cognition*.

759 William Stokoe reports that the notion 'me' in ASL is gestured by the index; 'you' by the entire hand. In Stokoe, William C. JR. 1972, 60: *Semiotics and Human Sign Languages*.

Emotive Use

Emotion should always be shown by facial expression, sometimes accompanied by hand gesture. Emotive gestures stylise the everyday life gestures of emotive reactions⁷⁶⁰. They are popular on the European stage, actors use them abundantly. Gesture exclamations like ‘alas!’, ‘what?’, ‘how wonderful!’, ‘how dreadful!’, ‘what should I do?’ used in the Indian styles tend to resemble realist acting⁷⁶¹. They are easy to understand, but should be stylised for universal gesture language use⁷⁶².

Connotative Use

Connotative gestures are only fully understood in the cultural context in which they are used: The ‘heavy rock’ hand sign, commonly used in Western culture today, is in Tibet understood to signify ‘exorcising demons’. Crossing the left foot over the right, with the two *HLD Kataka* hands holding an imaginary flute close to the right cheek, denotes in India the god ‘*Kṛṣṇa*’. Outside Hindu culture, the gesture is simply interpreted as a ‘person playing the flute’.

Colloquial Use

Each time and region possesses its own colloquial and vernacular gestures⁷⁶³. They originate from everyday life, as in the case of despising and mocking gestures – ‘horns’ or the famous raised *medius*. They are culture specific⁷⁶⁴. They need to be stylized for use on stage. Outside the culture context where these gestures occur, they are seldom understandable and may give rise to misunderstandings.

760 Emotive reactions for communicative aims: communication with somebody else or with oneself.

761 Lokadharmi, realist acting, described in the *Nāṭyaśāstra* (see Appendix 2).

762 *Nāṭyadharmi*, stylised acting, described in the *Nāṭyaśāstra* (see Appendix 2).

763 Some Medieval colloquial gestures are listed in Appendix 1.

764 Also in *kūṭiyāṭṭam* there are many gestures of colloquial origin.

Conventional Use

Conventional, coded gestures are most often abstract. They occur frequently in *kuiyattam* and *nannyarkuttu*, which are known for their extremely detailed approach of translating each word into gesture language. Not only the ‘plurals’, “*dualis*”⁷⁶⁵ and conjunction gestures⁷⁶⁶ belong to this category, but also gesture denoting case indications⁷⁶⁷, closely connected to the structure of *Malayalam* and Sanskrit. One has to know the code as well as the language translated in order to understand these abstract signs.

4. EMPHASIS

Gesture practice shows that a gesture can be made more important, “weightier”, by emphasising it. After all, it is not the word, the isolated sign, that counts, but how and in what context it is shown. I conclude from my research and practice that kinetic, qualitative, syntactic and dynamic emphasis are possible.

4.1 Kinetic Emphasis

Each gesture is preceded by a slight movement of the body and a micro weight shift, often hardly recognisable, an “echo” of the initial physical movement that is stylised in the gesture, as to bend slightly forward for the gesture ‘to go’.

765 Dualis is the article expressing ‘two’ or two of a kind’.

766 The conjunction and is in *kuiyattam* shown with the *HLD Pataka hasta* when used for the translation of Sanskrit texts, with *HLD Kartuarmukha* for *Malayalam* texts.

767 For nominative, vocative and accusative, no special *mudras* are used. For denoting the instrumental, dative, ablative, genitive and locative cases the *HLD Mudrakya mudra* is used. The Ammanoor style treats several of these case *mudras* in a simpler way than other styles, without wrist movements and not giving them much importance on stage.

4.2 Qualitative Emphasis

To add specific qualities to a concept by acting, without adding specific adjectives or adverbs, is an important creative aspect of artistic gesture language. I call the technique of qualitative emphasis 'colouring gesture'. There are different ways to achieve this, such as to enlarge or reduce the size or the energy of a gesture, to render it quicker or slower or to add facial expression as shown in the table below with examples of the *mudra* 'to go'. In the left column I describe the technical solutions, in the right column the specific meaning of the gesture qualitatively emphasised.

<i>The technical solution for the rendering of a gesture:</i>	<i>The qualitatively emphasised word expresses:</i>
The form (especially the <i>trajectory</i>) of the gesture is enlarged or reduced:	'To go just there' or 'to go very far'.
The gesture is shown quickly or slowly:	'To go quickly' or 'to go slowly'.
The gesture is shown with more or less energetic emphasis:	'An important walk', 'a casual walk'.
Facial expression is added to the gesture:	'To go sadly', 'to go happily'.
A specific gesture is added before the gesture 'to go', as for example the gesture for 'secret' before the gesture 'to go'):	'To go secretly.'

4.3 Syntactic Emphasis

In everyday gesture, emphasis within a sentence is given by *batons*, energetic upward and downward, sideways or diagonal strokes of hands, or hands and arms that emphasise spoken language. They were condemned as early as in the works of Cicero. These batons are not stylised but can be used in gesture language in stylized form, creating emphasis. Stress on a certain gesture within a sentence can also be provided by underlining their positive, negative, or temporal aspect, or by adding specific exclamatory gestures such as: 'Yes!' 'No!' 'Now!' 'Quickly!' Repetition of a gesture can also emphasise its importance (as seen in Chapter 1. 9 of Part three). Also questioning gestures like 'is it not so?' added at the end of a sentence create emphasis.

I consider the last word of a sentence to be the most important, because it can be shown longer by the actor than the previous words, and it is easiest for

the observer to remember. A word’s position at the end of a sentence allows the actor to elaborate it more than a word situated in the centre of the clause:

I /LOVE/ YOU - the word ‘you’ is emphasised

I/ YOU/ LOVE - the word ‘love’ is emphasised (It is you I love)

The first word of the sentence is the second option for the creation of emphasis. Words in the middle of the sentence are more difficult to emphasise. Extensive emphasis in the middle destroys gesture flow.

4.4 Dynamic Emphasis

As each emotion has its spatial and temporal dynamic patters (as described in Chapter 3 of Part three), gesture does also, as described in the table below: The unfolding (*vikāsa*) of a gesture (or any movement) is shown by its upbeat (*arsis*). The expansion, the development and the elaboration (*vistāra*) of the trajectory of gesture, lead to its full bloom (*kśoba*), the peak of gesture (just before the physical returning point, the *punctus temporis*, the *delivery* of gesture), and then to its recall, dissolution and return to the “home position”.

	<i>Space axis</i>			
<i>Time axis</i>	<i>Arsis</i> Unfolding (<i>vikāsa</i>)	<i>Trajectory</i>	<i>Delivery</i>	<i>Return</i>
	<i>Trajectory</i>	Trajectory development (<i>vistāra</i>) “bloom” (<i>kśoba</i>),		
	Stop (Delivery)		The peak (stop) (<i>punctus temporis</i>)	
	<i>Return</i>			Return to “home” position

The most important phase, the trajectory, can be dynamically elaborated, but also *arsis* and *delivery* can create emphasis.

Gesture not only tells *what* happens, but *how*, in what way it happens. This is shown by the *elaboration of gesture*. As I see it, gesture language has ‘magic’,

enthraling qualities: the ‘magic of silence’ and the ‘magic of stylisation’, which create a strong aesthetic dimension. Because gesture language is an art form, submitted to artistic choice, the laws of grammar and syntax are not *always* strictly followed.

What happens *between* gestures is at least as important as gesture itself and has its specific techniques.

5 ARTICULATION OF GESTURE LANGUAGE

Only Séverin mentions the importance his teacher Louis Rouffe placed on well linked gesture⁷⁶⁸. Articulation deals with two different needs: The first is the differentiation of the single gesture in coherent gesture language sentences. It should not get blurred, but easily distinguishable). The second deals with how swiftly gestures are linked.

These physical, visible articulations both distinguish the single gesture and link it to the gesture before and after as well as to complete entities. Articulations can be compared to ‘blank spaces’, commas and dots that separate written words and sentences on paper. According to my practice, these joints are created by five different technical means:

- *By a final (delivery) stop of a gesture, a micro-pause,*
- *by the return of the hand(s) and the eyes to their starting point,*
- *by body movement (a movement of the head, an arm, the torso, a shoulder or a hip for example) or by posture change,*
- *by weight shift(s),*
- *by steps (stamps, jumps, leaps and turns) as well as by covering space on stage.*

Not only emotions, but also feelings and thoughts have to be articulated visibly. In the absence of the spoken word, the gesture language actor should articulate the evaluations and changes of emotions and feelings by his body. I consider movement, spatial articulation, to provoke and determine also ‘mental movement’. A major ‘mental movement’ provokes a major change, a minor movement a minor change. As the body (the extension of the mind), is articulated by the mind, the mind (as the extension of the body) is articulated by the body. The body influences the mind; movement and articulation bring

⁷⁶⁸ Séverin, 1929, 26: *L’Homme Blanc*.

forth changes in emotion, thought and feelings. The table below shows my considerations about the effects of movement on the mind caused by different ways of physical articulation:

<i>Articulation</i>	<i>Effects on the mind:</i>
1. Change of position of the head:	The movement provokes and expresses a minor change in the flow of thought
2. To move a body part (e.g. an arm, a shoulder, the trunk, a hip; or to change posture without a weight shift:	The movement provokes and expresses a minor change in emotion evaluation (a new feeling arises) or a new thought arises
3. Weight shifts:	Provoke and express changes of emotion and lead to decision making
4. Steps (as well as jumps, leaps and turns)	Big movements provoke and express major changes in emotion and thought and lead to turning points and action

Above I considered different types of movements to have different effects on the mind, below I describe how thought, emotion, feeling, single gestures and situations can be articulated by the body. My gesture language practice has resulted in the technical articulation patterns described in the table below. In the left column I mention various types of situations that could be articulated by movement. In the right column I list the physical measures to be taken.

Table of articulation possibilities for gesture language narratives:

	<i>Type of situation to be distinguished by articulation:</i>	<i>Articulation behaviour:</i>
1.	When an action or a gesture is finished:	An arrestation, a pose.
2.	When the positive or negative aspect of an action, a thought or an emotion has to be underlined or the quality of an object has to be described:	Moving forward, backward, diagonally or to the side.
3.	When the physical size of an object, the <i>importance</i> of an object, or the importance of an action has to be shown:	Covering space: Moving in a square or a circle (with or without foot-slaps, stamps, gliding steps or jumps).
4.	When a new moment or a new scene starts, or a character appears, disappears or reappears:	Full body turn.
5.	When space has to be covered, e.g. to convey moving far away, or symbolically show the elapse of time:	Walking in a circle.
6.	When less important words (that do not carry the narrative forward) have to be shown:	Cesture is rendered smaller, quicker, left without emphasis or even omitted.
7.	When a high place (like the top of a mountain, a roof or a character hiding in a tree) has to be shown:	Climbing on a stool or table, for example.
8.	When a gesture (a word, a concept) is finished (its delivery to the audience):	A short stop. Looking at the audience; thereafter the hand and eyes go back to the starting (or resting) position (return).
9.	When a new important word is introduced:	A weight shift or steps.
10.	Before a new thought:	One or more movements of head, neck or eyes (causing a minor echo in the body, such as a hand movement).
11.	Before an important emotion:	A weight shift.
12.	Before a new feeling:	Movement (e.g. of an arm, a shoulder, a hip) or a posture change <i>without</i> a weight shift.

If a gesture is shown at the same time as a body movement (a weight shift or a step), there is no visual focus for the observer. Therefore, when the hands move, the body should not move. This is a general law of attention, a law of visual perception, as expressed by Sir Ernst Gombrich: "Attention must take place against a background of inattention"⁷⁶⁹. I argue that the "blank space" between two concepts has to be marked by a weight shift, according to the system: 'gesture, weight shift, gesture, weight shift'. A weight shift takes place *before* each important hand gesture and also before each important thought expressed. A change of feeling is preferably marked by body movement only (shoulders, chest, head, neck and face), without weight shifts.

Weight shifts also signify importance. If important emotional change or a change of thought direction is involved, steps can be added to accentuate weight shifts. Very important hand gestures or emotions also need more "blank space" than is created by a simple weight shift. They need physical 'markers', such as steps, leaps, jumps and turns. These also define and further qualify the gesture they accompany.

Major 'exclamation marks', for instance the *passus scenicus*, as described by Lang (discussed in Chapter 1 of Part two), were used by the Baroque actor to present himself and his character to the audience. These entrances and exits are very impressive and can be used either by a character or narrator. The actor can further accentuate walks on stage by the use of an *arsis* of his starting foot⁷⁷⁰.

In *kūṭiyāṭṭam* and *kathakālī* we find an interesting tradition of choreographed steps, partly with jumps, used to articulate as well as to emphasise certain groups of gesture concepts⁷⁷¹:

769 See in Gombrich, Ernst 1982, 15: The Image and the Eye.

770 Lang, Franciscus (1727) 1975: paragraph six.

771 In *kūṭiyāṭṭam* there are for instance the following modules in use: 'The 'rub-step-jump pattern' *Teccu caviṭṭi cāti*), the 'walking in a circle' pattern, the 'surveying a large space' pattern (*vaṭṭatil cāti nokuka*), as well as several others modules. *Kathakālī* uses beautiful choreographic patterns, combinations of steps, jumps, "slants" to the side, *culippu* s in a deeply bent position, and one lifted leg with the sole of the foot visible. These modules are: *kālkūṭṭi tāṇu nilkuka* (from a large deep sitting position, the right leg moves slowly close to the left), used for *mudras* such as 'woman', 'beauty', 'face', 'to think'; *caviṭṭi māruka* (after a foot-slant to the side, the actor steps backwards and forwards in the form of a square) used for *mudras* of space, like 'everything', 'news', 'to go', 'world', 'mountain'; *Koṇilekku culiccu cāruka* (moving diagonally backwards the actor marks the quality and importance of the notion to be depicted by creating space in front of his body,

In the table below, I mention in the left column the patterns of spatial articulation, in the middle column their multiple meanings and in the right column examples of concepts enhanced by the procedure.

Movement directions that emphasise specific groups of concepts:

<i>Direction of the step(s)</i>	<i>The movement adds qualities like:</i>	<i>Examples of concepts enhanced:</i>
Forwards	Assurance, activity, aggression	'To destroy', 'to finish', 'decision', 'enemy', fight, 'terrible', 'important' or 'active'.
Backward Backwards	Delicacy, femininity, retreat, minor, distance; or: (Combined with a forward lifted leg and a spacious pose), greatness, majesty.	'Woman', 'human being', 'happy', 'flower', 'shyness', 'tenderness', child' or 'doubt'. 'Father', 'king'.
Diagonally forwards	Importance (other than spatial)	'To tie', 'horse', 'arrival', news' or 'friend'.
Diagonally backwards	Importance of physical space	'To throw away', 'to refuse', 'chariot', 'to take' or 'to order'.
To the side	Evasiveness	'Fear' or 'mockery'.
To the side, first to one and then to the other side	Marks an important spot or an important action and adds a kind of 'heroic dynamism'.	An important character, 'to make a decision' or 'to start' an important action
In a square, a circle or half-circle	Space, multitude and duration	'Everything', 'all', 'shining', 'town', 'country', 'forest', 'group', 'world', 'mountain', 'flowers', or 'in this way'.

used for *mudras* such as 'to order', 'to reject', 'chariot' and 'to tie'. *Koṇilekku veccu caviṭṭuka* - from right corner back a step forward is taken and the weight falls on the left leg, creating emotional space used for showing *mudras* such as 'sister', 'arrival', 'horse' and 'to tie'; *munpottu caviṭṭi cāṭuka* (a sharp step forward is taken) creates aggressive energy for *mudras* like 'enemy', 'terrible', 'curse' and 'to destroy' and *keṭṭicāṭi veccu caviṭṭuka* (with jumps to the right side and back to the left side and finally stamping one foot forward) for the creation of valour and dynamism for showing *mudras* for 'rāksasa', e.g. 'victory' and 'valour'.

Jumps and lifted legs add vigour, heroism, power, energy and might or joyfulness both to gesture and emotional expression.

Body turns, pirouettes, are in European pantomime, as in *nañnyārkkuttu*⁵, seen as an important convention for character change (*pakarnāṭṭam*). By a turn, one character disappears and another character appears or reappears. The turns are not pirouettes as they feature in ballet. They are simple turns on the entire foot or the heels. The actor turns 'into' the space of the character and again 'out of it'. I will now proceed to the third level, the level of *isotopics*, in this study represented by the conventions of gesture language.

6. CONVENTIONS OF GESTURE LANGUAGE

The binary oppositions of the repeated physical actions of pantomime and *abhinaya* caused me to discover the acting conventions shown in the table below:

Acting conventions:

<i>Movement Binarities:</i>	<i>Leading to the following stylised conventions, movement behaviours or acting modules:</i>
To stand/ to sit:	Basic posture and specific positions of sitting and standing according to the needs of style and costume.
To stand/ to go:	<i>Locomotions</i> e.g. 'to walk', 'to stroll', 'to run', 'to swim', 'to start a journey', 'to go to war', 'to walk with a friend', 'to mount a chariot' or 'to mount a horse' (these choreographed modules are found in <i>kūṭiyāṭṭam</i> and in <i>kathakalī</i> where they are set to rhythm). Pantomime uses stylised mime movements.
To move far/close:	<i>Locomotions</i> and acting modules used for the symbolised acting of covering space and time: acting modules as abridged stylizations of actions such as 'to walk from one place to another', 'to open a door or a window', 'to enter a space' as well as many more.
Entrance/exit	<i>E.g. Passus scenicus</i> of Baroque theatre conventions.
One-handed/ two handed gesture:	Duplication of gesture creates emphasis and improved visibility. Two handed gesture is frequent also in <i>white pantomime</i> .
Narrator/ impersonator:	Necessity to mark the difference between narrator and impersonated character (who have different fictive bodies) by change of body position and acting space (by turns)

The stage behaviours and acting modules mentioned are significant for each particular style. They play an important role in *kūṭiyāṭṭam*. The set *locomotions*, as the gait of demons or kings, or the graceful walk of couples (as well as actions like ‘to string a bow’, ‘a game of dice’, ‘to ride a horse’, ‘travelling in a chariot’, ‘walking from one place to another’), or longer interpolations such as ‘to prepare for battle and war’ (*paṭapurappāṭu*), have their specific choreographies and are in *kūṭiyāṭṭam* strictly choreographed and set to a rhythm with *mnemotechnic* syllables (*vaiṭṭāris*). Some of these acting modules will be mentioned in Chapter 8, although they are not the focus of this study.

In the following section, on the *totality level* of the analysis, the level of the narrative, I discuss the acting modes and the uses of space and time in the gesture language narrative.

7 ACTING MODES OF GESTURE LANGUAGE

For the composition of a gesture language narrative, the actor has, according to my empiric research, the following four acting conventions at his disposal:

- *Diègèsis*: Narration by hand gesture (3rd person),
- *Mimèsis*: Impersonation and mimed action (1st person),
- *Pose*: Narration through the immobile body, through demonstrative poses of dramatic tension, or
- *Hybrids*: Mimed figuration and combining with other theatrical codes such as music, sounds, spoken text, props and puppets.

White pantomime and *kūṭiyāṭṭam* use the first two options. *Diègètic* parts alternate with *mimètic* parts; storytelling is contrasted to impersonated characters and mimed sequences. For *kūṭiyāṭṭam* and *nañṇyārkāttu*, the different modes are partially prescribed in the actor’s textbooks of each tradition (*āṭṭaparakāraṃ*)⁷⁷².

7.1 *Diègèsis*

The narrator is himself a character. Narration through gesture, telling what *others* do and experience, is the most important convention of universal gesture language and one of the most important and also most brilliant features

⁷⁷² The traditional acting student has to study the *āṭṭaparakāraṃ* (acting manual) word by word, but the actor uses it freely in performance.

of *kūtiyāṭṭam*. Also in pantomime, the actor functions as orator, having the possibility to address the audience⁷⁷³, for instance to look at the audience gesturing ‘do you understand?’ or ‘yes, it is so’. There are three *diègètic* options for universal gesture language to consider:

- *Narration without emotion*
- *Narration with the emotions of the characters described*
- *Narration with the emotions of the narrator involved in the story*

In the first option, the actor does not show his character’s emotional involvement. He is simply and straightforwardly telling a story. This mode is used in *kūtiyāṭṭam saṃkṣepam* in the start of *nirvahaṇam*⁷⁷⁴. The actor sits gesturing on a stool and gives an abstract (*saṃkṣepam*) of the previous happenings to the *point of attack*⁷⁷⁵ of his forthcoming narration.

Also in the long, ritualistic *saṃkṣkēpam* called the *Rāmāyāṇa saṃkṣkēpam* (described in the introduction), there are no emotions involved⁷⁷⁶. Another alternative within the first option is to sum up previous dramatic content by the use of questions like: ‘How was it before?’ ‘...and before that?’⁷⁷⁷ The answers are gestured. The actor proceeds backwards to the beginning of the narrative. This is called *anukrama* and is discussed below.

The second option is used in *nirvahaṇam* itself. *Nirvahaṇam* is a central feature of *kūtiyāṭṭam*. Here, the solo actor can display his skills and elaborate emotions and actions. He describes in the narrative not only actions and the emotions of a large number of characters, but also such things as gardens (*udyānavardhana*) and mountains (*pārvatavardhana*) or even entire towns. This type of narration lies at the heart of all types of gesture language. It also played an important part in Roman pantomime and was most probably used in the pantomimes of the 19th century.

773 This is not the case for *kūtiyāṭṭam* and *nāṅṅyārkkūtu*, but important for pantomime.

774 *Nirvahaṇam* is a solo performance of *kūtiyāṭṭam*. A character of a Sanskrit play tells the story from his point of view.

775 The “point of attack” is the temporal start of the presented scenic action. Pfister quotes Scherer in: Pfister, Manfred 1977, 369: *Das Drama. Theorie und Analyse*.

776 *Saṃkṣkēpams* are recapitulations in the form of summaries of previous happenings to the point of attack of the story at hand.

777 The *Malayāḷam* questions as: *Atinnumunnamē?* (Yet before that)? *Entu ceyyentu?* (What happened?) *Ade engine ullu?* (How was it?) After gesturing one of these questions, the actor gestures the answer.

In the third option, the actor or the character is emotionally involved in the story, as a witness, or even as an active participant in the story.

There is also a European post-modern variation of *diègèsis*. The actor *draws* objects in the space with the tip of his index or the whole hand (a car, a house, a heart, a hat or a question mark). This is another very simple way to create imaginary objects, which I believe always to have existed in pantomime⁷⁷⁸. I have never seen this mode in Indian *abhinaya*. To 'paint' huge objects such as cars in empty space is technically difficult, since it requires much precision and a very good sense of space.

7.2 *Mimèsis and Impersonation*

Mimèsis is here seen as embodiment, as the impersonation of a character and its involvement in a situation, and not only as imitation. The actor becomes involved in his character to a lesser or greater extent⁷⁷⁹.

The gesture language narrator embodies various characters one after the other. One may speculate that character change in mono-acting has shamanistic roots. In *kūtiyāṭṭam*, impersonated characters use gesture as well as body and facial expression. Characters can also be impersonated by masks and use gesture language, as I have shown in my performance of "*The Tales of Mnemosyne*".

In pantomime, the gesture of an impersonated character mostly *underlines* emotion. This technique was widespread amongst the spontaneous (some even untrained) mimes, popular between 1880- 1920 as for example Georges Wague.⁷⁸⁰ Narrative gesture is replaced by silent, psychological gesture language and bodily expression. The gestures used are similar to the accompanying gestures used by speaking actors. According to Tristan Rémy, one of the maxims of George Wague was: "A minimum of gesture corresponds to a maximum of expression"⁷⁸¹, or "...to suggest a maximum of emotion by a

778 For the drawing of big objects, the technical rules of *fix-point* have to be observed: If the pencil (the finger) moves, the body is immobile, when the body moves, the finger is immobile.

779 In India, this tradition is well-established; as in the Tantric tradition of *Parakayapravesham*, 'entering another body'.

780 See Chapter one of Part three.

781 Remy, Tristan 1964, 27 : Georges Wague, *Le Mime de la Belle Epoque* : "*Le minimum des gestes correspond au maximum d' expression*".

minimum of gesture; gesture being a complement to thought”⁷⁸². Wague designed performed his gestures close to the body. Sometimes he showed only an indication of a gesture, a contraction of the hand or finger movements⁷⁸³.

The European pantomime actor turns with steps to the place where he imagines the character to stand, and impersonates him or her *there*. Thereafter, the actor turns back to the space where the narrator stood previously and assumes the role of the narrator again. Also the *nanñyār* simply turns round when she changes character, but the *cākyār* tucks the hem of his skirt into his belt as a sign of transformation into a female character. At the end of his impersonation, he drops it again. This has always appeared a rather artificial device to me. The method has already in the 15th century been heavily criticized by the author of the *Nāṭāṅkuśa*⁷⁸⁴.

Changing character by a simple turn can also be problematic. When the actor uses more than two characters at the same time in a narrative, it is difficult to keep the characters separated from each other in space. The audience easily becomes confused. In European pantomime, obsessed by Euclidian space, the impersonated characters each have their designated, specific space on stage (in relationship to the narrator). This helps to differentiate between the various characters involved in the narration.

The actor-narrator is himself a character who multiplies himself into several other characters. This convention is the glory, but also the pitfall of both pantomime and *abhinaya*. An actor has to show his impersonations very clearly. He has to distinguish them from the narrator by giving each one a clearly discernable body and discernable space. The audience must understand and accept the convention of character change on stage. As I see it, if the narrator is already a specific character in a specific costume, character change becomes questionable. For frequent use of character change to be made feasible, the narrator has to be a rather neutral figure. This is the case in *nanñyārkaṭṭu* ~, but not in *kūṭiyāṭṭam*⁷⁸⁵.

782 Ibid :145. “Suggérer le maximum de sentiment par un minimum de gestes, le geste étant le complément de la pensée”.

783 Ibid: 1964, 27.

784 *Nāṭāṅkuśa* (A goad to the Actor (translated by K.G. Paulose as *A Critique on Dramaturgy*), written by an unknown 15th century author. See also Paulose, K.G. 2006, 137-138: *Kūṭiyāṭṭam Theatre the earliest Living Tradition* and Paulose, K.G. 1993, 68, 137-138, 189 and 213-214: *Nāṭāṅkuśa, a Critique on Dramaturgy*.

785 According to the author of the *Nāṭāṅkuśa*, the *cākyārs* use a tasteless convention, in the costume of a monkey (*Hanuman*) with a tail hanging behind, to

Nañnyārkūttu goes very far in the game of transformation and character change: the actress in the female costume for all female characters⁷⁸⁶ tells as the character *Kalpalathika* (servant of *Kṛṣṇa*'s sister *Subhadra*) the episodes of the mythological biography of *Śrīkṛṣṇa* (*Śrīkṛṣṇacāritam*) and impersonates various characters. In the episode '*Akrūra gamanam*', *Kalpalathika* impersonates first king *Akrūra* on the way to fetch *Kṛṣṇa* and bring him to king *Kamsa*'s court. *Akrūra* travels to *Vṛṇḍavan* where *Kṛṣṇa* lives. Swiftly travelling in his chariot, *Akrūra* reflects on *Kṛṣṇa*'s greatness and previous incarnations. He impersonates them and shows recounts their great deeds and victories⁷⁸⁷. Finally, *Akrūra* reaches *Vṛṇḍavan* and, waiting for *Kṛṣṇa*, describes the beauty of the sunset landscape and impersonates in this interpolation a female lotus flower longing for the evening sun, and later also two *Chakravaka* birds and bees. Also these impersonated characters describe their states and problems by means of gesture language. The basic impersonated character (the storyteller *Kalpalathika*) impersonates a character (*Akrūra*), who functions in turn as narrator and impersonates other characters.

When the frame narrative (in *nirvvaḥaṇam*) arrives at the point of the start of an interpolation, the narrative (*Akrūra*'s journey) is simply frozen and continues only after the interpolation. Frequent interpolations may disorient the audience sometimes and ensnare observers into detailed descriptions of nature, persons, emotions or actions. I understand these conventions, frequently used in *kūṭiyāṭṭam*, to create in the observer a feeling of timelessness and of being trapped in the illusions of life. This aspect adds awe, fascination and immense dramatic flavour to the story of *Śrīkṛṣṇa* as performed in *nañnyārkūttu*, for instance. Indian audiences do not seem to be confused by these frequent character changes in the narrative that is within the narrative,

impersonate queen *Sita*. As quoted by Paulose, K. G. 2006, 137-138: *Kūṭiyāṭṭam Theatre the earliest Living Tradition*.

786 The same costume is used for all female characters of *kūṭiyāṭṭam*. The female costume is one of the most beautiful costumes in Indian performing arts. It was developed as late as in the 1980s from a simpler version. It possibly symbolises the goddess *Bhagavati*.

787 *Akrūra* impersonates a multitude of characters, as *Viṣṇu*'s incarnations of a boar, a tortoise and a man-lion; but also as *Hiraṇyākṣha*, *Bhūmidevi*, devas (gods) and *asuras* (anti-gods), *Hiraṇyākāṣipu*, *Prahlāda*, *Kṛṣṇa* and others.

within the narrative⁷⁸⁸! The actor is a master of illusion. He shares with the gods the creative capacity to produce *māyā* - dazzling realities⁷⁸⁹.

Times have changed. Nowadays, these frequent changes, interpolations and long descriptions also create much confusion in an Indian audience. The uninitiated audience (*nanaloka*) is not so familiar with all the minor details of myths, and often not familiar with the style and its conventions, as the erudite temple audience (*prekṣaka*) was years ago. Therefore, also the *cākyār* and *nañnyār* have to change character with the utmost care. He or she must carefully consider the spatial relationships of the characters and the specific ways each character moves and renders *mudras*⁷⁹⁰.

The European pantomime actor has a more sober attitude to character change. He keeps his characters neatly apart in fictive space. Before he assumes another character, the narrator points into the direction where the character has to appear: "there! he! " When the actor has stepped out of the character and again assumes the character of the narrator, he points again at the character's place in order to reaffirm the distinction.

The following table shows the different levels of impersonation in European pantomime tradition, compared with the tradition of *nañnyār-kūttu*⁷⁹¹. In the European tradition, the narrator, himself a character, transforms into one or multiple characters, one by one. In *kūtiyāṭṭam* and *nañnyār-kūttu*⁷⁹¹, the narrator transforms into a character that becomes the narrator, who in turn impersonates multiple characters! Usually, the transformations in reverse take place step by step again, as described by the indologist Heike Moser⁷⁹¹.

788 Multiple incarnations are no surprise, because life itself is an illusion, (*māyā*), and in the sports (*līlā*) of the gods many different incarnations and illusions occur.

789 See also in: Doniger O'Flaherty, Wendy 1984, 292-296: *Dreams, Illusion and Other Realities*.

790 Usha Nangyar is a master of designing the space of her characters with mathematical accuracy.

791 Compare Moser, Heike, 2008, 117: *Nañnyār-kūttu* - ein Teilaspekt des Sanskrittheaterkomplexes *Kūtiyāṭṭam*.

The following table shows the multiple character change as it occurs in *Akrūragamaṇam*:

The level of narration and impersonation:	The actor in European pantomime:	The <i>nañṇyār</i> in <i>nirvvaṇaṇam</i> :
Level one: narrator	the actor in costume as the character (<i>Pierrot</i>), tells the story as narrator 1	The <i>nañṇyār</i> in female costume as the character 'A' tells the story as narrator 1
Narrator as character	Character 'A' (<i>Pierrot</i>) transforms into characters 'B' – 'X'	Character 'A' (<i>Kalpalathika</i>) transforms into character 'B' – ('X') (<i>king Akrūra</i>)
Level two Character as narrator:		Character 'B' (<i>king Akrūra</i>) tells, as second narrator, the story within the story
Character as narrator as character		Character 'B' (<i>king Akrūra</i>) transforms into the characters 'C' – 'X' who act out the story within the story

The pantomime artist may also recur to *objective mime* in his narrative and create imaginary objects by the imitation of physical resistance and by the mime techniques of *counterweight*, *manipulation* and *fix-point*. He also 'walks on the spot', 'pulls ropes', 'climbs imaginary stairs' and 'cuts trees' and shows many more fictive actions. Shorter mime sequences provide refreshing variety in pantomime performances, especially when several actions have to be described. This kind of mimed sequence occurs also in all styles of *abhinaya*⁷⁹². In choreographed Indian *abhinaya*, these interpolations are often improvised.

The alternation between storytelling by hand signs and by impersonating a character is one of the most known features of pantomime as well as of *kūṭiyāṭṭam nirvvaṇaṇam* and *nañṇyār-kūṭtu*. Impersonation and character change (mono-acting, *pakarṇnāṭṭam*), should not dominate. I believe that they should rather be used as the spice of gesture language, not as its aim.

792 Some of these actions are in *kūṭiyāṭṭam* choreographically set to *vaittāris*, rhythmical *mnemotechnic* syllables. The module 'game of dice' is such an action. Other actions are free compositions of the actor, the description and the action of animals and various other actions.

Diègètic and *mimètic* parts sections should alternate with movement or mime elements and so create balance between narration, impersonation and movement.

7.3 Poses and Hybrids

Body poses are another important convention of all types of gesture language. Movement means to move from point 'a' to point 'b' in unbalance, on the way to re-establishing equilibrium. The *pose* is the result of kinetic forces fighting against the pull of gravity, creating a momentum balance, a precarious repose that that bring to mind 'moments of eternity', because space and time seem to be arrested in physical tension. Asymmetrical poses, as frequently seen in Indian classical dance or classical ballet, provide aesthetic highlights of the 'eternal' kind. But poses frozen in movement itself, express the 'here and now'. They show the unachieved striving for equilibrium. They are slices of life.

A gesture or an emotion has a final pose that is projected to the audience as described above – the *delivery point*⁷⁹³. Only when a pose, as a frozen picture, is shown at the *punctus temporis* (the climax, just before the point of return), do arrested movement and arrested emotion become one. This moment is often very expressive. At the climax of movement and passion as shown by Bernini's sculptures⁷⁹⁴, movement seems to continue in the body and mind of the character depicted. The frozen movement has to contain both its *anticipation* and its *repeal*. Each hand gesture, each arrested body movement and each held facial expression have a past (the *arsis*), and a future (the ending point, the projected *delivery point* of gesture and movement)⁷⁹⁵.

I consider theatrical poses to require connection to mental activity: the body is arrested and struggles to maintain equilibrium; but the mental activity of the character continues. The "right" pose is therefore a very dramatic moment that can highlight an action or an emotion.

Hybridized gesture language is a postmodern phenomenon. Other elements such as dance, acrobatics, masks, props, sounds, song, music, im-

793 In *kathakali* as in *mohiniyattam*, endpoints of gesture are often consciously delivered to the audience by looking outwards. This never occurs in *kūṭiyattam*.

794 Bernini, Gianlorenzo, Italian sculptor, 1598-1680, was a master of depicting emotions at the *puncus temporis*.

795 The corresponding Meyerholdian terms are 'otkas' and 'stoika'.

imaginary language, puppetry or spoken text are mixed with gesture language. Mimed figuration⁷⁹⁶ is a specific hybrid, an unorthodox method of creating imaginary props by using one's own body parts: The actor uses his hand as a cap, the finger as a cigar, or the hand as a belt or a bar of soap for example. The technique is situated half way between mime and figure theatre. It occurs in the *abhinaya* of *bhāratānāṭyaṃ* and in pantomime, and is well known to mime actors trained by Jacques Lecoq⁷⁹⁷.

Striking a good balance between gesture, impersonation and mime, movement and pose, is a criterion for well constructed gesture language acts of any style. In the following section, I discuss the conventions of space and time as they occur in gesture language narratives.

8. USAGE OF SPACE AND TIME IN THE NARRATIVE CONTEXT

8.1 Uses of Space

The use of space in *abhinaya* and pantomime is intrinsic and complicated. Acting space, body and props belong to measurable Euclidian space. Within it, fictive space is inscribed. In conventional European theatre, space and time are often determined by set and props. For *abhinaya*, as for pantomime and mime, the empty stage symbolises the primordial chaos that still contains unlimited possibilities⁷⁹⁸. Out of chaos, the performer creates fictive worlds with professional know-how and his power of conviction (*dhvani*)⁷⁹⁹. Any concrete prop on stage destroys this fictive world. Only some multipurpose props (such as a stool, a stick or a piece of cloth) that function as signs are

796 The expression is by Jacques Lecoq: Personal class notes, Paris, October 1965. The technique was developed by the students of the school of Jacques Lecoq 1960-65.

797 "L'homme objet" (the object-man), was an interesting exercise at Lecoq's school. A partner is physically, by the use of his body or different body parts, used as objects such as a chair, table, tape-writer, pen coat, shoes, bath-tub, towel or soap (personal class memories from Lecoq's school, Paris, November 1965).

798 The empty stage was re-discovered in Europe by Gordon Craig, Jacques Copeau ("qu'on nous laisse des tréteaux nus!") and Etienne Decroux in the first half of the 20th century.

799 *Dhvani* is the much discussed actor's power of conviction in Indian aesthetic theory.

exceptions to the rule⁸⁰⁰. They are used as representations of something else and become fictive in the same way as the actor's body becomes fictive⁸⁰¹.

8.2 *The Transformation of Measurable Space into Fictive Space*

In the European pantomime theatre of the distant past, the curtain went up in the beginning and fell in the end. By the combined functions of the backdrop, the curtain, the wings and the footlights, a demarcation line of real and fictive space was created. The acting space of *nañnyār* and *chākyār* measures less than 3 x 3 meters, framed at the back by three drummers and on the right side by the seated time-beating *nañnyār(s)*⁸⁰². At the front, the space is limited by the ritual brass oil lamp (*nilavilkkuv*). For the performer, the lighted lamp is the demarcation line between the real world of the audience and the fictive world of the play. All actions start and end with the eyes directed into the flames of the lamp, as discussed in Chapter 3 of Part three. The actor or actress does not act *for* the lamp, but uses it as a concentration point. The lamp is also the parameter of movement. Beyond the lamp is the never addressed audience (this acting convention can be compared with the Western "fourth wall"). Out there is profane space, real space, behind the lamp the world of fiction. The three drummers and the time beating women, as all stage assistants that occasionally come onto the stage, do not play any characters. They represent themselves.

In Chapter 2 of Part two, the hand curtain that is used on the *kathakaḷi* and the *kūṭiyāṭṭam* stage is mentioned. From behind this removable curtain, important characters make their entrances by dramatically very effective "curtain looks"⁸⁰³. (This entry method is especially well developed in *kathakaḷi*). When the curtain is removed, the fictive, virtual world of the character intermingles in the performance space with the real world of musicians and stage assistants, the representatives of reality.

800 In *nañnyārkkūtv*, *kūṭiyāṭṭam* and *kathakaḷi*, the stool can by its appropriate use by the actor transform into e.g. a mountain or a rock.

801 A hat may represent a pan, a dish or a bowl, for example.

802 In contemporary *kūṭiyāṭṭam* and *nañnyārkkūtv*, she is not always a *nañnyār* by cast, but always a female person. She handles a pair of small bronze bells and keeps time. In *nañnyārkkūtv*, she sings the opening songs and recites the *ślokas* the actress interprets.

803 The curtain is lowered, and a character is thereby revealed.

There are certain known conventions for 'reading' fictive space. To read movement from the left (seen from the audience) to the right seems to be the 'natural' way in Europe. Entries from the right side break the natural reading movement of the eye (from left to right) and are more dramatic. In the European tradition, good characters arrive from the right, bad ones from the left. The *good* direction is the clockwise direction (the circumambulation, the ritual movement direction of most religions).

The gesture language actor needs in fact a minimum of concrete space for his actions. He transforms measurable space into fictive space. To fictive space belong all the imaginary settings the actor creates for his characters: a lake, a forest, a town, a house, a grove, a room, the whole planet, heaven or hell.

Contained within fictive space is the 'fictive inner space' of the character, termed *hodological space*⁸⁰⁴. It tells about the psychological and social experiences the character makes under a trajectory from point 'a' to point 'b', such as 'a happy walk' or a 'fearful escape'. *Hodological space* is expressed by the character's intensity of emotion. To take two steps forward may be enough to indicate a very long and tiresome walk undertaken by the character; walking in a circle denotes the covering of considerable space from one place to another far away. I consider fictive space to have no boundaries.

8.3 Space within Space within Space

The actor establishes fictive space in performance. He also creates imaginary, illusory objects (e.g. a table, a bed, a box, a brush, a picture, a pen, a sword or a letter) as well as imaginary actions as (climbing a rope, cooking, riding a horse). The convention has always existed both in European pantomime and in Indian *hastābhinaya* and is still an integral part of both. Suggesting imaginary objects and actions was maybe already practiced by the Neolithic shaman; it belongs to the Indian rope-trick yogi as well as to the modern mime artist. To create illusion for the observer, for instance by suggesting absent, imaginary objects and places, is an integral narrative technique and probably as old as civilisation .

804 *Hodological space* is here understood as the pathway of experience made by the character on this journey through space. Sparshott, Francis, 1995, 114-115: *A Measured Pace. Toward a Philosophical Understanding of the Arts of Dance*.

Objective mime treats fictive space in the same way as measurable space: the mime artist that works with imaginary objects *always* respects their place in space. When he drinks from an imaginary cup, he puts it down afterwards precisely on the same spot on the imaginary table, on the imaginary saucer he took it from. He rises from the table respecting its real size and place in imaginary space. He creates *real* spatial relationships between objects as fiction in fictive space. He creates fictive Euclidean space. The Indian classical *abhinaya* performer has more freedom: He creates the object, but simply dissolves it when he does not need it any more⁸⁰⁵. Object space transforms immediately back into chaos and assumes fresh potential to be transformed into something else.

Gesture language uses different space concepts side by side. Hand gesture is fictive space. As discussed in Chapter 3, it often represents objects of different dimensions than real objects. Gestures are also miniatures of actions, reduced models of real action. I see hand gestures, *mudras*, as *condensed space and time*. Facial expressions are *magnified*, 'blow-ups' of real expression. Body movement is of 'normal, realist' size. Three contrary space concepts intersect in the narrative and create dramatic tension. Gesture language is aesthetically comparable to Cubist paintings. Their effect is similar, as for instance in the case of Picasso's "Demoiselles d' Avignon", where different visual viewpoints of the same bodies are found side by side, thus creating conceptual compression, brilliantly explained by Mark Turner⁸⁰⁶. In gesture language, these different perspectives are not shown all at the same time as they are in Picassos painting "Dora Maar Sitting"⁸⁰⁷, but rather one by one.

805 This convention was in the beginning very shocking for me as a trained European mime performer. In the *kathakali* play "Kālakēyavadham" (by Kottayat Tampuran), there is a scene where *Arjuna* travels in heaven and meets his father *Indra*, the king of the gods for the first time. *Arjuna*, by power of penance, has from *Śiva* received a special powerful magic bow, the *Paśupādāstraṃ*. In the beginning of the scene "Jānaka tava...", *Arjuna* stands proudly with the received bow in front of his father *Indra*. When the actor needs both hands free for gesturing, he only drops the bow carelessly to the floor. In that moment, the wooden bow is not any more a magic weapon, but just a piece of painted wood. This convention is also known to all children in the word: an object symbolises something else, only as long as is necessary.

806 See Turner, Mark, 2006, 94-99: *The Artful Mind*.

807 The picture was painted in 1939 and features a female portrait with the main perspective from the front. The face is partly painted from the side and partly from the front. Also the fragmented parts of the bust are seen from different perspectives and distances in space.

Gesture language performance should be looked at in the same way as Cubist paintings: One has to see different fragments of an object or an action from different perspectives, then combine, conceptualise, understand and enjoy them.

I consider here also another intrinsic phenomenon of gesture language acting: The performer's body split into two different concepts - the body and the face represent the subjective, and hand gesture represents the objective. From this concept, the convention of isolation is derived, explained in the following example: The actor (standing in a deep stance, feet apart) describes with his hands a scene, such as fish moving in the water hunting other fish. With the face, the actor reacts emotionally, showing how the character he impersonates experiences the scene. The face is the subject (witnessing the actions of the fish) and the object, the fictive agent of action.

8.4 Handling Fictive Time

Measurable time, the time of the clock as the time of the real duration of a performance, is the frame for fictive time. The narration can cover eternities, years, days, hours or a short moment. Fictive time inflates or diminishes according to the narrative structure, flows slowly or quickly or jumps forward or backward, as required. The use of time ranges from the *monochronity* of European pantomime (as in the European Aristotelian tradition) to the *polychronity* and *synchronity* used in *kūṭiyāṭṭam* and *nañṇyārkūttu*⁵. The following chapter deals with the ways time can be handled in the gesture language narrative.

According to my empiric research, there are six types of time use in the gesture language narrative:

- *The most frequently used time flow is the forward flow from the "point of attack" to the end of the narration. It is always present time. What is already told becomes immediately the past. The narration advances by model questions like '... and then... and then... thereafter... finally'. This mode is frequently used both in pantomime narration and in kūṭiyāṭṭam nirvahaṇam.*
- *From a distant point in the past, events are told chronologically up to the point of attack as a recollection of past events, often in a condensed version as in kūṭiyāṭṭam saṃkṣepam, discussed above.*

By re-telling, the past becomes present and then falls back into the past.

- *From the “point of attack” events are narrated backwards in time step by step to the beginning, to the first facts relevant to the narration. The actor remembers by gestured questions such as “how was it?” or “and before that?” back to a distant past relevant to the the story to be told. This is the *kūiyāttam* convention of *anukramam*.*
- *Anticipated visions of the future, short interpolations: “I will courageously go there and ask!” or “He will kill him!” for example.*
- *Freezing time and space at a highly emotional moment into a dramatic pose can be very effective. It is not used in pantomime or *kūiyāttam*, but is an effective convention that exists in kabuki (*mié*)⁸⁰⁸ and can be used in the gesture language narrative as well.*

The main action is frozen, and the character has a monologue which forms a dramatic parenthesis, in which he analyses his emotions, actions or a situation. This represents a kind of inner time flow, distinct from the time flow of the narrative. The main action continues thereafter. This method is used both in European theatre and in *kūiyāttam*.

There are three possible modes to handle the narrative time of gesture language: the *monochronic*, *synchronic* and the *polychronic* approach. European pantomime (influenced by the Aristotelian laws of unity of action, time and space as exposed in the *Poetics*), features mainly *monochronic* forms of storytelling⁸⁰⁹. *Monochronic* time is also the most suited presentation mode for group pantomime. The narrative is presented in a straightforward time succession from the *point of attack* of the narrative to its end, as is the case in the famous English 19th century pantomime ‘Mother Goose’⁸¹⁰. The flow

808 In *mié*, the body is first to be immobile, thereafter only the head and the eyes move. See Kurkinen, Marjaana 2000, 134-135: *The Spectres of the Orient. Modern French Mime and Traditional Japanese Theatre in the 1930s*.

809 Lodovico Castelvetro goes 1570 even further than Aristotle: he wants fictive time to cover the same time-span as performance time. See also Pfister, Manfred, 1977, 331: *Das Drama*.

810 “*Mother Goose or the Golden Egg*” is a fairytale pantomime for adults by Thomas Dibdin; first performed in London at ‘Theatre Royal’, Drury Lane, in the season 1806/07 featuring the famous clown Joey Grimaldi in the title part. It contains besides the main action also many comic interludes.

of narration time can be interrupted by jokes, songs or dances, and also by longer comic interludes.

The most appropriate presentation mode for the solo narrator is *synchronic* time⁸¹¹. Handling synchronic time is the forte of the *naññyār* and the *cākyār*. By the marker-gesture 'at the same time', 'meanwhile', the main action is frozen and action that takes place simultaneously is related. Thereafter, the frozen main action may continue again (sometimes the gesture for 'meanwhile' has to be repeated to connect the interpolation to the frame narrative). Interpolated events from the past or synchronic happenings such as subplot events can be told in highly elaborated ways, while the main action is frozen. It seems to always be five o'clock, eternal teatime, as in the famous scene in Lewis Carroll's 'Alice in Wonderland'. Time stands still and emotions are likewise frozen. During that time, some minor detail can be minutely described. Time within time inflates. The principle of narrative succession is broken. Such elaborations function as detailed descriptions, close-ups, of some emotion or action. The following is an illustration from *Rāvaṇa's nirvahaṇam* from *Aśōkavanikāṅkam*, the fifth act of the play *Abhiṣekanāṭakam* by *Bhāsa*⁸¹².

King *Rāvaṇa* is angry because mount *Kailasa* is in his way and he cannot proceed. He wants to show his power by lifting up the mountain and tossing it aside. But, angrily glaring at it, *Rāvaṇa* sees its might and beauty: the snowy mountaintops, the rocks, the forest, the waterfalls, the caves, the trees, the wild animals and the flowers - and describes them. His terrible anger is still there, but frozen, suspended. To witness this scene on stage (for about 30 minutes or more) is like falling into a black hole in space that swallows time. But *Rāvaṇa's* anger results eventually in action when he tosses the mountain into the air and plays with it. This kind of exciting interpolation is frequent in *kūṭiyatṭam*; but also harshly criticized in India, where Aristotelian dramaturgy is widespread nowadays. For me, the long interpolation devoted to the description of the mountain only magnifies *Rāvaṇa's* deed, his ability to lift the mountain and toss it in anger. The audience has to wait a long time for this magnificent action, and the excitement only grows, that is, if the actor is able to sustain his anger and his intention to root up the mountain during the long interpolation.

811 *Lazzi* (Italian) are short comical interludes or gags in comic theatre, as in the *commedia dell'arte* or in silent film-comedy.

812 The famous interpolation of *Kailāsōdharāṇam* (and the following *pārvatīviraha*) occurs also in other plays.

The *polychronic* approach, in which a narration with different flows of time is inserted within the frame narrative, is also a special feature of *kūṭiyāṭṭam*. The 6th act of the Sanskrit play “*Āścaryacūḍāmaṇi*”⁸¹³ called “*Aṅgulāṅkaṃ*”⁸¹⁴ serves here as an example. It takes twelve nights to perform. On the second day, the monkey general Hanuman recapitulates, as the character *Jambavan*, the entire *Rāmāyaṇa* epos from the origin of the sun dynasty to the death of *Śrīrāmā*. From this point begins the so-called portion *Rāmāyaṇa nirvvaḥaṇam* (mono-acting) of *Hanuman*⁸¹⁵. *Hanuman* tells also about events of the future. Within the play, entire episodes are retold several times by different characters, always from a different point of attack and from a different character’s perspective with different emphasis, and arriving at different ending point. By this method, jumps of time backward and forward, loops of time, and also ellipses are created.

Most Sanskrit plays performed in *kūṭiyāṭṭam* style use the *polychronic* mode of narration⁸¹⁶. The *kūṭiyāṭṭam* actor deconstructs time, uses pieces of it and refers them to the whole. His holistic approach reflects the doctrine of *māyā*, the perceived world seen as a multi-faceted, ever changing illusion⁸¹⁷. Therefore, the full performance of a single Sanskrit play in *kūṭiyāṭṭam* style can extend up to 70 nights, or even more! The *nañṅyār* and the *cākyar* play with time. The rituals at the beginning of a performance take place in the here and now. At the start of the performance proper, the actress or actor presents the conclusion of previous happenings (*saṃkṣepam*). Past time is compressed. In *anukramam*, time goes backwards and reaches step by step back to the remote past; in *nirvvaḥaṇam* past becomes present and is dramatically extended (*viṣṭāra*). At the end of a *nañṅyār* performance, the actress sits again on

813 By the Sanskrit author Śaktibhadra, 12-14th century. See also Paulose K.G. 2006, 66: *Kūṭiyāṭṭam Theatre the earliest Living Tradition*.

814 *Aṅgulāṅkaṃ*, the act of the ring, is still performed in Kerala temples as a ritual.

815 See also the introduction.

816 The play *Āścaryacūḍāmaṇi* of Śaktibhadra (a dramatisation of the epic *Rāmāyaṇa* of Valmiki) is another example. Within the epos, the end of the story is told before it happens to the characters involved in the story. *Valmiki*, the author, becomes at a certain point in the narrative personally involved in the story as do the characters *Rāma*, *Sītā*, *Hanuman*, *Kuṣa* and *Lava*. Nobody can escape fate, everyone, including the narrator and the spectator, plays their part in the story.

817 *Illusio* (Latin) from *in-lusio*, ‘to be in the game’, ‘playing’. Here it expresses the Hindu concept of constancy as illusion. Any person, anything can be seen from various angles, having various appearances and incarnations that never last. Everybody and everything is bound to be reborn and to die.

the stool, now as an actress and not as a character. She gestures the conclusion *hic et nunc*, a happy ending of the story which functions as a blessing for the audience. In measurable performance time, fictive time is embedded as time within time. Fictive time flows at times normally, at times it is inflated or compressed, fragmented or frozen; or it may be doubled by synchronic happenings, multiplied by polychronic happenings or can also move in loops.

Anāñnyārkaṭṭu performance includes only one inflated episode, in which minor details are magnified. Through the marker hand gesture 'at that time' (*a samayṭṭiṅkaḷ*), simultaneous events are told. *Synchronicity* thickens time. The audience loses the sense of 'normal' time and enters fictive, mythical time. Now and then, the sitting *nañnyār* recites a verse⁸¹⁸ (which has been the starting point of the physical elaboration shown by the actor: the same verse is also its conclusion). It is recited here and now. The audience is brought back to real performance time. Thereafter the actress continues her narration.

I found these elaborate techniques for handling time, comparable to the handling of time in novels, also to be suitable for non-encoded gesture language. Not only the visual-kinetic word, but also the acoustic word has to be considered in the gesture language narrative. The silence of an entire pantomime performance is a heavy silence. The sounds from everyday life in the audience *interrupt the fictitious world*. Gesture language needs music or percussion to stylise time. To begin with, I staged the narrator parts of "*The Tales of Mnemosyne*" without any musical or rhythmical accompaniment. I felt the silence to be encumbering sometimes, especially when people were coughing or moving in their chairs. Finally I decided to use the rhythmic accompaniment of a drum during the *diegètic* parts and to accompany the *mimètic* parts with live music. Measurable time, such as the time span of performance, can be intensified and transformed by music or rhythm⁸¹⁹.

8.5 Uses of Music and Rhythm

According to my experience, there is a dichotomy between composed music and pantomime or *abhinaya*. I consider musical accompaniment to be a limiting feature for them. In the performances of "*The Tales of Mnemosyne*" I often

818 In *kūṭiyaṭṭām*, the actor is a character and not a narrator and recites therefore his dialogue himself.

819 The silent art of pantomime needs rhythm, music, song, sounds or spoken text to fill silence.

got caught by musical cues. Also, only the smallest spontaneous elaborations and nuances are possible within the narrow frame of the music score. What should be communicative gesture language turns into rehearsed dance!

Rhythmical, live accompaniment gives the actor freedom, but works only if the actor is able to act within the rhythm structure. Different types of rhythm create different atmospheres and sustain actions and emotions. To inscribe action into rhythm, and to use accents for highlighting dramatic action, requires long training both on the part of actor and percussionist, as well as a good deal of collaboration.

In the moment of stage presentation, past or future is always present time. In *kūṭiyaṭṭāṃ* and *nañṇyār kūtu*, rhythm creates fictive time. Time is kept by the reciting and time-beating *nañṇyār(s)*⁸²⁰. The second drummer follows and reinforces the rhythm cycle (*talam*)⁸²¹. The first drummer fills the rhythm cycle poly-rhythmically⁸²². He underlines or counters the accents of the acting *nañṇyār*⁸²³. Mathematically measurable time is stuffed with dramatic cross-rhythms. Countless repetitions of the same rhythmical time cycle cause real time to dissolve. Measurable time becomes fictive time. The *nañṇyār* performs within the mentioned poly-rhythmic framework, but she never counts beats as dancers do⁸²⁴. She simply inscribes her actions within the rhythmical structure, determined by the dramatic situation and the tradition of the style⁸²⁵. Certain actions are built on rhythmical conventions, *vāṭṭaris*. These are choreographed physical action modules learned and memorized by means of set *mnemotechnical* syllables, both by actor and percussionist, as mentioned in Chapter 2.4 of Part three.

820 It is female time, the time of the mother goddess. Also the male drummers have to follow it! In *Kathakali*, time-beat is male!

821 *Tālam* is in *kūṭiyaṭṭāṃ* and *kathakali* a rhythmical unit of 4, 5, 6, 7, 8, 10, 12 or 14 beat units with accentuated and non accentuated beats.

822 The close collaboration between drummer and actor is a rather recent feature.

823 This is a relatively new feature, or has been discovered anew.

824 In olden days, the *nañṇyār* never rehearsed with the *nampiar*, the drummer. In performance, the *nampiar* performs the rhythms connected to the piece, but does not follow the *nañṇyār*. The time of the *nañṇyār* and the time of the *nampiar* were considered to be diachronical. Nowadays, the dramatic aspect is enhanced by the first drummer following the actress. *V.P.K. Kalamandalam Hariharan* is a specialist in accentuating and counter-accentuating the actions of the performers.

825 Different rhythm pattern are associated with different situations and moods.

Recent developments in *naññyārkūttu*⁸²⁶ demonstrate an even closer collaboration between actress and percussion: The first drummer adds a whole acoustic world to the actress's actions: he paints with sounds the galloping of a horse, milk dropping into a vessel and other actions presented by the actress. Her visual fiction is supported or contrasted by the audible fiction of the percussionists. This turns *naññyārkūttu*⁸²⁶ into a complete, audio-visual art form, and opens up for contemporary audiences. The trendsetter of this interesting development is the master-drummer *Kalāmaṇḍalaṃ* V.P.K. Hariharan⁸²⁶.

These examples show the multiple possibilities there are for the handling of space and time in the gesture language narrative. They could serve the purpose of opening up new acting perspectives and new techniques of representation. Acting in time and space, with the actor as both subject and object, as described above, constitutes the outer frame of the actor. There is also an inner frame, giving deeper meaning to action.

9. External and Internal Meaning

King *Kulaśekhara Varma* is believed to have revamped *kūṭiyāṭṭam* in the 11th century. The development of acting techniques is attributed to him. According to *Kulaśekhara*, two types of meaning should be communicated by the actor: the outer meaning of the action (*kevalārtha*) and the inner, emotional meaning (*bhāvārtha*) of the character⁸²⁷. Also a post-*Kulaśekhara* text, *Vyaṅgyavyākhyā*⁸²⁸, speaks about these two streams of acting (internal meaning is comparable to the Stanislavskian *subtext*). I consider the connection of internal meaning and (external) acting to be a problem in contemporary *kūṭiyāṭṭam* and other highly stylised theatre forms⁸²⁹. The techniques of internal meaning (the mental process of the actor), as I see it, are easily forgotten in physically complicated theatre forms like contemporary *kūṭiyāṭṭam*: many young actors communicate only technique, outer meaning.

826 Unfortunately, the percussion of *kūṭiyāṭṭam* has heretofore not been regarded to be an academic topic.

827 Paulose, K.G. 2006, 98: *Kūṭiyāṭṭam Theatre, the earliest Living Tradition*.

828 *Vyaṅgyavyākhyā*, a post *Kulaśekhara* -manuscript dealing with *prāveśikam* (the entry of a character), *sthāyibhāva* and the modes of presentation (*prayogamārga*), the suggestive power of the actor (*dhvani*) as well as with inner and outer meaning of acting. See Paulose, K.G. 2006, 72-78, 92 and 98: *Kūṭiyāṭṭam Theatre the earliest Living Tradition*.

829 This is also the case in classical ballet.

The *Vyaṅgyavyākhyā* states: “The simple and primary meaning should be acted out; the inner meaning should be communicated through (the) eyes”⁸³⁰. “The external meaning (is given) for the general public, ... (but) acting the suggestive sense for the receptive audience”. “(In) *netrābhinaya*, through ocular movements (the sense is communicated) to the elite audience”⁸³¹. Both outer and inner meaning have to be communicated! Today, *kūṭiyāṭṭam* is an art form for the general public (*nānāloka*) as well as for connoisseurs (*prekṣaka*).

There is another dichotomy between external and internal acting. Also Delsarte mentions the tension between the outer form and the content and says: “External gesture being only the reverberation of interior gesture, which gives it birth and rules it, should be its inferior in development”⁸³². This brings me back to my own practice, to my *kathakalī* studies a long time ago. I often remember the advice given to me by my *kathakalī* teacher Sadanam Narayana Namboothiri: “Maya, think big, but act small!”⁸³³

10 COMPOSITION

As I have discussed above, gesture grammar (as discussed in Part three) and syntax of gesture language function as the basic techniques of gesture language. The composition of gesture language narratives is made by *diègetic* and *mimètic* narration modes. Together with choices regarding use of space and time flow, a basic structure is established. Within that structure, the narration is inscribed.

The various conventions of *kūṭiyāṭṭam*, analysed above, can be useful for the composition of open, widely understandable gesture language narratives. They display basic rules concerning how to overcome the (maybe universal, technical) problems of visual-kinetic, spatial and temporal nature which occur in dramatic communication beyond the spoken word. The information provided by these conventions is of binary nature and based on maximal

830 See in Paulose, K.G. 2006, 75: *Kūṭiyāṭṭam Theatre the earliest Living Tradition*.

831 Ibid: 76. The words in brackets are added by me.

832 Stebbins, Genevieve (1902) 1977, 138: Delsarte System of Expression.

833 (Notes from *kathakalī* class with Sādanam Narayana Namboothiri in Karalmanna, September 1995).

contrast⁸³⁴, and deals technically with the dramatic problems of articulation of space and time, subject and object in the narrative.

I believe that there is no art without the filters of choice. Gombrich says "... the essence of attention is selective"⁸³⁵. Selective choices have to be made. The doctrine of *sādhāraṇīkarāṇa* possibly originates in the practical need to make artistic choices regarding presentation. The problem has been pondered by Ramachandran also. According to him, artists, "...through trial and error, through intuition... have discovered the figural primitives of our perceptual grammar⁸³⁶" and use "...hyperbole, exaggeration and distortion in order to produce pleasing effects in the brain"⁸³⁷. I consider also shaped form⁸³⁸, choices concerning isolation of important elements (creating focus), balance and contrast to belong to this perceptual grammar. Ramachandran also states that exaggerations and distortions have to be lawful⁸³⁹. What are these laws? Science still knows very little about them. The concept of the laws of visual presentation, studied by Gombrich, Arnheim and others, and developed further in neuro-aesthetics by Changeux, Ramachandran and Zeki, for example⁸⁴⁰, are applicable for theatrical expression also (as gesture language belongs to the visual-kinetic arts). The nature of this 'lawfulness' will perhaps be revealed in the future, when we know more about how the brain reacts to beauty. The neurology of artistic experience, *neuroaesthetics*, still has a long way to go.

In Chapter 1 of Part two it has been shown that only a few rules once used in European pantomime are still known. I have through practical and theoretical research of *abhinaya* deduced principles, rules and conventions useful for non-encoded gesture language narratives that communicate to a non-initiated audience. But please note! The purpose of this research is not to reconstruct pantomime or to imitate *nāṇṇyārkkūtu*. Only the *principles and rules of dramatic presentation* are perhaps universal. Therefore, not the external forms, neither specific gestures nor precise emotion modules, steps or

834 Bouissac, 2001, 3: *What is a Trustworthy Face?*

835 Gombrich, Sir Ernst (1982) 1986, 15: *The Image and the Eye*.

836 Ramachandran, Vilayanor 2004, 55: *The Emerging Brain*.

837 Ibid: 49.

838 I consider form to be the raw material; shape the created and proportioned, regular form.

839 Ramachandran, Vilayanor 2004, 49: *The Emerging Brain*.

840 See also in Ramachandran, V.S. and Hirstein, William 1999: 15- 51: *The Science of Art*.

conventions, but rather these universal rules, principles and the perceptual grammar discussed here should be considered for a creative, non-encoded and widely understandable gesture language. The sum of these techniques, rules and conventions are the basis for a theory of practice of such a gesture language.

V Conclusion

"... la parole n'est toujours que la verbalisation du geste."⁸⁴¹

Marcel Jousse

1 COMPILATION OF FRAGMENTED EUROPEAN GESTURE LANGUAGE

The process of collecting the fragmented pieces of European pantomime gesture and its technique has resulted in a rich and many-faceted material. A common feature of most treatises consulted is the rejection of iconic gesture as well as the rejection of gesture-representation of verbs; but most works agree that gesture emphasises emotion. J. J. Engel also, with significant impact on his contemporaries, rejected illustrative gesture and promoted the use of emotive gesture. Around 1900, the pantomime narrative loses ground and subjective expression takes its place⁸⁴². I see Georges Wague as an important adversary of *logocentric* pantomime. His maxim was "a minimum of gesture corresponds with a maximum of expression". It seems to me that he valued facial expression more highly than gesture language.

I did not get precise information from any of the European treatises about the concrete stage practice of hand gesture. I also found the gestures described to lack the clarity, amplification and artistic embellishment of their Indian counterparts. Comparing European and Indian gesture traditions, I noted that the Indian tradition displays not only a far greater amount, but also has a much more sophisticated hand gesture lore. In India, hand gesture already most probably had great importance in the rituals of the Indus valley culture, preserved in the ritual gesture of Yogic, *Vēdic*, Tantric and Buddhist traditions. Hand gesture was attributed to have healing and magic properties. Gesture is codified and described in the *Nāṭyaśāstra*, which had a decisive impact on the later development of theories of art in general, but especially on the theory and practice of acting and dance. In Indian *abhinaya*, iconic gesture has an important place. Respect for gesture and trust in gesture language was possibly the basis for the development and maintenance of the *hastābhinaya* of various Indian dance and theatre forms.

841 (The word is always only the verbalisation of gesture). Jousse, Marcel 1969, 95:

La Manducation de la Parole.

842 Martinez, Ariane 2008, 48: *La pantomime théâtre en mineur*.

However, as we have noticed, the coarseness of gesture described in the European treatises does not imply that European stage gesture has never been sophisticated. Pantomime gesture during the first half of the 19th century was probably rendered in an interesting, aesthetic and highly communicative way; since the art form was very popular and the people of Paris, Marseille and elsewhere flocked to see Deburau father and son, Rouffe and Séverin on stage. Unfortunately, Rouffe died young and left no records of his system. According to the speculations of Jacques Lecoq, *white pantomime* did not even reach the level of ancient Roman pantomime in its ability to convey philosophical ideas through hand gestures⁸⁴³!

I found also most gesture described by Quintilian, Bulwer and Engel to still be communicative today, and even familiar⁸⁴⁴. Gesture language *per se* has not changed much in Europe since the Roman Empire. There is of course a small amount of rhetoric and vernacular gesture found in the European manuals that is most probably no longer accessible to a contemporary European audience. When Indian and European gestures are compared in practice, differences are mostly found on the surface of form and not in the underlying principles *how* words are embodied.

In the European context, emotions have been described at large by philosophers and artists such as, for example, Thomas ab Aquino, Spinoza, Le Brun, Diderot, Engel, Delsarte and others; but only Diderot, Engel and Delsarte consider the emotions of the actor. Unfortunately, there are hardly any traces of a special, complex technical system to represent emotions on stage. The lectures and illustrations of Le Brun have been the basis of the theatrical use of facial expression for nearly two centuries. They present idealised and amplified naturalist expressions also useful for pantomime.

I found European theatrical facial expression to have been subject to major oscillations over the centuries. The stylized representations of the *affects* on the Baroque stage, the naturalist imitations or the exaggeration of the neurotic expressions of the pantomime after the second half of the 19th century (as described by Martinez) and the naturalism of the 20th century, or the urban fashion of ‘underplaying’ facial expression in contemporary theatre all differ greatly from each other⁸⁴⁵. As I see it, however, these differences

843 Lecoq, Jacques (1987) 2006, 33: *Theatre of Movement and Gesture*.

844 See gestures of Quintilian, Bulwer and Engel in Appendix 1.

845 Expression of emotion is often suppressed or “underplayed” in contemporary acting styles.

do not concern the basic forms of facial expression; but only their amplitude and degree of decorum. Facial expression seems to be innate; but there are cultural differences in the expression of cognised social feelings (as in the case of the Indian expression of the feeling of 'female shyness').

Indian facial expression on stage (*mukhābhinaya*) is based on the *Nāṭyaśāstra* and other treatises; *stylised* and magnified facial expressions are used, which are then modified in practice, according to the style of dance or theatre they are used for. The modules of facial expression of Indian *abhinaya*, which are precisely described in the *Nāṭyaśāstra*, have been adhered to by the classical dance and theatre forms and have therefore survived into our time.

In the Indian treatises' European counterpart I found body behaviour such as standing, sitting, walking, wearing a costume and using space on stage, to be subject to change⁸⁴⁶. The reasons for change in the practices regarding body behaviour on stage are of an economical, social, cultural or even religious nature.

The *śāstric* movement prescriptions for the stage consist of body positions, movements and behaviour modules that are modified according to the aesthetics and needs of each particular style. Stylised stage movements were not subject to change to the same extent as their European counterparts⁸⁴⁷ due to their codification in the *Nāṭyaśāstra*.

Theatrical body language in Europe became more coherent alongside the development of courtly behaviour codes and the rise of academic ballet. Also pantomime submitted to the courtly rules of '*en dehors*', '*courbé*' and '*tracé*', '*crux scenica*' and '*passus scenicus*' - paradigms of stage behaviour that were altogether dropped at the end of the 19th century, in favour of individual and later 'free', personal and natural expression. Stage movement lost its stylised form and balanced beauty. A society that admires ice-hockey, rugby and football, deserves theatre with powerful and energetic actors with rough movement patterns; a society that sees the dancer as a physical ideal, would deserve a more lyrical, physically more sophisticated actor!

846 See also in Detrez, Christine, 2002: *La Construction Sociale du Corps*.

847 I have under 45 years been able to observe certain changes in *bharatanāṭyam* body behaviour. Contemporary Indian girls have another lifestyle than their grandmothers. For an example, since their bodies are much slimmer and more sportive, *bharatanāṭyam* is today danced with better technique, with more speed and definitely at a higher energy level.

I conclude with the observation of that all body techniques, even traditional ones, are subject to change.

2. RESULTS OF EMPIRICAL RESEARCH

Referring to the description of my empirical research in the introduction, I conclude that the amalgamation of European and Indian elements of gesture language took place for me first on the empirical level. When composing “*The Tales of Mnemosyne*”, I used Indian as well as European gestures and adapted them for my purposes. The principles of *kūṭiyāṭṭam* gesture, such as their *arsis*, or to follow each gesture with the eyes, have become second nature to me, as well as the technique of developing emotion through facial modules. In my production of “*The Tales of Mnemosyne*” I used 133 different gestures of the following four types:

- *Traditional European gesture from the 18th and 19th centuries - 26 % of all gestures I used. They are mostly two-handed gestures.*
- *“Personal” creations - 30 % of all gestures used.*
- *Indian mudras that are widely understood such as ‘here’, ‘to speak’, ‘to smile’, ‘to listen’, ‘eye’ and ‘eyebrow’ - 28 % of all gestures used.*
- *Indian mudras adapted by me such as ‘to look’, ‘the phases of the moon’ - 16 % of all gestures used.*

Through the conscious application of the *argumemes* I have discovered that any gesture, Indian or European (also plain gestures as described by Rabelais, De Jorio, Bulwer and others) can be made clear, amplified and embellished in order to communicate better. I also used the emotion modules of the *navarasas* in *kūṭiyāṭṭam* style in my own way. For Narcissus’ first *sthāyibhāva* (heroic pride), I used a wide range of feelings, developed through cognitive evaluation of the character’s emotional state of being⁸⁴⁸. The cognised feelings gave way to the second *sthāyibhāva* (love), with the cognised feelings of anger, jealousy, longing, attraction, sadness, vulnerability, despondency, fear and horror, doubt and giving up. The emotions and feelings of the second

848 Narcissus joking, having fun at the expense of Echo who loves him, ridiculing her, is disgusted by her. Later he is surprised by his mirror image on the surface of the lake, fascinated by it and gets angry when it disappears.

character, (masked) Echo, were rendered partly by hand gesture and partly by body expression.

I also used acting conventions from *kūṭiyāṭṭam*: descriptions, interpolations not necessary for the flow of the narrative, such as the description of 'the beauty of Narcissus' body'. I adapted the *keśādipādam* technique, the description of hero or heroine from head to foot; further the description of landscapes (mountains and pond, sunset and nightfall). I also elaborated situations and interpolations not necessary for the comprehension of the narrative but adding flavour to the piece, such as 'Narcissus basketball game', 'strolling in the mountain' and 'Narcissus and the butterfly'. These actions were set to rhythm patterns in the style of *kūṭiyāṭṭam vāṭṭaris* and accompanied by rhythm as well as music. These, together with the careful elaboration of the *argumemes*, eye movements and emotion modules combined with the technique of cognised feelings, helped me to communicate the narrative. The production brought me a step forward towards non encoded, creative gesture language. Personally, European and Indian gesture language practice have melted into one.

I discovered that body language is partly innate and serves mostly for physical action and to underline emotional expression. It does not to express a specific notion or word as simple hand gesture does. Through practice, I found body movements in principle to be redundant for gesture language; but they add aesthetic and dynamic beauty to it. Steps and posture shifts are very important for the *articulation* of gesture and create emphasis. They *sustain, clarify and amplify* the message given by hand gesture and facial expression and also add dynamics to performance. Nevertheless, I consider body movement to be mistrusted in the context of gesture language, because hand gesture is effective and communicative only against the background of the static body. I consolidate my findings into the rule "*Less movement, but better articulated gesture*". Therefore I propose body movement and weight shifts always to happen *before* gesture.

As a result of working with the performances connected to this study, I now place much more emphasis on gesture *arsis*, on articulation and syntax. I experienced contemporary audiences to have difficulty understanding gesture language - they need keys and clues. As I developed the "*Tales of Mnemosyne*", I simplified scenes, using a more simple syntax and less gesture. I also acted more slowly and precisely. Nevertheless, I had to furnish further keys for the understanding of the narrative. I depended on strategic clues, such as plac-

ards, with the theme of the scene written on them. The latter is a technique which was already used by Roman mimes as well as by Marcel Marceau.

3 BETWEEN THEORY AND PRACTICE

Intensive Indian *mudra* practice has led me to the discovery of the six *argumemes* discussed in Chapter one of Part III. Indian *śāstric* theory (especially the method of the communication process from *bhāva* to *rasa*) has helped me to find a method to produce acting emotion effectively and swiftly. Neuroscience, and especially neuro-aesthetics, has influenced the way I view on artistic practice, art and the mind. Art, that can be widely understood and enjoyed, as well as the experience of beauty, seems to have underlying biological “laws”.

During my practical studies, such as the composition of the gesture scripts and rehearsal periods of “*For William*” and “*Tales of Mnemosyne*”, I created gesture rather spontaneously, without any theoretical considerations. During these rehearsal periods, I was not able to advance much with my theoretical studies, but afterwards, as soon as I took them up again, I felt enlightened through practical research. To again apply theoretical knowledge that I have extracted from practice, was difficult and took long time. Knowledge had “to reach the backbone” first and had to become new acting skills.

4 ANALYSIS METHODS AND RESEARCH PROCESS

Algirdas Greimas’ four-level method of semantic coherence served as a methodical outline for the analysis. It proved to be a fruitful approach, because it furnished me the tools to structure this study. The method has affinities with the method Bharata uses in the *Nāṭyaśāstra*. Bharata also begins with the basic elements, the analysis of the technical premises of the body. He first analyses hand gesture, facial expression and emotion, describes their use and considers gesture in the narrative context only later (Chapters 24 and 26 of the *Nāṭyaśāstra*).

According to Greimas’ *elementary level* (the level of the phoneme) I divided gesture and facial expression into their elementary physical units. In

the manner of the early Indian Sanskrit grammarian *Pāṇini* (who probably inspired *Bharata* and, 2000 years later, also Noam Chomsky), who extracted verbal roots, the smallest units of Sanskrit language, I reduced gestures to their basic units and detected six *argumemes*. Combined together they constitute a gesture; but each of the six *argumemes* discovered is in itself the carrier of binary information that can be interpreted by the addressee (as gesture close to the body or far from the body, by open or closed hands, for example).

I found a way to dismantle the technical micro-elements of gesture and to stylise them through the study of the ways visual perception is processed by the brain (described by Arnheim, Changeux, Gombrich, Ramachandran, Zeki and others). As has been discussed in Chapter 1 of Part three, the brain itself works in an additive and combinatory way. The observer's perception of gesture language also consists of visual information units of shape and size, space, movement and dynamics. The isolated units of information are perceived, connected and processed in the brain to create understanding and aesthetic enjoyment. This observation always brought me back to the *Nāṭyaśāstra* and to the practice of *kūṭiyāṭṭam*, where these principles are already embodied by the actor. These insights have been decisive for findings of my research.

I have undertaken the same type of basic morphological analysis for the *mimic* codes. The fragmentation of facial expression happens through the division into the static and dynamic elements of pupils, eyebrows, eyelids, mouth and cheeks. Chapters 6-8 of the *Nāṭyaśāstra* were of great assistance. The fragmentation of facial expression provided important clues for their magnification and stylisation. Therefore, the elements mentioned were studied separately. However, from the movement of an eyebrow alone, meaning can hardly be derived. Raised eyebrows may be connected to a positive situation and lowered eyebrows to a negative, although this is not always the case⁸⁴⁹. The movements of eyes, eyebrows, nose, mouth and cheeks carry fragments of information concerning emotional state. Even though *kūṭiyāṭṭam* displays such a far driven eye technique, I have found out that emotion cannot be fully understood by eye expression alone. (The myth cherished by some scholars in Kerala about *kūṭiyāṭṭam* tells the opposite!) Also ocular expression can be

849 FACS, as discussed in Chapter 4, detects meaning on the micro-level. Some of these elements are minute and therefore of no use for pantomimic expression, which has to be exaggerated and magnified for the sake of stage communication.

interpreted and understood only from the combination of facial expression, gesture and body expression within the context of a narrative.

On the same level I also analysed the facial expressions of emotion and the emotion modules of *kūṭiyāṭṭam*. Like Damasio, Ekman and others, I consider facial expressions to be a *complex innate expression system* that functions spontaneously and unconsciously, but needs to be stylised for theatre use. Not only the region of the eyes, but also minute positions and movements of mouth, cheek and nose, constitute the facial expressions of basic emotions. *Gesture is received, understood and interpreted by its elements, facial expression by more or less stereotyped, innate patterns.*

Facial expression is connected to gesture. The ultimate connection between gesture and emotion is made by eye movements accompanying gesture, as practiced in *kūṭiyāṭṭam*. The eye movements amplify the gesture. I found that eye movements with wide open eyes, as practiced in *kūṭiyāṭṭam*, also have the effect of focusing the actor totally and enhancing his *dramatic state*. The visual focus of the observer watching gesture language has to be the region of the chest and head of the performer. Therefore, the trunk and legs of the actor serve as a more immobile background. If a gesture is shown far away from the face, gesture and facial expression cannot be observed with *one gaze* and the readability of gesture language diminishes considerably⁸⁵⁰.

On the third level, the level of *isotopics*, I joined gesture words to meaning-coherent clauses. Noam Chomsky's assertion of the existence of a 'universal grammar' was my guideline. *As I see it, an innate physical grammar exists.*

Gesture language syntax only opened up for me through practice, when I had to choose the most adequate wordorder for composing "*The Tales of Mnemosyne*". I pondered over the ultimate succession of words that provides the best addition of information, and decided SOV wordorder was the best general solution. I admit that the syntax of the gestured clause cannot be rigid. It has to be open and adaptable to the context. Emphasis is created by the special position of the gesture word in the clause. Iteration, the elaboration of the notion, and the addition of emotional expression also emphasise a notion. I discovered all these concrete techniques only through rehearsal processes.

I analysed also the acting conventions of gesture language. The convention to turn round for character change, for example, has the following effect: the

850 This sometimes happens in *kathakali*, a masculine dance-theatre form, where vigorous movement is one of the most important features.

face of the actor disappears and reappears. This is understood to mean that there are not one, but two characters; or that the character disappears for a while and appears again. The latter implies a lapse of time. Conventions (as well as techniques) communicate, if they are developed in keeping with the basic rules of visual perception.

On the forth, the totality level of the gesture language narrative, the separately analysed codes are joined again. By using both *diègèsis* and *mimèsis*, the pantomime actor functions as narrator and impersonator. The use of both modes gives the opportunity to build intrinsic narrative structures. Through pantomime and *kūṭiyāṭṭam* practice, I made an important discovery: Gesture language has to be interspersed with mime. *Diègèsis*, narration by gesture language alone, requires a very attentive audience. Interspersed with mimed action and impersonation, gesture language is easier to follow and to understand. Here, a law of composition, the law of *alternance*, comes into play. But when *mimèsis* starts to dominate, gesture language disappears. I consider the combination of the two presentation modes, *diègèsis* and *mimèsis*, to be both the glory and also the pitfall of gesture language, as European history of pantomime has shown. As in *kūṭiyāṭṭam*, there has to be a balance between both modes.

Both for European pantomime and Indian *abhinaya*, I found the most adequate form of stage presentation to be the solo form. In Roman pantomime, mono-acting was also used alongside group pantomimes. In French pantomime, the solo form seems to have appeared only in the 1880s. Alone on stage, the actor works with total fiction: he creates imaginary partners, spaces, objects and situations through his power to convince the audience. The existence of a *real* partner violates fictive space. Fictive dialogue easily transforms into concrete dialogue, and the narrator turns into an impersonated character as *diegèsis* gives way to *mimèsis*. The following elements also belong to the gesture language narrative: the multiplication and fragmentation of space and time, synchronicity and flashbacks as well as passages that sum up the action of the previous section (*samkśepam*) and the elaboration of details (*viṣṭāra*) as in the case of other conventions discussed in Chapter 8 of Part four. Also here, Ramachandran's laws of peakshift, contrast and isolation can be detected.

5. AFFINITIES AND DISSIMILARITY FACTORS OF PANTOMIME AND *Hastābhinaya*

I found European pantomime and Indian *hastābhinaya* to be built on the same basic physical-technical principles of actions and their abbreviations I analysed in the *argumemes*. These underlying principles and techniques might be biological and therefore innate, but gestures themselves, facial and body expressions display many ethnic, local, temporal, gender, social and individual variations.

The striking difference between classical Indian and European acting techniques is not the form of gesture or facial expression, but the actor's (and maybe the audience's) attitude to depersonalised expression. Many contemporary Western actors display their individuality and originality. They forget, as Gadamer puts it, that expressivity is not internal experience made exterior, but rather the capacity to make an impression on the audience⁸⁵¹. This is an important point. In the Indian tradition, the impact on the audience is made possible through *sādhāranīkaraṇa*, discussed in the introduction. *Sādhāranīkaraṇa* is, according to my findings, achieved by artistic choices (what is shown, what is emphasised and what is omitted). The result of such cleansed, selected expression is neither random nor personal, rather, it is congruent with the doctrine of Ramachandran and in accordance with the 'universal', aesthetic laws of selection, reduction and amplification which he described.

The theoretical point of intersection, where the concepts of European and Indian stage expression meet (depersonalised, stylised acting, gesture language, strong facial expressions, stylised body behaviour and acting conventions), is in my opinion the Baroque theatre tradition with its stylised expressions, which are *represented actions and emotions* (and not the emotions themselves). Here, the Indian concept of *sādhāranīkaraṇa* and the concept of 'Baroque theatre of representation' seem to overlap. On the basis of these affinities, I establish a useful theoretical structural frame for universal techniques and conventions of gesture language. To Jacques Lecoq's question: "Is gesture universal"⁸⁵²? My study answers as follows: *The technical basis of gesture language seems to be more or less universal and there seem to be 'universal' laws that govern aesthetic expression. However, the understanding*

851 Quoted by Baker, J.M. jr. 148- 149: *The Cambridge Companion to Gadamer*.

852 Lecoq, Jacques (1987) 2006, 7-8: *Theatre of Movement and Gesture*.

of gesture language depends on cultural, temporal, ethnical, educational and gender related factors, as well as on the *preconceived ideas* of the audience.

6 THE *Nāṭyaśāstra* AND CONTEMPORARY NEURO-SCIENCE

When I looked at the *Nāṭyaśāstra* (especially Chapters 6 and 7) with Damasio's findings regarding emotion in mind, I discovered many affinities. The *sthāyibhāva* corresponds with Damasio's 'emotion' and the *sañcāribhāva* with the processed, 'cognised feeling' of the *bhāva-rasa concept*. The emotion processing described by Damasio seems to differ little from Bharata's method. Also other research on the brain, consciousness and emotion (Changeux, Damasio, Zeki and others) shows inherent similarity with the *Nāṭyaśāstra*. Bharata's pragmatic method, for example the use of emotion modules, is very much in tune with contemporary neuro-biological research in my opinion, and an excellent and a concrete physio-mental method for the precise and stylised representation of emotions and feelings. Also Ramachandran's perceptions about contrast, isolation, exaggeration and based on neuro-aesthetic research, show affinities with the methodology of the *Nāṭyaśāstra* and especially the technical structure of *kūṭiyāṭṭam*.

An actor who uses emotion modules (such as the precise and amplified emotion modules of the *Nāṭyaśāstra* or *kūṭiyāṭṭam*), increases the audience's chances of understanding what he expresses. The emotion modules, as described in Chapter 3 of Part three, also have a direct effect on the actor's mind: if the actor is conditioned sufficiently (to sustain and to act according to the connection he has created between the external sign and his mind), the memory images he needs arise immediately. However, the outer movements have to influence the inner score, and each thought has its visible, corresponding echo in the body. The body is the extension of the mind. Each body or hand movement has its echo in the mind. Each facial expression influences the rest of the body and the mind as well. Stylised expression, as we have seen, avoids 'neuronal bottlenecks' caused by processing a surplus of visual information and triggers a more effective method of information processing in the brain of the receiver. Therefore, in this context, less is always more.

7. COHERENCE OF EXTERNAL AND INTERNAL TECHNIQUES

Coherence of the internal, mental action with the external, physical action is as such not discussed in the Indian treatises and is also lacking in the European manuals. I consider acting logic (the visualisation of the internal coherence of an acted situation) to be a very important feature of any wordless narrative. The spectator has to perceive and to understand the thoughts and motivations of a character. This is achieved by what I call a *supratext* (discussed in Chapter 4 of Part three), the specific inner monologue of the actor built on Bharata's *bhāva-rasa* method. Only mental involvement and *embodied thoughts* bring out acting logic that creates living performance. The *supratext* is far more than a Stanislawsian *subtext*. It motivates, connects and controls physical action (body, hands, eyes and face) and the mental processing of a situation or an emotion with new, decisive intension which results in physical re-action. These reactions (*anubhāvas*) constitute, together with other choreographed movement, the physical score; the other *bhāvas* and their mental processing are inscribed therein. The *supratext* is a sustained sequence of actions, reflections and reactions, as described. The actor is both physically and mentally focussed. Sticking to the *supratext*, he is able to show and to communicate the innermost thoughts of the character.

8. THE COMMUNICATION PROCESS OF GESTURE LANGUAGE

In languages of closed codes, signed languages and also to a great extent in *kūṭiyāṭṭam*, signs can only be decoded by people sharing the code. But if signs are open, they can perhaps be received, processed and understood, based on the sum of the individual experiences and prejudices of the audience as mentioned by Gadamer⁸⁵³. Encoded signs can often be made accessible through the precise re-structuring of their *argumemes*.

Contemporary audiences are seldom exposed to gesture language. They are not accustomed to "read" gesture. Therefore, special keys and clues are needed to enable them to follow a performance. I believe theatrical gesture has to be very well articulated to really be understood. There are two paths that lead toward this comprehension: One is the clear composition of each and every gesture, separated into three dynamically connected phases, prepara-

853 Grondin, Jean 2005, 44: *Gadamer's Basic Understanding of Understanding*, in: Dostal, Robert J. 2005: *The Cambridge Companion to Gadamer*.

tion (*arsis*), trajectory and final position (projection). The *arsis* leads to the most important information carried by the trajectory phase, while the projection phase sustains and projects it to the public. Without *arsis* and projection, the gesture passes quickly; it is difficult for the audience to recognise, to understand and to interpret. The second path is the careful consideration of gesture language syntax as described in Chapter 2 of Part four.

The hermeneutic process between actor and spectator is at the very foundation of the *Nāṭyaśāstra*'s *bhāva-rasa* method. The heuristics of anticipation and understanding (after quite some intellectual effort), results in the joy of recognition as well as of aesthetic satisfaction, which is called *rasa* by Bharata. My research has convinced me of the accuracy and efficiency of Bharata's method. Even though it is two thousand years old, the *bhāva-rasa* concept is still one of the world's most valuable and fascinating approaches to acting emotion and deserves to be taken serious also outside India.

9 THEORY OF PRACTICE

In the following section, I sum up the results of the discourse on gesture and emotion outlined in Chapter 1-3 of Part I. The results are the outline of a theory of practice, which consists of a nine-fold path - a set of nine guidelines for widely understandable, non encoded, creative gesture language.

1. Acting coherence:

Hand gesture, facial and body expression are the external techniques that cannot be separated from the internal techniques. *The internal has to be made visible and the external has to influence the mind.*

Hand gesture language should always be followed by the eyes and the *stylised* facial expression of emotion. For each gesture, there is a visible echo in the body, which is reminiscent of the basic action from which the gesture is derived.

2. The basic elements that compose gesture:

The *argumemes* allows to analyse, to amplify and to stylise each single component for the purpose of communication. The *arsis* of gesture (also followed by the eyes) is extremely important. It leads the observer to the peak, the most important information conveyed by the gesture; the tra-

jectory phase ends with the final stop, the projection of the gesture to the audience.

3. Words translated into gesture language:

Notions of of time are converted into gesture of space; abstract notions should be conveyed by concrete, iconic or other communicative symbolic gesture or by clusters of gesture. The use of iconic gesture is at the heart of gesture language.

4. The syntax of gesture:

Gesture language is hypotactic and concrete. Cause should be shown before effect (as in the practice of signed languages). I consider subject-object-verb wordorder, SOV, to constitute the best way to link logical information into a sequence.

5. Production of acting emotion:

Emotions can be produced according to the *bhāva-rasa* concept of Bharata: stimulated by the *viabhicāris*, leading from the emotion-module (*sthāyibhāva-dṛsti*) via feelings made visible (*sañcāribhāvas*) to physical reaction (*anubhāva*) and be projected to the audience and received as *rasa*.

6. The rules of visual-kinetic expression:

The basic laws of visual focus and composition, as described by Arnheim and Gombrich as well as in Ramachandra's 'laws of artistic choices', could function as guidelines - pointing to the various possibilities for the composition of widely understandable gesture language narratives.

Acting according to the principle of *sādhāraṇīkaraṇa* leads to expression that enhances, distorts or transcends reality; as in the case of Ramachandran's law of *peak-shift*, where a specific, important element of a gesture (or facial expression or body movement) is amplified, or by the *isolation* of a single clue, such as showing only the roof for the notion 'house' (*pars pro toto*). Another example is the principle of *contrast*, (the alternation of *diegèsis* and *mimèsis*, static sequences alternate with dynamic ones as well as rhythm changes); the use of *multiple vantage points* (a cinematic technique in the form of a collage of sequences with different vantage

points), for example to show a mountain first from far, thereafter in a close-up) or the *elaboration* of any detail. Another possibility is the use of *metaphors*: physical action becomes symbolic, for example the shaking and blowing of burnt fingers becomes a symbol for a 'hot transaction', as described in Chapter 1 of Part IV; or *symmetry* and *balance*, as created by two handed gestures or repeated rhythms or rhythmic phrases (which create temporal symmetry).

7. Acting conventions:

The use of abbreviations or the extensions of time and space, such as walking in a circle for 'going far', lifting a foot before 'entering a room' (symbolising a threshold), as well as the use of flashbacks of time, interpolations and synchronicity all enrich and add variation to the composition of gesture language narratives.

8. Physical and mental coherence:

The five *bhāvas* are compounded into the flow of an inner monologue (the physio-mental *supratext*), which creates 'acting logic'. Clear and understandable dramatic situations are the result. Basic emotions, the character's feelings, motivations and reflections should be shown physically. Such acting helps the observer to understand motives, causes and effects of emotions and actions, and also focuses the actor physically and mentally on the dramatic situation.

9. Impacting the audience:

The gesture language actor has two possibilities to reach the audience:

1. To convince the audience with precise acting, within the fictive dramatic situation (in *kāṭiyāṭam* behind the lamp, the "fourth wall"),
2. To address the audience by projection of gesture (as a conscious mental act) or even to look at the audience during a gesture's projection phase.

10. LIMITATION OF THE STUDY AND POTENTIAL FURTHER STUDIES

Pantomime and *hastābhinaya*-technique has rarely been the subject of academic research in the past. According to Martinez, pantomime, due to its ephemeral character, has not been analysed academically, because it deals

with the transient body of the performer and thus not with the eternal art of the poet⁸⁵⁴. Pantomime has generally been regarded as a “lower” or “minor” form of *mimèsis*, not worth to be seriously studied. Gesture research up to this point shows, in my opinion, a lack of research from the perspective of theatre practice. The present study is an attempt to analyse the complex question of the basic communicative techniques and conventions of gesture language, which is beyond the spoken word. However, this thesis does not cover all the various aspects of gesture language. The extension of the gesture codes - body movement - requires further analysis in the future. Furthermore, a comparison of Japanese and Chinese stage gesture language with the European and Indian traditions would have made this study much too cumbersome. A detailed study of the *proxemic* codes of pantomime, from both a European and an Indian perspective is a task which remains to be undertaken. The acting modules and their *vaittaris* as used in *kūṭiyāṭṭam*, ought to be documented and analysed. The development of the science of neuro-aesthetics and neurobiology will surely provide new insight and suggest new methods for further research of the creative gesture language complex.

As the pantomime artist Jean Soubeyran remarked, it is the task of the contemporary artist to develop pantomime and of the future philosophers to quarrel about it⁸⁵⁵.

11. GENERAL OUTLOOK

After being awarded my actor’s diploma from Lecoq’s school in 1967, I considered ‘personal expression’, being original, to be one of the most important qualities of the professional pantomime actor. When I started to learn *kathakali*, I considered physical technique to be the most important factor. My research for this thesis and my collaboration with Usha Nangyar has convinced me of *the necessity of the total mental involvement of the actor within a highly developed physical-technical framework*. For me, this combination is the most important factor to ensure successful, communicative gesture language acting, which is comprehensible and enjoyable for the audience. Jerzy Grotowski pointed out that it is the tension between the actor’s inner process and the outer form that enhances both fantasy and form⁸⁵⁶. I fully agree with him.

854 Martinez, Ariane, 2008, 34: *La pantomime théâtre en mineur*.

855 Soubeyran, Jean, 1963, 99: *Die wortlose Sprache. Lehrbuch der Pantomime*.

856 Grotowski, Jerzy (1968) 1969, 15: *Das Arme Theater des Jerzy Grotowski* (Towards a

To conclude, I return once more to Louis Rouffe. If Séverin is to be trusted, Rouffe taught how each word has to be translated into gesture language⁸⁵⁷. Martinez speaks of “the logocentric impasse”⁸⁵⁸. There have even been iconoclastic tendencies towards logocentric pantomime. The art form was rejected by theatre reformers such as Antonin Artaud, Jacques Copeau and Etienne Decroux. Logocentric pantomime had no place in their vision of a *new* theatre with the entire body in the centre of focus. Only Jacques Lecoq had the generosity to teach pantomime in his school, even though he did it not for pantomime’s own merit, but for the purpose of stimulating the physical creativity of his students.

Many contemporary actors also mistrust gesture language, but accompany the spoken word on stage with random gesture. Martinez mentions the crisis of gesture in the end of the 19th century. I have previously referred to Giorgio Agamben who writes that the bourgeois class in Europe has lost its gesture. I see this crisis as originating already as far back as the rejection of iconic gesture by Quintilian. Europe, as opposed to India, has not gone ‘the way of gesture’. According to Martinez, pantomime language degenerated towards the end of the 19th century into excessive, repetitive, neurotic and incoherent gesture⁸⁵⁹. I consider excessive gesture language to be a possible mode of expression; but never a justifiable reason for the extinction of a style. *Pantomime did not degenerate because of logocentrism or excessive gesture. The reason for its demise was a conceptual and technical sclerosis of the art form that created a lack of interest on the part of the audience alongside the general European mistrust in gesture.*

Kūṭiyāṭṭam is also a *logocentric* form of gesture language. This sophisticated art form has been able to survive to our day because of its attachment to the temples of India up until the 1960s, as well as due to its rigorous techniques and the orthodoxy of the actors’ community. *Kūṭiyāṭṭam* came out from the temple theatre (*kūttampalam*) only sixty years ago. Nowadays it must face a secular, mixed audience (*nanaloka*). In 2001, *kūṭiyāṭṭam* was declared by UNESCO as ‘a masterpiece of oral and intangible cultural heritage of human-

Poor Theatre), translated by Dieter Gerburg.

857 Séverin 1929, 26 : *L’homme blanc*.

858 Martinez, Ariane, 2008, 126: *La pantomime théâtre en mineur*.

859 Martinez writes about the crisis of gesture in the end of the 19th century and calls the gesture practice of the time “...geste excessif, voir répétitive, névrotique, incohérent...”. Martinez, Ariane 2008, 17: *La pantomime théâtre en mineur*.

ity'. In my view, this new, international popularity has created a sclerosis of *kūṭiyāṭṭam*'s rigorous techniques. *Nirvvaṇam*, mono-acting, one of the most important features of *kūṭiyāṭṭam*, loses ground because it requires a very attentive audience that possesses at least a basic knowledge of techniques and conventions and is familiar with *mudras* and the myths enacted. Only a brilliant *chākyār* or *naṅṅyār* is able to spellbind a contemporary, uninitiated and non-erudite audience with *nirvvaṇam*. However, the development of *kūṭiyāṭṭam* and pantomime acting technique takes place through the performing artist and not through the scholar. As Leonardo da Vinci says:

*Beware, o painter,
when theory outstrips performance!*

Kūṭiyāṭṭam faces, as I see it, a deep crisis. In the established training system of the art form, there is not enough time to teach all the necessary techniques properly. This is the case both in private and in official institutions. There is also no pedagogical system at present that focuses on the dialectic relationship between form and content, between outer techniques an inner involvement. Imaginative acting should go beyond technique without 'going out of frame'! This was learned and understood in the past through watching masters (who often also instructed students) in performance. With the passing away of the great master actor *Ammanoor Madhava chākyār*, there are only a few *chākyārs* and *naṅṅyārs* left who are really masters and know how to enthral their audience more than by presenting impressive technique. Usha Nangyar, *Ammanoor Madhava chākyār*'s main disciple, is one of the very few remaining who reflects deeply on acting and develops her technique constantly in relation to expression.

The Indian scholar K. G. Paulose claims that *kūṭiyāṭṭam* has lost some of its acting techniques of yore^{86o}. Like K. G. Paulose, I believe that *kūṭiyāṭṭam* only has a chance to survive into the future if the acting skills of the ancient tradition are rediscovered.. In Paulose's view these are techniques of the eye. I consider these 'lost skills' not to be external techniques, but rather the techniques of the actor's mental involvement, his ability to connect his mind to his movements, to create *supratexts*. If acting, *abhinaya*, the *raison d' être* of the art form (and not only the preservation of a glorious outer movement

86o Interview with K. G. Paulose (at the dance academy *Kerala Kalāmaṇḍalam* in *Ceruturutti*, Kerala) on 22th September 2009.

technique), is not soon considered more seriously by performers and teachers in Kerala, *kūṭiyāṭṭam* will disappear or become a museum piece or face the same fate as pantomime: European Pantomime has already been declared dead⁸⁶¹. But Séverin knew better: "Pierrot n'est pas mort, qu'on se le dise! On le laisse dormir"⁸⁶². Maybe pantomime is only sleeping. Where are the actors and audiences who will wake *Pierrot* up and give him a contemporary face? Where are the actors interested in creative gesture language?

Maybe there are times to come when the word in theatre is not any more replaced by the image or by general physical expression without specific rules, as is the case in contemporary theatre. When the spoken word regains importance on stage, gesture language will too regain status. I believe that a revival of artistic gesture language can only happen through a new understanding of gesture as an artistic, communicative embodiment of both notion and thought, with the body as an extension of the mind and the mind as an extension of the body. Gesture on stage should not be seen as *abstract* translation of the word, but as a concrete, creative translation of human physical experience *beyond* the word. Words and their underlying mental images have to take on physical form, because "*Yatho vācā nivartante aprāpya manasā saha*"⁸⁶³.

Cāṭṭakūṭam, Vijayadaśamī at Śrisāsttāmpalaṃ, 28. September 2009.

861 See in Martinez, Ariane 2008, 13 and 296: *La pantomime théâtre en mineur*. Lecoq Jacques (1987) 2006, 30-31: *Theatre of Movement and Gesture*.

862 "Pierrot is not dead, that should be said. He is being left to sleep". Séverin 1929, 203: *L'homme blanc*.

863 "The word also fails to reach it".

Appendix 1

GESTURE MATERIAL REGARDING THE THE EUROPEAN TREATISES

1 MEDIEVAL GESTURE

*Gestures from the "Sachsenspiegel"*⁸⁶⁴:

Index raised or flat hand with palm up:	to speak
Pointing with index:	to point out, indicate
Touching somebody with the palm:	to bless
Raised right index:	to confirm, to order
Arms crossed in front of the chest and the head turned away:	to deny, to refuse
Left hand on the chest, right hand holds left hand at the underarm:	to be unable
Palms together in the hands of another person:	dependence
The index and <i>medius</i> of the right hand raised (<i>noli me tangere</i> -gesture):	to witness
Both hands in front of the body, palms up:	to promise
Hands on top of each other on the lap:	ignorance
Hand with prone palm reaching forward:	to demand
Persons put their arms around each others shoulders:	harmony, concord

These gestures are still current and are easily understood.

864 *Der Sachsenspiegel* is mentioned in Chapter 1 of Part two.

*Gestures from "Gargantua and Pantagruel"⁸⁶⁵ of François Rabelais,
("How Panurge put to a non-plus the Englishman, that argued by signs"):*

The tops of the fingers joined, striking the right fingernails with the left:	mocking gesture
Clapping the hands:	applause
Joined palms:	prayer gesture
The right pollex touching the right nostril, the hand and the fingers extended:	Shanghai gesture (mocking)
The pollex inserted between the index and the <i>medius</i> :	the "fig" (insult)
The left pollex and index form a circle, the right index is extended from the fist and moved in and out of the circle:	copulation gesture
The index and <i>medius</i> extended from the fist:	to witness
The right pollex touching the corner of the right eye, hand and fingers extended and waving:	mocking gesture
Fingers of both hands spread and rounded and repeatedly touching at the tips:	reflection
All fingertips of the right hand touching, the hand reaching forward:	supplication
Left hand touching the chest:	I or me
The index of the right hand in a firmly closed mouth, then withdrawn quickly, producing a sound:	insulting gesture
The right pollex pulling the right eyelid down:	insulting gesture

The gestures above are accompanied by adequate facial expressions. Most of them are colloquial and easily understood.

865 François Rabelais, 1532-1565, "Gargantua and Pantagruel", book 2, Chapter 19, 223-226.

2 BAROQUE GESTURE:

(From John Bulwer, *Chirologia...Chironomia*⁸⁶⁶)

Examples of two handed gestures⁸⁶⁷:

Palms facing each other	a request, asking for mercy, entreating
Raised hands joined or spread upwards:	devotion, to pray
Fingers of both hands interlinked and raised:	to grieve, to lament
Both hands with prone palms over the head: amazement	to admire, to praise, to extol,
Clapping the raised hands one against the other:	to applaud, to approve, to rejoice, to be pleased
Clapping the left hand suddenly with the right hand:	a mistake, anger, sorrow, indignation
Clapping the right fist repetitively on the left palm:	to mock, to brawl, to insult, to reproach or to explode
Dropping hands:	dejection, despondency, consternation
Folding the hands, relaxed one on the top of the other:	idleness, boredom
Fingers of both hands interlinked, relaxed, palms turned inwards:	mental anguish, melancholy
Imitating washing of the hands:	to display innocence (iconic, referring to Pontius Pilate)
Rubbing the palms of both hands together:	a gleeful thought, enjoyment of deceit
Holding both hands together forward:	to submit, to supplicate
Extending and raising both hands:	a double oath, calling god to witness
Extending both arms to embrace:	to cherish

866 Bulwer, John (1606-1656): *Chirologia...Chironomia*: 1973 (1644/1654).

867 Two handed gesture, "the habits of the hand", by Bulwer, John, 1973 (1644/1654): 21-97: *Chirologia*.

Examples of one-handed gestures⁸⁶⁸ according to Bulwer:

The right hand extended forward:	to address, call, instruct, inquire, invite, to protect, pacify, to rebuke and to command
The raised hand extended forward and shaken:	to boast, to triumph, to exult, congratulatory exclamation
Beckoning with the raised hand forward, palm turned outward:	to ask for silence
The right hand lifted to heaven, palm outward	to adjure, to confirm, to swear an oath
Holding up the relaxed hand, palm outward	to give permission, consent or approbation
Movement of the right hand with palm moving away from the body	to refuse, reject, disdain
Hand extended forward, palm turned in, waving motion:	to invite, to call
Waving the hand, palm turned out:	to prohibit, to dismiss, to say farewell
Shaking the fist:	to threaten, to express hate or challenge
Holding out the hollowed hand, palm up:	to crave, to beg, readiness to receive
Extending the right hand, palm up:	to reward, bounty, liberality
Extending and offering the relaxed right hand, palm down:	to offer relief, to have pity, to give assistance, peace and safety
Lowering the hand deeper as in the previous gesture:	an enforced expression of pity, to rise, get up
Striking an object with the hand:	to be angry, to be impatient
Raising or lifting the stretched right hand:	victorious power
Presenting the hand palm up:	to proffer, to deliver
Wagging the hand in a swinging gesture:	femininity, to hasten

868 Ibid: 42-108.

Shaking out the hand, palm up:	to have nothing, to desire nothing
Shaking or lifting the stretched hand:	ready to chastise, to strike or take revenge
Striking with the fist:	to avenge, to attack
Hitting with the palm:	to rebuke
Laying the hand (the palm) upon:	to apprehend, to capture
Letting go one's hold, taking off the hand:	to release
Clapping on a person's shoulder with palm:	to encourage
Stroking gently with the palm:	to cherish, to pacify, affectionate love
Taking hold of somebody's hand:	to persuade, to admonish
Leaning upon another's hand:	affection, friendship
Grasping another's hand firmly:	hindrance, restraint
Jogging somebody on the elbow:	to remind
Taking a person by the hand at the wrist:	to recommend
Leading a person by the hand:	to take care of, guide
Placing the hand on own head:	anguish, sorrow, grief, lamentation or impatience
Scratching or rubbing the head:	anguish, a troubled mind
Covering the face with the hand:	shame
Laying the hand upon the heart:	to swear, to witness
Beating or knocking the breast with the hand:	sorrow, repentance, shame, penitence
Beating the hand upon the thigh:	to be angry, enraged, grieved
Striking another's palm:	a promise, pledge
Shaking hands with somebody:	salutation, congratulation, thanks
Pressing another's hand:	love, supplication, peace, forgiveness
Drawing back the hand:	to refuse to agree, to reject

Index and <i>minimus</i> extended and wagging, the pollex touching the temple:	folly (variation of the "Shanghai-gesture")
The pollex locked between index and <i>medius</i>	ironical vulgarity ("the fig")
Giving with clutched fingers (pollex and index):	avarice
The right index numbering the fingers on the left hand from index to <i>minimus</i>	counting

These gestures are colloquial and simple and can easily be understood by a contemporary audience.

*The artificial managing of the hand accompanying speech according to Bulwer*⁸⁷⁰:

The hand lightly opened and fallen:	dismayed, shy, fearful, a diminutive action
Stretching forth of the prone hand:	to plead preparation for speech, apology
The hand extended forward and raised:	congratulation, exclamation, joy
The hand collected, palm downwards, turned and opened:	to produce reasons
The hollow hand is raised above shoulder level:	to cheer, to encourage
The palm with joined fingers turned up, the wrist turned and with the same motion the fingers opening:	admiration
The hand contracting and unfolding alternatively:	to urge
Shaking the hand with the eyebrows lowered:	to dislike and to refuse
The hand swung back from right to left:	to refuse, to abhor or to admire
A gentle stroke with the hand:	to distinguish 'commas' and breathing parts (batons)

870 Mentioned in Bulwer, John (1644) 1974, 173-191: *Chironomia, The Canon of Rhetoricians. Touching the Artificial Managing of the Hand in Speaking.*

The left hand, palm up, is thrust backwards, the left shoulder raised, the head to the right:	to refuse, to repel, chase away
Both hands extended, palms to r or l side:	doubles the gesture of averseness
Both hands extended together forward:	to submit, invoke
Both palms in dorsal flexion:	opposition, antithesis
Ample gesture with both hands:	a great number, immensity

These gestures are more psychological gestures. They belong to the orator and still accompany speech today.

Some finger canons⁸⁷¹ after Bulwer:

The pollex bent into the hand, other fingers free:	to show something
The index joined to the pollex, other fingers free:	exordium
The <i>medius</i> is joined to the pollex, other fingers free:	<i>proem</i> , to prove something
The top of the index joins the nail of pollex, the other fingers free:	to relate, to distinguish, to approve
<i>Minimus</i> and <i>annularis</i> are bent into the hand, the pollex is pressed to the middle joint of the <i>medius</i> and the index, the formed hand <i>touches</i> the left hand:	distribute and digest arguments
The left pollex is pressed down by the index of the right:	to urge, to enforce
The top of the left index is gently touched by the right index:	disputation
The middle joint of the left <i>medius</i> is gently apprehended:	earnestness, vehemence
The <i>medius</i> is pressed to the palm:	to upbraid
<i>Medius</i> and <i>annularis</i> are bent inward:	to scoff (the fork)

871 In Bulwer, John (1644.) 1974, 196- 210: *Chironomia: "The Finger canons"* (indigitatio).

Pollex and <i>minimus</i> are extended, the others drawn in:	amplitude
The pollex upright from the fist:	generosity
The pollex is turned outwards:	to demonstrate
The index is extended, the pollex on the fist:	demonstrative indignation
as above, with moving index:	to threaten
The index turned downwards from the fist:	to urge, to inculcate
The indexes are joined and advanced as a pyramid:	to praise the strength of a wonderful speech
Both indexes are directed to one side:	to point out ironical intention
The <i>medius</i> is compressed with the pollex released and the hand cast out:	worthlessness
The <i>annularis</i> is moved out from the open hand	touch, to handle matters lightly
The <i>minimus</i> is extended from the fist	to explain a more subtle matter

Followed by adaequate facial expression, most these gestures above are still understandable.

3 Examples of Ballet Gesture⁸⁷²:

The right hand with outstretched pollex and <i>minimus</i> traces the shape of a beard. The fingers meet again about 15 centimeters under the chin:	man
The back of the right hand starts close to the left temple. The fingertips follow the outline of cheek and chin and end with the r index close to the ear, the prone hand is relaxed; then the hand follows the outline of the body to the floor, describing a long dress:	woman
The same gesture, ending with a long movement (a train) on the floor:	lady

872 Based on Mac Gibbon, Ross, 2002, *Mime Matters*, and Morina, Beryl 2000, *Mime in Ballet*.

With crossed wrists, the palms, facing inwards in front of the face, open to prone hands to the sides of the head forming a crown:	king, queen
The above described crown gesture is done only with the right hand ending in a downward- upward curve on the right side describing the feathers of the hat:	prince
The arms extended and rounded sideways and crossed in front of the chest, the hands nearly touching the shoulders:	mother
Both hands kept in front of the face, the palms inside (fingers pointing to the outside), the eyes covered; The lower arm moves down, the open eyes are visible between the hands, both hands move downwards to the height of the mouth. The upper hand passes over the closed eyes, symbolizing the shroud).	death
The left palm on the heart, the right arm is raised, the palm forward with extended pollex and the index extended from the fist:	oath
The right arm over the head describes from left to right an ark with palm inside, the left makes the same movement from left to right:	sky
The right hand, palm inwards, taps with the <i>medius</i> (palm inwards) first under the left, then the right eye. (Two handed gesture or gesture executed by the index is also possible):	to see
The lobe of the right ear is tapped, (palm inside), looking straight forward, and then the left earlobe, the eyes to the left:	to hear
Holding the (one or both) supine hand close to the ear:	to listen
Describe with the index small circles towards the ear:	sound
With hands palm inside, move in an ark away from the mouth. (If the gesture is repeated, a crowd is addressed):	to speak
Tip the temple with the fingers (or the index), palm to the inside:	to think
Touch the temple with the index, move the hand away from the body:	an idea
Both arms are extended towards the person to be called, 3 steps to the opposite side, the hands in front of the body, with fingers closed, open 3 times downwards ('here'):	to call
3 steps in the reverse direction from the gesture 'to come' as mentioned above:	to go

The right arm in the height of the left hip and the eyes on the right side, a movement to the right, with the palm slightly <i>dorsiflexed</i> , and the head turned to the left side:	to dismiss, to stop to send away
The supine palms are brought forward:	to give
Clasping the hands followed by a forward movement:	to beg
Both hands (or one hand) with supine palms are stretched forward and brought back in an ark close to the body:	to invite
The left arm with the supine palm held forward, the right hand with the fist, the pollex a little outside, is touching the left palm in an ark (counting coins):	to pay, money
From an upward half-circle of the right, the right index with dropped hand touches the <i>annularis</i> of the dropped left arm:	to marry
Both hands, palms inside, vertically on the face (the medius fingers, nearly touching the eye, are lowered with a fluttering movement to below chin level, or: the head lowered, hands cover the head, the head slowly rises:	to weep
With both hands, palms to the inside, a circle around the face is described. The wrists nearly touch under the chin. Then both arms are extended diagonally, the palms are dorsal flexed and the head turns in the opposite direction (also with one hand):	to be afraid
With both hands, palms to the inside, a circle around the face is described, followed by moving the hands outwards describing the shoulders, then the arms with the dorsal flexed palms move diagonally forward:	to hate
The arms are outstretched upwards and vibrate:	to revenge
Crossed arms with fists downwards in front of the body:	prison, death
From the crossed arms with fists in front of the body, the hands are turned over, the elbows lifted, the hands dorsal flexed and the arms moved to the side:	to get free
With the left hand askance, the right hand crosses to the left, the right fist is raised and lowered in a movement of stabbing:	to kill, to stab
The arms are lifted over the head with fists, circling outside one after the other, then knocked together twice:	to quarrel
The arms with fists are crossed over the head and brought down	to die

With spread fingers, the hands (one after the other or both together) make a scratching movement on the head without touching it ('cobwebs in the head'):	to be mad, madness
The same movement as for the gesture for 'idea', but the taps on the forehead end outwards and the head is turned to the other side:	to forget
With the index or the hand, palm inside, a small outward movement from the lips:	to kiss
The extended index moves twice from the mouth to the outside (variation):	to kiss
Palms downwards, turn the hand, palms facing each other, fingers crossed:	to ask
Same gesture as above with lowered head:	to beg
The relaxed hands are brought downwards from the shoulders:	to command
Describe with both hands (palms to the inside) a rounded form in front of the body. The palms end in supine position and are brought in front and down in an ark:	to give
Both supine hands move from down to up (as to sustain something):	to save
Both supine hands close together from down to up (as to sustain something), then open the arms:	mercy
A gentle touch of the head of a kneeling person with the prone hands twice (also possible as a one-handed gesture):	to bless, to protect
From sideways extended arms, touch the heart first with the left hand and then with the right hand on top:	to love
The dorsal flexed palm hanging down, is brought in front of the body, pollex and index joined at the tips:	to promise
The bent index moves twice towards the open mouth:	to eat
From the arms outstretched to the sides, one arm stays with palm downwards in front of the body, the other arm, with underarm upwards and dropped hand, is supported by the elbow of the first arm. The cheek is placed on the back of the hand:	to sleep
The right hand, pollex downwards and the fingers spread, is put on top of the left supine hand, fingers to the right. The	

fingers, beginning with the pollex, are bent into the palm, then the closed hand is moved behind the back:	to steal
The arms are extended sideways, the hands relaxed. The arms are brought over the head, the right lower arm over the left to cover the forehead:	to hide, darkness
With one hand, the palm inwards, a circle from ear to ear around the face is described, starting with palm outwards. In the end, the palm is in front:	beautiful
One hand follows the other arm from the shoulder to the wrist:	graceful
The left hand is held in front of the body in a fist indicating a cane, the right hand, with open fingers and with shivering wrist is put on top of the left hand:	old
The gesture for beautiful followed by the gesture for not:	ugly
With pollex and index joined, the palm inside, the hand is kept in front of the face. The fingers open, with index and pollex following the outline of the face in a downward movement. Pollex and index join again under the chin (a beard can also be indicated):	handsome
One fist on the chest:	courage
Lifting the forearm with a fist, the left hand touches the upper arm:	strength
The (previous) gesture for strength is followed by the gesture for courage:	youth
Sweep the right arm from the preparatory position towards the chest, palm inward, fingers relaxed, head raised:	I , me
The arm is brought forward, palm supine, looking at the addressed:	you
(also with both arms):	you all
Describe an anti-clockwise circle with the fist. Raise the index with the palm inward:	one
Repeat the wrist circle and the gesture:	2, 3, 4
Sideways outstretched arms with supine palm meet in front:	together
The wrists crossed with palms down, open to the side, with dorsal flexed palms:	negation

One arm moves in front, in the end of the movement the hand is dorsal flexed:	stop!
One arm moves in front, in the end of the movement the hand, with extended index from the fist, is dorsal flexed:	but
Both hands (palms in opposition) describe together a round object and then repeat it with a bigger movement:	much, plenty
The right hand drops towards the shoulder and gestures with supine palm to the floor:	here

4 *Gestures and Body Expression of the Affects according to Johann Jakob Engel*⁸⁷³:

Engel mentions affects of the intellect (*Verstand*) and affects of the heart and separates them into two categories, the affects of perception⁸⁷⁴ and the affects of passion (*Begierde*).

Affects of perception are admiration, laughter, the sublime (*das Erhabene*), astonishment, amazement and wonder.

<i>Admiration:</i>	<i>dilation of the eyes, opening of the arms</i>
<i>Affirmation:</i>	<i>inclining the head towards a person or an object</i>
<i>Negation:</i>	<i>shaking the head ("shaking away an idea")</i>

The affects of the heart arise from perceived perfection (pleasant ones), and from the imperfection of oneself (disagreeable ones), such as: honor, pride, fear, horror, disgust (and its minor reduced version, contempt), anger, envy, begrudging, jealousy (Engel does not fully agree with LeBrun who attributes jealousy to be an expression of hate), enchantment, desperation, physical pain, joy, admiration, satisfaction⁸⁷⁵ love, fascination⁸⁷⁶, regret, melancholy, shame and sorrow as mentioned in *Ideen zu einer Mimik*, Part 1, letters 12-23:

873 In Engel, Johann Jakob (1785) 2010, letters 12-23: *Ideen zu einer Mimik*, first part.

874 Ger. 'Affekte des Anschauens'.

875 Ger. 'Wohlgefallen', pleasure and satisfaction.

876 Ger. 'Schwärmerei', enthusiasm.

Disgust of smell:	The contracted nose is lifted.
Disgust of taste:	the lower lip towards the chin, the chin towards the chest
Fear:	wide opened eyes and wide opened mouth, hands extended forward
Horror:	a mixture of astonishment (resting for a moment in an attitude of staring back), fear and anger (the arms extended against the danger)
Anger:	energy and strength in the limbs, shaking, red and rolling eyes, showing and gnashing of the teeth and pressing or wringing the hands
Envy:	a distorted face, turning the body away and looking over the shoulder from the corners of the eyes
Enchantment:	the arms hang lifeless on the side of the body, the eyes are shimmering and on the face is a quiet smile
Despair:	tearing the cloth, standing legs wide apart, the body hanging,
Physical pain:	the hand(s) pressing the chest, the finger tips press the skull or the hands pull the hair
Joy:	the face is relaxed; the mouth half open, the walk is lively, light and swift
(Fearful) admiration:	the body is contracted, the neck is stiff and the shoulders are raised
Reverence:	(the opposite of pride) the muscles of the cheeks, mouth, eyebrows, and also body, head and knees drop
Satisfaction:	The head drops a little to the side, the eyes are half closed and looking at an object, the arms hang at the sides. (There is a feeling of powerlessness and exhaustion)
Fascination:	The gaze is introspective, the shimmering eyes are dim
Contempt:	the body is turned away, looking over the shoulder
Shame:	stiff, immobile standing, head dropped, flushing face, impulses for flight
Sorrow:	everything drops, the head drops heavily on the side of the heart, the limbs are slack, the eyes are fixed on

	the object of sorrow or on the floor and body movements are slow and heavy
Suffering:	tension in the face, the eyes unfocussed, the body tense and distorted, the head bent back and to the side, the shoulders raised and the fingers intertwined, and extended forward

5 *Some Neapolitan Gesture Described as Roman Heritage by Andrea De Jorio*⁸⁷⁷:

Two handed gesture:

The hands are joined behind the back:	attention ⁸⁷⁸
The fists (palms inward) are drawn to the chest:	avarice ⁸⁷⁹
Crossed hands:	physical pain ⁸⁸⁰
Arms crossed on the chest:	oath ⁸⁸¹
Both fists are placed on the chest, followed by folding the hands:	mercy ⁸⁸²
Both flat hands, palm downwards (or indexes extended from the palm) move beside each other:	to compare, to be equal ⁸⁸³
The arms are extended and rounded forming a circle in front of the body, the fingertips touch each other:	to be pregnant ⁸⁸⁴

877 Jorio, Andrea de 1832 (translated by Kendon, Adam 2000: *Gesture in Naples and Gesture in Classical Antiquity (La Mimica Degli Antichi Investigata Nel Gestire Napoletano)*).

878 Ibid: 100.

879 Ibid: 104. This gesture is the opposite of the gesture of giving (the supine open palms extended forward).

880 Jorio, Andrea, de 1832 (translated by Kendon, Adam 2000, 198: *Gesture in Naples and Gesture in Classical Antiquity (La Mimica Degli Antichi Investigata Nel Gestire Napoletano)*).

881 Ibid: 231.

882 Ibid: 320. This is an example of a composite gesture: The fists on the chest express guilt, the joined hands supplication.

883 This is a gesture of comparison. Jorio, Andrea, de 1832 (translated by Kendon, Adam 2000, 135-136: *Gesture in Naples and Gesture in Classical Antiquity (La Mimica Degli Antichi Investigata Nel Gestire Napoletano)*).

884 Ibid: 236.

With opened arms and supine hands the shoulders are lifted and the arms pulled slightly towards the body:	'I do not know!'
Both indexes (the other fingers closed) point with the tips towards each other:	opposites, enmity ⁸⁸⁵
Both palms touch each other on the edge and move across:	to flee
Hitting one palm with the other:	rage, fury ⁸⁸⁶
Crossing the wrists with palms downwards:	slave ⁸⁸⁷

Mixed two handed gesture:

Pollex and index of one hand join at tips, and are separated by the pollex of the other hand:	enmity ⁸⁸⁸
---	-----------------------

One handed- gesture:

<i>Index and minimus</i> extended from the fist:	(<i>mano cornuta</i>) horns, conjugal infidelity, worthlessness, curse, power, pride, the evil eye, against the evil eye, amulet, phallus, poking at some one's eyes ⁸⁸⁹
---	---

The palm is dorsal flexed; pollex and index join at tips as if to kiss each other, opening and closing the fingers several times:	love, agreement between people
---	--------------------------------

Pollex and index join, rounded at the fingertips:	contempt, enmity, but also marriage ⁸⁹⁰
---	--

885 Ibid: 251.

886 Ibid: 340.

887 Ibid: 348.

888 Ibid: 248.

889 See horns gestures in Jorio, Andrea de 1832 (translated by Kendon, Adam 2000, 92-147: *Gesture in Naples and Gesture in Classical Antiquity (La Mimica Degli Antichi Investigata Nel Gestire Napoletano)*).

890 Ibid: 83-84 (The same gesture and the same meaning as found in Rabelais).

The fingers of the gesture above are released:	enmity ⁸⁹¹
With the pollex extended from the fist, the hand is moved up close to the mouth and the pollex lowered:	to drink ⁸⁹²
From the supine hand the extended fingers are repeatedly brought closer to the palm (or the index only is flexed and tensed again):	to call, to beckon ⁸⁹³
The prone hand with fingertips joined is moved from the wrist (the gesture of swinging an incense taper):	to flatter somebody ⁸⁹⁴
The supine palms are extended (with one or two hands):	request ⁸⁹⁵
From the supine hand the finger-tops are brought together and moved from the wrist:	“what are you talking about” ⁸⁹⁶ ?
Arm extended forward with moving hand:	to command ⁸⁹⁷
Rubbing lightly the tips of pollex and index:	to pay, money ⁸⁹⁸
(Alternatively: hitting the pocket). Prone hand rocketing back and forth (especially index and <i>minimus</i>):	mediocre
Extending the <i>medius</i> from the supine fist: (stork-gesture) ⁸⁹⁹	an insult
An upper half circle forward by the index:	tomorrow

891 Ibid: 248.

892 Ibid: 122.

893 Jorio, Andrea, de 1832 (translated by Kendon, Adam 2000, 126-127: Gesture in Naples and Gesture in Classical Antiquity (*La Mimica Degli Antichi Investigata Nel Gestire Napoletano*).

894 Ibid: 110.

895 Ibid: 128.

896 According to de Jorio, the gesture means ‘get your ideas together!’ Jorio, Andrea de 1832 (translated by Kendon, Adam 2000:129: Gesture in Naples and Gesture in Classical Antiquity (*La Mimica Degli Antichi Investigata Nel Gestire Napoletano*).

897 Ibid: 134. If the palm is supine, the command is supportive; if the palm is prone, the command is negative, as for instance to stop something.

898 Ibid: 108.

899 Ibid: 193.

Several upper half circles forward described by the index:	the future
The pollex or the index is drawn across the forehead:	fatigue
The palm is dorsal-flexed and brought forward:	to block, to stop, to deny ⁹⁰⁰
Pollex and index form a cone with the palm downwards:	justice, correct, right; but also tobacco ⁹⁰¹
The pollex is inserted between index and <i>medius</i> :	insult (<i>la fica</i>) ⁹⁰²
Index and <i>medius</i> are extended from the fist and violently separated:	enmity ⁹⁰³
From the extended hand with the palm up, the fingers are flexed into the palm one by one:	to steal, thief ⁹⁰⁴
The left palm faces inside in front of the face, the right index describes from left to right:	to read ⁹⁰⁵
The <i>minimus</i> is extended from the fist, facing upward:	thinness ⁹⁰⁶
The palm is held edgewise, moved repeatedly upwards and downwards:	to flee, to go away ⁹⁰⁷
The palm facing the body, moving downwards repeatedly: amount of	much, a large something ⁹⁰⁸
The index is raised from the fist with the palm facing in:	one
Index and <i>medius</i> are raised from the fist, palm turned in:	two
Pollex and index are raised from the fist, palm to the inside:	one of the two
Pointing out each object with the index, then pointing to all in a continuous movement:	number, plural ⁹⁰⁹

900 Ibid: 210-211.

901 Ibid: 233.

902 Ibid: 241-242, also sexual insult.

903 Ibid: 250.

904 Ibid: 258.

905 Ibid: 258.

906 Ibid: 259.

907 Ibid: 260.

908 Ibid: 281.

909 Jorio, Andrea de 1832 (translated by Kendon, Adam 2000, 300-302: Gesture in

Covering the eyes with the palm; or arms raised, fingers tensed and immobile; or blocking the ears with the palms:	horror ⁹¹⁰
The dorsal flexed hand is raised towards the shoulder and thrust backwards:	the past, also neglect ⁹¹¹
The hand, close to the cheek, with vibrating fingers:	perfect ⁹¹²
Palm raised and waved in the direction of the interlocutor:	greeting ⁹¹³
The top of the pollex is placed under the last finger-joint of the index:	little, few ⁹¹⁴
<i>One-handed gesture, touching the body:</i>	
The index is slightly extended, touching the chin:	reflection ⁹¹⁵
The supine hand scratches the <i>occiput</i> (the seat of memory):	disappointment, delusion ⁹¹⁶
One hand hits the forehead with the palm:	sudden disappointment ⁹¹⁷
The hand with spread fingers touches the nose with the pollex:	mocking, the Shanghai-gesture ⁹¹⁸
The palm covering the mouth:	silence, interruption, shame ⁹¹⁹

Naples and Gesture in Classical Antiquity
(*La Mimica Degli Antichi Investigata Nel Gestire Napoletano*).

910 Ibid., 309-310.

911 Ibid.: 312. For the expression of neglect, the hand is thrown backwards.

912 Ibid.: 323. This is the same gesture Rosner describes as the 'cooling hand'. See also in Chapter one of Part three.

913 Ibid.: 345.

914 Ibid.: 329-330. The same gesture is found in the *HLD*.

915 Ibid.: 98.

916 Ibid.: 177.

917 Ibid.: 177.

918 Ibid.: 116. The same gesture is described by Rabelais.

919 Ibid.: 255.

The cheeks are touched with spread pollex and index, which then brush down the face and join under the chin:	beauty
The fingertips, palms in, are placed under the chin and then forcefully pushed out:	rejection ⁹²⁰
The nail of the pollex is placed under the upper teeth and forcefully pushed out:	nothing ⁹²¹
The index is placed on the forehead or the temple:	to think ⁹²²
The chin is supported by the hand with the palm dangling downward:	age

Many of these gestures come close to the gestures used by *pantomime blanche*.

920 *ibid*: 298.

921 *ibid*: 298.

922 *ibid*: 316.

6 GESTURE DESCRIBED BY FRANÇOIS DELSARTE

*Delsarte's positions of the legs*⁹²³:

<i>Leg position:</i>	<i>Delsarte's characteristics:</i>	<i>interpreted as:</i>
Both legs wide apart knees straight:	normal-normal	Intoxication, tiredness and repose; but also vulgarity
Standing in the breaths, feet together and turned out, the knees straight:	concentric-normal	feebleness, respect (child, soldier)
Standing, heels together, the weight equally on both legs:	eccentric-normal	indecision, deliberation
Standing in the lengths, the back leg weighted and stretched, the forward leg with bent knee close to the forward leg:	normal-concentric	calm, strength, reflection and controlled emotion
Standing in the lengths, with the weight on the back leg, the knee bent; the free leg in front with straight knee:	concentric-concentric	powerlessness, defeat, adoration and worship
Standing in the lengths, weighted leg back, knee straight, free leg in front, knee stretched:	eccentric-concentric	antagonism, defiance, irritation and self-assertion

923 From Stebbins, Genevieve (1902) 1977: 144-148: *Delsarte System of Expression*.

Standing in the lengths,
weighted leg in front with
straight knee, the free leg
behind, knee bent, heel
raised: normal-eccentric vigor, animation,
attention and passion

Standing in the breaths;
legs apart (the free leg slightly
behind of the extended weighted
leg, the turned out free
leg with bent knee, the heel
is raised: concentric-eccentric suspense, neutral and
transitive

Standing in the lengths, legs
wide apart, weighted leg in
front with bent knee, the
free leg behind is straight
and the heel raised: eccentric-eccentric great excitement,
exaltation explosive
sentiment

Sitting positions according to Delsarte⁹²⁴:

Feet wide apart, straight and relaxed:	vulgar repose
Feet parallel and together, straight:	timidity
One foot in front, weight in between the feet:	doubt
One foot in front; slightly leaning over front foot:	earnestness
One foot in front; leaning far forward:	excitement
One foot to the side:	neutral, transient
One foot in front, body leaning slightly back:	calmness, reflection
Body bends back, the retired leg pushes forward and the knee is turned out, the muscles are stiffened:	defiance
Forward leg extended, body falling back, head dropping	prostration

924 Ibid: 266.

Basic attitudes of the head according to Delsarte:

Normo- normal:	head straight	passive, neutral, calm
Normo- eccentric:	head upwards	passion
Normo- concentric	head downwards,	reflection, humility
Concentro- normal:	head straight, bent towards the object in focus, not rotated	affection, trust, veneration
Concentro- eccentric:	head upwards, bent towards the object, not rotated	abandon, confidence
Concentro- concentric:	head downwards, bent towards the object, not rotated	veneration and love
Excentro- normal:	head straight, bent away from the object not rotated	sensual, distrust
Excentro- eccentric:	head upwards, bent away from the object	pride, arrogance
Excentro- concentric:	head downwards, bent away from the object, not rotated	suspicion, hate, stragem

Head movements according to Delsarte⁹²⁵ :

Forward movement, ending in a straight position, chin elevated:	interrogation, hope, calling, desire
Same movement, chin lowered:	doubt, resignation
Nodding the head, forward:	confirmation, approval, "yes"
Same movement, brusque forward:	menace
Head thrown back:	exaltation
Same movement brusque backward:	threat of a weak person

925 Attitudes of the head according to Delsarte described Delaumosne, Abbé (1882)2004, 37-40: *Delsarte System of Oratory*.

Rotary inflections from one shoulder to another:	impatience, regret
Rotary movement from side to side:	negation
Same as above, ending towards interlocutor:	simple negation
Same as above, opposite interlocutor:	negation with distrust
Rotation and forward inflection:	exaltation, wonder

The nine positions of the eyeballs⁹²⁶ (with the focus on an object to the right) according to Delsarte:

Eyeballs in the centre:	normo- normal
Eyeballs to the right:	eccentro- normal
Eyeballs to the left:	concentro- normal
Eyeballs up:	normo- eccentric
Eyeballs down:	normo- concentric
Eyeballs in the upper right corner:	eccentro- eccentric
Eyeballs in the upper left corner:	concentro- eccentric
Eyeballs in the lower right corner:	eccentro- concentric
Eyeballs in the lower left corner:	concentro- concentric

These movements resemble Decroux's simple and double designs of the eyes.

The actions of the eyebrows and their significance according to Delsarte⁹²⁷:

Both eyebrows normal:	neutral, serenity
Both eyebrows raised:	terror, fear, painful
Inner corner lowered:	calm reflection
Inner corner raised:	anxiety, calm suffering
Outer corner lowered:	timidity

926 Attitudes of the eyeballs as discussed by Stebbins, Genevieve (1902) 1977, 230: *Delsarte System of Expression*.

927 Ibid: 232-234.

Eyebrows lowered:	reflection
Inner corners raised, outer corners lowered:	pain, agony, mental despair
Outer corners lifted:	excitement, imagination, passion,
Inner corners lowered, outer corner raised:	fury, madness

*The nine expressions of the eye according to Delsarte*⁹²⁸

	<i>Eccentric eye</i>	<i>Normal eye</i>	<i>Concentric eye</i>
Concentric eyebrow	Firmness	Bad humor	Contention of mind
Normal eyebrow	Schock	Passive state	Grief
Eccentric eyebrow	Positive surprise, enthusiasm	Disdain	Scorn

*The functions of the hand according to Delsarte*⁹²⁹ :

To define:	the index is prominent, movement up and down or sideways down
To indicate:	the index is prominent, the object is pointed out
To affirm:	palm prone, movement up and down
To deny:	palm prone, movement from side to side
To form:	as forming a soft substance in the hand
To detect:	pollex rubs across the fingers, as feeling a texture
To conceal:	palm towards the body, closing to a fist
To reveal:	reverse the movement above
To surrender:	fist with prone palm, opens
To hold:	the prone hand closes into a fist
To accept:	fingers close with supine palm
To reject:	fist with prone palm unfolds to throw away
To inquire:	a shaking movement of the prone palm

928 Delaumosne, Abbé (1882) 2004, 42: *Delsarte System of Oratory*.

929 The functions of the hand are discussed in Stebbins Genevieve (1902), 1977, 173-174: *Delsarte System of Expression*.

To acquire:	the hand drawn towards the body, fingers with prone palm into a fist
To support:	palm supine
To protect:	palm prone, movement of the fingers
To caress:	a stroking movement with the palm
To attack:	palm prone, the fingers clutch

The 'hands on the body' according to Delsarte^{93o}:

<i>Placing the hand on:</i>		<i>interpreted as:</i>
The forehead:	mental	a fearful thought
The cheek:	affection, moral	affected by somebody or something
The chin:	reflection	dishonesty, evil scheming
The top of the head:		"It's even so!" or "It's really true!"
The back of the head:		"this is torture!"
On the chest:	mental	honor
On the heart:	affection	love
On the abdomen:	vital	physical sensation, hunger

The expression of the admirable according to Delsarte⁹³¹:

The hands with palms upward:	perfect description, revelatory, demonstrative aspect
Showing the back of the hand:	inexpressible, mystic aspect
Hand in position o (fingers forward)	indicative and demonstrative aspect

93o Ibid: 125- 129, Hands touching the body.

931 Described by Delaumosne, Abbé (1882) 2004, 4: Delsarte System of Oratory.

*Two-handed gestures according to Delsarte*⁹³²:

Palms joined, fingers upwards:	prayer
Palm to palm, fingers interlaced:	supplication
Palms down, fingers interlaced:	despair
One hand holding the other on the wrist:	struggle for control
One palm placed on back of the other hand:	resignation
Palm to palm, fingers curved, one hand on the other:	powerlessness
Palm front, index raised from back zone of the head.	physical threat
Palm to the side, index raised from the temples:	mental threat

⁹³² Stebbins, Genevieve (1902) 1977, 267: *Delsarte System of Expression*.

7 PANTOMIME HEAD MOVEMENTS AND POSES ACCORDING TO CHARLES AUBERT⁹³³

<i>Head position</i>	<i>Body</i>	<i>Face, eyes, breathing</i>	<i>expresses</i>
Neutral (raised)			Dignity, pride, will, assurance, courage
Slightly tilted backwards			Arrogance, revolt, insolence
Same as above	Tilted farther back	Eyes closed	Weakness, suffering, exhaustion
Inclined to the side	Head tilted towards shoulder		Grace, coquetry, affectation
Very inclined sideways			Sleep, surrender
Turned (rotated)			Attention, observation
Turned (rotated)	With raised shoulders		Suspicion, fear, terror, apprehension
Rotated and bent back			Insolence, pride, defiance, bravado
Inclined downwards			Ready for fight, "beast at bay", ferocity ⁹³⁵
Inclined downwards			Stupefaction, horror
Straight	Neck thrust forward	(completes nearly all expressions implied by raising the shoulders)	From the lightest sentiment of politeness to the most violent passions. It also indicates desire and volition (For Aubert, the neck thrust forward is one of the most expressive movements)
Straight	Translation of the neck to one side	Eyes same direction Knitted brows	To listen
Straight	Translation of the neck to one side	Open, smiling face, look straight forward	To hear
Straight	Backward translation of the head		Horror, disgust, scorn, vexation

933 Aubert, Charles (1851) 2003, 51- 57: *The Art of Pantomime*.

934 I also add timidity and tiredness as possible expressions.

*Speaking expressions of the head according to Aubert*⁹³⁵:

<i>Head position</i>	<i>Movement</i>	<i>Body</i>	<i>Interpreted as:</i>
Straight	Light forward		Yes, familiar greeting
Straight	Decided inclination	Bust inclines also	To give in, ceremonious bow
Straight	Inclining over the shoulder		Consent, friendly bow
Straight	Repeated light forward movements	Bust inclines also	Yes! Very well! Approbation
Straight	Rotating the head from one side to the other, repeatedly		No!
Straight	Wagging the head from one shoulder to the other, repeatedly		Desolation, disapprobation
Turned backward	Wagging the head from one shoulder to the other, repeatedly		Ecstasy, Enthousiasm
Straight	Slow movements up and down, repeatedly	Shoulder move also up and down, breathing	Alas!

All these movements can, in stylised form, be included in non-encoded gesture language.

935 See in Aubert, Charles (1851) 2003, 56-57: *The Art of Pantomime*.

Appendix 2

CONCISE INTRODUCTION TO THE *Nāṭyaśāstra*

This introduction deals only with the chapters 6- 10 and 25, the topics relevant for this study.

The *Nāṭyaśāstra* is the matrix of all the classical or *margi* styles⁹³⁶, a *śāstra* of *prayoga* (a manual, a theory of theatre practice). According to the legend, it was written by sage Bharata, approximately between 200 BC and 200 AD in the form of *sūtras* (called memorial verses by Gosh). These constitute a short and adequate format for oral transmission. At the time the *Nāṭyaśāstra* was compiled into 5600 *ślokas* in 36 chapters, Tantric, Yogic, Vedic and theatrical uses of *mudras* must have been in practice for centuries already and their traditions firmly established.

The *Nāṭyaśāstra* analyses the techniques, dramaturgy and philosophy of dramatic arts and related art forms such as music, rhythm and costume. Indian dance and theatre are closely connected to music and rhythm. The *nāṭya-saṅgraha*⁹³⁷ described in the *Nāṭyaśāstra* is the summary of the elements employed by the performing arts: The body (with its six limbs or *aṅgas*: head, hands, chest, sides, hips and feet and the minor limbs, the *upāṅgas*, which are the eyes, eyebrows, nose, lips, cheek and chin), is the signifier of gesture language. The five *bhāvas* (*vibhāvas*, *sthāyi-*, *sañcāri-*, *sāttvika-* and *anubhāvas*) are used for the expression of emotion through the application of emotion-modules. They are the agents of *rasa*.

Other important topics discussed in the *Nāṭyaśāstra* are the *dharmis* (realist or stylized ways to perform), *ṛttis* (modes of presentation), *pravṛttis* (actions), *siddhis* (achievements, godly or human), *svaras* (notes), *ātodya* (instrumental music), *gāna* (song) and *ranga* (stage⁹³⁸). These topics cover different aspects of acting and dance, seen as a dramatic unity by Bharata.

936 Bose calls *desi*, "Folk theatre and dance", an independent style, also having its roots in the *Nāṭyaśāstra*. Bose, Mandakranta 1995, 13: *The Dance Vocabulary of Classical India*.

937 The *nāṭyasamgraha* (Sanskrit) is a collection of advice for the actor, consisting of *sūtras*, memorial verse and their *bhāsyas*, (commentaries) and is explained in NS 6:4-17.

938 Chapters 2-5 of the *Nāṭyaśāstra* deal with the theatre building, the stage and preliminary ritual items. See NS 1: 12- 47.

Chapter 1 and 2

The opening chapter tells about the origins of drama. On the request of the creator god *Brahma*, sage Bharata wrote a fifth *śāstra*, a holy treatise, accessible for all human beings regardless of their cast. This was an anti-Vedic, revolutionary idea at a time when the cast system had already become rigid and the lower casts did not have access to the four Vedas, the holy scriptures of the Hindus. Bharata's aim perhaps reflects Buddhist trends towards the dissolution of the cast system during his time. Bharata was inspired by the existing four *Vedas* and took the *patyam* (recitation) from the *Rgvēda*, the *gītam* (music) from the *Samavēda*, the *abhināya* (histrionic and gesture representation) from the *Yayurvēda* and the *rasas* (emotions) from the *Atharvavēda*. The hundred sons of Bharata (maybe a symbol for the actors' caste) received instruction from their father in the skills of acting. *Brahma* created three *vṛttis* or dramatic modes of representation:

- *Bhāratī vṛtti* (verbal utterance)
- *Sāttvatī vṛtti* (grand concepts of the mind, acting of emotions)
- *Ārabhātī vṛtti* (vigorous physical activity)
- *Kaisīki vṛtti* (the graceful style, was created by *apsaras*, heavenly maidens)

“Thus the play becomes an agent for educating people through the *bhāvas* and *kriyās* (actions) found depicted therein, through the *rasas* expressed and implied”⁹³⁹. *Itihāsas* (epic, religious histories), give pleasure to those who see them performed.

The second chapter deals with the needs and the characteristics of the playhouse, chapter 3 and 5 preliminary stage rituals not relevant for this study.

Chapter 4

This chapter describes the *tandava* dance⁹⁴⁰: *Tandu* (Śiva), the lord of the universe, instructed *Bharata* in the use of the 32 body movements series,

939 NS 1:113 of the *Satguru* edition (translated by a board of scholars and Parameshvara Iyer).

940 *Tandava*, the masculine dance of *Siva* has its counterpart in *lasya*, the feminine dance. The term *lasya* does not occur in the NS. The AD later mentions *lasya* as being very sweet and *tandava* as violent dance. Discussed by Coomarasvamy, Ananda, 1977, 14, in “*The Mirror of Gesture*”.

called *aṅgahāras*, which consist each of 6-9 *karaṇas* (*physical actions*). The 108 *karaṇas* are the foundations of the basic steps or basic dance-units, which involve the four body parts (*recakās*): *pāda* (foot), *katī* (hip), *hastā* (hand) and *grīvā* (neck). *Karaṇas* are the “ancestors” of the *atavus*, the contemporary basic dance units of *bharatanāṭyam*).

Chapters 6 and 7

The elements of the basic acting techniques are explained. The four expressions or *abhinayas* are:

- | | |
|--------------------|----------------------------------|
| 1. <i>Āṅgikā</i> | Gesture |
| 2. <i>Vācika</i> | Vocal utterance |
| 3. <i>Āhārya</i> | Dress and ornaments |
| 4. <i>Sāttvika</i> | Somatic reactions ⁹⁴¹ |

Dharmis, rehearsed practices, styles, are divided into two sorts:

<i>Lokadharmi</i>	Realistic representation and
<i>Nāṭyadharmi</i>	Conventional and stylized representation

There are eight (in some editions nine) *rasas* and eight *sthāyi-bhāvas* to be remembered. *Sthāyibhāvas* are the emotions embodied by the actor. The *rasas* are the tasting, savouring and enjoying by the audience of the actor’s exhibition of *kriyas* (actions) and *bhāvas*. This is *abhinaya*. It communicates the meaning of the action and the emotion of the character to the spectator. *Vibhāvas* are the cause, the triggers for *bhāvas*. *Anubhāvas*⁹⁴² are their physical consequences; they are reactions (in the form of gestures and movements). *Vibhāvas*, determinants, and *anubhāvas*, effects, together with *sthāyibhāvas* and *vyabhicāribhāvas*⁹⁴³, the transitory states (called feelings in this study), produce *rasa* (understanding and enjoyment) in the observer. The function of *vyabhicāribhāvas* is explained in a prose passage in the same chapter. “Just as dry wood is pervaded by fire, so also the physical body

941 NS 1:113 (The *Satguru* edition, translated by a board of scholars and *Parameshvara Iyer*).

942 The *anubhāva* (literally what comes after the *bhāva*) is the *immediate physical reaction* and portrays the *bhāva* (the physical reaction re-establishes the homeostasis by dissolving the tensions of the feelings).

943 NS 7: 7.

is pervaded by *rasa* which is congenial to the heart, and *bhāva* thus gives rise to sentiment” (called feeling in this study). There are 33 *vyabhicāris*⁹⁴⁴ (also called *sañcāribhāvas*). They are only guidelines, a kind of plumb-line. *Bharata* states that the list is not complete.

The 33 vyabhicāris and their uses are:

Nirveda, despondency:

- Vibhāvas*: To be impoverished, miserable, sick, abused, separated from loved ones
Anubhāvas: Sighing, deep reflection

Glāni, feebleness:

- Vibhāvas*: Very old age, illness, pain, hunger and thirst, sleeplessness, exhaustion and intoxication
Anubhāvas: Feeble utterance, slowness, shivering, distorted eyes

Śankā, fearful suspicion, apprehension:

- Vibhāvas*: Bad deeds (arising from oneself or another)
Anubhāvas: Concealed looks, hiding the face

Asūyā, jealousy and envy:

- Vibhāvas*: Another person’s luck or qualities, hate or offence
Anubhāvas: Decrying good qualities, staring meaningfully, arrogance, secret glances, distorted, crooked eyebrows, ridiculing, hate, offending or provoking.

Mada, intoxication:

- Vibhāvas*: Intoxicating drinks
Anubhāvas: Singing, crying, laughing, uttering harsh words or falling asleep. An excellent man smiles, laughs and sings, speaks with sweet passion, tries to keep his charm, speaks blurredly and has minor balance problems; the person of mediocre nature has unsteadily rolling eyes and his arms hang down or are thrown up. He walks crookedly and unsteadily

Śrama, exhaustion, fatigue:

- The person loses his memory, cannot keep himself up right

<i>Vibhavas:</i>	Physical exhaustion
<i>Anubhavas:</i>	Tired walking, wrinkling the face and rolling the eyes
<i>Alasya</i> , lethargy, indolence:	
<i>Vibhavas:</i>	Laziness, strain, sorrow, satiety and pregnancy
<i>Anubhavas:</i>	Unwillingness to move, wish to sit or to lie down, drowsiness, falling asleep
<i>Dainya</i> , wretchedness, depression:	
<i>Vibhavas:</i>	Distress and pennilessness
<i>Anubhavas:</i>	Headache, stunned, careless and passive
<i>Cinta</i> , anxiety:	
<i>Vibhavas:</i>	Loss of somebody or something
<i>Anubhavas:</i>	Distress, deep sighing, thinking and dropping the head
<i>Moha</i> , delusion, bewilderment:	
<i>Vibhavas:</i>	Accidents, adversity and fear
<i>Anubhavas:</i>	Faltering
<i>Smṛti</i> , recollection:	
<i>Vibhavas:</i>	Remembering
<i>Anubhavas:</i>	Looking down, nodding the head and raising the eyebrows
<i>Dhṛti</i> , fortitude, satisfaction:	
<i>Vibhavas</i>	Affluence, heroism, knowledge, good habits and self confidence
<i>Anubhavas:</i>	Balance and enjoyment
<i>Vṛida</i> , shame:	
<i>Vibhavas:</i>	Disobedience, regretting a deed
<i>Anubhavas</i>	Bending the head and hiding the eyes, unconsciously touching and playing with the clothes or with jewellery or twisting the body
<i>Capalata</i> , inconstancy:	
<i>Vibhavas:</i>	Passion, hatred, jealousy, loss of control, impulsivity and rivalry
<i>Anubhavas:</i>	Physical and psychological violence
<i>Harṣa</i> , delight, joy:	
<i>Vibhavas:</i>	Fulfilment of a wish or obtaining something
<i>Anubhavas:</i>	Shining eyes, delicate movements of the limbs, embrace and joy
<i>Avega</i> , excitement, agitation:	
<i>Vibhavas:</i>	Attacks of wind, rain, mad animals, mental distraction,

- shivering, loss of control over the body, excessively good or bad news
- Anubhāvas:* Are of two types: the distracted and fleeing type (searching for shelter, running away, lamentation, seizing weapons, actions against the catastrophe and the mentally steady and controlled type (welcoming gestures, giving presents)
- Jaḍatā*, stupor, apathy, sluggishness:
- Vibhāvas:* Realizing the undesirable, calamities, sickness, delusion, misery or unhappiness
- Anubhāvas:* Passivity, helplessness, immobility or staring
- Garva*, arrogance:
- Vibhāvas:* Affluence, nobility of birth, beauty, youth, intellectual superiority, distinction, influence and power, pride and arrogance
- Anubhāvas:* Contempt, vexing and teasing, indirect communication: glancing at others over the shoulder and lifting the chin
- Viṣāda*, dejection, despair:
- Vibhāvas:* All sorts of calamities and misunderstandings
- Anubhāvas:* Searching for allies, considering how to solve the problem, fleeing, downcast look, licking the sides of the mouth and drowsiness
- Autsukya*, reflection after separation from a beloved person:
- Vibhāvas:* Separation from the beloved
- Anubhāvas:* Anxiety, deep sighs, lethargy, drooping face, sinking energy levels and slow movements
- Nidrā*, sleep:
- Vibhāvas:* Indolence, boredom, anxiety, depression, exhaustion, intoxication or gluttony
- Anubhāvas:* Sluggishness, heavy limbs, rolling of the body, rolling of the eyes, closing the eyes, deep sighs or yawning
- Apsmāra*, epilepsy, loss of memory:
- Vibhāvas:* Possession
- Anubhāvas:* Trembling, running, sighing, foaming (at the mouth), state of loss and stiffening of limbs
- Svapna (Supta)*, dreaming- sleeping:
- Vibhāvas:* Arising during sleep
- Anubhāvas:* Motionless, long breaths and deep sighs, the eyelids half closed

Vibodha, waking up:

- Vibhāvas*: Disturbed sleep caused by nightmares, sounds
Anubhāvas: Yawning, touching the body, rubbing the eyes

Amarṣa, anger, indignation:

- Vibhāvas*: A person is rebuked or dishonoured
Anubhāvas: Apprehension, shaking the head, reflection with downcast eyes

Avahitthā, dissimulation, concealment:

- Vibhāvas*: Undue aggressiveness, shame, fear, defeat, deceit and tactics
Anubhāvas: Indifference, looking away, pretending, keeping the aggression bottled up

Ugratā, ferocity, cruelty:

- Vibhāvas*: Offence and violence
Anubhāvas: Violence

Mati, self- confidence, intellect

- Vibhāvas*: Thoughts
Anubhāvas: Teaching and clarifying doubts

Vyādhi, illness:

- Vibhāvas*: A burning sensation or a freezing sensation (fever, pains), broken limbs
Anubhāvas: Shivering, shaking limbs, contortion and distortion of the body and the face, touching and pressing the body, thrusting out the limbs, desire to roll on the ground, paralysis, tremor, screams and groans

Unmāda, insanity:

- Vibhāvas*: Extreme emotions, actions or pains
Anubhāvas: Irrelevant nonsensical laughter, cries, running, dancing, senseless behaviour

Maraṇa, death:

- Vibhāvas*: Pain or violent attack
Anubhāvas: Immobility with active sense organs, gradual development of the symptoms of death: thinness (*karṣya*), tremor (*vepathu*), burning sensation (*daha*), hiccups (*hikkā*), frothing at the mouth (*phena*), breaking (hunching of the shoulders, (*skandha bhanjana*), sluggishness (*jadata*) and death (*maraṇa*)

Trāsa, fright:

<i>Vibhāvas</i> :	Lightning, thunder, earthquake, cries of wild animals etc.
<i>Anubhāvas</i> :	Loss of control over the limbs, half closed eyes, shivering, paralysis and jerking

Vitarka, deliberation:

<i>Vibhāvas</i> :	Originates from discussions, raising of doubts
<i>Anubhāvas</i> :	Movements of the head, eyebrows and eyelashes

There are many more *sañcāri-bhāvas* scattered throughout the *Nāṭyaśāstra*, such as *bibōka*, feigned anger, *īrshya*, envy and grudging, for examples⁹⁴⁵.

Bhārata mentions eight *sāttvika-bhāvas*⁹⁴⁶ and considers them to be the physical products of mental concentration. These cannot be produced by an absent-minded actor. (I would also add the dilation of the pupils to the list).

<i>Stambha</i> :	Paralysis
<i>Sveda</i> :	Perspiration
<i>Romanca</i> :	Hair-raising, gooseflesh
<i>Svara-sāda</i> :	Choked voice
<i>Vepathu</i> :	Tremor
<i>Vaivarṇya</i> :	Change of skin colour
<i>Aśru</i> :	Shedding tears
<i>Pralaya</i> :	Fainting

According to Bharata, the *abhinaya* of the *sāttvika-bhāvas* can also be shown through actions, for example to signify sweating (*svēda*): taking a fan, wiping sweat; or for tears (*aśru*): rubbing the eyes⁹⁴⁷. *Bharata* states that

945 See also in Rele, Kanak 1996, 119: Bhaava Niroopanna. Rele adds the following 38 *sañcāribhāvas* to Bharata's list: bashfulness, compassion (when depicting Buddha, *Rāma* etc), desire, patience, forbearance, pity, unbreakable attachment, hope, illusion, request, to plead, to beg; fraud, deceit; quarrel, simplicity, innocence; gossiping, involvement, concentration; respect, deference; clandestineness, stealth, coquetry, dalliance, admonishment, pleasure, sweetness, pleasantness; cleverness, amiability, dexterity; longing, uneasiness, praising good qualities, prattling, indifference, depression due to jealousy, disgust due to infidelity, anger at boastful infidelity, sporting, flirting, regret, satisfaction and amusement.

946 *Sāttvikabhāvas* are mentioned in the NŚ 7:94-106.

947 In the *bhāva-rasa* chapters there are two streams of advice to recognise: To stylise (*natyadharmi*) and not to shed real tears. But there exists a second stream

the *sthayibhāvas* should be used with *sāttvikabhāvas*, but the *sañcāribhāvas* with mere gestures and poses for the support of the *sthayibhāva*. There are altogether 49 *bhāvas* mentioned by Bharata.

Chapter 8 treats the major limbs in the following way:

Āngika (body expression) is of three kinds:

<i>Śārira</i>	body movements, use of the limbs
<i>Mukhaja</i>	facial expression
<i>Ceṣṭākṛta</i>	brought about by action

The head (*śiras*), as well as the hands, chest, sides, hips and feet are considered as main limbs (*āṅga*)⁹⁴⁸. The *Nāṭyaśāstra* mentions 13 types of head movements⁹⁴⁹ for *abhinaya* and considers both slow and quick head movements. Some include also neck movements. Movements of the head, articulated by the seven cervical muscles, sustain many emotions and feelings expressed in the face. Their application list shows emotional states as actions.

There are 13 types of head positions and movements described:

<i>Ākampita:</i>	Slow movement up and down	To give hints, to instruct, to ask and to indicate directions, to address and to give orders
<i>Kampita:</i>	Quick movements up and down	To show anger, to argue and to threaten
<i>Dhuta:</i>	Slow bending and contracting	To show unwillingness, sorrow and wonder, self-assurance, sidelong glances and prohibition

of naturalistic acting (*lokadharmi*) where real sweat, gooseflesh and shed tears should accompany expression.

For *kathakaḷi* and *kāṭiyāṅgaṃ*, highly stylized forms, the *sāttvikabhāvas* are marginal.

948 NŚ 8:13

949 Head movements and their applications are described in NŚ, 8:16-37.

<i>Vidhuta:</i>	Quick bending and contracting	To feel cold; fever, fright and terror
<i>Parivāhita:</i>	turned sideways	To wonder, to enjoy, to get angry, to recollect, to reflect deeply and to conceal
<i>Udvāhita;</i>	Turned sideways and upwards	To show pride, desire and self confidence
<i>Avadhuta:</i>	Suddenly pressed down	To invoke deities, to talk and to beckon people.
<i>Añcita:</i>	Bent towards one side	To feel pain, to swoon, to be anxious or drunk
<i>Nihañcita:</i>	Neck sideways, shoulders raised	Female pride, coquetry, feigned anger, light heartedness, affection, arrogance and jealousy
<i>Parāvṛtta:</i>	Turning the face round	Looking behind
<i>Utkṣipta:</i>	Head held with face looking up	Looking at tall things
<i>Adhogata</i>	Head held with face down	Shyness, veneration and sadness
<i>Parilolita:</i>	Head rolled round	To be drowsy, fainting or drunk

There are 3 types of eye movements (nētra):

The eyeballs^{95o} (tāra) have nine movements:

<i>Bhramaṇa:</i>	To move around	Heroic pride and anger
<i>Valana:</i>	To move obliquely	Heroic pride, anger and fear
<i>Pātana:</i>	To lower, keeping relaxed	Sorrow
<i>Calana:</i>	To tremble	Heroic pride and anger
<i>Sampraveśana:</i>	To draw the eyeballs in	Mirth and disgust
<i>Vivartana:</i>	Sideways	Love

95o Eye movements are described in the NŚ 8: 95-98 and their applications in NŚ 8: 99-107.

<i>Samudvṛtta:</i>	To raise the eyeballs	Heroic pride and anger
<i>Nīskramaṇa</i>	To project the eyeballs forward	Wonder and fear
<i>Prākṛta:</i>	Natural position	

The upper⁹⁵¹ and lower eyelids⁹⁵² (puṭa) with nine movements:

<i>Unmeṣa:</i>	To open the eyes	Anger
<i>Nimeṣa:</i>	To close the eyes	Anger
<i>Prasṛta:</i>	To keep the eyes wide open	Wonder, joy and heroic pride
<i>Kuñcita:</i>	To squint	Disgust, scent and touch
<i>Sama:</i>	Eyelids in natural position	Love
<i>Vivartita:</i>	To raise the eyelids	Anger
<i>Spurita:</i>	Throbbing eyelids	Jealousy
<i>Pihita:</i>	Closed eyelids	Dreaming; affected by smoke or rain
<i>Vitāḍita:</i>	Immobile eyelids	Injury

Darśanakarmas⁹⁵³ (Looking actions) explain how to use the pupils for diverse activities:

<i>Sama:</i>	Looking straight forward
<i>Sācī:</i>	Sidelong glances
<i>Anuvṛta:</i>	An inspecting glance
<i>Ālokita:</i>	A sudden glance
<i>Vilokita:</i>	Looking back
<i>Pralokita:</i>	Carefully observing from side to side
<i>Ullokita:</i>	Looking up
<i>Avalokita:</i>	Looking down

951 In styles like *kūṭiyāṭṭam*, the eye always has to stay wide open. There are hardly any movements of the upper lid.

952 The movements of the eyelids are described in the NŚ 8.108-111 and their applications in NŚ 8:112-115

953 *Darśana*, Sanskr. 'sight'; see NŚ 8.103-107.

Seven movements of the eyebrows⁹⁵⁴ (*bhrū*) are listed:

<i>Utkṣepa:</i>	Raising the brows simultaneously or one by one used in anger, surprise, flirting, thinking, seeing, hearing (one eyebrow is lifted); in surprise, joy and anger both eyebrows are lifted
<i>Pātana:</i>	Lowering the eyebrows together in disgust, envy and to smell (or lowering one after another)
<i>Catura:</i>	Moving and extending the eyebrows (or moving the eyebrows quickly up and down) in a pleasing manner for the expression of love and flirting
<i>Bhrūkuṭi:</i>	Raising the inner end of the eyebrows in anger, or at a dazzling light
<i>Kuñcita:</i>	Contracting the eyebrows slightly in affection and pretended anger
<i>Recita:</i>	To raise one brow: flirting, doubt and irony
<i>Sahaja:</i>	To hold the brows normally

Chapter 8 describes the different glances (*dr̥ṣṭis*)⁹⁵⁵ in greater detail (as the *sthāyibhāva-dr̥ṣṭis*, the *rasa-dr̥ṣṭis* and the *viabhicāri-dr̥ṣṭis*) as well as their applications⁹⁵⁶. The eight *Sthāyibhāva-dr̥ṣṭis*⁹⁵⁷ are:

<i>Snigdḥā:</i>	A sweet glance. The pupil is softly expanded, the eyeballs sweetly “smile” at the sight of the beloved with tears of joy
<i>Hr̥ṣṭā:</i>	Seeing something funny. The glance is moving, the eyeballs are not fully visible. There is also winking with the eyes
<i>Dīnā:</i>	The upper eyelid is dropped and the eyeballs are swollen and move slowly.

954 Movements of the eyebrows are described in NṢ 8:116-120 and their applications in NṢ 8: 121-125.

To move the eyebrows quickly up and down in a pleasing manner is a special feature of *mohiniyāttam* and *kathakalī*.

955 *Dr̥ṣṭis*, the direction of the glances are described in NṢ 8: 38- 95.

956 NṢ 8: 85- 94.

957 NṢ 8: 52- 60.

<i>Kruddhā:</i>	An angry glance with the pupils turned up and kept motionless with knitted eyebrows
<i>Dṛptā:</i>	Is a haughty and arrogant glance. It is majestic, energetic and enthusiastic. The eyes are wide open without moving eyeballs, expressing prowess and pride
<i>Bhayānvitā:</i>	The eyes are opened fully, the pupils agitatedly moved away from the object
<i>Jugupsitā:</i>	The eyelids are contracted at the corners and the eyeballs hidden and turned away from the object
<i>Vismitā:</i>	The eyeballs are slightly turned up in wonder and the eye is wide open and motionless

The rasa-dr̥ṣṭis⁹⁵⁸, the full-blown emotional glances:

<i>Kāntā:</i>	Contraction of the eyebrows, sidelong glances
<i>Bhayānakā:</i>	The eyelids are fixed with the eye wide open, the eyeballs gleaming and turned up
<i>Hāsyā:</i>	The eyelids are contracted and then opened and moving eyeballs
<i>Karūnā:</i>	The upper eyelid drops, the eyeballs rest and the look is straight forward ⁹⁵⁹
<i>Adbhutā:</i>	The eyeballs are slightly raised and the eye is widened
<i>Raudrī:</i>	The eyeballs are lifted, rough and reddish, the eyebrows crooked
<i>Vīrā:</i>	The centre of the eye is bright. The eyes are agitated and fully open
<i>Bibhatsā:</i>	The eyelids nearly cover the corners of the eye, the eyeballs are disturbed

958 The *rasadr̥ṣṭis* are described in NŚ 8: 43- 51

959 Verse 8: 47 mentions 'nāsāgrānugatā' and is translated by Gosh as 'on the tip of the nose', but it can also mean a look straight forward.

The 20 sañcāribhāva-dṛṣṭis^{96o}

- Śūnyā* (vacant): A feeble glance, straight forward; used for the expression of anxious, stunned
- Malinā* (faded): The eyelids are half closed and the eyelashes shake slightly; used for the expression of frustration.
- Śrāntā* (tired): The eyelids droop), the pupils slip down; the corners of the eyes are narrowed; used for the expression of weariness.
- Lajjānvitā* (bashful): The upper eyelid sinks, the eyeballs are lowered; used for the expression of shyness and shame
- Glānā* (languid): The brows move slowly, the eyeballs are covered; used for the expression of laziness, loss of memory and sickness
- Śaṅkitā*
(fearfully uneasy): Hidden glances at intervals, sometimes obliquely lifted eyebrows, used for the expression of weakness and suspicion
- Viśaṅṅā* (sorrowful): A bewildered glance, pupils are motionless, the eyelids distended; used for the expression of desperation
- Mukulā* ("bud-like"): The pupils are wide open and the eyebrows bud-shaped, the eyelashes tremble; used for the expression of sleep, dreaming and happiness
- Kuñcitā* (contracted): The eyelids and the pupils are narrowed; used for the expression of jealousy, having difficulty seeing small objects, as well as for pain in the eyes
- Abhitaptā*
(distressed): Soft movements of the eyelids and the eyeballs; used for the expression of distress, emotional hurt or discouragement
- Jihmā* (squinted): The eyeballs are concealed, the eyelids drooping, the look oblique; used for the expression of jealousy, stupor and indolence
- Lalitā* (charming): A sweet glance, the corners of the eyes contracted. There are also eyebrow movements; used for the expression of love and joy

96o The *sañcāribhāva-dṛṣṭis* are described in the NŚ 8: 61-84 and their applications in NŚ 8: 85-93.

- Vitarkitā* (conjecture): The eyelids are turned up, the eyeballs, fully blown, move downwards; used for the expression of recollection and thinking
- Ardhamukulā*
("half bud"): The eyelids are kept like half- open buds, the pupils move slightly; used for the expression of joy and sweet smells and touch
- Vibhrāntā* (confused) The eyelids are in constant agitation; used for the expression of hurry, excitement and confusion
- Viplutā* (disturbed): The trembling eyelids are followed by stunned immobility; used for the expression of insanity, affliction, misery and death
- Ākēkarā*
(half- closed): The corners of the eyes and the eyelids are contracted and the eyeballs are repeatedly turned up; used to express that something is difficult to see
- Vikośā* (full blown): The eyelids are wide open, but the pupils are not steady; used for the expression of waking up, ruthlessness, pride, and complacency
- Trastā* (frightened): The pupils tremble, the middle of the eye is fully blown; used for the expression of fear and pani.
- Madirā* (inebriated): The eyeballs are unsteady; the corners of the eyes are fully widened; used for the expression of intoxication

According to *Bharata*, there are 8 basic physical reactions or *anubhāvas*⁹⁶¹ belonging to the basic emotions:

<i>Rati:</i>	Love:	Smiling, sweet words, knitting the eyebrows and casting glances
<i>Hāsyā:</i>	Laughter:	Imitating other's actions - foolish actions, broad laughter or boisterous outbursts
<i>Śoka:</i>	Sorrow:	Shedding tears, lamentation, bewailing, pallor of the face, falling on the ground
<i>Krodha:</i>	Anger:	Swelling nostrils, haughtily upturned eyes, biting the lips and knitted eyebrows.
<i>Utsāha.</i>	Energy:	Steadiness and boldness
<i>Bhaya:</i>	Fear:	Trembling hands and feet, palpitation of the heart, perspiration, agitation, seeking for safety and to escape.
<i>Jugupsā:</i>	Disgust:	Contracting the limbs, twisting the mouth, spitting, vomiting or covering the nostrils
<i>Vismaya:</i>	Wonder:	Tears of joy, wide opened eyes, moving the head to and fro, looking without blinking

*The movements of the nose (nāsā)*⁹⁶² and their applications:

<i>Natā:</i>	Lobes together	Used for the expression of mild crying and sobbing.
<i>Mandā:</i>	Resting lobes	Used for the expression of despair, eagerness and anxiety
<i>Vikṛṣṭā:</i>	Expanded	Used for the expression of strong smells, breathing, sighs and in communicating fear and distress
<i>Socchvāsā:</i>	Inhaling	Used for the expression of mild fragrance and deep breaths
<i>Vikāṇitā :</i>	Contracted	Used for the expression of humour, of disgust and envy
<i>Svābhāvikā;</i>	Natural	Used for the expression of the remaining <i>bhāvas</i>

961 The *anubhāvas* are explained in the NŚ 7: 6 and described, together with the *vyābhicāris*, in the NŚ 7: 8-27.

962 Movements of the nose in NŚ 8: 126-128, their application in NŚ 8: 129-132.

The six movements of the cheek, (kapola)⁹⁶³ and their applications:

<i>Kṣāma:</i>	Depressed	Used for depicting miserable conditions
<i>Phulla:</i>	Full blown	Used for the expression of excessive joy
<i>Pūrṇa:</i>	Lifted, raised	Used for the expression of energy, enthusiasm and pride
<i>Kampita:</i>	Throbbing	Used for depicting anger and enthusiastic joy
<i>Kuñcita:</i>	Contracted	Used for depicting cold, touch, fever and fear
<i>Sama:</i>	Natural position	

The movements of the lower lip (adhara)⁹⁶⁴ and their application:

<i>Vivartana:</i>	Lips are narrowed	Used for depicting envy, jealousy, pain, contempt, disgust and laughter
<i>Kampana:</i>	Throbbing lips	Used for depicting trembling, freezing, fever, anger and victory
<i>Visarga:</i>	Lips are spread	Used for depicting coquetry, pretended anger against a lover and for painting the lips
<i>Vinigūhana:</i>	Concealed	Used for depicting exertion and strain
<i>Sandaṣṭaka:</i>	Biting the lips	Used for depicting anger and doubt
<i>Samudgaka:</i>	Lips closed, contracted	Used for depicting pity and sympathy

The seven movements of the chin⁹⁶⁵ (cibuka) and their applications:

<i>Kuṭṭana:</i>	Clashing the teeth	Used for the expression of fright, cold, old age and fever
<i>Khaṇḍana:</i>	Lips open and close	Used for the expression of muttering prayers, reciting, conversing and eating

963 Movements of the cheeks in NS 8: 133- 134, application in NS 8: 135-137.

964 Movements of the lips in NS 8:138-139 and their application in NS 8: 140-142.

965 NS 8: 143-148. The movements of the chin are marginal for *kathakali* and *kūṭiyāṭam*, which are styles in which the teeth should not be shown.

<i>Chinna:</i>	Lips closed	Used for the expression of sickness, fear, cold and anger
<i>Cukṣita:</i>	Mouth wide open	Used for the expression of yawning
<i>Lēhita:</i>	licking of the lips	Used for the expression of greed and gluttony
<i>Sama:</i>	mouth slightly opened	Used for the expression of the natural state
<i>Daṣṭa</i>	Lower lip bitten	Used for the expression of anger or doubt

In later treatises, lots of lip, tongue and teeth movements are recorded for use in realistic mimetic dance. In *kūṭiyāṭṭam* and *kathakaḷi* mouth expressions never become grotesque or ugly⁹⁶⁶.

The six oral gestures⁹⁶⁷ and their applications:

<i>Vidhāta:</i>	The mouth is obliquely spread	Used for the expression of preventing something and for saying (“That’s not true!”)
<i>Vinivṛta:</i>	The mouth is spread	Used for depicting envy, jealousy, contempt, bashfulness and playfulness
<i>Nirbhugna:</i>	The mouth is crooked	Used for depicting majesty and serious scrutiny
<i>Vyābhugna:</i>	The mouth is slightly spread	Used for depicting of shame, discouragement, impatience and summoning
<i>Vivṛta:</i>	The lips are kept apart	Used for depicting conveying humour, grief and fear

966 The movements of the teeth are described in the *Sanḡita Ratnākara* of Śārangadeva (13th century), in the *Mānasollāsa* by king Someśvaradeva (1131) and the *Nāṭya Śāstra Saṅgraha*, a compilation of texts on theory and practice by Utka Govindācārya (late 18th century); the movements of the tongue are described in the above mentioned treatises. See also in Bose, Mandakranta 1995, 57- 56.

967 NS 8: 149-156. Oral gestures are marginal for *kathakaḷi* and *kūṭiyāṭṭam*.

<i>Udvāhī</i> :	The edges of the mouth are turned upwards	Used for depicting playful behaviour, womanly pride, disrespect and angry words
-----------------	---	---

The four colours of the face (mukharāgas) ⁹⁶⁸ and their applications:

<i>Svabhāvika</i> :	Natural	Used for depicting a natural mood
<i>Prasanna</i> :	Pleased, bright	Used for wonder, laughter or love
<i>Rakta</i> :	Reddened	Used for the expression of heroic pride, fear and intoxication
<i>Śyāma</i> :	Dark and moody	For the expression of anger and disgust

Nine kinds of movements of the neck (grīva) and their applications⁹⁶⁹:

<i>Samā</i> :	The neck is held naturally	Used for praying
<i>Natā</i> :	The face is bent down	Used for binding a necklace, putting an arm around somebody's neck
<i>Unnatā</i> :	The face turned up	Used for reaching a high place
<i>Trsyārā</i> :	The neck is inclined diagonally to the side	Used for the expression of sorrow
<i>Rēcītā</i> :	The neck is shaken and moved to the side	Used for coquetry and dancing
<i>Kuncitā</i> :	the head held bent	Used for pressure of weight and protection of the neck

968 In NS 8:158 -167.

969 Movements of the neck and their applications: NS 8:166- 173.

In the AD, four other neck movements, important for Indian dance and dance theatre, are mentioned as:

Sundari: The neck moves obliquely

Tirascina: The neck moves up on both sides as the gliding snake

Parivartita: The neck is moved from r to l like a half-moon

Prakampita: The neck is moved for- and backwards like a pigeon

See Rajendran, C. 2007, xix- xx and 16-18: *Abhinayadarpana*.

<i>Ancitā:</i>	The head turned back	Used for the expression of hanging, dragged by the hair and looking up
<i>Velitā:</i>	The neck with face turned back and to the side	Used for looking behind
<i>Nivrttā:</i>	Returned to basic position after forward bend	To proceed to one's abode

In later treatises movements of the teeth (*danta*) and the tongue (*jihvā*) are also mentioned⁹⁷⁰.

Chapter 9

This chapter is dedicated to *mudras*. It deals extensively with *hasta-abhinaya*, describing 67 *mudras* and their usages. Bharata mentions and describes 24 *āsamyuta* (one handed) *hastas*⁹⁷¹, 13 *samyuta* (two handed) *hastas*⁹⁷² and 30 *nṛtta* (pure dance) *hastas*.⁹⁷³

The 24 *āsamyuta hastas* are: *Patāka*, *Tripatāka*, *Kartarīmukha*, *Ardhacandra*, *Arāla*, *Śukatuṇḍa*, *Muṣṭi*, *Śikhara*, *Kapittha*, *Kaṭakāmukha*, *Sūcīmukha*, *Padmakośa*, *Śarpaśiraḥ*, *Mrgaśīrṣa*, *Kāngula*, *Alapadma*, *Catura*, *Bhramara*, *Haṃsāsya*, *Haṃsapakṣa*, *Sandamśa*, *Mukuḷa*, *Ūrṇanābha* and *Tāmracūḍa*.

The 13 *samyuta hastas* are: *Ānjālī*, *Kapota*, *Karkaṭa*, *Svastika*, *Kaṭakavardhamānaka*, *Utsaṅga*, *Niṣadha*, *Dola*, *Puṣpapuṭa*, *Makara*, *Gajadanta*, *Avahittha* and *Vardhamāna*.

970 The movements of the teeth are described in the *Sanḡita Ratnākara* of Śārangadeva (13th century), in the *Mānasollāsa* by king Someśvaradeva (1131) and the *Nāṭya Śāstra Saṅgraha*, a compilation of texts on theory and practice by Utkal Govindācārya (late 18th century); the movements of the tongue are described in the above mentioned treatises. See also in Bose, Mandakranta 1995, 56-57: *The Dance Vocabulary of Classical India*.

In later treatises, lots of lip, tongue and teeth movements are given for use in realistic mimetic dance. In *kāṭiyāttam* and *kathakali*, the teeth should not be shown and mouth expressions never become grotesque or ugly.

971 See in NŚ 9: 4-7 and 27-126.

972 Ibid: 9: 8-9 and 127-156.

973 *Hastas* used for pure dance, NŚ 9:10-17.

*The four hand-actions or hastakaraṇas*⁹⁷⁴ :

- Āveṣṭita*: The index closes first into the palm, followed by the other digits
Udveṣṭita: The index opens first from the fist, followed by the other digits
Vyavartita: The *minimus* closes first into the palm, followed by the other digits
Parivṛtita: The *minimus* opens first from the fist, followed by the other digits

Bharata states that *hastakaraṇas* and *mudras* should be accompanied by relevant expression of the face⁹⁷⁵.

*The hasta pracāras, the directions of the hand*⁹⁷⁶ are:

- Uttāna* Upwards
Parsvāga Both sides
Adhomukha Downwards
Vartula Circular motion
Tryaśra Triangular, obliquely

*Arm movements (bahu) have ten modes or prakāras*⁹⁷⁷ and are described as:

- Tiryak* Horizontal to the sides
Urdhvagata Upward
Adhomukha Downward
Añcita Outwards from the chest and back
Apavidhha Circular movement away from the chest
Maṇḍalagati Round in all directions
Svastika Crossed
Pr̥ṣṭhānusārī Arms move to the back

974 *Hasta-karaṇas* are described in NS 9:200-206.

975 NS 9:207.

976 NS 9:157-162. See also Bose, Mandakranta 1995, 95-96. *Vartula* and *tryaśra* are not mentioned in the Gosh-edition.

977 NS 9:208-210.

<i>Prasārita</i>	Extended forward
<i>Ūrdhvasta</i>	Ubove the head
<i>Udvēṣita</i>	Movement out from the wrist in <i>varṭanā</i>

Bharata also informs about the providence of the *mudras* and their corresponding colours, castes and deities in this chapter. Finally, he lists physical actions that underline emotions and the spoken word (*hastakarmas*)⁹⁷⁸:

<i>Utkarṣana:</i>	To draw up words (abstract, symbolic?)
<i>Vikarṣana:</i>	To sag, to drag
<i>Vyākarṣana:</i>	To pull
<i>Parigraha:</i>	To accept
<i>Nigraha:</i>	To kill, to curb, to lower
<i>Āhvāna:</i>	To beckon, to invite
<i>Todana:</i>	To incite
<i>Samśleṣa:</i>	To join together
<i>Viyoga:</i>	To separate
<i>Rakṣaṇa:</i>	To protect
<i>Mokṣana:</i>	To let go, to release
<i>Vikṣepa:</i>	To throw
<i>Dhūnana:</i>	To shake
<i>Visarga:</i>	To give away
<i>Chedana:</i>	To cut
<i>Bhīda:</i>	To split
<i>Spotana:</i>	To burst
<i>Moṭana:</i>	To fold up or to crush
<i>Tāḍana:</i>	To beat

978 The *hastakarmas* are described in NŚ 9:157-165.

Chapter 10

This chapter deals with body expression (*śarīrābhinaya*). The human body is classified into main limbs (*āṅgas*) and their secondary parts (*upāṅgas*). The six main body parts to be considered for acting and dancing (*āṅgas*) are:

head (*śiras*)

The *upāṅgas* of the head are:

- eyes (*nētra*)
- eyebrows (*bhrū*)
- nose (*nāsā*)
- lips (*adhara*)
- cheeks (*kapola*)
- chin (*cibuka*)

hand (*hasta*)

hips (*kaṭi*)

chest (*vakṣas*)

sides (*pārśva*)

feet (*pāda*)

There are five types of chest movements (*uras*)⁹⁷⁹:

<i>Ābhugna:</i>	The chest is sunken in and the shoulders are slightly rounded:	Used for the expression of despair, shame, embarrassment, sorrow, fear, pain, shyness, and heavy rain
<i>Nirbhugna:</i>	The chest is stiff, the shoulders are raised:	Resentment, surprise, arrogance
<i>Prakampita:</i>	The chest moves up and down, due to heavy breathing:	Used for laughter, weeping and exhaustion

979 Movements of the chest in NS 10: 1-9.

<i>Udvāhita:</i>	The chest is raised and lifted:	Looking at objects placed high up as well as yawning
<i>Sama:</i>	All limbs are symmetrical (<i>caturasra</i>) and the chest held in a normal position	Neutral

*The five gesture types of the sides (pārśva) and their applications*⁹⁸⁰:

<i>Nata</i>	one side slightly bent forward	Approaching someone
<i>Unnata:</i>	(The opposite of <i>nata</i>), raised:	Going backwards
<i>Prasārita:</i>	stretched out:	In joy
<i>Vivartita:</i>	Rotated back from the sacrum (<i>trika</i>):	Turning back
<i>Apaṣṭa:</i>	Returning from rotation:	Turning again forward

Bharata lists also three gestures of the belly (*jathara*),⁹⁸¹ five gestures of the hip (*kathi*)⁹⁸², five gestures of the thighs (*uru*)⁹⁸³, five gestures of the shanks (*janghā*)⁹⁸⁴ and the different movements of the feet (*pādā*)⁹⁸⁵. Foot movements lead to the basic steps, where body movements, feet and hands are kept in mutual concordance (*cārīs*). Later treatises mention also belly (*udara*), knees (*jānu*) and wrists, (*manibandhas*).

Chapter 11, 12 and 13

These chapters contain the explanations of *cārīs* (leg and foot movements), *mandalas* (series of three or four joined movements) and gaits, body poses (*sthānas*) and other movements⁹⁸⁶. *Recakas* are movement units of neck, hips, hands and legs.

980 Gestures of the sides (*pārśva*) in NS 10: 10-17.

981 Gestures of the belly (*jathara*) in NS 10: 18-20.

982 Gestures of the hips (*kaṭi*) in NS 10: 21-26.

983 Gestures of the thighs (*ūru*) in NS 10: 27-33.

984 Gestures of the shanks (*jangha*) in NS 10: 34-40.

985 Movements of the feet (*pāda*) in NS 10: 41-51.

986 Bharata describes the gaits of different characters, the walks of the eight basic emotions, riding a chariot, moving in the sky, the blind man's gait as well as the walking movements of animals.

Chapter 24 and 25

The chapter tells about the graces of young women and men (it seems to be based on the *Kāmasūtra* and analyses the 23 different types of woman as seen from the perspective of men's pleasure) and describes also the types of heroines in love (*śṛṅgāra-nāyikā*), classifications also used in classical dance. Chapter 25 deals with the art of the courtesan.

Chapter 26

This chapter is dedicated to *citrābhinaya*, the physical descriptions of situations⁹⁸⁷. It contains descriptions of gesture representations together with glances and facial expressions such as for the notions of 'day', 'night', 'moonlight', 'sun', 'umbrella', 'pleasant and sharp objects', 'exalted feelings'; but also 'flower-garlands', 'to understand' something, 'undesirable objects', animals - like 'lions' and 'tigers', as well as concepts like numerals and seasons.

Bhārata also discusses here how *bhāvas* and *anubhāvas* should be shown. Words uttered under intensive emotion should be shown twice or thrice, such as: 'go there!', 'leave off!' 'Do not speak!' 'Ah!' He also outlines the rules for the repetition of words.

There are as an example the eight stages depicting death (caused by poison)⁹⁸⁸:

<i>Karsya:</i>	General weakness	The eyeballs are sunken, the cheeks depressed depressed, the arms feeble and the cheeks hollow
<i>Vēpathu:</i>	Tremor	Head and feet are shaken repeatedly
<i>Dāhastatha:</i>	Burning sensation	The entire body is shaken in pain
<i>Hikkā:</i>	Hiccups	Vomiting, convulsions, thrusting out arms and legs
<i>Phena:</i>	Foaming at mouth	Loss of consciousness

987 This chapter deals rather with *lokadharmi* or realist types of expression. It seems to be written later than the previous chapters. This is also the case for chapter 27, the *natya-siddhi-nirūpā*, the review of fulfilment and success in dramatic production.

988 NS 26: 105-113.

<i>Griṅvābhāṅga:</i>		The head is drooping and touching the cheek
<i>Jadatā:</i>	Paralysis	Inaction of the senses
<i>Maranā:</i>	Death	The eyes close

Chapter 27

This chapter describes the accomplishments of the stage. *Siddhi* (fulfilment) is attained in two ways; by divine grace or due to human effort. Bharata analyses the spectator and ponders what makes an ideal spectator (*prēkṣaka*): people being honest, empathic or experts on the theatre arts. Bharata deals also with critics (*prṣāśnikas*).

The chapters not mentioned here deal with topics irrelevant for this thesis: ritual, dance and dance movement, theatre architecture, prosody, dramaturgy, language and dialect, costume and makeup, dealing with courtesans, playwriting, rhythm, song and music.

Conclusion

Bharata wrote a practical compendium on the dramatic arts and their techniques. Many topics are treated only on a basic level and have, by generations of actors and dancers of different styles of dance and theatre, been developed further, and also been commented on by a great number of scholars. Bharata's main doctrines, such as the threefold structure of the *bhāva-rasa* acting concept (from the mind of the playwright via the embodiment of the actor to the reception of the spectator), as well as the doctrines added later by *Abhināvagupta*⁹⁸⁹ (as *sādharaṇikaraṇa* and *dhvani*, suggestiveness) are based on the *Nāṭyaśāstra*. These acting doctrines should be to considered and reconsidered as contemporary acting concepts.

During the centuries, a bulk of treatises⁹⁹⁰ based on the *Nāṭyaśāstra* as well as many commentaries has been written between Kashmir and Kerala. During the last 1000 years, a lot of philosophical and religious speculations

989 *Abhināvagupta*'s comments on the *Nāṭyaśāstra* are only known from later commentators from the 6th-7th century.

990 Other treatises consulted for this study: *Abhinaya Darpaṇa* (AD) by *Nandikeśvara*, 5th-13th century, Tamil Nadu; *Hastalakṣaṇadīpikā* (HLD) unknown author 13th-15th century, Kerala; *Bālarāmabhrataṃ* (BB) by *Kartika Tirunal Bālarāma*, around 1800, Travancore.

have created a smoke curtain around Bharata's work; but the influence of the *Nāṭyaśāstra* is still visible in the Indian arts.

Appendix 3

ADDITIONAL MATERIAL REGARDING THE EXPRESSION OF EMOTION

In Chapter 7 of Part three, the techniques of emotion processing are described. This appendix supplies further material for the actor's use of the nine basic emotions and presents examples. They are described according to the *Nāṭyaśāstra*⁹⁹¹, other Indian treatises, *kūṭiyāṭṭam*-practice and classical Indian dance practice as well as the European tradition.

The Basic Emotions

The Christian (Catholic) tradition of emotion is based on the connotation of the *Seven Deadly Sins*. The following table shows in the first column the name of the emotion, in the second column the agents that cause the emotion, in the third its opposites and in the last column the according corresponding emotions of the *Nāṭyaśāstra*.

<i>Emotion</i>	<i>Caused by the following agents:</i>	<i>As the opposite of:</i>	<i>Nāṭyaśāstra</i>
Anger	Activity, conflict, competition defence	Sympathy, love	<i>Raudra</i>
Lust	Sexuality and Eros	Agape (caritas)	<i>Śṛṅgāra</i>
Pride	Egoism, self confidence and arrogance	Humility	<i>Vīra</i>
Laziness	Inertia and indifference	Activity, zealousness	<i>Śānta</i>
Gluttony	Desire for food beyond the satisfaction of hunger, "gourmand"; greed	Restriction, self-control	
Envy	Covetousness	Generosity	
Avarice	Parsimony	Prodigality, generosity	

991 The *Baroda* edition presents nine rasas; but the *Chaukhamba* edition only eight. There are arguments for and against the originality of the ninth rasa, *śānta*. In: Kumar, Puspendra 2006. *The Nāṭyaśāstra of Bharatamuni*, translated by Manmohan Gosh.

1 Love (*śṛṅgāra*)

Variations of love:

Erotic love, sexual attraction

Parental love (*vātsalya*)

Friendship (*sakhya*)

Religious devotion (*bhakti*)

Attachment to an animal, a landscape, a country, an object or an idea

Compassion (*caritas*) consists of a mixture of sorrow and love.

Vanity or self love

Love (*śṛṅgāra*) on stage should always have an object, should always be related to something or somebody: a beautiful landscape, a little child, a beautiful object, a beloved person. Love is attachment, desire or a religious emotion. Love without object is the positive mood of joy, well-being, contentment and happiness with the attitudes of hope, optimism and gratitude.

According to the philosopher José Ortega y Gasset⁹⁹², the fashions of love European style are

The *courteous love* of the 13th century

The '*amor gentile*' of the 14th century

The *platonic love* of the 15th century

The '*estima*' of the 17th century

The *gallantries* of the 18th century and

The *romantic love* of the 19th century

Darwin asserted that tender feelings are compounded by affection, joy and sympathy. He also related devotion to affection (as Indians do). He attributed devotion often to be combined with fear and mentioned upturned eyes, the expression of ecstatic delight⁹⁹³.

In the Indian classical dance tradition, *bhakti-śṛṅgāra* is the most important emotion; but there are very few dancers who are able to mark the differences between *śṛṅgāra* proper, *vātsalya*, *sakhya* and *bhakti*⁹⁹⁴. According

992 Ortega y Gasset, José (1926) 1963, 131: *Triumph des Augenblicks und Glanz der Dauer. (Para La historia del amor)*.

993 Darwin, Charles (1872) 2000, 198: *The Expression of the Emotions in Man and Animals*.

994 The *bharatanāṭyaṃ* dancer Kalanidhi Naryanan is a famous interpreter of the padam "Krishna ni begane, baru!" where she first imagines Krishna as a little boy

to the NŚ, the implications (*adhīsthānas*) for love are simplicity, innocence and purity, a state close to tranquillity and peace of mind (*śānta*), contentment, satisfaction, hope, optimism and gratitude. Love (*śṛṅgāra*) is one of the longest lasting emotions and forms together with anger a binary opposition of positive and negative emotions. *Bharata* describes *śṛṅgāra* poetically as “the soul’s bright dress”⁹⁹⁵. Whatever is clean, pure and worth looking at is *śṛṅgāra*. It is not only erotic love, although many Indian dancers treat it as such. *Vatsalya* and *bhakti* fall also under this category as do friendship, sympathy, the enjoyment of art, an object or a beautiful landscape. The dark sides of love are fixation and vanity.

The Indian *bhakti*-movement made of *śṛṅgāra* the everlasting emotion. It is expressed by the Indian danceuse as her love and longing for the absent Lord. The *vipralambha śṛṅgāra* is expressed in the yearning for *mokṣa*, expressed as the longing for the absconded god. There is a rich *śṛṅgāra* –culture in India; erotic love and separation are analysed by many Indian scholars. The themes of *abhinaya* in Indian classical dance are mostly based on various forms of *śṛṅgāra*.

The states of the heroine’s separation from the beloved, described in the NŚ⁹⁹⁶:

1. <i>Abhilāṣā</i> :	Longing for the beloved
2. <i>Cintana</i> :	Worry
3. <i>Anusmṛti</i> :	Remembering
4. <i>Guṇakīrtana</i>	Praise of the beloved’s good qualities
5. <i>Udvega</i> :	Alarmed and fearful
6. <i>Vilāpa</i>	Lamenting
7. <i>Unmāda</i> :	Immersed in emotion, mad
8. <i>Vyādhi</i> :	Shaken with fever
9. <i>Jaḍatā</i> :	Stupor, becoming thin
10. <i>Maraṇa</i> :	Death caused by love

(*vatsalya*), then as a lover (*śṛṅgāra*) and finally as a god (*bhakti*). Another *vatsalya* specialist is the mohiniyattam dancer *Padmasrī Kalāmaṇḍalam Ksemavati*. Her “*omenatinkal kidavū*”, a poem by Irayiman Tampi, is interpreted skilfully with many shades of motherly love.

995 NŚ 6: 45 prose passage and *ślokas* 46- 47.

996 Ibid: 24: 169-190.

Triggers (*vibhāvas*) of *śṛṅgāra* are all kinds of perceptions of the five senses for example positive, exciting things to see: the pleasure of seasons, the full moon, gardens and flowers; hearing music, the sound of birds, children's laughter; smelling: flowers and perfumes; touching a beloved person or an object; tasting good food and drink and also intoxication by natural or artificial means. According to the *Nāṭyaśāstra*, the *stāyibhāva* of *śṛṅgāra* is *rati*⁹⁹⁷ (desire). The *stāyibhāva-dr̥ṣṭi*, *snigdā*⁹⁹⁸ (loving glance) is as follows: The centre of the eye is expanded and the eyeballs seem to be smiling. The *rasadr̥ṣṭi* of *śṛṅgāra* is *kantā*⁹⁹⁹. The look involves sidelong glances and graceful movements of the eyebrows.

Examples of śṛṅgāra- dr̥ṣṭi in kūṭiyāṭṭam practice:

The man: She is sitting on his left thigh. He holds the left arm around her. He looks smiling straight into his beloved's face. His eyeballs are expanded, soft and shining, the eyebrows are fluttering. Or: He sees her coming towards him from the left. He thinks about her (the eyes move down to the floor, and realising his *desire* for her, he lifts the eyes again straight forward expressing the full desire on his face¹⁰⁰⁰).

The woman is sitting on her lover's thigh. She looks at him (on her right side) and projects a beautiful smile and fluttering eyebrows and sidelong glances (with elongated eyes), breathing softly "as having a wet thread in the spine". She turns shy and moves her eyes in an half circle to the left side and slightly moves her neck down; the eyes, together with the neck describe a half circle and she looks again at him.

The two main types of love:

Love in union (*samboga śṛṅgāra*)¹⁰⁰¹ and love in separation¹⁰⁰². The first denotes all persons and things that are in front of us, the latter applies to per-

997 NŚ 6: 17

998 NŚ 8: 53

999 NŚ 8: 44

1000 Venu G. (class notes: *Iriññalakuṭa*, January 2000) and Usha Nangyar (class notes, *Cāṭṭakkūṭam*, September 2009).

1001 Rele, Kanak, 1996, 77-78: *Bhāva Niroopanna*.

1002 NŚ 6: 45, prose passage b.

sons and things we dream of with the certainty of reunion, be it an absent lover or homesickness. *Vipralambha śṛṅgāra* became the most important feeling of the *bhakti* movement¹⁰⁰³.

The feelings (vyabhicāris) of love in separation are the following:

Dejection of other pleasures (*nirveda*), languor (*glāni*), apprehension (*śaṅkā*), jealousy, (*asūyā*), weariness (*śrama*), anxiety and worry (*cintā*), impatience, yearning (*autsukya*), drowsiness, (*nidrā*), sleep (*supta*), dreaming (*svapna*), feigned anger (*bibboka*), illness (*vyādhi*), insanity (*unmāda*), forgetfulness (*apasmāra*), sluggishness (*jāḍḍya*), death (*maraṇa*) as well as other conditions like laughter (*hāsa*), courage (*utsāha*), surprise (*vismaya*), recollection (*smṛti*), contentment (*dhrīti*), bashfulness (*tajjā*), joy (*harśa*), agitation (*āvega*), arrogance, (*garva*), awakening (*vibōdha*), assistance, fright (*trāsa*), assurance (*mati*), satisfaction, cleverness (*cāturya*), taunting (*kaṭākṣa*), faith and deliberation (*vitarka*).

The *Bharata Sara Saṅgraha* (a treatise written for the king of Tanjore by *Utke Goidācārya* in the late 18th century) mentions for the practice of acting (*nāṭya*) five different states of *vipralambha śṛṅgāra*. The author connects them poetically with the effects of the five flower-arrows shot by *Kamadeva*, the god of love. This imagery is still used in modern *mohiniyāṭam*, such as depicting *Kamadeva* shooting the five flowers from his bowstring made of bees. The reactions of the suffering heroine (*nāyika*) are vividly depicted.

1003 The feeling of being separated from god (originally seen as the relationship master-servant or father-son, develops with the influence of *tantra* also as the relationship mother-son) was understood as excitement, feeling, emotion, sentiment, bliss (*anānda*), a part of blissful consciousness. In the different local dance styles that flourished (today known as *bharatanāṭyam*, *odissi*, *kuchipudi* and *mohiniyāṭam*) the female dancer represents *puruṣa* (as the female soul) longing for the spiritual, symbolised by the addressed *Kṛṣṇa*. The erotic sentiment, *śṛṅgāra*, has enormous impact on all the arts.

Name of the flower- arrow	Flower	Aiming at	Effect of the arrow on the heroine
Aravinda	Lotus	chest	desire
Aśoka	Aśoka flower	lips	pallor
Cāta	Mango flower	mind	loss of appetite
Maḷli	Jasmine flower	eye	love-sickness
Nilotpalaṃ	Blue Lotus	heart	dropping dead

Not only the state of love and separation are analysed; but also the relationship between the heroine and the hero in love.

The eight types of heroines (aśtanāyikas)

The NŚ describes eight types of women in love. The emotional state of the heroine and how she relates to being separated from her lover are classified:

<i>Vāsakasajjā:</i>	One waiting, adorning herself
<i>Virahotkaṇṭhitā:</i>	One separated and longing for reunion
<i>Swādhīna-bhartṛkā:</i>	One sure and proud of her man, confident
<i>Vipralabhdā:</i>	One disappointed because her lover has not turned up as promised
<i>Khaṇḍitā:</i>	The angry one, who sends her lover away
<i>Kalāntarītā:</i>	One that regrets having sent him away
<i>Abhisārikā:</i>	One who is impatient and goes to meet him
<i>Proṣitabhartṛkā:</i>	One unable to bear the separation from her husband who is on a long journey

The *Gūtagoviṇḍa* dedicates to each of the *aśtanāyikas* a special poem. The heroine is Krishna's lover, the cowgirl (*gopika*) *Rādha*¹⁰⁰⁴. There exist innumerable amounts of *padams* (poems, songs), *varnams* (musical form) and *jāvalis* (erotic poems), inspired by the poems of the *Gūtagoviṇḍa*. These erotic topics are still very popular in classical Indian dance.

1004 These poems are also called *aśtapādis*.

2 Surprise, astonishment and wonder (*adbhuta*)¹⁰⁰⁵:

Surprise leads to the emotions of joy, fear, horror or disgust. Darwin mentions surprise only as leading to negative emotions, but the NŚ tradition sees surprise as the positive emotion of wonder. Surprise always has an object (or a topic) as its origin. We are surprised about an idea, or somebody or something we see, hear, smell, touch or taste. The two most important conditions (*adhistānas*) of *adbhuta* mentioned by *Bharata* are “heavenly sights” (maybe spiritual revelations or visions) and the arising of joy due to an event. I add serendipity to the list. Sudden attention graduates according to Darwin into surprise and surprise into astonishment and eventually into “stupefied amazement”¹⁰⁰⁶.

According to the NŚ, the *sthāyibhāva-dṛṣṭi* of wonder is *vismitā*¹⁰⁰⁷. The eyeballs are turned upward, the eye is wide open and motionless; the *rasadrṣṭi*¹⁰⁰⁸ of *adbhuta* is defined as eyeballs that are slightly raised in wonder. Legs and arms are extended. Also Darwin states astonishment to be expressed by raised eyebrows and wide opened eyes and mouth¹⁰⁰⁹.

Wonder in kūṭiyāttam practice:

The head is kept straight, the glance slightly upwards and the *śṛṅgāra*-look is intensified. The face, with a big smile, is shining ‘like a full blown lotus’, cheeks and nose are throbbing. Inhale through the nose, holding the breath (*apnea*) during the peak moment of surprise, then wondering, breathing quickly in sustaining the emotional state with gracefully shivering eyebrows.

Physical characteristics of wonder (positive surprise):

The face:	Smiling and full-blown
The eyes:	fully opened (the eyeballs rotated gracefully, thereafter looking up)

1005 NŚ 6, prose passage 74, 6: 75-76.

1006 Darwin, Charles (1872) 20009, 257: *The Expression of the Emotions in Man and Animals*.

1007 NŚ 8: 60.

1008 NŚ 8: 48.

1009 Darwin, Charles (1872) 20009, 27: *The Expression of Emotions in Man and Animals*.

The glance:	Slightly upwards, focused far with elongated look
The eyeballs:	Soft and shining, extraverted; or the eyelids are heavy and throbbing and the eyeballs moving
The eyebrows:	Raised and beautifully arched, flashing up and down
The lips:	forming a “o” or “A” sound or spreading in a smile
The cheeks:	Raised and expanded
The chin:	Neutral or dropped or with a rounded mouth (aah!)
The nose:	Throbbing
The head:	Kept immobile, or moves from side to side with the eyes fixed on the object of wonder
The arms:	Extended and lifted
The fingers:	Extended and opened ¹⁰¹⁰
The body posture:	The chest is raised, the body extended and bent away from the object of admiration or inclined towards it ¹⁰¹¹
Breathing pattern:	Could be inhalation through nose or mouth, keeping <i>apnea</i> (often with open mouth); breathing quickly in and out sustaining the emotion of wonder, or shaking the head slowly in admiration, exhaling with <i>anubhāvas</i> (the start of the cognitive processing of the emotion)

Physical reactions (*anubhāvas*) of wonder and surprise are: to lift the arms and to extend the fingers, clap the hands together, to touch the cheeks, the chest or the head, to rub the eyes to see clearer, to open the mouth or to open and extend the arms and the hands towards the object of wonder. In negative surprise the physical reactions could be retraction as well as to cover the face.

Darwin claims that the degree to which eyes and mouth are open in surprise corresponds to the degree of surprise experienced¹⁰¹².

1010 Children tend to open their fingers fully in surprise.

1011 The first option is a more ecstatic expression. It creates dramatic space between the subject and the object of emotion.

1012 Darwin, Charles (1872) 20009, 256: *The Expression of the Emotions in Man and Animals*.

Different degrees of surprise and wonder:

To be openly interested

To be astonished (*vismāyā*)

A positive, negative or serendipitous surprise (discovery by chance)

To be delighted

To be fascinated

Admiration

Respect

To be amazed

To be overwhelmed

To be stupefied

A state of bliss

Awe

From wonder it is easy to make the transition to *pride* by withdrawing energy and focus from the object of admiration back into the own spine and the cheeks¹⁰¹³.

3 Heroic Pride, the "Energetic Emotion" (vīra):

The Christian tradition considers pride as a negative emotion. Also Darwin follows this line and considers pride as the emotion of arrogance. Pride is according to him the emotion that is most plainly expressed: the body and head are raised, the eyelids are lowered¹⁰¹⁴. Pride, self-confidence, greatness, the heroic mood, energy, and everything noble and stately is in the *NŚ* collected under *vīra*¹⁰¹⁵. Following *Bharata*, *vīra* is produced through enthusiasm, perseverance and the absence of grief.

Vibhavas of *vīra* are: composure, *adhāvasāya* (perseverance), *naya* (good tactics), *vinaya* (humility), *parākrama* (valour), *śakti* (power), *pratāpa* (aggression) and *prabhāva* (mighty influence).

1013 Mentioned by Venu G. (my class notes from *Iriññālakūṭa*, January 2000).

1014 Darwin, Charles (1872) 20009, 241-242: *The Expression of the Emotions in Man and Animals*.

1015 *NŚ* in a prose passage chapter 6: 67-68.

The *Sthāyibhāva-dr̥ṣṭi* of *vīra* is *dr̥ptā*¹⁰¹⁶, a haughty and arrogant glance. It is majestic, energetic and enthusiastic. The eyes are wide open without moving eyeballs, expressing prowess and positive pride. *Rasadr̥ṣṭi* of *vīra*¹⁰¹⁷ : In the heroic glance, the centre of the eye is shining brightly and the eyes are kept motionless in a straight line, agitated and majestic.

Vīra in *kūṭiyāṭṭam* practice (*prayoga*):

Sitting on the stool, the right leg over the left (king's sitting pose): The chin is slightly pressed towards the throat, the eyebrows are lifted and the open glance is straight. There is a touch of a smile on the face. The energy is in the neck, the cheeks and the spine and is peacefully and confidently directed. There is no head movement, movements of turning occur from the lower spine¹⁰¹⁸. The breathing is deep and regular. As I see it, pride is here the expression of strength at ease, as expressed in the poise of pharaoh-statues.

The *Sañcāribhāvas* of *vīra*¹⁰¹⁹ according to the *Nāṭyaśāstra* are presence of mind, energy, agitation, joy, assurance, (fortitude (*dhṛti*), intellect (*matī*), pride, arrogance (*garva*) impetuosity, energy (*vēga*), ferocity (*augrya*), indignation (*amar̥ṣa*), recollection (*smṛi*) and others. The *Anubhāvas*¹⁰²⁰ are firmness (*sthāyira*), heroism (*śaurya*), bravery (*dhairya*), proficiency (*vaisāradya*).

Elements of anger, disgust, laughter and peace of mind mix easily with *vīra*. Variations of *vīra* are: Self- confidence, to be contented, to be dignified or restrained, to be courageous, to have an enthusiastic attitude, to be proud of something or somebody¹⁰²¹, or to take pride in something; but also haughtiness and *hybris* belong to pride.

1016 NŚ 8:57.

1017 NŚ 8: 50.

1018 The strongest experience of *vīra* on stage I ever had was the performances of the *kathakali* actor *Kalāmaṇḍalam T.T. Ramankutty Nair* in the role as *Rāvana*.

1019 NŚ 6:114.

1020 NŚ prose passage 6 :67-68.

1021 Paul Ekman - quoting the psychologist Jennifer Capriani - calls the feeling of having achieved something "fiero", and the proud feeling of somebody close having achieved something "nachess" (a Jiddish expression) ; in Ekman, Paul, (2003) 2004, 273- 274: *Gefühle lesen* (*Reading Emotions*).

4 Mirth and Laughter (*hāsya*):

Under *hāsya* I treat the whole scale from a happy mood, a simple smile to laughter. The absence of *hāsya* results in depression, the total absence in *anhedonia*, too much *hāsya* is *mania*, a constant extremely happy mood is *hypomania*. As a mood, *hāsya* is serenity, cheerfulness, optimism and *euphoria*.

In the European tradition, laughter has been banned¹⁰²² at times, but there is also the strong tradition of the laughter of Rabelais¹⁰²³. Darwin treats the topic in a chapter entitled "Joy, High Spirits, Tender Feelings and Devotion"¹⁰²⁴.

The *smile* also belongs to social behaviour patterns. As a subject to be learned it is under conscious control and is also culture specific. There are two types of smiles: the social smile, a more or less faked smile, but also the so called *Duchenne* smile, the real smile (where the under eyelid is extended, meeting with the cheeks). Duchenne de Boulogne¹⁰²⁵ proved that the *zygomaticus major*¹⁰²⁶ can be moved consciously, but the *musculus orbicularis oculi*¹⁰²⁷ only contracts through real, positive emotion being brought into play. That makes the ring muscle of the eye the real smile muscle.

1022 In the first century, Clement of Alexandria banned laughter because he believed that it leads to bad actions; but Thomas ab Aquino accepted laughter, because earthly laughter gives a foretaste of heavenly hilarity bliss. Le Goff, Jacques and Truong, Nicolas 2003, 81-86, *Une histoire du corps au Moyen Âge*.

1023 Rabelaisian laughter is according to Le Goff a medieval laughter, a free laughter. Le Goff, Jacques and Truong, Nicolas 2003, 86 : *Une histoire du corps au Moyen Âge*.

1024 Darwin, Charles (1872) 2000, 182-202: *The Expression of the Emotions in Man and Animals*.

1025 Guillaume Duchenne de Boulogne (1806-1875) a pioneer in neurophysiology and medical photography.

1026 The *Zygomaticus major* is the muscle that drags the upper lip upward and outward.

1027 The *musculus orbicularis oculi* is the muscle that closes the eyelid.

The following chart shows the physical difference between the social or faked and the real smile:

<i>Body parts and muscles involved</i>	<i>Social smile</i>	<i>Duchenne smile</i>
<i>Zygomaticus major</i>	Involved	Involved
<i>Musculus orbicularis oculi</i>	Not involved	Involved
Eyelids	Neutral	Narrowed
Eyebrows	Neutral	Slightly lowered
Cheeks	Lifted	Lifted higher change form
Mouth	Slightly open, edges upwards	Slightly open, edges higher upwards

Variations of smiles:

A smile occurs together with various other nuances: The smile of uncertainty, doubt, hesitation or despair can for example be mixed with pain, disgust, complacency, self-reliance, conformity or politeness. Then there is the deceitful smile, the smirk, the broad smile and the grin.

Variations of the *happy mood* are: gaiety, cheerfulness, joy, amusement, playfulness, merriment and hilarity.

Variations of laughter are:

- Chuckling
- Ironic laughter
- Malicious laughter
- Mockery, derision
- Taunting, teasing laughter
- Arrogant laughter (mixed with disgust)
- Scorn, disdain (mixed with anger)
- Sarcastic laughter
- Euphoric laughter
- Convulsive laughter
- Paroxysm (laughter mixed with pain)

According to the *Nāṭyaśāstra*, there are two modes of *hāsyā*: to laugh for yourself or to make others laugh. Laughter is a social emotion. There are three persons involved in laughter: The one who laughs, the one who listens and the one the first is laughing about. I add here laughing at misunderstandings and crazy situations, too.

The *Sthāyibhāva-dr̥ṣṭi* of laughter (*hāsyā*) is *hr̥ṣṭā*¹⁰²⁸, seeing something funny. The eyeballs are narrowed and opened, the eyeballs move to the sides without disclosing the pupils. There occurs also eye communication with a third person, saying: “Did you see that?” *Rasadr̥ṣṭi is hāsyā*¹⁰²⁹, a smiling glance with deception. The eyelids are contracted one after the other and move together with the agitated eyeballs.

Hāsyā in kūṭiyāṭṭam-practice:

Start with *vīra*. Look at the people in front of you from the right side to the left side and notice a ridiculous person on the left. The edges of the mouth are drawn up, the lips open slightly, the eyes elongate (contract the *diaphragma* a few times, breathing up through the nose). Laugh without sound, have a short gaze only, let the eyes move in an upper half circle to the right side. Communicate with the eyes with an imaginary person on the right side: “There! “Did you see?”

*To produce laughter according to Jacques Lecoq*¹⁰³⁰:

Start the procedure with the idea: “I am not allowed to laugh!” It will help to keep the impulse inside and to increase the build up of laughter.

- In stage 1: Only the eyes are laughing
- In stage 2: The mouth is pressed together; the diaphragm is quickly contracted and released
- In stage 3: The mouth opens, the teeth are visible; there are quick contractions of the diaphragm
- In stage 4: The body is bent forward, the mouth open and tensed

¹⁰²⁸ NŚ 8: 54.

¹⁰²⁹ NŚ 8: 46.

¹⁰³⁰ Laughter produced according to Jacques Lecoq (*class notes from November 1964*).

- In stage 5: The laughter cannot be stopped any more. The subject beats his thighs, his chest or his head
- In stage 6: The body is contorted by paroxysm and cramps
5. Anger, Rage and hatred (*raudra*)

The moods of anger, *raudra*¹⁰³¹ are to be cross, aggressive or hostile. Darwin describes rage as the face reddened with the veins of the forehead and the neck distended, the lips often retracted, the teeth grinning or clenched. Darwin considers rage only to differ in degree from anger and indignation. Moderate anger produces bright eyes. The eyebrows are most often frowning. There are body expressions of attack. In sneering and defiance the subject uncovers the canine tooth on one side¹⁰³².

Rele distinguishes for *mohiniyāṭṭam* four main types of *raudra*¹⁰³³: anger, friction, abuse and insult. The implications (*adhithānas*) of anger are to be blocked by others or block others.

According to the NŚ, the *sthyāibhāva-dṛṣṭi* is *kruddhā*¹⁰³⁴, an angry glance. The eyelids are immobile and the pupils turned up and kept motionless with knitted eyebrows. The *rasa-dṛṣṭi* is *raudrī*¹⁰³⁵, a rough glance of anger and pitilessness. The eyebrows are crooked, the eyeballs raised and kept motionless in a rough manner.

Raudra in kūṭiyāṭṭam-practice:

The body and the head are held straight. The tongue is blocked behind the closed teeth, the lips are pressed together. Inhale and keep *apnea*¹⁰³⁶. The eyes are wide open and all energy is collected in the eyeballs. Bring the eyeballs a little downwards with force until the face gets red. The lower eyelids are fluttering in anger. The characteristics of anger are:

1031 NŚ 6: 80-81.

1032 Darwin, Charles (1872) 2009, 215-227: *The Expression of the Emotions in Man and Animals*.

1033 Rele, Kanak 1996, 83: *Bhaava Niropanna*.

1034 NŚ 8: 56.

1035 NŚ 8: 49.

1036 Usha Nangyar gave me the advice "to breathe through the eyes" (Classnotes, September 2009).

The eyes:	The eyes are wide open and the upper eyelids slightly lowered; the lower eyelids are slightly heightened and vibrating
The glance (glare):	Straight ahead
The eyeballs:	Move down and up in rejection
The eyebrows:	Are contracted and the inner corners pressed downwards towards the root of the nose
The mouth (the lips):	The lips (and teeth) are pressed together or the mouth is open and showing teeth
The chin:	Pushed forward
The nose:	The ends of the nostrils are pulled inwards
The head:	Kept straight
The hands:	Clenched into fists
The breath:	A quick, forceful inhalation and thereafter a long apnea

Other looks (dr̥ṣṭis) used in anger:

- *The eyeballs are shaken with inner agitation or rolled round in great agitation.*
- *The eyes are first fully opened, thereafter slightly closed with energy and the gaze is outwards with fraudulence or cruelty.*
- *The energy of anger is forcibly kept inside by blocking the breath, pressing the fists, lifting the lower eyelids etc, before the display of anubhāvas.*

The somatic reactions to anger are trembling of rage and sweating, the face turning red and the hair raised.

Feelings (sañcāribhāvas) for the processing of anger:

<i>Feeling:</i>	<i>Comments:</i>	<i>Mixed with the basic emotions of:</i>
To be suspicious		Fear
To be irritated, nettled, displeased	Also as a mood	
To be envious		
To be jealous	(Asymmetrical expressions)	Love
To be indignant, intolerant		Pride
To be arrogant		Pride
To be annoyed		
To be offended, insulted	Because of the control of superiors (<i>rośam</i>)	Pride
To be vexed		
To be embittered	Also as a mood	
To be frustrated		Pride
To be shocked		
To be revolted		
To be red hot with passion (<i>krodha</i>), to be boiling with rage		
Hate	Emotional attachment	
Hurt pride		Sorrow and pride
Cruelty		
Anger, wrath toward inferiors (<i>kōpam</i>)		
<i>Bahramdipity</i>	Suppression of serendipitous discoveries of others	
Cold wrath		
Resentment	Emotional attitude	Pride
Assumed or feigned anger (<i>krutaka rośam</i>)	For the achievement of an ulterior motive	

The physical reactions (*anubhāvas*) of anger are to brandish weapons, to hit, to beat and other expressions of violence. Also movements such as

pressing the fists (with the pollex inside) with force, beating the air with the arms and stamping can occur. The energy is collected in the lower spine and spreads like laser beams into arms and legs, and arms and hands are raised and shaken as warning signs. The reactions occur often at the end of an inhalation *apnea*: Inhale, beat at the end of the *apnea*, exhale thereafter.

6 Fear and Terror (*bhaya*)

Fear as a mood is fearfulness and worry, as well as to anticipate negative happenings. The opposite of fear is trust, the sense of absolute control over the environment and the situation. Panic is the most extreme form of fear. Fear, according to Darwin, is often preceded by astonishment¹⁰³⁷. The heart beats wildly, there is pallor, heavy breathing, convulsions of the lips, the hollow cheeks tremble, the wide open eyes with protruding eyeballs roll restlessly from side to side, the pupils are dilated and the body stiffens, shrinks and turns away from the object of fear. There are convulsive movements, the hands are in front of the body for protection; or clenched and opened, or the arms are thrown over the head as fear develops into terror¹⁰³⁸. Darwin mentions also shuddering, as when one is cold, as an expression of extreme fear¹⁰³⁹.

The *Nāṭyaśāstra* mentions *bhaya* as the *bhāva* of fear and *bhayānaka* as its visible emotion (*rasa*)¹⁰⁴⁰. The two implications (*adhi sthānas*) are natural fear and feigned fear. The *Sthayibhāva-dr̥ṣṭi* of fear is *bhayānvitā*¹⁰⁴¹. The eyes are opened fully, the pupils agitatedly moved away from the object. The *rasa-dr̥ṣṭi* of fear is *bhayānaka*¹⁰⁴². There is extreme fright. The eyelids are drawn up with eyeballs turned up, gleaming and shining.

1037 See Darwin, Charles (1872) 2009, 267: *The Expression of the Emotions in Man and Animals*.

1038 Ibid: 269-271.

1039 Ibid: 283-284.

1040 NS 6: 64-66.

1041 NS 8: 58.

1042 NS 8: 45.

Bhayānaka in kūṭiyāṭṭam practice:

Look to your right side and notice the object of fear. Inhale quickly (through nose and mouth), the eyes round and wide open, the solar plexus is drawn inwards, the shoulders high. Both hands are held in front of the chest in the *HLD-Bhramara mudra* for the protection and defence of the body. The eyes gaze unsteadily right and left, as if to escape the frightful sight. They are accompanied by body jerks from the lower spine. The body (including the mouth and the eyes) is shivering.

There are three gradations of fear, depending on if

The threat is in sight:	The vigilance and the muscle tension are heightened
The threat is acute:	The subject has to deal with the danger. Pain-sensitiveness reduces. There there is flight or immobility
The threat is immediate:	The subject is helpless, trembling and sweating

There are two different types of fear: to fear something (not focussed, a mood); and to be afraid of something or somebody (focused). “Mental fear” results in the expression of timidity, bashfulness, shame and gooseflesh.

Sātvic reactions to the emotion of fear: the heart hammers, the face turns pale, the hair raises, the blood streams into the legs (for escape) and the body stiffens or trembles.

Feelings that occur processing fear:

Uneasiness

Restlessness

Intimidation

Alarmed

Anxiousness

Anguish (mental pain)

To be suspicious (mixed with anger)

To feel treated, menaced

To be frightened, to agonise

To panic

Some physical reactions (*anubhāvas*) to fear are trembling hands and feet, unsteady eyes, motionlessness, stiffness, shuddering, flight, taking refuge, absconding, escape and hiding.

7 Sadness, Sorrow, Grief (karuṇa)

Sorrow is the pathetic emotion of physical and psychological pain. The mood connected with it is sadness and melancholy. Sorrow belongs to the longer lasting emotions and has a great variety of feelings (*vyabhicāris*). Sorrow is a psychological torment that can manifest itself as physical pain.

Darwin observed that in sorrow all the features are lengthened, such as the eyelids, lips (the corners of the mouth are pressed down), the cheeks and lower jaw sink downwards, the chest retracts and the head drops. There are violent or frantic movements, but in prolonged grief there is passivity and motionlessness. The inner corners of the eyebrows are raised to an oblique position and a specific furrow appears on the forehead¹⁰⁴³.

The *stayibhāva-dr̥ṣṭi* of sorrow (*karuṇa*) is *dīnā*¹⁰⁴⁴, a piteous glance. The lower eyelid is fallen and the eyeballs are swollen and move slowly. *Rasa-dr̥ṣṭi* of sorrow: In *karuṇā*¹⁰⁴⁵ the upper eye lid drops. The eyeballs do not move and the eyebrows are in the neutral position. The gaze is fixed straight forward.

1043 See in Darwin, Charles (1872) 2009, 164-179: *The Expression of the Emotions in Man and Animals*.

1044 Mentioned in NS 8:55.

1045 Ibid: 8: 47.

Sorrow in kūṭiyāṭṭam practice:

Look straight forward. The eyes move slowly upwards, then again straight ahead. The edges of the mouth are turned downwards and are throbbing. The head can be slightly inclined to the side. The breath is choked.

Other looks (dr̥ṣṭis) applicable for the expression of sorrow:

- *The pupils are glazed and dull, moving in all directions. There is no brightness in the glance*
- *The eyeballs are drawn inwards and the look is dull*
- *The eyelids are wide open and the pupils drop down*
- *The look is confused and the eyeballs are moving aimlessly*

Further physical characteristics of sorrow:

The eyes:	The outer corners pull downwards, the eye is in an oblique position and the upper lid pulls down
The glance-direction:	Downwards
The eyeball-movements:	Slow
The eyebrows:	The inner corners are raised (oblique eyes)
The mouth (lips):	Open, the corners of the lips pull downwards and vibrate
The cheeks:	Pull upwards, towards the eyes or are fallen
The chin:	Tensed and vibrating
The nose:	Sighing, breathing out softly and repeatedly
The head:	Downwards, or shaken or rolled from side to side
The hands:	Pressing the chest or clenched
The body posture:	Bent, with movements downwards and inwards, the chest is sunken; the steps are "broken" (there is running here and there or falling down on the knees).
Breath:	Short pushes by the diaphragm. The normal breath pattern is broken in the middle (sobbing)

Somatic reactions are tears, sighing and weeping, tremor and stupor.

The processing of sorrow:

Deep sorrow, such as the loss of a beloved person, necessitates complicated processing; with aspects such as quarreling, despair, anger, resignation, fear and laughter involved.

Sorrow is related and processed by linking the mood (which is mediated by the emotional limbic system) to the cognitive process. Sorrow is an emotion most often directed inwards and as such the opposite to the extraverted emotions of joy and anger.

Some processed feelings (vyabhicāris) of sorrow:

<i>Emotion or feeling</i>	<i>Sorrow mixed with the following emotion or feeling:</i>
To be disappointed	Anger
Grief, affliction	Love
To be bewildered, deluded	Wonder
To feel guilty	anger with oneself, shame
To be lethargic, indolent	Peace
To regret	love
Longing	love
Dismayed, consternated	negative surprise
Zemblanity	the reaction to unhappy, unlucky but expected discoveries
To be anxious, to worry about	fear
Despair	fear
Despondency	fear
Agony	fear
To be bitter	anger
Resistance, rebellion	Anger, pride
Accusation	anger
Remorse	disgusted by oneself
Shame	disgusted by oneself
Resignation	relaxation, peace of mind
Repentance	Anger towards oneself
Self- pity	Self love
Compassion (<i>caritas</i>)	love
Insanity	

The physical reactions of sorrow (anubhāvas)

In many cultures we find ritualised physical reactions involved in mourning and the expression of sorrow, such as lamenting, striking, biting the fist, scratching the body (to make the pain leave the soul), tearing a cloth, wailing, contorting the body, raising the arms towards heaven (lamentation becomes accusation), holding the head, touching the forehead, compulsive movements, balancing, rolling or rocking the body to and fro, showing one's "wounds", dragging one's hair, hiding the face, falling down on the knees, sobbing, deep breathing, begging for compassion, tremor, stupor, sickness and physical pain.

8 Disgust (bībhatsa)

Motivations (*sthānas*) for disgust are ugly and repulsive objects, unpleasant smells, sights, touches, tastes and sounds; unpleasant happenings (cruelty, murder), and disgust towards another person or oneself. Darwin mentions scorn, disdain, contempt and disgust as variations of the emotion of repulsion. He sees frowning, the partial closing of the eyelids and the turning away of the body as signs of disdain¹⁰⁴⁶. Disgust is according to him expressed by movements around the mouth. He mentions also the open mouth, and to spit or to vomit.

The *Stayibhāva-dr̥ṣṭi* of *bībhatsā* is *jugupsitā*¹⁰⁴⁷. The eyelids are contracted in the corners and the eyeballs hidden and turned away from the object. The *asa-dr̥ṣṭi* is *bībhatsā*¹⁰⁴⁸: In the glance of disgust the eyelids nearly cover the corners of the eyes; the emotion makes the eyeballs look disturbed.

Bībhatsā in kūṭiyāṭṭam - practice:

Take a 'panorama' look from the right to the left and discover the repulsive object. The body moves away from the object, the face and mouth shrink and the eyes leave their focus and turn to the other side by an upper half circle.

In the expression of disgust, the throat, nose and upper lip are the main agents.

1046 In Darwin, Charles (1872) 2009, 232: The Expression of the Emotions in Man and Animals.

1047 See in NS 8: 59.

1048 NS 8: 51.

Physical characteristics of disgust:

The eyeball-movements:	Away from the object
The eyebrows:	Lowered
The mouth (lips):	The upper lip drawn up, the mouth contorted or pushed in front
The cheeks:	Raised
The chin:	Drawn back and contracted
The nose:	Turned up
The head and neck:	Turned obliquely to the other side
The hands:	Extended in front of the throat
The body posture:	Obliquely away from the object
Breathing:	Exhalation and apnea, with a choking feeling in the throat.

The *asymmetric* expression of disgust can be interpreted as despise or contempt.

Variations and degrees of disgust:

<i>Emotional state:</i>	<i>Mixed with other emotions or feelings:</i>
To feel uneasy	
To see (hear) something unpleasant	
To refuse, to reject	fear
To detest	anger
Reluctance	Hate, arrogance
Contempt	Anger, pride
Disdain, scorn	Anger, pride
To despise	Anger, pride, arrogance

Physical reactions (*anubhāvas*) to disgust are to shrink back, to shudder, to shiver or to throw up.

9 Tranquillity

Sāntā (from *shānti*, Skr: 'calm', 'peace'), peace of mind, immobility, is an emotion of relief from suffering and the absence of passion and interest. In India the emotion is associated with the colour white (with light absorbing all other colours).

Bharata mentions only eight *rasas*¹⁰⁴⁹. The ninth *rasa* was probably added by *Uddhata* or *Abhināvagupta*, the commentators of the *Nāṭyaśāstra*. The *āstarasas* became the “*nava-rasas*” and are common in all Indian dance and theatre practice. According to Indian yoga philosophy, inner peace is only obtained by renunciation, *instasis* and meditation. *Sāntā* is the emotion connected to yoga and meditation practice. It is the basic emotion of the tenth chapter of the *Mahābhārata*, the *Bhagavadgīta*.

To express *Sāntā* effectively in a dance or theatre performance is very difficult. In *kathakālī*, in the third scene of the play “*Kalyāṇasaugandhikam*”¹⁰⁵⁰, *Hanuman* is depicted to enter a meditative state. The scene is impressive on stage, less through the actor displaying *sāntā* sitting on the stool, but rather by the effective and evocative drum patterns that accompany it. *Sāntā* is a problematic, non-dramatic *rasa* and more a concept than a practicable emotion on stage.

I attempt here to approach *sāntā* in a broader sense: *Sāntā* is the absence of emotion and motion. It means immobility, a kind of point zero, a *neutral starting point*. Mental peace is also *samā*¹⁰⁵¹, the starting and ending position in dance.

Vibhāvas of sāntā are empty and holy places, loneliness or a mother's embrace. The various implications (adhistānas) of tranquillity are:

Samā: Balanced neutrality, 'blank', to be calm and empty but perfectly awake or to have a *neutral starting point* that leads to perfect readiness for the next action. It engenders mental and physical strength and self-confidence. This type of *samā* can easily be developed into *vīra*

1049 NŚ 6: 16-17.

1050 The play *Kalyāṇasaugandhikam*, 'The Flower of Good Fortune', by Kottayat Tampuran (1645-1716).

1051 *samā*, Skr. 'together', 'collected'. The term is also used for the parallel position of the joined feet.

- Sleep: Tiredness and relaxation lead to sleep and *inertia*.
 Meditative state: The rejection of action and individual consciousness leads to withdrawal and *instasis*
 Death (*maraṇa*): Immobility

The body positions for the peace of mind emotion are all centred and symmetrical. There are stances with bent knees, sitting, or various *yōga* poses with the spine and the head kept erect.

Sāntā in kūṭiyāṭṭaṃ prayōga:

The supine hands rest on the knees, with the *HLD - Mudrākya-hasta* or *HLD - Haṃsapakṣa -hasta*, right hand on top of left hand. The pollex of the right hand touches the pollex of the left hand at the tips. Breathe deeply and slowly. Look first far into the distance, without focus. Turn the focus of your eyes slowly inward.

The degrees and variations of tranquillity: ¹⁰⁵²

<i>Tranquillity, peace:</i>	<i>Mixed with the emotion of:</i>
Indifference	
Impassibility (isolation)	
Dullness	
Tiredness ¹⁰⁵⁴	
Contentment	Pride
Satisfaction	Pride
Bore	
Lethargy	Sorrow
Relief	
Gratitude	Love
Self-contentment	Pride

¹⁰⁵² *Srāntā* (tiredness) exists in the *Nāṭyaśāstra* as a *sañcāribāva-dṛṣṭi*: the eyelids droop in weariness, the corners of the eyes are narrowed and the pupils are directed downwards.

Appendix 4

GESTURE SCRIPT OF “THE TALES OF MNEMOSYNE”

Gesture script by		Maya Tångeberg- Grischin
Characters:	Mnemosyne ¹⁰⁵³ :	Julia Ioannides
	Narrator:	Maya Tångeberg-Grischin
	Narcissus and Echo:	
Music:	Clarinet:	Elisabet Nedergård
	Xiao gu:	Julia Johansson



Music:	Clarinet and drum (frame melody: Claude Debussy: “The Little Negro”).
The narrator	(Pierrot noir) enters, looks at the audience, bows, presents the musicians, stops Mnemosyne who shows the wrong placard, stops the music.
Narrator ¹⁰⁵⁴ :	Attention! Here, in my pocket, book! Opens it,
Mnemosyne:	AN OLD BOOK ¹⁰⁵⁵ , blows the dust off it, turns over the pages, reads. <i>Here, written, I, remember! now</i> , closes the book,

¹⁰⁵³ The actress playing *Mnemosyne* carries placards with the topic, the title of a scene written on them. These texts are here marked with capital letters. Gestures are marked with cursive letters.

¹⁰⁵⁴ The narrator is accompanied by the xiao gu.

¹⁰⁵⁵ The titles, topics of the scene are shown on placards by the actress playing *Mnemosyne*.

- puts it back into the pocket, *because, I, tell, to you, you and to you all, about*
- Mnemosyne: BODIES - TRANSFORMED
- Narrator: *Body, two, transformed, other, body. You all, watch, attentively, I, start! Long, long time ago, one, girl, lived. She, speaks, never. There!* (Changes to mask character).
- Music: Clarinet and drum (Isaac Albeniz, "Tango").
- Mnemosyne: ECHO- MOST SILENT GIRL
- Echo: Holds her breasts, drops them, intensively searching for somebody. Surprise! Thinks long time with exertion, *idea! But, secret!* (Changes to narrator by turning round)
- Narrator: *There, she, but there, he!*
- Mnemosyne: NARCISSUS - MOST HANDSOME BOY
(Turns to Narcissus).
- Music: Clarinet and drum (Witold Lutosławski, "Preludia Taneczne")
- Narcissus: (Pose, arranges his hair with vanity)
- Narrator: *Interpolation 1: description of Narcissus' body from top to toe: (keśādipādam¹⁰⁵⁶).*
Him, viewing, praising, from top to toe, as, follows: (His), face, curls, eyes, eyelashes, eyebrows, cheeks, earring, mouth, smiling, throat, arms, courage, body, shining, from top to toe, he, perfect. There, he (turns as Narcissus)
- Mnemosyne: THE BASKETBALL STAR
- Music: Clarinet solo (François Poulenc, from "Sonata for clarinet and piano", third part)
Interpolation 2: Narcissus playing basketball
- Narcissus: Calls, gets the ball, plays with it, throws it to a friend, follows the ball in the hands of others, gets frustrated, catches the ball again, plays with it, scores a "basket", enjoys it. Narcissus follows the game with interest, catches the ball again, plays proudly with it, scores another basket, excitement, victory.
- Mnemosyne: THE WINNER

1056 *Keśādipādams*, descriptions of a god, goddess, hero or heroine from head to toe are a feature of *kūṭiyāṭṭam*.

- You all, my, victory, praise!*
- Music: Clarinet solo (François Poulenc, from "Sonata for clarinet and piano", third part).
- Narcissus: Listens, gestures proudly for more praise, listens to other side. *You, there! Come, here, speak!* Drags (invisible) Echo away. (Changes to mask character)
- Mnemosyne: A LOSER IN LOVE
- Music: Clarinet and drum (Isaac Albeniz, "Tango", as above).
- Echo: (Dragged in) Narcissus lets her hand go, she turns her head, shyly looks at him: *come, you, me, together, then, I, pregnant, together, kids of three different sizes, baby, four, together, please, give! Shy, hand-kiss, embraces him suddenly, dancing out with him* (changes to Narcissus.)
- Narcissus: (Removes her hands from his neck), turns round. *She!* (Looks at his friends on the right side) *Look, at her, there!* Ridiculing her: *she, round face, small hanging breasts.* To the friends on the left side: *look, her! Impossible!* (proudly to her) *You, me, together, no!* (Looks disgusted at her). *Go! Go! Go!* (Changes to mask character).
- Music: Clarinet and drum (Isaac Albeniz, "Tango" as above).
- Echo: Enters again, finger in her mouth, lifts her head in rebellion and stamps her feet, *you go! Away! curse.* She retires slowly and sadly. (Changes into narrator).
- Narrator: *She, disappears, but he, goes, there, mountains, beautiful valley, waterfall, a pond.*
- Mnemosyne: NARCISSUS - AT THE POND
Interpolation 3: description of the pond.
- Narrator: *Waves, (has a close look), there, winding stalks, nympeas, there, buds, dancing, on the water. Shore, on both sides, trees, there, in bloom. Because, wind, flowers, fall, all over the place, fragrance. There, he, approaches* (Turns as Narcissus).
- Music: Clarinet solo (Witold Lutosławski, "Preludia Taneczne").
Interpolation 4: Narcissus, happily strolling.
- Narcissus: Sees the *water, the clear blue sky, two butterflies.*
Interpolation 5: the butterflies.
- Music: Clarinet solo (François Poulenc, "Sonata for Clarinet and Piano", third part).

Two butterflies in love-play flutter through the air. (Narcissus) catches one. It dies on his hand. Narcissus tries to make it fly again, in vain, throws it away, removes wing dust from his hands, steps back admiring the pond, sees the clouds, dips his toes and wades into the water. Throws water onto his body, throws water on his face, shudders (Turns as narrator).

- Narrator: *Attention! Now, here, wind, no more, waves, no more, whole, lake, calm as mirror, here.* (Turns as Narcissus).
- Narcissus: Looks down to the water, surprise!
- Mnemosyne: NARCISSUS MEETS HIS MIRROR IMAGE
- Music: Clarinet solo (Gordon, Jacob, "Siciliano")
- Narcissus: Fascinated, (bends to the water) *there, figure, see, what? He, smiles, me!* (proud).
Looks at the figure (opens his arms), his *heart beats* quicker (falls in love). (Shakes his shoulders with delight), *you, figure,* (extends his arms), *come! What? there, I, jump? O yes!* (Arranges his hair, dives, tries to embrace the boy in the water, appears again on the surface, confused). *He, gone. Where?* Searches to the right and to the left side of the shore. *Ah! He, one, other, boy, together, somewhere.* (Narcissus is jealous and angry. Changes to narrator).
- Narrator: (To the audience) *He understands, not, but, you, understand?* (Changes to Narcissus).
- Music: Clarinet solo (Gordon Jacob, "Siciliano") passion.
- Narcissus: (Sees image again), jumps.
Looks at the image, offers a kiss, *come! What! He, says, come, there, I, jump, then, he, hides.* (Helpless. He looks with desire at the image and falls on his knees).
- Music: Clarinet solo (Gordon Jacob, "Siciliano") passion.
I, love, you, always! Come, come, here, here, to the shore, embrace, together, flower carpet, lie down! Don't you want?
(Sees him repeat the previous gesture) *What? He, mocks me! Me, doubts, thinking. Idea!* Touches left cheek (sees the mirror image repeat the gesture. Narcissus is horrified), *there, he!* (tests also right cheek and both cheeks, runs forward and backward,) understands, horrified.

- Mnemosyne: REALISATION
(Horrified) *There, I, see, love, desire, myself! Calamity!* Looks again (at the mirror image), melts, extends his arms, with sorrow:
- Music: Clarinet solo (Gordon Jacob, "Siciliano") passion.
You, me, together, embrace, never, because, you, me, one! (Expresses deep sorrow and oscillates from) sorrow to love, fear, sorrow, fear, love and sorrow, (*tribhāva*¹⁰⁵⁷), head in hand, turns as narrator).
- Mnemosyne: NIGHT FALLS
Interpolation 6: Description of the sunset and the night
- Narrator: *Attention! There, sun, shining, sets, all around, dark, water lily freezing, buds, fall in sleep. But, firmament, stars twinkle. There, moon, waxing, full, waning, but, he, there, looked, sighting. Eats not, drinks not, cheeks, hollow, arms, weak, body, thin, but, there* (changes to mask character).
- Mnemosyne: ECHO WANTS TO RESCUE NARCISSUS
- Music: Clarinet and drum (Isaac Albeniz, "Tango", as above).
- Echo: Runs, holding her breasts, dropping them, searches for Narcissus, *there, not, there not, where, but there! Surprise, there, on the ground.* (Scandalized) *you, come!* (She tries to drag Narcissus away, but in vain, exits hysterically).
(Changes to Narcissus).
- Music: Clarinet solo (François Poulenc, as above).
- Narcissus: *Go! Beloved, you, my, heart, broke! Goodbye!* Breathes heavily, dies. (Turns as narrator).
- Narrator: *He, ended, because, love, himself. But, there,* (turns to mask character).
- Music: Clarinet solo (Camille Saint-Saëns, "Sonata for clarinet and piano, third part).
- Echo: (Enters with folded hands). *Here! Tear* on right cheek, *tear* on left cheek. Covers her mouth with the sleeve of her blouse, the body shaking. Removes (with the sleeve) a tear,

1057 *Tribhāva* is a *kūṭiyāṭṭam* technique and described in Chapter 3.7 of Part three. The actor changes quickly from one emotion to another and to a third, showing the character's ambivalence and perturbation.

- (makes with other arm a melodramatic mourning gesture, falls on knees). *Heavens, why?* He transforms into a stone.
- Mnemosyne: ECHO- TRANSFORMED- INTO A STONE
- Narrator: (Takes the mask off, as narrator).
There, stone, heavy, transformed, but, he, what? attention! there, there, earth,
- Mnemosyne: NARCISSUS-TRANSFORMED-
- Narrator: *one, small, sprout, growing,*
- Mnemosyne: INTO A FLOWER
- Narrator: *intoxicating fragrance* (Gives the flower to Mnemosyne). *So, everywhere, word,*
- Mnemosyne: NOTHING IS CONSTANT
- Narrator: *constant, nothing, because, time, floats, as, river,*
- Mnemosyne: EVERYTHING TRANSFORMS
- Narrator: *everything, transforms! - You, you, you all, my, body, transform. Attention!*
Book, here, written, (back into pocket) my, telling, here, ends.
So
- Music: (Frame melody: Claude Debussy: "The Little Negro", for clarinet arranged by Olivér Nagy)
If, you all, happy, so, I, satisfied! bows, exits.
- Mnemosyne: THE END.

Bibliography

- Agamben, Giorgio (1978). *Notes on Gesture. Infancy and History. Essays on the Destruction of Experience* (translated by Heron, Liz), London: Verso, 1993.
- Alewyn, Richard and Sälzle, Karl. *Das grosse Weltheater. Die Epoche der höfischen Feste*, Hamburg: Rowolt Verlag, 1959.
- Althusser, Louis. *The Future Lasts a Long Time*. London: Vintage, 1994.
- Argyle, Michael (1975). *Bodily Communication*, London: Routledge, 1996.
- Arnheim, Rudolf. *The Power of the Center: a Study of Composition in the Visual Arts* (revised edition), San Francisco: University of California Press, 1982.
- Arnheim, Rudolf (1954). *Art and Visual Perception. A Psychology of the Creative Eye* (expanded and revised edition), Berkeley, Los Angeles and London: University of California Press, 1997.
- Artaud, Antonin (1938). *Le théâtre et son double*, Paris: Gallimard, 1964.
- Aubert, Charles (1901). *The Art of Pantomime*, New York: Henry Holt and Company, 2003.
- Austin, Gilbert (1806). *Chironomia, or a Treatise on Rhetorical Delivery, comprehending many precepts, both ancient and modern, for the proper regulation of the Voice, the Countenance, and Gesture, together with an Investigation of the Elements of Gesture, and a new Method for the Notation thereof; illustrated by many figures* (edited by Robb, Mary Margarete and Thonssen, Lester), Carbondale: Southern Illinois, USA, 1966.
- Bacon, Albert M (1881). *A Manual of Gesture: Embracing A Complete System Of Notation, Together With The Principles of Interpretation And Selections For Practice*, Chicago: Griggs and Company, 1972 (new edition, printing year unknown).
- Bakhtin, Mikhail. *L'Oeuvre de François Rabelais et la Culture populaire au Moyen âge et sous la Renaissance*, Paris : Gallimard, 1970.
- Banes, Sally and Lepecki, André (editors). *The Senses in Performance*, New York: Routledge, 2007.
- Barba, Eugenio. *The Floating Islands* (translated by Barba, Judy, Pardeilhan, Francis, Rodesch Jerrold C., Shapiro, Saul and Varley, Julia), Holstebro: Odin Teatrets förlag, 1979.
- Barba, Eugenio and Savarese, Nicola. *The Secret Art of the Performer. A Dictionary of Theatre Anthropology*, London and New York: Routledge, 1991.

- Barba, Eugenio (1993). *The Paper Canoe* (translated by Richard Fowler), London and New York: Routledge, 1995.
- Barlingay, Surendra Sheodas. *A Modern Introduction to Indian Aesthetic Theory*, New Delhi: D.K. Printwood LTD., 2007.
- Barnett, Dene. *The Art of Gesture. The principles of 18th Century Acting*, Heidelberg: C. Winkler Publisher, 1978.
- Bharata. *Nāṭyaśāstra*, translated by Gosh, M.M. (1906), Vol. 1-3 (edited and introduced by Pushpendra, Kumar), Delhi: New Bharatya Book Corporation, 2006.
- Bhavnani, Enaksi (1965). *The Dance in India*, Bombay: D.B. Taraporevala Sons and Co. Private LTD., 1979
- Bertram, Joseph. *The Tragic Actor*, London: Routledge and Keagan Paul, 1959.
- Beyer, Stephan. *The Cult of Tārā. Magic and Ritual in Tibet*, Berkeley, Los Angeles, London: University of California Press, 1978.
- Bloch, Ernst (1959). *Das Prinzip Hoffnung* (erster Band, Suhrkamp Taschenbuch Wissenschaft), Frankfurt am Main: Suhrkamp Verlag, 1978.
- Bloch, Susana. *The Alba of Emotions. Managing Emotions Through Breathing* (translated by the author), Grijalbo: Ediciones Ultramarinos, 2002.
- Birdwhistell, Ray. *Kinesics in Context*, Philadelphia: University of Pennsylvania Press, 1970.
- Bochow, Jörg. *Das Theater Meyerholds und die Biomechanik*, Berlin: Alexander Verlag 1997.
- Borcherdt, Hans Heinrich (1935). *Das Europäische Theater im Mittelalter und in der Renaissance*, Hamburg: Rowohlt Taschenbuch Verlag, 1969.
- Bourcier, Paul, 1978. *Histoire e la Danse en Occident*, Paris : éditions du Seuil, 1978.
- Bose, Mandakranta (1991). *Movement and Mimesis*, Delhi: D.K. Printwood Ltd., 2007.
- Bose, Mandakranta. *The Dance Vocabulary of Classical India*, Delhi: Sri Satguru Publications, 1995.
- Bragaglia, Anton Giulio. *Evoluzione del Mimo*, Milan: Ceschina, 1930.
- Bremmer, Jan and Roodenburg, Herman. *A Cultural History of Gesture* (editors), Cambridge: Polity Press, 1991.
- Bulwer, John (1654). *Chirologia-Chironomia*, Carbondale and Edwardsville: Southern Illinois University Press, 1974.

- Changeux, Jean-Pierre (1985). *Neuronal Man. The Biology of the Mind*, Princeton New Jersey: Princeton University Press, 1997.
- Cicero, Marcus Tullius, 55 BC. *De oratore*, Stuttgart: Philip Reclam Junior, 2001.
- Coomarasvamy, Ananda (translator). *The Mirror of Gesture*, New Delhi: Munshiram Manoharlal Publishers (1917), 1977.
- Corballis, Michael. *From Hand to Mouth. The Origins of Language*, Princeton New Jersey: Princeton University Press, 2002.
- Damasio, Antonio. *The Feeling of What Happens: Sorrow, Joy and the Feeling Brain*, New York, San Diego and London: Harcourt Brace and Company, 1999.
- Damasio, Antonio. *Looking for Spinoza. Joy, Sorrow, and the Feeling Brain*, Orlando, Austin, New York, San Diego, Toronto and London: Harvest Book Harcourt Inc., 2003.
- Darwin, Charles (1872). *The Expression of the Emotions in Man and Animals*, London: Penguin Classics, 2009.
- Daya, Krishna. *Indian Philosophy. A New Approach*, Delhi: Sri Satguru Publications, 1997.
- Derrida, Jacques. *La dissémination*, Paris: éditions du Seuil, 1972.
- Descartes, René (1649). *Les passions de l'âme* (introduced by Meyer, Michel), Paris : Le Livre de Poche, Librairie Générale Française, 1990.
- Dessauer, Maria. *König der Clowns. Aus dem Leben des Joseph Grimaldi*, Frankfurt am Main: Insel Verlag, 1982.
- Detrez, Christine. *La construction sociale du corps*, Paris : éditions du Seuil, 2002.
- De Waal, Frans. *Chimpanzee Politics*, New York: Harper and Row, 1982.
- Doniger O'Flaherty, Wendy. *Dreams, Illusion and Other Realities*, Chicago: The University of Chicago Press, Chicago, 1984.
- Dostal, Robert J. (editor). *The Cambridge Companion to Gadamer*, Cambridge: Cambridge University Press, 2002.
- Dromgoole, Nicholas. *Performance Style and Gesture in Western Theatre*, London: Oberon Books, 1984.
- Duchenne de Boulogne, G. B. (1862). *The Mechanism of Human Facial Expression* (Translated and published by Cuthbertson, R. Andrew), New York: Cambridge University Press, 1990.

- Edamana K. Sudha. *Hastalaksanadipika, a critical edition and study* (thesis submitted at the Mahatma Gandhi University for the degree of doctor of philosophy in Sanskrit, Department of Sanskrit), Tripunithura: Gouvernement Sanskrit College, 2001 (not published).
- Ekman, Paul (2003). *Gefühle lesen* (Kuhlmann-Krieg, Susanne, translator), München: Elsevier, Spektrum Akademischer Verlag, 2004.
- Engel, Johan Jakob (1785). *Ideen zu einer Mimik*, La Vergne: Kissinger Publishing Legacy Reprints, 2010.
- Fischer-Lichte, Erika (1983). *Semiotik des Theaters. Das System der theatralischen Zeichen*, (Band 1, 1983/2007), Tübingen: Narr Francke Attempto Verlag, 2007.
- Fischer-Lichte, Erika (1983). *Semiotik des Theaters. Vom künstlichen zum natürlichen Zeichen. System der theatralischen Zeichen. Theater des Barocks und der Aufklärung* (Band 2), Tübingen: Narr Francke Attempto Verlag, 2007.
- Fischer-Lichte, Erika (1988). *Semiotik des Theaters. Die Aufführung als Text* (Band 3), Tübingen: Narr Francke Attempto Verlag, 2009.
- Cadamer, Hans-Georg (1975). *Truth and Method*, London and New York: Continuum, 2006.
- Gibbons, Edward (1952). *The Decline and Fall of the Roman Empire*, London: 1980, Penguin Classics.
- Golding, Siemon Alfred. *Classicistic acting, two centuries of a performance tradition at the Amsterdam Schouwburg*, (translation of Jelgerhuis, Johannes, 1827: *Lessons on the principles of Gesticulation and Mimic Expression*), Lanham: University Press of America, 1984.
- Gombrich, Sir Ernst (1982). *The Image and the Eye*, Oxford: Phaidon, 1986.
- Gosh, Manmohan. *Nandikesvara, Abhinaya Darpana*, Calcutta: Manisha Granthāloya, 1975.
- Greimas, Algirdas (1966). *Structurale Semantik*, Braunschweig: 1971.
- Hacks, Charles. *Le Geste* (illustrated by H. Lanois), Paris: Librairie Marpon et Flammarion, 1892.
- Hill, Aaron and Popple, William. *The Prompter. A theatrical paper 1734-1736*, (selected and edited by Appleton, William K. and Burnim A. Kalman), New York: Benjamin Blom, Inc. 1966.
- Iyer Sh. T. V. Parameshvar, and group of translators. *The Natya Shastra*, Delhi: Sri Satguru Publications, 1982.

- Johnson, Mark (1987). *The Body in the Mind. The Bodily Basis of Meaning, Imagination, and Reason*, London: University of Chicago Press, 1990.
- Jones, Clifford Reis. *The Wondrous Crest-Jewel in Performance*, Delhi: Oxford University Press, 1984.
- Jorio, de, Andrea. *La Mimica Degli Antichi Investigata Nel Gestire Napoletano*, Napoli: Dalla Stamperia e Cartera Del Fibreno, 1832.
- Joseph, Bertram. *The Tragic Actor*, London: Routledge and Kegan Paul Ltd., 1959.
- Jousse, Marcel. *L'Anthropologie du Geste*, Paris: éditions Resma, 1969.
- Jousse, Marcel. *La Manducation del la Parole*, Paris: éditions Callimard, 1975.
- Kaladharan, V. (editor). *Proud Imprints of Natya Veda*, Mumbai: Keli and Prithvi, 2002(?)
- Kendon, Adam (translator). *Gesture in Naples and Gesture in Classical Antiquity*, Bloomington and Indianapolis: Indiana University Press, 2000.
- König, Marie E. P. (1973). *Am Anfang der Kultur. Die Zeichensprache des frühen Menschen*, Berlin: Gebrüder Mann Verlag, 1981.
- Krishna, Daya. *Indian Philosophy. A New Approach*, Delhi: Sri Satguru Publications, 1997.
- Kurkinen, Marjaana. *The Spectre of the Orient* (dissertation, University of Helsinki) Helsinki: 2000.
- Lada-Richards Ismene. *Silent Eloquence: Lucian and Pantomime Dancing*, London: Duckworth, 2007.
- Lamarque, Peter & Olsen, Stein Haugom (editors). *Aesthetics and the Philosophy of Art* Oxford: Blackwell Publishing, 2004.
- Lang, Franciscus, (1727). *Dissertatio de actione scenica* (translated and edited by Rudin, Alexander. *Deutsche Barock-Literatur*), Bernand München: Martin Bicher und Friedhelm Kempp, 1975.
- Lecoq, Jaques (1987). *Theatre of Movement and Gesture* (translated by Bradby, David), London and New York: Routledge, 2006.
- Lecoq, Jacques (1997). *Der poetische Körper* (translated by Douvier, Katja), Berlin : Alexander-Verlag, 2000.
- Le Goff, Jacques and Truong, Nicolas. *Une histoire du corps au Moyen Age*, Paris: éditions Leana Levi, 2003.

- Levy-Strauss, Claude (1955). *Tristes Tropiques*, (translated by Bengtsson, Nils A. and Bengtsson, Gun), Stockholm: Bonniers, 1968
- Lust, Annette. *From Great Mimes to Marcel Marceau and Beyond*, New Jersey: Scarecrow Press, 2000.
- Madhava Cākyaṛ, Mani. *Kalamandalam, Natyakalpa, Ceṛutturuti: Kalāmaṇḍalaṃ* publications, 1975.
- Mauss, Marcel (1936). *Les techniques du corps*, Paris: PUF 1980.
- Martinez, Ariane. *La pantomime théâtre en mineur 1880-1945*, Paris: Presses Sorbonne Nouvelle, 2008.
- McConachie, Bruce M. and Hart, Elisabeth (editors). *Performance and Cognition. Theatre studies and the cognitive turn*, New York: Routledge, 2006.
- Meinel, Kurt. *Bewegungslehre. Versuch einer Theorie der sportlichen Bewegung unter Pädagogischem Aspekt*, Berlin: Volk und Wissen Volkseigener Verlag, 1972.
- Meyerhold, Vsevolov. *Ecrits sur le théâtre*, Volume I and II. (translated by Picon-Vallin, Béatrice, in *Théâtre Années Vingt*), Lausanne: L'Age d'Homme, 1975.
- Montagu, Jennifer. *The Expression of the Passions. The Origin and Influence of Charles Le Brun's Conférence sur l'expression générale et particulière*, New Heaven and London: Yale University Press, 1994.
- Moser, Heike. *Nāṅṅyārkaṭṭu ein Teilaspekt des Sanskrittheaterkomplexes Kūṭiyāṭṭam. Historische Entwicklung und performative Textumsetzung*. (Drama und Theater in Südasien, Band 6), Wiesbaden: Harrassowitz Verlag, 2008.
- Murray, Simon. *Jacques Lecoq*, London and New York: Routledge, 2003.
- Namboothiri Easvaran K. *Bālarāmaḥārataṃ, A Critique of Dance and Drama*, Trivandrum: Kerala Samskr̥tam Pulications, 1983.
- Nampyar, P. K. Narayanan, *Srikr̥snacaritaṃ Nāṅṅyaramakuṭṭu, Ceṛutturuti: Kēraḷa Kalāmaṇḍalaṃ* Publications, 1984.
- Narayanan, Kalanidhi. *Aspects of Abhinaya*, Chennai: The Alliance Company, 1994.
- Paniker, Nirmala. *Nāṅṅiar Kuthu, Irīṅṅalakuṭa*: Natanakairali, 2005.
- Paniker, Nirmala. *Hand Gestures of Hasthalaksanadeepika in Mohiniyattam, Irīṅṅalakuṭa*: Natanakairali, 2007.

- Paulose, K. G. *Natāṅkuśa, a Critique on Dramaturgy* (editor and translator), Trippunithura: Government Sanskrit College Committee, 1993.
- Paulose, K.G. *Kūṭiyāṭṭam Theatre, The earliest Living Tradition*, Kottayam: DC Books, 2006.
- Pezin, Patrick (editor). Etienne Decroux, Mime Corporel. *Textes, études et témoignages*, St. Jean –des Védas : L'entretemps Editions, 2003.
- Pfister, Manfred. *Das Drama. Theorie und Analyse*, München: Uni Taschenbücher 580, Wilhelm Fink Verlag, 1977.
- Rabelais. Gargantua and Pantagruel (translated by Urquhart, Thomas & Motteux, Peter), Ware: Wordsworth Classics of World Literature, 1999.
- Ramachandran, Vilayanur. *The Emerging Mind*, London: Profile Books, 2004.
- Rangacharya, Adya. *Introduction to Bharata's Nāṭya-Sāstra*, Mumbai: Popular Prakashan, (printing year unknown).
- Rajendran C. *Abhinayadarpana* Delhi: New Bharatiya Book Corporation, 2007.
- Rele, Kanak 1996. *Bhaava Niroopanna*, Mumbai: Nalanda Dance Research Centre, 1996.
- Rémy, Tristan. *Georges Wague, Le Mime de la Belle Epoque*, Paris : Georges Girard, 1964.
- Ricoeur, Paul, *Temps et récit. L'intrigue et le récit historique (Narrative Time)*, Paris : Editions du Seuil, 1983.
- Roach, Joseph R. (1985). *The Player's Passion, Studies in the Science of Acting*, Michigan: University of Michigan Press, 1993.
- Roselt, Jens (editor). *Seelen mit Methode. Schauspieltheorien vom Barock bis zum postdramatischen Theater*, Berlin: Alexander-Verlag, 2005.
- Savarese, Nicola and Barba, Eugenio. *The Secret Art of the Performer. A Dictionary of Theatre Anthropology*, London and New York: Routledge, 1991.
- Savarese, Nicola, (1992). *Teatro e Spettacolo fra Oriente e Occidente*, Roma-Bari: Editori Laterza, 2006.
- Schechner, Richard. *The Senses in Performance* (edited by Banes, Sally and Lepecki, André), New York: Routledge, 2007.
- Schumann, Hans Wolfgang. *Buddhistische Bilderwelt. Ein Ikonisches Handbuch des Mahāyāna- und Tantrāyāna-Buddhismus*, Köln: Eugen Dietrichs Verlag, 1986.
- Séverin (Cafferra, Séverin, known as). *L'homme Blanc. Souvenirs d'un Pierrot*, Paris : Plon, 1929.

- Shapiro, Francine. *Eye Movement Desensitization and Reprocessing: Basic Principles, Protocols and Procedures*, New York: Guilford Press, 2001.
- Skov, Martin and Vartanian, Oshin (editors). *Neuroaesthetics. Foundations and Frontiers in Aesthetics*, New York: Baywood Publishing Company Inc., 2009.
- Snellgrove, David (1959). *The Hevajra Tantra a Critical Study*, Bangkok: Orchid Press, 2010.
- Soubeyran, Jean. *Die wortlose Sprache. Lehrbuch der Pantomime* (translated by Ellen Dorn), Velber bei Hannover: Erhard Friedrich Verlag, 1963.
- Sparshott, Francis. *A Measured Pace. Toward a Philosophical Understanding of the Arts of Dance*, Toronto: University of Toronto Press, 1995.
- Sthapati, V. Ganapati. *Indian Sculpture and Iconography. Forms and Measurements*. (Translated by Sashikala, Anath), Ahmedabad: Sri Aurobindo Society, Pondicherry and Mapin Publishing, 2002.
- Stebbins, Genevieve. (1902). *Delsarte System of Expression*, New York: Dance Horizons, 1977.
- Tomasello, Michael (1999). *The Cultural Origins of Human Cognition*, Harvard: Harvard University Press, 2000.
- Turner, Mark. *The Artful Mind, Cognitive Science and the Riddle of Human Creativity*, Oxford: Oxford University Press, 2006.
- Unni, N. P. and Sullivan, Bruce M., *The Wedding of Arjuna and Subhadra. The Kutiyattam Drama Subhadra-Dhananjaya*, Delhi: Nag Publishers, 2001.
- Vatsayan, Kapila. *Bharata- The Natya Shastra*, New Delhi: Sahitya Akademi, 1996.
- Venu G. *Mudras in Kathakali, Iriññalakūṭa: Natankairali*, 1984.
- Venu G. *The Language of Kathakali, Iriññalakūṭa: Natanakairali*, 2000.
- Vesterinen, Marjaana. *Dancing and Professional Dancers in Roman Egypt* (Phil. Diss. Helsinki University), Helsinki: 2007.
- Waganova, Agrippina (1948). *Die Grundlagen des klassischen Tanzes* (translated by Scheibe, Jochen), Köln: N.J. Hoffman-Verlag, 1959.
- Zarilli, Phillip B. *Kathakali Dance-Drama: Where Gods and Demons Come to Play*. London and New York: Routledge, 2000.
- Zeki, Semir. *A Vision of the Brain*, London: Blackwell Scientific Publications, 1993.

Zeki, Semir. *Inner Vision. An Exploration of Art and the Brain*, New York: Oxford University Press, 1999.

e-books

Curtius, Lacus, (Quintilianus, Marcus Fabius). *Institutio Oratoria*, (translated by Watson, John and published in Vol. IV of the Loeb Classical Library Edition 1920). (15. 04. 2007). http://www.penelope.uchicago.edu/Thayer/E/Roman/Texts/Quintilian/Institutio_Oratoria/

Delaumosne, Abbé; Arnauld, Werner; Géraldy, Marie; Giraudet, Alfred; Durvage, Francis and Berlioz, Hector (1892), *Delsarte System of Oratory* (edited by Werner, Edgar S.), 2004: <http://www.gutenberg.org/catalog/world/recodc> (26. 02. 2007).

Janin, Jules, Debureau. *Histoire des théâtres à quatre sous*, 1833, Librairie des Bibliophiles. <http://gallica.bnf.fr/ark:/12148/bpt6k20433of/Document/ConsulterElementNum?O=NU> (07. 06. 2007)

Péricauld, Louis. *Le Théâtre des Funambules, ses mimes, ses acteurs et ses pantomimes*, Paris : Sapin 1897. <http://gallica.bnf.fr/ark:/12148/bpt6k204363m.image.f4pagination> (15. 03.2007)

Articles

Barba, Eugenio. *Théâtre Anthropology in Action* (in *Théâtre International* Nr. 1, 11-18), Paris: Unesco, Institut International du Théâtre, 1981.

Bouissac, Paul. *Describing gestures, boundaries, scales and perspectives* www.semioticon.com/virtuals/talks/bouissac.html. (20.06. 2005)

Bouissac Paul. *Information, Imitation, Communication; An Evolutionary Perspective on The Semiotics of Gesture*, www.semioticon.com/Bouissac/articles/World (24. 09. 2006).

Bouissac, Paul. *What is a Trustworthy Face?* <http://www.semioticon.com/people/articles/trustworthyface.html>, (25. 03. 2010).

Bouissac, Paul. *The Visual role of the sclera and the teeth in facial interactions*. (In *Oralité et Gestualité : Interactions et Comportements Multimodaux dans la Communication*). C. Calvé et allies, editors, Paris: L'Harmattan 2001 (160-166).

Byrski, Maria Krzysztof. *What is the use of Classical Indian Drama?* Conference paper for the International Conference on Indian Drama in the Culture of the Occident, Department of

Drama and Theatre of the Philology Faculty of the University of Łódź, Poland, 17th-19th 03. 2011.

Buck, R., Lancetta and allies. *Nonverbal behaviour and the theory of emotion: The facial feedback hypothesis* (in Journal of Personality and Social Psychology nr. 38), 811-824, 1980.

Calbris, Genevieve. *The Semantic Structure of Gestures*, 2003 www.utexas.edu/coc/cms/House_of_Gestures/conferences/Proceedings/Contributions (17. 05. 2007).

Daugherty, Diane. *The Nangyar, Female Ritual Specialist of Kerala*, in Asian Theatre Journal, pp. 54- 67, Spring 1966.

Ekman Paul. *Universals and cultural differences in facial expressions of emotion*. In Cole, J. (ed.) Nebraska Symposium on Motivation, Lincoln; University of Nebraska press, 1972, 207-283.

Goethe, Johann Wolfgang, *Regeln für Schauspieler* (Berliner Ausgabe 1960, Kunsttheoretische Schriften und Übersetzungen Band 17), www.goethe.odysseetheater (14. 05. 2007).

Graziano M.S., Gross C.G., and Yap G. S. *Coding visual space by premotor neurons*, Science, Vol. 266, Issue 5187, American Association for the Advancement of Science, 1994. <http://sciencemag.org/cgi/content> (25. 11. 2007).

Graziano and Gross. *The representation of extrapersonal space: a possible role for bimodal visual-tactile neurons*. In: The Cognitive Neurosciences, (M. Gazzaniga, editor), Cambridge: MIT Press, 1995, 1021-1034.

Johansson, Sverker. *Universal grammar and the innateness hypothesis*, University of Lund, 1991. <http://hem.hj.se> (11. 12. 2008).

Kendon, Adam. *An Agenda for Gesture Studies*: in Semiotic Review of Books, volume 7, 2001, www.univie.ac.at/wissenschaftstheorie/srb/srb/gesture.html (15. 03. 2006).

Leder, Helmut; Belke, Benno; Oeberst Andries and Austin, Dorothee. *A model of aesthetic appreciation and aesthetic judgments*, Freie Universität Berlin, Institute of Psychology, www.varhagedorn.com/research/neuroaesthetics-between-art-philosophy-and-the-brain (11. 02. 2009).

Lehrer, Jonas. *Unlocking the Mysteries of the Artistic Mind*, 2009. <http://www.psychologytoday.com/print/30776>, (11. 05. 2010).

Marsella Stacy C., Carnicke Sharon Marie;, Gratch Jonathan; Okhmatovkaia Anna; Rizzo Albert. *An Exploration of Delsarte's Structural Acting System*, in Gratch J. et al. (editors), IVA 2006, LNAI 4133, Heidelberg : Springer Verlag, 2006, 80-92.

Mauss, Marcel. *Les Techniques du Corps* (in Journal de Psychologie 32,3-4), Paris ; 1934.

Nalbantian, Suzanne. *Neuroaesthetics: neuroscientific theory and illustration from arts*, Interdisciplinary Science Reviews nr. 4, 2000, 33.

Panksepp, Jaak. *On the Embodied Neural Nature of Core Emotional Affects*, Journal of Consciousness Studies 12, No. 8-10, 2005, 158 – 184. http://www.indin2007.org/inf/downloads/panksepp_embodied_neural_nature.pdf (15. 05. 2009).

Plutchik, Robert (1980). *A general psychoevolutionary theory of emotion*. In Plutchik, R. and Kellerman, H. (editors) *Emotion: Theory, Research and Experience: Vol. 1. Theories of emotion*, pp. 3-33.) New York: Academic. (<http://www.123lasvegas.info/>) (13. 02. 2009).

Plutchik, Robert. *Some Problems for a Theory of Emotion*, in *Psychosomatic Medicine* XVII, 1955, 306- 310 (13. 02. 2009).

Polany, Michael. *On Body and Mind*. In *The New Scholasticism* 43:2 (Spring 1969) <http://www.missouriwestern.edu/orgs/polanyi/imp-body-and-mind.htm>

Pollick, Amy S. and de Waal, Frans B.M. 2007, 19-20. *Ape gestures and language evolution*. <http://www.pnas.org/content/104/19/8184.full> (31. 12. 2009).

Posner, Roland, *Alltagsgesten als Ergebnis von Ritualisierung* (Forschungsberichte des Instituts für Phonetik und Sprachliche Kommunikation der Universität München) 2001, 5-24. www.phonetik.uni-muenchen.de/forschung/fipkm/vol37/hamp_posner.pdf (26. 11. 2009).

Ramachandran Vilayanur S. and Hirstein, William. *The Science of Art. A Neurological Theory of Aesthetic Experience*. Journal of Consciousness Studies, 6, No. 6-7, 1999, 15-51. www.ivarhagendorn.com/research/neuroaesthetics-between-art-philosophy-and-the (11. 03. 2010).

Ramachandran, Vilayanur S. *The neurological basis of artistic universals*. <https://notes.utk.edu/Bio/greenberg>, (09.05.2011)

Rizzolatti and allies. *Premotor cortex and the recognition of motor actions*, in: *Cognitive Brain Research* 3, 1996, 131-41.

Rizzolatti, Giacomo and Sinigaglia, C. *Further Reflections on how we interpret the Actions of Others*, in *Nature*, 2008, 455-589.

www.unipr.it/arpa/mirror/pubs/pdffiles (02. 04. 2010).

Schmidt, Karen L. and Cohn, Jeffrey F. *Human Facial Expressions as Adaptations: Evolutionary Questions in Facial Expression Research*, *Yearbook of Physical Anthropology* 44, 2001, 3-24.

Senelick, Laurence. *Three Pantomimes from the Theatre Des Funambules*, in *Mime, Mask and Marionettes*, 1996, 71-73.

Shepard, Roger N. *Perceptual-cognitive universals as reflections of the world*. *Behav. Brain Sci* 2001, 237 (18.10.2010)

Shirley, Hunter B. *Psychovector Analysis: A New Discipline within the Behavioral Sciences*. Journal of Psychology (USA) nr. 80, 1972, 135-145.

Szily, Eva. *Typologie des Gestes dans La Hastalakṣaṇadpikā. Manuel de Mudrā en Langue Sanscrite*. *Puruṣārtha* 20, 1997, 169-188.

Toshkani, S.S. *Kashmir's Contribution to Indian Aesthetics*, www.ikashmir.net/sstoshkani/contribution.html (23. 06. 2009).

Zeki, Semir, *Statement of Neuroaesthetics*, www.neuroaesthetics.org/statmenton-neuroaesthetics.hp, (11. 03. 2010).

Lexica

Bäumli, Betty & Bäumli, Franz H. *A Dictionary of Gestures*, New Jersey: Scarecrow Press, Inc., 1975.

Cambridge Dictionary of Philosophy, Cambridge: Cambridge University Press, 1999.

Chandler, Daniel, *Semiotics for beginners*, Glossary of Key Terms, <http://www.aber.ac.uk/media/Documents/S4B/sem-gloss.html> (28. 02. 2005).

Fischer-Lichte Erika; Kolesch Doris & Warstat Matthias, *Metzler Lexikon der Theatertheorie*, Stuttgart: Carl Ernst Poeschel Verlag GmbH, 2005.

Menon, K .P. S., *A Dictionary of Kathakali*, Madras: Orient Longman, 1979.

Monier-Williams, Monier (1899), *A Sanskrit English Dictionary*, Delhi: Motilal Banarsirdass, 1960.

Platzer, Werner (1999), *Locomotor System. Colour Atlas of Human Anatomy*, Volume 1 (translated by Meyer, David B). Stuttgart: Thieme, 2004.

Rao, U.S. Krishna, *A Dictionary of Bharat Natyam*, Madras: Orient Longman Ltd., 1980.

Viittomakielen kuvasanakirja, author unknown, (neljäs painos, Kuurojen Liitto r.y.) Tampere: Painotalo ST-Print, 1994.

Video and DVD:

Mac Gibbon, Ross, *Mime Matters* (Royal Academy of Dance Enterprises), London: Landseer Film Production, 2002.

Carné, Marcel, *Les Enfants du Paradis*, Paris : S.N. Pathé Cinéma, 1945.

Essential background literature

Adler, Daniel (1992). *Introduction aux sciences cognitives* (collection folio/essays), Paris: Callimard, 2004.

Andronov, Michail S. *A Grammar of the Malayalam Language in Historical Treatment*, (Beiträge zur Kenntnis südasiatischer Sprachen und Literaturen, 1), Wiesbaden: Harrassowitz Verlag, 1996.

Akmajian, Adrian; Demers, Richard A., Farmer, Ann K. and Harnish Robert. *M. Linguistics. An Introduction to Language and Communication*, Cambridge and London: The Mit Press, 2001.

Aston, Elaine & Savona, George. *Theatre as Sign-System: A Semiotics of Text and Performance*, London: Routledge, 1991.

Arnheim, Rudolf., *Visual Thinking*. Berkeley: University of California Press, 1969.

Auslander, Philip. *Theory for Performance Studies*, Oxford: Routledge, 2008.

Ballhausen, Gunther. *Wandel der Gebärde im deutschen Theater des 18. Jahrhunderts* (Dissertation, Universität Göttingen), Göttingen: 1955.

Barthes, Roland. *The Semiotic Challenge*. London: Blackwell, 1988.

Bergson, Henri (1940). *Le Rire. Essai sur la signification du comique*, Paris: Presses Universitaires de France, 1964.

Bhaba, Homi. *The Location of Culture*. London: Routledge, 1994.

Bharucha Rustom. *The Politics of Cultural Practice*, Oxford: New Delhi, University Press, 2001.

Bhavnani, Enaksi (1965). *The Dance in India*, Bombay: D.B. Taraporevala Sons and Co. LTD., 1979.

Brandon, James R. & Van Baumer, Rachel (editors). *Sanskrit Drama in Performance*, Honolulu: University of Hawaii Press, 1981.

Bouissac, Paul. *La mesure des gestes. Prolégomenes a la semiotique gestuelle*, The Hague : Mouton, 1973.

Byrski, Christoph Maria. *Methology of the Analyse of Sanskrit Drama*. Delhi: Bharata Vidya Prakasham, 1997.

- Critchley, Macdonald. *Silent Language*, London: Butterworths, 1975.
- Damasio, Antonio. *Descartes Error*, New York: Penguin Putnam, 1994.
- Gerard, Genette. *Narrative discourse* Paris: Basil Blackwell, 1972.
- Gnoli, Raniero. *The Aesthetic Experience According to Abhināvagupta*, Varanasi: Chowkhamba, 1968.
- Hennenlotter, Andreas. *Neural systems for recognising emotion from facial expressions* (Dissertation, Philosophische Fakultät II), Regensburg: Universität Regensburg, 2005.
- Helm, Franz. *Der Code der Dinge. Die Phänomenologie der Mimesis*, Amstetten: Passagen Verlag, 2002.
- Johansson, Anna. *Narrativ teori och metod*, Stockholm: Studentlitteratur, 2005.
- Jyotindra Jain, (editor). 1998. *Picture Showmen, Insights into the Narrative Tradition in Indian Art* (Volume 49, nr. 3), Mumbai: Marg Publications, 1998.
- Kendon, Adam. *Gesture. Visible Action as Utterance*, Cambridge: Cambridge University Press, 2004.
- Klinkenberg, Jean-Marie. *Précis de sémiotique générale*, Paris : De Boeck and Larcier S.A., 1996.
- Kirby, E. T. *Ur-Drama. The Origins of Theatre*, New York: New York University Press, 1975.
- Kotte, Andreas. *Theaterwissenschaft*, Köln, Weimar und Wien: Böhlau Verlag, 2005.
- Lal, Ananda (editor). *Theatres of India*, New Delhi: Oxford University Press, 2009.
- Lewis, Hedwig. *Body Language, a Guide for Professionals*, Delhi: Response Books, 2000.
- Masselos, Jim; Menzies Jackie & Pal, Pratapaditya. *Dancing to the Flute. Music and Dance in Indian Art*. The Art Gallery of New South Wales, Sydney Australia: Thames and Hudson, 1977.
- Nangyar, Usha Abinethri. Mumbai: Keli, 2003.
- Ortega y Gasset, José (1926). *Triumph des Augenblicks und Glanz der Dauer* (essays translated by Weber, Ulrich, Weyl Helena, Horst, Karl August, Flessa, Helma; Meyer-Clason Curt and Görner, Else (edited by Horst, Karl August) München: Deutscher Taschenbuch Verlag, 1963.
- Pande, Anupa. *The Natasastra Tradition and Ancient Indian Society*, Jodhpur: Kusumangali Prakasam, 1993.
- Pathardan M. V. Santarasa and Abhinavagupta, *Philosophy of Aesthetics*, Poona: Bhandarkar Oriental Research Institute, 1996.

- Piaget, Jean (1947). *The Psychology of Intelligence* (translated by Piercy, Malcolm and Berlyne D.E.) London and New York: Routledge, 2002.
- Radhika, Kalamandalam. *Mudra*. Kozhicode: The Mathrubhumi Printing and Publishing Co. Ltd., 2010
- Rangacharya, Adya. *The Indian Theatre*, New Delhi: National Book Trust, 1971 .
- Rai, R.N. *Theory of Drama. A Comparitive Study of Aristotle and Bharata*, New Delhi: Classical, 1992.
- Rajendran, C. *Abhinayadarpaṇa*, Delhi: New Bharatya Book Corporation, 2007.
- Rele, Kanak. *Mohiniyāttam, the Lyrical Dance*, Mumbai; Nalanda Dance Research Centre, 1992.
- Reis, Jones Clifford, and Namboothiripad L. (editors). *The Wondrous Crest Jewel in Performance*, New Delhi: Oxford University Press, 1984.
- Ricoeur, Paul. Chicago: The University of Chicago Press, 1980.
- Rochlin, Bharat. 2005, *Palmistry*, London: Watkins Publishing, 2005.
- Sankaran, A. *The Theory of Rasa and Dhvani*, Madras: University of Madras, 1973.
- Sarabhai, Mrinalini. *Understanding Bharat Natyam*, Chennai: Darpana production, 1992.
- Shivaji, Bharati. *The Art of Mohiniyttom*, New Delhi: Lancer International, 1986.
- Stoller Miller, Barbara. *Love song of the Dark Lord. Jayadeva's Gītagōviṇḍa* (translated from Indian Classics), New York: Columbia University Press, 1977.
- Strehle, Hermann. *Analyse des Gebarens. Erforschung des Ausdrucks der Korperbewegung*, Berlin: Verlag Bernard und Grafe, 1933.
- Unni N.P. *Natyashastra with Abhinavabhaarati*, Nag Publishers, New Delhi: Nag Publishers, 1998.
- Vatsayan, Kapila. *The Square and Circle of Indian Arts*, New Delhi: Roti Books International, 1983.
- Venu, G. *Production of a play in Kutiyattam, Iriṅṅalakuṭa*: Natana Kairali, 1998.
- Venu, G. *Kathakali-Kutiyattam, Iriṅṅalakuṭa*: Natanakairali, 2005.
- Venu G. *Into the World of Kutiyattam with the Legendary Ammanur Madhavachakyar Iriṅṅalakuṭa*: Natana Kairali, 2002.
- Venugopalan, P. *Kutiyattam Register*, Thiruvananthapuram. Margi, 2007.

Woodroffe, Sir John (Avalon, Arthur). *Introduction to Tantra Śāstra*, Chennai: Ganesh and Company, 2004.

Zarilli, Phillip. *Psychophysical Acting. An Intercultural approach After Stanislavski*, New York: Routledge, 2009.

Zarilli, Phillip. *When the Body Becomes All Eyes*, Oxford and New York: oxford University Press, 1998.

e-books

Broadbent, R. J. *History of Pantomime*, London: 1901. www.mime.info/history-briadbent.html.

Articles

Chomsky, Noam. *Language and Mind* (transcribed by Blunden, Andi), www.marxists.org/reference/subject/philosophy/works/us/chomsky.html (10. 04. 2010).

Dehejia, Vidya. *On Modes of Visual Narration in Early Buddhist Art* (in *The Art Bulletin*, vol. 71 nr 3, 74-392), 1990.

Dillon, Brian. *Inventory/ Talk to the Hand* *Cabinet Magazine*, nr 26, 2007. www.cabinetmagazine.org/issues/26dillon.php, (23. 07. 2009).

Habermas, Jürgen. *Es beginnt mit dem Zeigefinger*, *Die Zeit* no. 51 (feuilleton), Hamburg: 2009. (10. 12. 2009)

Hager, Joseph C. and Ekman, Paul. *The Inner and the Outer Meanings of Facial Expressions*, www.face-and-emotion.com/dataface/misc/text/inner_outer.html, (09. 09. 2006).

Iacoboni Marco; Molnar-Szakacs Istvan; Gallese, Vittorio; Buccchio Giovanni; Mazziotta, John C. *Grasping the Intentions of Others with One's Own Mirror Neuron System*. www.unipr.it/arpa/mirror/pubs/ (02. 04. 2010).

Karnezis, G. T., *Gadamer, Art and Play*, 1987. <http://www.svcc.edu/academics/classes/gadamer/gadartpl.html>.

Mulder Axel. *Hand Centred Studies of Human Movement Project, Technical Report 96-1, Hand Gestures for HCI*, School of Kinesiology, Simon Frazer University, Canada, 1996. www.Xspasm.com/x/sfu/vmi/HCI-gestures.html.

Panksepp, Jaak. *On the Embodied Nature of Core Emotional Affects*, Journal of Consciousness Studies 12, No. 8-10, 2005, 158-84. http://www.indin2007.org/inf/downloads/panksepp-embodied_neural_nature.pdf

Sonesson, Goran. *SGBWP8 Working Papers of the Project Language, gesture and pictures from the point of view of semiotic development*, nr. 8, Lund University, Department of Cognitive Science, Institute of Linguistics (10. 03. 2010).

Sullivan, Bruce M. *Dying on the Stage in the Natyaśāstra and Kuṭiyāṭṭam*. (Perspectives from the Sanskrit Theatre Tradition), in Asian Theatre Journal, Vol. 24, number 2, 422-439, 2007.

Glossary

FRE French	GER German	GRE Greek	ITL Italian
LAT Latin	MAL Malayālam	PRA Prakrit	SKR Sanskrit

<i>Abhināvagupta</i>	SKR	<i>Kaśmīrian</i> commentator on the <i>Nāṭyaśāstra</i> (approx. 950-1020 AD. Main works: <i>Tantrāloka</i> and <i>Abhinavabhāratī</i> .
<i>Abhinayaṃ</i>	SKR	Lit. “to carry towards”; a term for acting.
<i>Ahinayadarpaṇaṃ</i>	SKR	Treatise of dance from the 15 th century; followed by <i>bharatanāṭyaṃ</i> .
<i>Ācārya(h)</i>	SKR	Master, teacher.
<i>Adbhutaṃ</i>	SKR	The basic emotion of ‘wonder’.
<i>Āhāryaṃ</i>	SKR	Acting without costume changes.
<i>Akrūragamaṇaṃ</i>	SKR	An episode of <i>Śrīkr̥ṣṇacaritaṃ</i> : <i>Akrūra</i> uncle of <i>Kṛ̥ṣṇa</i> , ordered by king <i>Kam-sa</i> , sets out to bring <i>Kṛ̥ṣṇa</i> back from <i>Ampādi</i> .
<i>Agape</i>	GRE	Pure, spiritual love, or love of god, without any sexual undertones as in <i>eros</i> .
<i>Alaṃbanavibhāva(h)</i>	SKR	A circumstance, a trigger for emotions.
<i>Allocentric</i>	LAT	Having ones interest centred on others rather than on oneself.
<i>Ampādi</i>	SKR	A village, the place where <i>Kṛ̥ṣṇa</i> grows up.
<i>Ampalavāsi(h)</i>	SKR	The temple worker’s casts of Kerala.
<i>Annularis</i>	LAT	The ring-finger.
<i>Āṅgikaṃ</i>	SKR	The body.
<i>Āṅgulyāṅkaṃ</i>	SKR	‘the act of the ring’ the 6 th act of the Sanskrit play <i>Āścaryacūḍāmaṇi(h)</i>

		by <i>Śaktibhadra</i> (it takes 12- 41 days to perform in the temple)
<i>Āntarārthaṃ</i>	SKR	a kind of secret language in Sanskrit theatre. The text stands for the surface, the gesture for the hidden meaning.
<i>Anubhāva(h)</i>	SKR	A physical reaction to an emotional state.
<i>Anukramaṃ</i>	SKR	Flashback narration in reversed order. From the present situation, the actor goes backwards to the beginning of the narrative by a series of questions and answers.
<i>Anvāyaṃ</i>	SKR	The poetic word order of a <i>śloka</i> is changed by the actor into prose form and entirely shown by gesture. A technique of <i>kāṭiyāṭṭaṃ</i> .
Apnea	GRE	Breathing in and holding the breath, or holding the breath before inhalation.
<i>Aravindaṃ</i>	SKR	Lotus flower.
<i>Arjuna(h)</i>	SKR	(Stainless complexion), son of Kunti and the god-king Indra; third Pandava-brother, a famous archer, womanizer and friend of <i>Kṛṣṇa</i> . Also called <i>Dhanañajaya(h)</i> , conqueror of kings; <i>Vijaya(h)</i> , the invincible one; <i>Śvētvāhana(h)</i> , the one with white horses; <i>Phālgunaṃ</i> , he who was born under the star of <i>Phālguna</i> ; <i>Kirīṭinaṃ</i> , the one with a crown; <i>Bībhatsur</i> , the one that never did a detestable deed on the battlefield; <i>Savyasācī(h)</i> , the right and left handed archer; <i>Jiṣṇu(h)</i> , a tamer of adversaries; and <i>Pārtha(h)</i> , son of <i>Priya</i> .
Arsis	LAT	Upbeat (otkas; <i>sats</i>).

<i>Artha(h)</i>	SKR	Matter, object, interest, aim, sense, wealth and property.
<i>Asaṃyutahasta(h)</i>	SKR	A one-handed hand-gesture.
<i>Āścaryacūḍāmaṇi(h)</i>	SKR	‘The Wondrous Crest Jewel’, a play by Śaktibhadra.
<i>Aṣṭarasā(h)</i>	SKR	The eight basic emotions mentioned in the <i>Nāṭyaśāstra</i> .
<i>Āṭṭaparakāraṃ</i>	MAL	an acting script used by <i>cākyārs</i> and <i>naññyārs</i> .
<i>Avatāra(h)</i>	SKR	An incarnation of <i>Viṣṇu</i> .
<i>Atu eññine?</i>	MAL	“How was it before?”
<i>Atu entu?</i>	MAL	“How was it?”
<i>”Āṇattaṃmhi bhaṭṭidāriyāye Suhaddāye”</i>	PRA	“I have been ordered by my mistress <i>Subhadrā</i> ...” First line of the maid-servant <i>Kalpalathika</i> ’s dialogue in the second act of the Sanskrit play <i>Subhadrādhāñanjayaṃ</i> by king <i>Kulaśekhara Varma</i> . A long <i>nirvvaṇaṃ</i> (<i>Naññyārkūṭṭu</i>) begins with this.
<i>Arakkuṣṣ vāyu kotuttuṣṣ tāṇuṣṣ!</i>	MAL	“Breathe from the lower back!”
<i>Arakkuṣṣ balaṃ kotuttuṣṣ amarnuṣṣ nilkuka!</i>	MAL	“Take strength from the lower back”! and keep the back straight!”
<i>Atinnuṣṣ munname?</i>	MAL	“Before that?”
<i>Bhadrakālī</i>	SKR	The mother goddess <i>Bhagavatī</i> (<i>Durgā</i>) the <i>śakti</i> of <i>Śiva</i> , in her terrible aspect, shown with a tuft of matted hair.
<i>Bhāgavatapurāṇaṃ</i>	SKR	<i>Purana</i> that exalts in 12 books the glories of <i>Viṣṇu</i> and discusses human duties as well. The 10 th book tells about the life of <i>Kṛṣṇa</i> .

<i>Bhāsa(h)</i>	SKR	One of the earliest Sanskrit playwrights; approximately third century AC. In 1909, 13 palm-leaf manuscripts were rediscovered in Kerala. In the <i>kūṭiyāṭṭam</i> tradition, the plays <i>Pratima</i> , <i>Abhiṣekaṃ</i> and <i>Bālacāritam</i> are performed. Other known plays are <i>Svapnavāsavadatta</i> , <i>Pañcāratra</i> , <i>Ūrubhaṅga</i> and <i>Karṇabhāra</i> .
<i>Bhāva(h)</i>	SKR	'State of being' in the <i>Nāṭyaśāstra</i> .
<i>Bhāvatrayaṃ</i>	SKR	'three emotions', an acting convention of <i>kūṭiyāṭṭam</i> .
<i>Bhadrahastaṃ</i>	SKR	Hasta, hand gesture from the <i>Bālarāmabharatam</i> , treatise on <i>Mohiniyāṭṭam</i> from the late 18 th century by king <i>Bālarāma</i> Varmma.
<i>Bhagavatī</i>	SKR	'Mistress'. A name for the goddess <i>Lakṣmī</i> expressing honour.
Ballon	FRE	Lightness of jumps in academic ballet.
Baton	FRE	gestures to and fro, up and down that emphasize speech.
<i>Bhakti</i>	SKR	Cult of loving devotion to a god.
<i>Bhāsyā(h)</i>	SKR	comment, interpretation of a <i>sūtra</i> (as <i>Abhinayagupta's bhāsyas</i> of the <i>Nāṭyaśāstra</i>).
<i>Bhayaṃ</i>	SKR	Fear, a basic emotion.
<i>Bharatanāṭyaṃ</i>	SKR	Classical Indian dance (restored in the 20 th century) by devadasis, (servants of god), formerly attached to the Hindu temple.
<i>Bībhatsaḥ</i>	SKR	'Disgust', one of the eight basic emotions described in the <i>Nāṭyaśāstra</i> .
<i>Brāhmaṇaḥ</i>	SKR	A priest, a member of the highest Hindu cast.
<i>Cākyār</i>	SKR	A male member of the <i>kūṭiyāṭṭam</i> actor's cast.
<i>Cakra</i>	SKR	Wheel.

Cārī	SKR	Step.
Cēī	SKR	A chambermaid, friend of the heroine.
Cerebellum	LAT	Outgrowth of the hindbrain and specialised in motor coordination.
Cerebral Cortex (neocortex)	LAT	The grey matter that forms the outer shell of cerebral hemispheres; highly developed in mammals.
Chirologia	LAT	The recording of hand gesture by written description and drawings.
Chironomia	LAT	The art of body and hand rhetoric in traditional oratory.
Collāte kāṭṭi	MAL	The convention of rendering a text's <i>mudras</i> with full <i>bhāvas</i> in <i>kūṭiyāṭṭam</i> .
Collikkāṭṭi	MAL	A text recited together with <i>mudras</i> in <i>kūṭiyāṭṭam</i> .
Collunti naṭannu [~]	MAL	The choreographed movement of women or noble couples going from one place to another on the <i>kūṭiyāṭṭam</i> stage.
Comédie Italienne	FRE	The refined form of <i>commedia dell'arte</i> practised in 17 th and 18 th century France.
Contrapposto	ITA	A position based on counterweight.
Courbé	FRE	'curved'.
Cuḷippu [~]	MAL	A semi-circular movement with the sacrum as its axis, peculiar to Kerala performing arts (except <i>kūṭiyāṭṭam</i>).
Cuṇḍapūvu [~]	MAL	The green seed of <i>solanum pubescens</i> bush is inserted into the eyes of the <i>kathakali</i> and <i>kūṭiyāṭṭam</i> actor. It irritates the <i>sclera</i> and colours it deeply red.
Cūta	SKR	Mango flower.

<i>Cuṭalakkūṭtu</i>	MAL	A <i>Nañṅyārkkūtu</i> performance at a burial ground, for the salvation of a <i>hotri-brahmana</i> . Now extinct.
<i>Cuṭṭi</i>	MAL	The cardboard beard, attached using rice-paste, framing the face of the <i>kathakali</i> and the <i>kūṭiyāṭṭam</i> actor.
<i>Darśanaṃ</i>	SKR	Observation; also discursive thought and intuitive thinking.
<i>Deśī</i>	SKR	A local style of dance and theatre.
<i>Devadāsī</i>	SKR	A former handmaiden, dancer in the Hindu temple, ritually married to a god.
<i>Dhvāni</i>	SKR	A text's or actor's power of conviction and suggestion.
<i>Diègèsis</i>	GRE	Narration.
<i>Dissimulatio artis</i>	LAT	The actor as a character openly displays his skills. The distance to his character is not recognizable; it is dissimulated.
<i>Distingué</i>	FRE	Distinguished.
<i>Draupadi</i>	SKR	Wife of the five <i>Pandavas</i> in the <i>Mahābhārata</i> .
<i>Dr̥ṣṭi</i>	SKR	A look, a glance.
<i>Duryōdhana</i>		King of the <i>Kauravas</i> and enemy of his cousins, the <i>Pandavas</i> .
<i>Duśśāṣana</i>	SKR	Brother of king <i>Duryōdhana</i> , <i>Kaurava</i> prince.
<i>Dvārakā</i>	SKR	<i>Kṛṣṇa</i> 's splendid capital built on an island.
<i>En dehors</i>	FRE	The turning out of the legs and feet in classical ballet.
<i>Ēnkilo paṅṭu</i>	MAL	'Once upon a time'.
<i>Entu cheyyenṅṭu</i>	MAL	'What happened?'
<i>Point fixe</i>	FRE	A technical term of objective mime for showing the difference between object and subject. When the hand

			moves, the body is immobile and vice versa.
<i>Gaṇeśa(h)</i>	SKR		The elephant-headed son of Śiva and Parvati, remover of obstacles.
<i>Garuḍa(h)</i>	SKR		A mythological eagle, Vishnu's vehicle.
<i>Gūtagovinda(h)</i>	SKR		A collection of poems describing the love of Kṛṣṇa and Rādhā by the poet Jayadēva around 1170.
Grommelage	FRE		A nonsensical spoken text.
<i>Hamsapakṣa(m)</i>	SKR		A basic hand gesture of the <i>Hastalakṣaṇadīpikā</i> .
<i>Hanūmān</i>	SKR		A monkey general with supernatural powers and strength, son of the wind-god Vāyu, devoted friend of Rāma(h).
Harlequinade	FRE		A popular, burlesque play featuring Harlequin and other characters from the commedia dell'arte.
<i>Hāsyā(h)</i>	SKR		The emotion of mirth.
<i>Hasta(h)</i>	SKR		'Hand' or hand-gesture.
<i>Hastalakṣaṇadīpikā</i>	SKR		Treatise of <i>mudras</i> from the 15 th century, followed by the Kerala classical performing arts.
<i>Hāsyā(h)</i>	SKR		The basic emotion of laughter.
<i>Hētu(h)</i>	SKR		Reason.
Hippocampus	LAT		A part of the <i>limbic system</i> . Believed to be responsible for memory and for orientation in space.
Homeostasis	GRE		'Homeo' – unchanging, and 'stasis' – standing. The ability of a cell or the the body to maintain constant stability by adjusting its physiological processes.
<i>Ḥakiyāṭṭam</i>	MAL		A basic position of <i>kūṭiyāṭṭam</i> with the left leg forward for the expression of emotions such as valour, terror and wonder.
Impudicus	LAT		The 'dirty finger' (middle finger).

Index	LAT	The forefinger.
<i>Iriññalakuṭa</i>	MAL	A town in central Kerala.
<i>Irunnāṭṭam</i>	MAL	A sitting position in <i>kūṭiyāṭṭam</i> .
<i>Iṭakka</i>	MAL	A holy hour-glass shaped temple-drum. By pulling its strings, the pitch can be changed. Used in <i>kūṭiyāṭṭam</i> , <i>kathakali</i> and <i>mohiniyattam</i> and in temple rituals.
<i>Ithāsa(h)</i>	SKR	A semi-historical, epic tale.
<i>Jñānam</i>	SKR	Wisdom
<i>Jugupsā(h)</i>	SKR	'Disgust', a basic emotion
<i>Kailāsōddharaṇam</i>	SKR	'Lifting mount <i>Kailasa</i> ', a mime piece in <i>kathakali</i> and <i>kūṭiyāṭṭam</i> , in which the demon king <i>Ravana</i> lifts the mountain where <i>Śiva</i> and his consort <i>Parvati</i> dwell.
<i>Kalā</i>	SKR	The 64 Indian classical arts and crafts.
<i>Kalāmaṇḍalam</i>	MAL	The <i>Kēraḷa</i> state dance academy (deemed university) in <i>Ceṟutturuti</i> .
<i>Kalarippayattu</i> ~	MAL	The martial arts of Kerala.
<i>Kalāśam</i>	MAL	Dance ending a scene in <i>kathakali</i> .
<i>Kālidāsa(h)</i>	SKR	The most famous poet and dramatist of India. He lived in the second or third century and was author of <i>Śakuntalā</i> , <i>Vikramurvaśī</i> , <i>Mālavikāgnimita</i> , <i>Raghuvaṇsa</i> , <i>Meghadhūta</i> and <i>Kumārasambhava</i> .
<i>Kaṃsavadha(h)</i>	SKR	'The killing of king <i>Kamsa</i> ', an episode of <i>Śrīkr̥ṣṇacārītam</i> .
<i>Kaṇṇusādhakaṃ</i>	MAL	Eye training in <i>kūṭiyāṭṭam</i> .
<i>Karāṇa(h)</i>	SKR	'Doing'; one of the <i>Nāṭyaśāstra</i> 's 108 basic dance units accompanied by hand gesture.
<i>Kārtiyānī</i>	SKR	Hindu goddess, sister of <i>Subhadra</i> and <i>Kṛṣṇa</i> .
<i>Karūna(h)</i>	SKR	The emotion of sorrow.

<i>Kathakali</i>	MAL	the vigorous dance-theatre of Kerala, rooted in martial arts and traditionally performed by men. Since 1975, there is also a women's troupe, The 'Tripunithura Vanitha Kathakali Kendra'.
<i>Kauravas</i>	SKR	The mythological descendants of Kuru, the sons of <i>Dhṛitarāshṭra</i> .
<i>Kāvyaṃ</i>	SKR	Poem
<i>Kēṭṭāṭuka</i>	MAL	The gesture for "to listen" in <i>abhinaya</i> .
<i>Kramadīpikā</i>	MAL	The stage manual of <i>kūṭiyāṭṭam</i> .
<i>Kriā</i>	SKR	Action
<i>Krōdha(h)</i>	SKR	The expression of anger
<i>Kṛṣṇa</i>	SKR	The eight incarnations of <i>Viṣṇu(h)</i> .
<i>Kṛṣṇāṭṭam</i>	MAL	Aritual dance drama in eight parts, shown only in the temple of <i>Guruvāyur (Kēraḷa)</i> , built on the <i>Kṛṣṇagūti</i> by king <i>Manavedan</i> of <i>Calicut</i> , in the 17 th century. <i>Bhakti(h)</i> is the main theme.
" <i>Kṛṣṇa</i> ni began baru..."	KAN	" <i>Kṛṣṇa</i> come quickly!" A famous <i>bharatanāṭyam padam</i> begins with these words.
<i>Kśoba(h)</i>	SKR	'Shining'.
<i>Kulaśēkara Varmma</i>	SKR	King of Travancore, 800- 1124
<i>Kulitāḷam</i>	MAL	A pair of small cymbals used in <i>kūṭiyāṭṭam</i> .
<i>Kūṭṭampalaṃ</i>	MAL	A theatre building within the temple precincts
<i>Kūṭiyāṭṭam</i>	MAL	Lit. 'acting together'; the Sanskrit drama of <i>Keraḷa</i> .
<i>Kutiraccāṭṭam</i> <i>polē naṭakuka</i>	MAL	'To show the movements of riding a horse' in <i>kūṭiyāṭṭam</i> .

<i>Kūṭṭu</i> ˘	MAL	Part of a <i>kūṭṭiyāṭṭam</i> . A single <i>chākyār</i> narrates stories from <i>Rāmāyaṇam</i> or the <i>Mahābhārataṃ</i> in a witty manner.
<i>Lalitā</i>	SKR	‘Temptress’.
<i>Lāsyā</i> (ḥ)	SKR	A soft and female style of dance.
<i>Lakṣmaṇa</i> (ḥ)	SKR	Brother of <i>Śrīrāma</i> .
Legenda aurea	LAT	‘The Golden Legend’, a collection of saint’s legends, written by the Dominican Jacobus de Voragine in the 13 th century.
<i>Līlā</i>	SKR	‘Play of the gods’.
Limbic system	LAT	Primitive structures in the brain, responsible for the control of emotion.
<i>Lokadharmī</i>	SKR	Imitating the world, realist acting.
Logocentric	LAT	word-centered.
<i>Mahāhabhārataṃ</i>	SKR	An epic in 18 books, telling about the ‘great war of the <i>Bhāratas</i> ’. The authorship is attributed to <i>Kṛṣṇa Dwaipāyana</i> , arranger (<i>Vyāsa</i>) of the Vedas.
<i>Malayālam</i>	MAL	The language of <i>Keraḷa</i> state (India).
<i>Maḷli</i>	SKR	Jasmine flower.
<i>Maṇipravāḷam</i>	SKR	Sanskritised <i>Malayālam</i> .
Manipulation	FRE	Mime technique of showing imaginary objects by manipulating them.
<i>Manōdharmābhinayaṃ</i>	SKR	Solo- acting.
<i>Maṭakkamattu</i>	MAL	Pleated cloth in the form of a flower, worn around the hips by the <i>cākyār</i> .
<i>Māyā</i>	SKR	‘Illusion’, ‘deception’, ‘trick’, ‘magic’ or ‘unreality’.
Medius	LAT	The middle finger
MCP	GRE	The <i>meta-phalangeal</i> joint of the hand, the “the knuckles”.
Metatarsal	LAT	The forefoot and the toes.
<i>Milāvu</i> ˘	MAL	An egg-formed copper-drum in <i>kūṭṭiyāṭṭam</i> , considered to be holy; played by the <i>Nampyār</i> .

Mimèsis	GRE	Imitation
Minimus	LAT	The little finger
Minukku [˘]	MAL	Lit. 'polished' - makeup for women in <i>kathakali</i> and <i>kūṭiyāṭṭam</i> .
Mohiniyāṭṭam	SKR	'Dance of the temptress', a classical female dance-form of <i>Kerala</i> .
Mokṣa(h)	SKR	'Salvation', release from rebirth.
Mudrā	SKR	Hand-gesture, seal
Mudrākhyam	SKR	The second <i>mudra</i> of the <i>Hastalakṣaṇadīpikā</i> .
Muni(h)	SKR	Sage.
Muṣṭi(h)	SKR	Lit. 'the fist'. The fifth <i>mudra</i> of the <i>Hastalakṣaṇadīpikā</i> .
Nampyār	MAL	Member of the cast of <i>kūṭiyāṭṭam</i> - drummers, a group amongst temple employees (<i>ampalavāsis</i>).
Nampūtiri	MAL	<i>Brāhmaṇa</i> of <i>Kēraḷa</i> .
Nānaloka(h)	MAL	A general audience of non-experts.
Naṅṅyār		A female member of the drummer's cast, acting female parts in <i>kūṭiyāṭṭam</i> .
Naṅṅyār kūtu [˘]	MAL	A female solo-acting form of <i>kūṭiyāṭṭam</i> performing <i>Śrīkrṣṇacāritam</i> .
Nāṭanakairalī	MAL	An institution for the performing arts of <i>Kēraḷa</i> in <i>Iriṅṅalakuṭa</i> .
Nāṭyadharmī	SKR	Stylised acting.
Nāṭakaṃ	SKR	A drama.
Nāṭaṅkuśa	SKR	'A goad to the actor'. A book in which a unknown author criticises <i>kūṭiyāṭṭam</i> -practices.
Nāṭyaṃ	SKR	Dance.
Nāṭyasaṅgraha(h)	SKR	A collection of rules for acting by Bharata.
Nāyikā	SKR	The female heroine in dance and theatre.
Neocortex	LAT	See <i>cerebral cortex</i> .
Netrābhinaya(h)	SKR	Eye expression in <i>kūṭiyāṭṭam</i> .

Neuron	GRE	A nerve cell, formed out of a cell body. It contains the nucleus and 2 different outgrowths, the dendrites which converge toward the cell body, and a single axon, leaving it.
<i>Nilavilakku</i> ~	MAL	A ritual brass oil-lamp of Kerala.
<i>Nilotpalaṃ</i>	SKR	The blue lotus flower.
<i>Nirvvaḥaṇaṃ</i>	MAL	An acted flashback in <i>kūṭiyāṭṭaṃ</i> .
“Noli me tangere”	LAT	“Don’t touch me”. The words spoken by Jesus to Mary Magdalene according to the Gospel of John 20: 14-17; the gesture of the raised index and medius.
<i>Nṛṭṭaṃ</i> (root: <i>nṛṭ</i>)	SKR	Pure dance.
<i>Nṛṭyaṃ</i>	SKR	Dance with mimetic elements.
<i>Occappettutu</i> ~	MAL	Ritual drumming for the opening of a <i>kūṭiyāṭṭaṃ</i> -performance.
<i>Oḍissi</i>	SKR	The classical dance-style of Orissa state in East-India.
Orbitofrontal cortex	LAT	A part of the brain involved in cognitive processing and decision-making. It is among the least understood parts of the brain.
<i>Pādarthābhinayaṃ</i>	SKR	Acting the meaning of the words in <i>kūṭiyāṭṭaṃ</i> .
<i>Pakarnnāṭṭaṃ</i>	MAL	The actor or dancer embodies different roles and changes between them in solo performance.
Phalanx, phalangeal	LAT	‘Limb of the hand’.
Pañca	SKR	Five.
<i>Pāndavas</i>	SKR	The five descendents of <i>Pāndu</i> (brother of <i>Dhṛitarāshṭra</i>), king of <i>Hastināpura</i> .
<i>Pakarnāṭṭaṃ</i>	MAL	Mono-acting.
<i>Pantāṭṭaṃ</i>	MAL	A choreographed dance interpolation of a female ball game.
Pantomimes		

sautantes	FRE	'Jumped pantomimes. where entrances and exits were made by acrobatics.
<i>Pāṇḍita(h)</i>	SKR	'Scholar'
<i>Paramparā</i>	SKR	'Tradition, succession'.
<i>Pariccheda(h)</i>	SKR	'Chapter'.
<i>Pāśupatāstram</i>	SKR	A magic weapon.
<i>Patākā</i>	SKR	First <i>mudra</i> of the <i>Hastalakṣaṇadīpikā</i> .
<i>Patīññāṭṭam</i>	MAL	A basic symmetric position in <i>kūṭiyāṭṭam</i> .
<i>Pāṭyaṃ</i>	SKR	Verbal utterance, speech.
<i>Pīṭhaṃ</i>	SKR	'Stool'.
Pollex	LAT	'Thumb'.
Port de bras	FRE	The positions and movements of the arms in classical ballet.
<i>Prākṛtaṃ</i>	SKR	The <i>spoken</i> language of classical India.
<i>Praveśaṃ</i>	MAL	The entrance of an actor on stage.
<i>Prayoga(h)</i>	SKR	Performance practice.
<i>Prekṣaka(h)</i>	SKR	A astute observer.
Premotor Cortex	LAT	The extension of the motor cortex within the frontal lobe. It influences motor behaviour.
Proxemic	LAT	The study of the various aspects of human spatial relationships in a cultural context.
<i>Pūjā</i>	SKR	Ritual, ceremony.
<i>Purāṇaṃ</i>	SKR	'Old', ancient scripture which followed the epic poems (<i>itihāsas</i>) that recount the deeds of human heroes. They <i>Purāṇas</i> exalt the powers and deeds of the positive gods. There are 3 categories of <i>Purāṇas</i> : dealing with purity (<i>Vaiṣṇava Purāṇas</i>); gloom and ignorance (<i>Śiva Purāṇas</i>) and passion (<i>Brahmā Purāṇas</i>).
<i>Purappātu</i> ~	SKR	A ritual starting dance in <i>kathakalī</i> and <i>kūṭiyāṭṭam</i> .

<i>Patanamokṣaṃ</i>	SKR	The killing of the demoness <i>Patana</i> by the baby <i>Kṛṣṇa</i> .
Radha	SKR	A cowgirl, <i>Kṛṣṇa</i> 's lover.
<i>Ratī (ḥ)</i>	SKR	The emotion of love and desire.
<i>Ramayaṇaṃ</i>	SKR	'The adventures of <i>Rama (ḥ)</i> '. The epic of the fate of king <i>Rama (ḥ)</i> and his wife <i>Sīta</i> , by Sage <i>Valmiki</i> from the 5 th century BC.
<i>Ramyaṃ</i>	SKR	'Beautiful'.
<i>Raṅga (ḥ)</i>	SKR	'Stage'.
<i>Rajadhanīvarṇṇanaṃ</i>	MAL	Pantomimic description of the king's capital in <i>kuṭṭiyattaṃ</i> .
<i>Rakṣasa (ḥ)</i>	SKR	A member of a demonic tribe.
<i>Rasa (ḥ)</i>	SKR	The enjoyment of the spectator.
<i>Rasika (ḥ)</i>	SKR	The person who experiences 'rasa'.
<i>Raudra (ḥ)</i>	SKR	The emotion of anger.
Rodomontade	FRE	Boastful speech (Captain, character of the <i>commedia dell'arte</i>).
Roucoulade	FRE	Long dialogue of the lovers (characters of the <i>commedia dell'arte</i>), from 'roucouler', the cooing and languishing of doves.
<i>Samayaṭṭiṅkal</i>	MAL	'Meanwhile'.
<i>Samkṣepaṃ</i>	MAL	A gestured summary of the dramatic events so far in <i>kuṭṭiyattaṃ</i> .
<i>Samgraha (ḥ)</i>	SKR	'Collection'.
<i>Samskṛtaṃ</i>	SKR	The Sanskrit language.
<i>Saṅcaribhava (ḥ)</i>	SKR	'A fleeting feeling' in the <i>Natyaśastra</i> .
<i>Sarpa (ḥ)</i>	SKR	Serpent.
<i>Sarīraṃ</i>	SKR	the body.
<i>Śanta (ḥ)</i>	SKR	'Peace of mind', the ninth basic emotion added by <i>Abhinavagupta</i> .
<i>Sadharaṇīkaraṇa (ṃ)</i>	SKR	The universal aspect of acting.
<i>Śakuntala</i>	SKR	Daughter of the heavenly nymph <i>Menaka</i> and sage <i>Vishvamitra</i> ; heroine of the play <i>Abhijanasakuntala (ṃ)</i> , by the poet <i>Kalidasa (ḥ)</i> .

Sāṃkhya philosophy	SKR	The oldest philosophical system in India. It makes a radical distinction between consciousness and non-consciousness.
Śāstraṃ	SKR	'Holy treatise'.
Sarpaśira(h)	SKR	Forth mudra of the <i>Hastalakṣaṇadīpikā</i> .
Sarasvatī	SKR	The goddess of the arts and of learning
Sāttvikā	SKR	pure, genuine and honest.
Sāttvikābhinayaṃ	SKR	One of the four <i>abhinayas</i> mentioned in the <i>Nāṭyaśāstra</i> , the <i>abhinaya</i> born 'of the mind' such as the expression of thoughts, emotions and feelings.
Sāttvikabhāva(h)	SKR	An emotional state expressed by involuntary somatic reactions such as tears, sweating, blushing and fainting.
Simha(h)	SKR	'Lion'.
Siddhi(h)	SKR	'Success'.
Śloka(h)	SKR	'Verse', stanza.
Ślokārtha(h)	SKR	The interpretation of a stanza.
Śoka(h)	SKR	The emotion of 'sorrow'.
Śṛṅgāra(h)	SKR	'Love'.
Sthāyibhāva(h)	SKR	A lasting basic emotion.
Sthānaṃ	SKR	A precondition.
Stobhā	SKR	A behaviour pattern in <i>kūṭiyāṭṭaṃ</i> .
Strīvēṣaṃ	SKR	A 'female character' in <i>kūṭiyāṭṭaṃ</i> and <i>kathakalī</i> .
Subhadrā	SKR	A nymph, Sister of <i>Kṛṣṇa</i> and in love with <i>Arjuna(h)</i> .
Subhadrā-dhañanjaya(ṃ)	SKR	A play by king <i>Kulaśēkara Varmma</i> , dating from the 11 th century approx. The first act still belongs to the repertory of <i>kūṭiyāṭṭaṃ</i> .

<i>Surppanakhā</i>	SKR	An ugly demoness, in love with <i>Rāma(h)</i> and sister of <i>Rāvaṇa</i> , the king of Lanka.
<i>Sūtra(h)</i>	SKR	A short verse, an aphorism.
Sylphide		A female spirit of the air in Western folk tradition – “La Syphide”, choreographed 1832 by Filippo Taglioni for his daughter Marie; libretto by Adolphe Nurrit, based on a story by Charles Nodier, and choreographed anew by Bournonville in 1836.
<i>Taṇḍava(h)</i>	SKR	Vigorous, masculine.
Teccu ˘ caviṭṭi cāti	MAL	The rub-stamp- jump step of <i>kūṭiyāṭṭam</i> .
Tirades		From the French ‘tirer’, to pull, an extensive comic dialogues of the ‘lovers’ or the ‘doctor’ in the <i>commedia dell’arte</i> .
<i>Tiraśśilā</i>	MAL	A hand curtain on stage.
Tracé	FRE	Tracing movement in space.
<i>Trśśūr</i>	MAL	The cultural capital of Kerala.
<i>Uddīpana vibhāva(h)</i>	SKR	Background, circumstances; the trigger of an emotion.
<i>Upaniṣad</i>	SKR	‘Esoteric doctrine’. The <i>Upaniṣads</i> form the third section of the <i>Vēdas</i> , attached to the <i>Brāhmana</i> sections. They form part of the <i>śruti</i> or revealed portions. There are 15 <i>Upaniṣads</i> : <i>Aitarēya</i> , <i>Kauśītaki</i> , <i>Brhadāranyakas</i> , <i>Iśha</i> , <i>Taittirīya</i> , <i>Kaṭha</i> , <i>Maitri</i> , <i>Shvetāshvatara</i> , <i>Chāndogya</i> , <i>Kēna</i> , <i>Mundaka</i> , <i>Māndukya</i> and <i>Prashna Upanishad</i> . They date back to about 900 AC. - 600 BC.
<i>Urvaśī</i>	SKR	A heavenly nymph.
<i>Utsāha(h)</i>	SKR	Physical energy.

Vācika(h)	SKR	Concerning the voice, vocal expression.
Vākyaṃ	SKR	Sentence.
Vatsalya(m)	SKR	Motherly, paternal or filial love.
Vaiṣṇava(m)	SKR	The sect of followers of Viṣṇu(h) in Hinduism.
Vēdas	SKR	The four Vēdas are the Rig Vēda, Jayur Vēda, Sāma Vēda and the Atharva Vēda. Each of them has four different categories of works: Samhitās, Brāhmaṇas, Āranyakas and Upaniṣhads.
Vēdānta	SKR	The orthodox philosophical school of Hinduism.
Vēśaṃ	SKR	A character or figure.
Vibhāva(h)	SKR	A trigger of emotion.
Vidūṣakan	MAL	Court brahṃaṇa, a comic character in kūṭiyāṭṭaṃ.
Vikṣepa(h)	SKR	'To throw away', to disperse, to scatter.
Vilakukkuka	MAL	'To stop the drum' - an actor's gesture. in kūṭiyāṭṭaṃ.
Vinyoga	SKR	Use, application.
Vīra(h)	SKR	A heroic sentiment.
Viṣṇu(h)	SKR	From the root 'viṣ', to pervade. Viṣṇu(h) is the invincible preserver of the world and the second god of the Hindu triad.
Vismaya(h)	SKR	The emotion of wonder.
Vistara(h)	SKR	Expansion, prolixity.
Vṛtti(h)	SKR	Operational, realisation mode.
Vyabhicāribhāva(h)	SKR	Feeling, cognized, processed emotion.
Vyaṅgyavyākhyā	SKR	A text about kūṭiyāṭṭaṃ by an unknown writer of the 11 th century.
Vaṭṭatil nokkuka	MAL	Acting technique of 'looking around in a circle'.
Yajña(h)	SKR	Sacrifice.

Yavanikā
Yukta(h)

SKR
SKR

Curtain.
Logic.



European pantomime is hardly practiced any more on the contemporary stage since the great promoters of physical theatre and mime of the last century banned codified gesture language. In Indian dance and theatre, gesture language is still an integral part.

Maya Tångeberg-Grischin has in Kerala, India studied classical Indian dance and theatre. In this dissertation, she compares French pantomime of the 19th century with the *abhinaya* (acting) as it is found in the more than thousand years old Indian *kūṭiyāṭṭam*.

Deeply influenced by findings of neurobiology and neuro-aesthetics, Tångeberg-Grischin analyses gesture language and the expression of emotion. The results are compared with the advice given on gesture and the facial expression of emotion in the *Nāṭyaśāstra*, the oldest Indian treatise on dance, theatre and movement.

“Inner” and “outer” acting techniques are connected in a specific mental-physical method useful for gesture language acting. Tångeberg-Grischin establishes a theory of practice of the techniques of a non-encoded, widely understandable theatrical gesture language that hopefully creates new interest in the use of hand gesture in theatre.

Tångeberg-Grischin is a Swiss mime artist, director and lecturer of physical theatre. Her specialties are pantomime, mime and mask theatre. 1965 she got in Paris the “Asian theatre shock” and since that time her work is influenced by the physical, colourful and representative Asian theatre styles.