

Gīta Govinda with Abhinaya (Challenges in Visualising and Reconstructing the Text)

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Abstract—The tradition of notating movement through text is a refined tradition and process since Bharata's Nāṭyaśāstra. We have observed that the text Nāṭyaśāstra gives in detail the asaṃyuta and saṃyuta hasta-s (single and double hand gestures) and nṛtta hasta-s (movements involving both asaṃyuta and saṃyuta hasta-s). Reconstructing the hasta-s is only possible through the guiding definitions given in the Nāṭyaśāstra. "Gītā Govinda with Abhinaya", edited by K. Vāsudeva Śāstrī, is a work derived from two manuscripts from the Tañjāvūr Sarasvatī Mahāl Library. The unique feature of this work is a clear textual notation and documentation of the hasta-s (hand gestures) for the padārtha or the literal meaning of the aṣṭapadī-s of the Gītā Govinda. As per the editor, this work was written for the style of Bharatanāṭyam.

The paper would try to reconstruct the padārtha of aṣṭapadī-s of Gītā Govinda as per the written word "Gītā Govinda with Abhinaya." It will analyse the whole process involved in the context of visual reconstruction of the text without any visual aid of sculpture or painting. The paper will focus on the following areas

- 1 Exploring the scope of myriad interpretations in the visual reconstruction of the text.
- 2 Understanding the choices made in the context of vocabulary to grasp and translate the text into visual.
- 3 Locating the style and form through the text to visual reconstruction.
- 4 Finding the impact of the sensibility and sensitivity of the artiste on the process and product of visual reconstruction.
- 5 Laying down the precautions to be undertaken in this process of visual reconstruction from the text.

Index Terms—Gītā Govinda, Abhinaya, Bharatanāṭyam, textual reconstruction, Nāṭyaśāstra, Āṅgika Abhinaya, dance notation The Gītāgovinda, a celebrated work, stands on par with the poetic compositions of Kālidāsa and other eminent poets in terms of its lyrical beauty. It's author, Jayadeva, is revered as a saint and is renowned for his deep bhakti

(devotion) to Lord Jagannātha. Though his exact dates are debated, he is generally believed to have lived during the 12th century. The narrative of the Gītāgovinda encapsulates a single, poignant night of divine love between Śrī Kṛṣṇa and Rādhā on the banks of the Yamunā.

The Gītā Govinda consists of 24 aṣṭapadīs (octet verses) and around 60 ślokas composed in varied meters, structured into 12 adhyāyas (chapters). The initial two aṣṭapadīs describe the ten avatāras of Viṣṇu, followed by an evocative portrayal of Vasanta R̥tu (spring season). Kṛṣṇa and the gopīs are then depicted dancing the rāsa dance, with Kṛṣṇa captivating them through his divine flute-playing and his unparalleled charm. Rādhā, who had awaited Kṛṣṇa in a bower by the Yamunā, grows distressed as he fails to appear. A companion of Rādhā is sent to locate Kṛṣṇa, who returns with the news that Kṛṣṇa is in the midst of his amorous play with the gopīs. Rādhā, having witnessed this from afar, is overwhelmed with sorrow and expresses her deep anguish. Her companion consoles her and attempts to find Kṛṣṇa, conveying Rādhā's emotional distress. Kṛṣṇa, meeting the companion halfway, suggests that Rādhā be guided to him, but Rādhā, in the throes of intense longing, feels incapable of the journey. At this moment, Kṛṣṇa arrives at Rādhā's bower. Rādhā, now angered and wounded, confronts him, pointing out the marks of his flirtations with the Gopīs. Kṛṣṇa, unable to contest her accusation, withdraws. Once Kṛṣṇa departs, Rādhā is left stricken with remorse, experiencing a heightened sense of love-pangs and regret for her earlier rebuke.

Rādhā's companion offers to mediate and leads her to Śrī Kṛṣṇa, who, experiencing equally intense love-pangs, awaits her arrival. Their reconciliation forms the central narrative of the aṣṭapadīs and ślokas in the Gītā Govinda.

Each aṣṭapadī is composed in a distinct rāga, with the rāgas and tālas explicitly mentioned by Jayadeva. However, the modes in which these compositions were originally sung have undergone significant changes over time, both in the North and South. Today, aṣṭapadīs are

typically associated with specific rāgas according to later musical traditions, which have altered the original musical forms.

An important feature of the aṣṭapadīs is that they were composed for performance with nṛtya (dance), with Jayadeva's wife, Padmāvati, providing the dance accompaniment. Jayadeva himself refers to his expertise in guiding Padmāvati's dance in the introductory verse, where he calls himself "an expert in directing the feet of Padmāvati in her dance" (Padmāvati-carāṇa-carāṇa-cakravartī) (dvivedi,1997). Furthermore, in Aṣṭapadī 21, Jayadeva highlights the collaborative nature of their performance, referring to Padmāvati's role in the recital with the phrase, "Vihita-Padmāvati-sukha-samājebhānati."

Gīta Govinda with Abhinaya, edited by K. Vasudeva Śāstrī, is a work derived from two manuscripts from the Tañjāvūr Sarasvatī Mahāl Library. The present work gives the abhinaya for every word in the Gīta Govinda of Jayadeva. The publication is based on two paper manuscripts preserved in the Sarasvatī Mahāl, B. No. 6680 and 6681 (Descriptive Catalogue, Vol. 16, p. 7340, No. 10947 and 10948). (Śāstrī,1950). Both the manuscripts break off abruptly in the 17th Aṣṭapadī.

The unique feature of this work is a clear textual notation and documentation of the hasta-s (hand gestures) for the padārtha or the literal meaning of the aṣṭapadī-s of Gīta Govinda. The library authorities have published the work twice first in 1950 and again in 1963. The second edition was printed at Vijaya Press, Chittoor (A.P.). (Kṛṣṇamūrti, 2008)

This work has been previously noted as incomplete, with little to no information regarding its authorship. The divisions of the Canto are not explicitly indicated. Notably, following the third aṣṭapadī, lalitalavaṅge, and after the abhinaya for the verse nityotsanga, the text reads "iti lalitalavaṅge". Similarly, after the seventh aṣṭapadī, māmiyam, three additional verses (bhrūcape, tāni sparśa-sukhāni, and bhrūpallavam) appear, followed by the notation "iti māmiyam samāptā". The text continues with the phrase "iti Gītagovinde tṛtīyaḥ sargaḥ samāptā" after the completion of the seventh aṣṭapadī. Furthermore, after the eleventh aṣṭapadī, ratisukhasāre, two more verses (vikirati and sabhayacakitam) are included, after which the text concludes with "iti Pratyushas're". These anomalies suggest that the manuscript may be a personal or private copy belonging to a Nāṭyācārya (choreographer) who had a command over both Sanskr̥ta and dance. Given the irregularities in the sequence of verses and the abhinaya, it is plausible that the order and arrangement of the verses might not reflect their intended position in the original text. Consequently, a thorough examination of the sarga-vibhāga and a re-evaluation of the sequential positioning

of the verses seems necessary to gain a clearer understanding of the work's structure. (Śāstrī,1950) From the perspective of dance scholarship, this published work holds considerable significance. It provides valuable insights into the methodology and process of choreography, offering a glimpse into the creative practices of the time. Furthermore, it serves as a crucial point of reference for understanding the historical development of dance forms. This text sheds light on the potential timeline of its composition, offering numerous leads for exploring the transition from the Rūpaka-s and Uparūpaka-s to more fully developed dance forms. Such observations are instrumental in tracing the evolution of classical dance practices.

This writer would now turn to an examination of the key attributes of the process and methodology of choreography, along with the practice of notating the choreography as seen in the Gīta Govinda with Abhinaya. It must be emphasized from the very beginning that the anonymous text follows the basic framework of Āṅgika as outlined by Bharata. However, it also incorporates elements from Deśī, thereby positioning the work within the broader spectrum of both Mārga and Deśī dance traditions. Key Attributes of Choreography and Notation in the Gīta Govinda with Abhinaya

I. NĀṬYADHARMĪ AND LOKADHARMĪ IN GESTURE: BETWEEN CODIFIED AND NATURALISTIC MODES OF COMMUNICATION

The author draws upon the principles of Lokadharmī and Nāṭyadharmī in proposing appropriate hasta-s for the expressions indicated within the context of the aṣṭapadī. Within the realm of classical Indian dance, Nāṭyadharmī denotes a stylized mode of expression characterized by the codified vocabulary of Āṅgika Abhinaya. This form of expression, while rich in symbolic meaning, often eludes comprehension by the uninitiated, as it's gestures and postures are imbued with specific connotations. In contrast, Lokadharmī represents a non-stylized, more naturalistic mode of communication, employing gestures and body language drawn from everyday human interactions, thereby facilitating more immediate and accessible understanding.

1.1 Nāṭyadharmī

Śyāmala – ūrdhva-vistārita-calat-samdāṁśena.

Nīla ūrdhva-vistāritacalatsamdāṁśena utkṣiptasirasā

In the verses following third aṣṭapadī which contains the word Śyāmala and fourth aṣṭapadī bearing the

word Nīla, the expressions ūrdhva-vistārita-calat-samdamaśena are employed uniformly. The intentional repetition of the same gesture underscores the author's thematic linkage of these terms through their shared semantic field both signifying colour. Notably, the gestures do not shift in accordance with metaphorical or symbolic meanings traditionally associated with these colours. Instead, the author opts for a fixed, stylised mudrā: a samdamśa hand with vertical palm facing upwards with fingers expanding. This standardisation aligns with the principles of nātyadharmī a mode of stylised expression governed by convention rather than naturalistic representation.

1.2 Lokadharmī

Śahacarī – adhastala-sarpa-śīrṣa

To depict the sakhī (placing her hand on her own shoulder while addressing her friend), the adhastala-sarpa-śīrṣa hasta has been suggested. This gesture reflects a Lokadharmī mode of expression, as it closely mirrors natural, everyday body language rather than stylised representation.

Pathikāihi – śithilaṅguli-tiryag-gatāgatā-patākaḥ

In South Indian classical dance forms, the patāka hasta is typically characterized by straight, extended fingers and a palm with the sides of the fingers touching each other. However, in Kathak, the fingers are not fully stretched, and the hasta is held loosely, avoiding a stiff or starched appearance. To represent the pathikā or traveler, as described in Gīta Govinda with Abhinaya, the aṅgulī of the patāka hasta must be śithila (loose). This usage reflects a

Lokadharmī mode, commonly adopted in Kathak, where the gestures mimic natural, everyday movements rather than adhering to rigid stylistic conventions.

II. CODIFIED GESTURE AND SEMANTIC SPECIFICITY

For words representing characters like Kṛṣṇa, Madana, Rādhā, Gopī, the writer of the above text decides a certain fixed representative Hasta/Sthānaka and repeats that wherever the same word or a different word with the same meaning is mentioned. A few examples to clarify the above are as follows

Kṛṣṇa – tribhaṅgīsthānakenā

The tribhaṅgī Sthānaka is frequently employed as a recurring motif to depict Kṛṣṇa. The author of this text has systematically assigned specific gestures/stances to particular words, thereby establishing fixed associations between these gestures/stances and corresponding characters or meanings.

Jayadevakavēḥ–Lālātsthānjalinā

In the Gīta Govinda, each instance of reference to Jayadeva Kavi across the aṣṭapadīs is marked by the use of the aṅjali mudrā, executed at the level of the forehead. This deliberate and consistent gesture establishes a fixed physical signifier for the poet's name, transcending context or metaphor. Rather than varying gestures based on surrounding poetic content, the usage adheres to the stylised register of nātyadharmī, where symbolic codification supersedes spontaneous or interpretive gesture. This reinforces the aesthetic of fixed meaning in gestural language, as envisioned by classical dramaturgy.

In classical Indian dance traditions, such as Bharatanāṭyam, certain fixed gestures (Hasta/Sthānaka) are assigned to represent specific words or characters. For instance, words denoting deities or iconic figures like Kṛṣṇa, Madana and Rādhā, are traditionally accompanied by a particular set of gestures, which are then repeatedly used in performance. This practice has been a cornerstone of the tradition, ensuring a direct and consistent representation of characters. However, this researcher, who is a Bharatanāṭyam dancer, observes that contemporary trends among dancers and choreographers have evolved. Instead of a fixed gesture, a variety of gestures are employed to represent a character or word, especially in pieces where the word is repeatedly sung. This variation in gestural expression is part of the practice of Sañcārī Bhāva, where different emotional states and interpretations are expressed through a multitude of gestures.

III. NṚTTAHAŠTA-S, STHĀNAKA-S, CARĪ-S, KARĀṆA-S AND VARTANA-S FOR ABHINAYA

While the author of Gīta Govinda with abhinaya predominantly focuses on hasta-s for the expression of abhinaya, there are instances where specific references to nṛttahasta-s, sthānaka-s, carī-s and karāṇa-s from the

Nāṭyaśāstra are made, as well as deśī carī-s and vartana-s drawn from medieval texts. These references expand the repertoire of gestural and movement vocabulary, demonstrating a broader interpretative framework. Some notable examples of these inclusions are as follows:

Vidāreṇa – Recitahastakena

In the third aṣṭapadī, the use of recita nṛttahasta has been proposed for the word vidāreṇa, which conveys the meaning of causing pain or tearing. This application draws upon the Nāṭyaśāstra of Bharata, where various nṛttahasta-s are delineated and contextualized within the classical performance tradition.

Śayana – skandhāntena śirasā kapolagata-ardhacandraṇa khaṇḍasūcī-sthānakēna ca athavā supta-sthānakēna

In the sixth aṣṭapadī of the Gīta Govinda, the term śayana (bed) is conveyed through two distinct gestural interpretations. The first employs khaṇḍasūcī-sthānaka (Gairola, 1969), a posture sourced from deśī traditions outlined in medieval performance texts. The second draws from the medieval texts like Sangeetratnakara, where supta-sthānaka (Tarlekar, 1989) a canonical posture denoting sleep or recline is prescribed.

Krīdat – kṣiptakṣipta karaṇena

The writer suggests the use of the kṣiptakṣipta karaṇa (which, according to the Nāṭyaśāstra, is referred to as vikṣiptakṣipta karaṇa) to depict the bees upheaving the tender leaves of the mango tree. This gesture metaphorically captures the bees' greed as they are drawn to the fragrant nectar of the mango flowers. Through this karaṇa, the movement vividly conveys the interaction between the natural elements and the bees' insatiable desire, enhancing the emotional resonance of the performance.

Nṛtyati – caturaśrasthānakena rathacakra cārī | athavā bhramarīyām

In the third aṣṭapadī of the Gīta Govinda, Jayadeva portrays Kṛṣṇa dancing in the company of young maidens, using the term nṛtyati to signify his graceful movement. To render this in performance, the writer proposes either the rathacakra cārī or the bhramarī cārī as appropriate kinetic expressions of dance. The rathacakra cārī (Rao, 2013) is a deśī element, drawn

from medieval performance texts, while the bhramarī cārī (Śāstrī, 1999) finds its origin in Bharata's Nāṭyaśāstra, representing the mārgi or classical tradition. This dual suggestion highlights a conscious interplay between mārgi and deśī traditions, reflecting the layered performative imagination of the text. The choice of such cārī-s not only embodies the literal action of dance but also situates the work within a rich aesthetic continuum spanning both mārgi and deśī practices.

Sarojaṃ – kamalavartanayā

The author has proposed the concept of kamala vartanā. These vartana-s, while functionally comparable to nṛttahasta-s, appear to have originated as deśī variants (Tarlekar, 1989). The influence of deśī aesthetics is distinctly evident in the form.

IV. LAYING DOWN ŚIROBHEDA AND DRṢṬIBHEDA FOR ABHINAYA

The author has also mentioned specific śirobheda, drṣṭibheda, and mukharāga to express the emotional state for certain words of the aṣṭapadī.

Cintā – kapolagata-ardhacandraṇa añcitaśirasā

In the second aṣṭapadī, for the word cintā, the suggested expression involves resting the cheek on the ardhacandra hasta, accompanied by an añcita (Śāstrī, 1999) (one-sided) head bend. It is noteworthy that the author of this text does not prescribe a specific śira (head movement or orientation) for the abhinaya of every word, thereby allowing for interpretative flexibility in performance.

Ākulatayā – viṣaṇṇayā drṣṭayā dolāhastakena ca.

Notably, in the second aṣṭapadī itself, the author indicates a coordinated use of both hasta and drṣṭi, suggesting that certain passages are intended to convey not only gesture but also precise facial expressions.

V. TEXTUAL NUANCE AND KINETIC DIVERSITY: MULTIPLE EMBODIMENTS OF A SINGLE WORD

For certain words, the writer has given multiple applications of hasta-s. This brings out the brilliance of the writer and choreographer. Examples of this is as follows:

Prāṇavat – hṛdgata-hamsāsyaṇa, tiryakprasārita-calat-purataḥsamānīta tripatākena

The term prāṇavat signifies "life," and two distinct applications are suggested in the context of abhinaya. The first application involves placing the hamsāsya hasta at the level of the heart a usage deeply rooted in the Bharatanāṭyam tradition. The second involves the forward diagonal movement of a vibrating tripatāka hasta, brought to the front. According to the Abhinayadarpaṇa, tripatāka is traditionally employed to denote a lamp. In this instance, the lamp serves as a metaphor for life, wherein the gesture simultaneously conveys a literal representation and evokes a deeper, symbolic resonance. Such dual-layered usage exemplifies how abhinaya operates not merely as codified movement, but as a vehicle for poetic and philosophical expression.

Articulating Nuance: Challenges in Textualizing Degree, Pace, and Intensity in Visual Forms

In certain instances, the author effectively conveys the degree or intensity of a gesture. However, when it comes to specifying the spatial distance of the gestures, the task becomes significantly more complex and challenging. While one potential solution could involve quantifying the distance using specific measurements, this approach risks reducing the process of textualizing the visual to a mechanical one. Nevertheless, it is acknowledged that a certain level of precision can be attained through such a method.

Daravidalita – kiñcidvikasitāmukulena

The mukula hasta, symbolizing a bud, is characterized by all the fingertips touching one another. When the author introduces the term kiñcidvikasita meaning "slightly bloomed" it implies that the fingers must be gently released to visually express the idea of daravidalita, or "just bloomed." Here, the deliberate use of the word kiñcit serves to convey the precise degree of blossoming, highlighting the nuanced gradation intended by the writer through gesture.

Textual Clues to Performative Style: Locating Form through Reconstruction

The preface of the text explicitly refers to the use of Abhinaya Hasta-s, Śirobheda-s, Hasta Karaṇa-s, and Śirobheda-s from the Nāṭyaśāstra. However, it must be noted that certain Carī-s, Karaṇa-s, Nṛtta Hasta-s, and even Deśī Karaṇa-s have been employed for the

Abhinaya of specific words within the Aṣṭapadī-s. A detailed examination of the Aṅgika references, including Deśī Carī-s, Asamyuta Hasta-s, and Samyukta Hasta-s, reveals that the stylistic approach in these Aṣṭapadī-s is reflective of the medieval period, particularly after the composition of the Saṅgītaratnākara. This is evident in the integration of Deśī Carī-s and Vartana-s, elements that are more prominent in the texts of the later medieval period.

Embodying the Text: The Role of the Artiste's Sensibility in Shaping Reconstruction

The involvement of an artist's sensibility and sensitivity in the practical process of reconstruction is an intrinsic element of the creative endeavor. Similarly, the writer who systematically codifies the gestures to convey the literal meaning of words inevitably shapes the overall temperament of the piece on paper. The critical question emerges: is it possible to systematically map the influence of an artist's sensibility on the reconstruction process?

The process of reconstructing older art forms inevitably involves the influence of both the past and the present. While one may attempt to recreate the past with an emphasis on "authenticity," it is clear that the impact of our recent history and contemporary sensibilities cannot be completely separated from the reconstruction. It is, in fact, impossible to transpose the past into the present unchanged, given the inherent differences in time and space. This researcher posits that while the past can be bridged, it cannot be directly transferred, as the contexts in which art forms were created whether in the recent or distant past are fundamentally different from our own. The context, which shaped the creation of an art form, is a crucial element that cannot be overlooked.

To put it simply, we cannot return to the lives of our grandparents, as their context in time and space was distinct from ours. While timeless values may be inherited, they are always reinterpreted and reconstructed through our contemporary sensibilities and sensitivities. Reconstruction, therefore, is an inherently dynamic process, shaped by the influences of the recent past and the present at the time of its execution.

The discerning power of the artiste cum scholar plays a vital role in this reconstruction, as does the ability to bridge theory and practice. It is through this combination that a reconstruction gains relevance and

authenticity, with a deep understanding of the aesthetics of a particular period in time. Terms such as "responsible reconstruction" and "authentic reconstruction" represent different ways in which practitioners of reconstruction navigate the delicate balance between historical fidelity and contemporary relevance, ensuring that their work resonates with both the academic and artistic communities.

While it is not feasible to empirically map the sensitivity and sensibility of the artist in the process of reconstruction, we can correlate the choreographic choices made during the reconstruction with the contextual framework of time and space that shapes the reconstruction by the artist/researcher/writer involved in the process. The individual's cultural, intellectual, and emotional context, shaped by their lived experiences, training, and historical moment, inevitably influences the artistic decisions and interpretations that emerge in the reconstruction. Therefore, while these factors cannot be directly measured, they play a crucial role in shaping the final outcome of any reconstruction effort.

Gesture and Meaning: The Complexities of Visualizing the Text

The task of comprehending the degree, volume, and intensity of a gesture in classical dance and textualizing it presents significant challenges. Specifically, articulating in words the level of energy required for executing a particular *nṛtta hasta*, *hasta*, *carī*, or *karāṇa* is fraught with difficulty. The author attempts to clarify these nuances by using terms such as *kiñcit* (Sastri, 1950), yet these terms can only approximate the level of movement or gesture, and fail to fully convey its degree, volume, or intensity. This remains one of the greatest challenges in translating movement into textual representation.

The difficulty is compounded when this visually translated text is subsequently reconstructed, as the dancer-scholar attempting to do so must rely on a combination of aesthetic judgment and practical experience to interpret the intended meanings.

Moreover, in the above text, the *aṣṭapadī*-s do not specify the music *rāga* or *tāla* to which they were originally performed, making it impossible to understand the temporal context of each gesture. (Jayadeva's *Gīta Govinda* does suggest the *rāga* and *tāla*, but the manuscript of *Gīta Govinda* with *Abhinaya*

doesn't.) The performative duration allocated to each gesture remains unclear. In certain instances, as seen in the published work *Gīta Govinda* with *Abhinaya*, the author lists a long sequence of gestures for a single word, resembling a phrase. To cite an example:

Guṇa – vistarītārdhvatālapātakena skandadeśatkiñcidāhā samanīta viralāṅgulipātakena prāsāritavama-muṣṭaya karnākṛṣṭakhaṭakamukhena parāvṛttena śīrasa militasucimukhābhyāṃ ca. For the expression of the term *guṇa*, a nuanced series of gestural movements is recommended: the *patāka hasta* is first extended wide to suggest openness, then drawn back to shoulder height, the fingers splayed into the *muṣṭi hasta*. Thereafter, the *khaṭakamukha hasta* is directed toward the ear, signifying the *gopī*, with the head turned in *parāvṛtta*, evoking modesty or inward emotion. The sequence culminates in the unification of two *sūcī hastas*, symbolizing union.

Here, *guṇa* refers specifically to the virtuous attributes of Śrī Kṛṣṇa, recollected tenderly by Rādhā. One is often perplexed by how a seemingly simple word could encompass such an extensive sequence of gestures. Consequently, reconstructing the *Abhinaya* without understanding the musical context for which it was composed results in an incomplete interpretation. It is in such instances that the discerning ability of the dancer-researcher is critically tested.

Methodological Precautions in the Visual Reconstruction of Textual Traditions Reconstruction and recreation are inherently intertwined when one attempts to visually reconstruct from a text that has not been previously documented, especially in the absence of musical aids (such as references to *rāga* or *tāla*, or musical notations) or visual aids (such as iconography and paintings). In such cases, the context of time and space, along with the references utilized by the researcher, play a crucial role in shaping the reconstruction process.

For this researcher, in the case of the reconstruction of *Gīta Govinda* with *Abhinaya*, Dr. Padma Subrahmanyam's reconstruction of Bharata's framework for *Āṅgika* serves as the foundational basis, guiding the visual aspects of the work. However, the accentuation of the body remains a matter of individual style. In this reconstruction, the researcher's personal interpretation informs how the *aṣṭapadī*-s are presented, while adhering to the guidelines provided in the text *Gīta Govinda* with *Abhinaya*. Thus, the process of reconstruction inherently involves partial

recreation, as the act of reconstructing also demands creative engagement, with the researcher making interpretative choices in shaping the final presentation. It is important to recognize that dancer-researchers engaged in visual reconstruction from text must be guided by scholars proficient in the language of the text. Any prior research in the domain of reconstruction must be carefully considered, as it not only provides a foundation for avoiding potential errors but also offers valuable insights into methodologies and processes previously employed. Such references can significantly enhance and enrich the reconstruction. When visual evidence corresponding to the text is available, it must be examined critically. In the absence of such material, textual analysis particularly through lexicographical study and semantic interpretation becomes crucial in shaping the visual translation. Reconstruction is inherently a slow and meticulous process.

The researcher must approach it with patience, prepared for iterative revisions to ensure accuracy and reliability.

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