



## BHARATANATYAM PRAVESHKA PRATHAM

Total marks: 75

Practical: 60

Minimum passing Marks: 26

Theory (Oral): 15

### SYLLABUS -

1. Adavu:
  - a. Shikhar (Tat, tai ta ha, Dit tai ta)
  - b. Saraka (Tai kat tai hi)
  - c. Peri (Tai kat tai hi)
  - d. Tirmanam (tari kita tom)
  - e. Mandi (tat tai ta-, ta dit tai ta)
  - f. Tatti Metti (5 Jaati)
2. Samyuta hastas, Drishtibheda, Grivabhed, Sthanak mandalbhed, Hasta prachar
3. Viniyog – Pataka, Tripataka, Anjali, Kapot
4. Chatushra, Tishra jati hastakriya in 3 speeds
5. Explanation – Adavu, laya, Nritta, natya, Nritya

### SAMPYUKTA HASTA or double hand gestures (सम्युक्त हस्तभेद)

संयुतहस्ताः

अञ्जलिश्च कपोतश्च कर्कटः स्वस्तिकस्तथा ॥ १७२ ॥

डोलाहस्तः पुष्पपुट उत्सङ्गः शिवलिङ्गकः ।

फटकावर्धनश्चैव कर्तरीस्वस्तिकस्तथा ॥ १७३ ॥

शकटं शङ्खचक्रं च सम्पुटः पाशकीलकौ ।

मत्स्यः कूर्मो वराहश्च गरुडो नागबन्धकः ॥ १७४ ॥

खट्टु । भेरुण्ड इत्येते संख्याता संयुताः कराः ।

त्रयाविशतिरित्युक्ताः पूर्वगैर्भरतादिभिः ॥ १७५ ॥

**Combined Hand gestures:** Salutation, Pigeon / Dove, Crab, Crossed, Swing, Handful of flowers, Embrace, Shivalinga, More than one of Katak, Kartarimukha, Crossed, Chariot, Conch, Chakra, Box, Noose, Hook, Fish, Turtle /Tortoise, Wild Boar, Big Bird, (Tied) Twin Snakes, Bed, Bird with One Body two face

### DHRISHTIBHEDA or movements of eyes (दृष्टि भेद):

सममालोकितं साची प्रालोकित निमीलिते ।

उल्लोकितानुवृत्ते च तथा चैवावलोकितम् ॥ ६६ ॥

इत्यष्टौ दृष्टिभेदाः स्युः कीर्तिताः पूर्वसूरिभिः ।



Samam – look straight

Sachi – look to either side without turning the head turning the head

Ullokitam – look up

Avalokitam – look deep down

Alolitam – circular movement

Pralokitam – look to both sides

Nimeelithe – look down

Anuvrittam – look up and down

### **GREEVABHEDA or movements of neck (ग्रीवा भेद):**

सुन्दरी च तिरवीना तथैव परिवर्तिता ॥ ७९ ॥

प्रकम्पिता च भावज्ञ ज्ञेया ग्रीवा चतुर्विधा ॥

Sundareescha – moving the neck to either side (Also known as 'attami')

Thirascheeva – moving the neck to form 8

Parivarthitha – move the neck in a semi-circle

Prakampita – move the neck forward and backward like a rooster

### **STHANAKAMANDALBHEDA or Standing postures (स्थानक मंडलभेदा):**

पादविन्यासभेदेन स्थानकां षड्विधं भवेत् ।

समपादं चैकपादं नागबन्धस्ततः परम् ॥२७४॥

ऐन्द्रं च गारुडं चैव ब्रह्मस्थानमिति क्रमात् ।

Samapaadam: stand with feet together

Eka Padam: stand on one leg. Place the other leg on the knee of the leg that is standing

Nagabandham: in aramandi position with the right on toes in front of left, touching the ankle of the other leg

Aindhram: in aramandi position, raise one leg and place it on the knee of the other; hands hanging naturally

Garudam: place right leg in front and bent at knee, left is stretched out behind on toes; both hands in dola stretched above the head

Brahma paadam: Padmasana (commonly known as the lotus position in yoga)

### **HASTAPRACHAR (Denotes the facing of the palms): (हस्त प्रचार)**

उत्ताल, अधस्तल, तीर्यक, उर्ध्व, अधोमुख ऐव च ॥

हस्त प्रचार विज्ञेयं नाट्ये नृत्ये च पंच दा ॥



## VINIYOG (विनियोग) -

### 1. PATAKA HASTHA VINIYOG (पताक हस्त विनियोग)

विनियोगः

नाट्यारम्ये वारिवाहे वने वस्तुनिषेधने ।

कुचस्थले निशायां च नद्याममरमण्डले ॥१४॥

तरङ्गखण्डने वायौ शयने गमनोद्यमे ।

प्रतापे च प्रसादे च चन्द्रिकायां घनातपे ॥१५॥

कवाटपाटने सप्तविभक्तयर्थे तरङ्गके ।

वीथिप्रवेशभावेऽपि समत्वे चाङ्गरागके ॥१६॥

आत्मार्थे शपथे चापि तूष्णींभावनिदर्शने ।

तालपत्रे च खेटे च द्रव्यादिस्पर्शने तथा ॥१७॥

आशीर्वादक्रियायां च नृपश्रेष्ठस्य भावने ।

तत्र तत्रेति वचने सिन्धौ तु सुकृतिक्रमे ॥१८॥

सम्बोधने पुरोगेऽपि खङ्गरूपस्यधारणे ।

मासे संवत्सरे वर्षे दिने सम्मार्जने तथा ॥१९॥

एवमर्थेषु युज्यन्ते पताकहस्तभावनाः ।

Natyarambhae	Beginning of the dance
Vaarivahae	Rain clouds
Vanai	Forest
Vastu nishedhanae	To deny, object, avoid
Kuchasthalae	Bosom
Nisha	Night
Nadyam	River
Amaramandalae	Heaven
Thurangae	Horse
Khandanae	Cutting
Vayo	Wind
Shayanae	Sleeping
Gamanodhyamae	Walking
Prataapae	Show power
Prasaadae	Bless
Chandrika	Moon light
Ghana tape	Strong sunlight



Kavaadapaatana	Opening & closing door
Sapthavibhakthiyartha	Mentioning of the seven cases
Tharangae	Waves
Veedi pravesha	Entering a street
Samatvae	Equality
Anga ragakae	Massaging or applying sandal paste
Aathmartha	Oneself
Shapathae	Take an oath
Thooshnim bhava nidharshanam	Silence, Secret act
Thaala patrae	Palm leaf, write letter
Kheita	Shield
Dravyadis sparshanae	Touching things
Ashirvadae	Blessing
Nrupa sreshtasya	Powerful king
Thathra Tatreti vachanae	To say 'this' or 'that'
Sindhya	Ocean
Sukrithikrama	To be good
Sambhodhanam	Address someone
Purogaipae	To move forward
Khadga Roopasya Dharanae	To wear sword form
Masae	Month
Samvathsarae	Year
Varsha dinae	Rainy day
Sammarjanae	To sweep

## 2. TRIPATAKA HASTHA VINIYOG (त्रिपताक हस्त विनियोग)

मकुटे वृक्षभावेषु वज्र तद्भरवासवे ।

केतकीकुसुमे दीपे वह्निज्वाला विजुम्भने ॥१०१॥

कपोते पत्रलेखायां बाणार्थे परिवर्तने ।

युज्यते त्रिपताकोऽयं कथितो भरतोत्तमैः ॥१०२॥

Makutae	Crown
Vriksha	Tree
Vajrae	Thunderbolt
Thaddharavasavae	Lord Indra
Ketaka kusumae	A kind of flower
Vanhijwalavi grumbhanae	To show flames
Kapothae	Pigeon
Patralekhayam	Drawing patterns on face or chest
Baanaartha	Shooting arrow
Parivarthanae	Circling



### 3. ANJALI HASTHA VINIYOG (अंजलि हस्त विनियोग)

देवतागुरुविप्राणां नमस्कारेष्वनुक्रमात् ॥१७६॥

कार्यः शिरोमुखोरस्थो विनियोगेऽञ्जलिर्बुधैः।

To be held on the head, face, and breast respectively in salutation of a deity, a preceptor and a Brahmana

### 4. KAPOT HASTA VINIYOG (कपोत हस्त विनियोग)

प्रणामे गुरुसम्भाषे विनयाङ्गीकृतेष्वयम् ।

Used in salutation, addressing a preceptor, respectful acceptance or agreement

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### ADAVU (अडवु)

Adavus are the basic dance steps in Bharatanatyam. An Adavu is defined as "The basic rhythmic unit of dance within a specific tempo and time structure that involves composite movements pertaining to Nritta". The Adavu system is a sound and logical ground upon which the pedagogy of Bharatanatyam is based. It is synchronized movement created from various gestures of head, hand, eyes, neck, legs & toes.

### LAYA (लय)

As Laya is speed of tala it is supposed to be the soul of tala. It can be defined as the equidistant time interval between two movements. Adavus are usually practiced in 3 speeds/kaalams. In order to specify the relation between three laya Madhya is double of Vilambit and Dutra is double of Madhya

- विलम्बित लय = Vilambita-laya - Slow tempo
- मध्य लय = Madhya-laya - medium Tempo
- द्रुत लय = Dhruva-laya - Fast Tempo



## NATYA (नाट्य)

नाट्यं तन्नाटकं चैव पूज्यं पूर्वकथायुतम् ॥

Natya corresponds to drama. It means acting / expressing / emoting. Natya means dramatic representation or drama with speech, music and dancing. According to Abhinaya Darpanam, Natya or Nataka has some traditional story for its theme is an adorable (art)

While doing Natya foot work, adavus are not done. Natya is - Emoting various emotions (navabhava), depicting states of mind, portraying characters. Varnam, Padam are few examples of Natya

## NRITTA (नृत्त)

भावाभिनयहीनं तु नृत्यमित्याभिधीयते ॥१५॥

Nritta corresponds to pure dance steps performed rhythmically. Here the movements of the body do not convey any mood or meaning and its purpose is just creating beauty by making various patterns, lines in space and time. According to Abhinaya Darpanam, dance which does not relate to any Psychological State (bhaava) is called nritta.

Adavu, various groups of adavus forming Tirmanam, Jati, Korwai, Alaripu, Jatiswaram, Tillana are few examples of Nritta. Representation of joyous state of mind through graceful body movement is projected in Nritta

## NRITYA (नृत्य)

रसभाव्यञ्जनादियुक्तं नृत्तभितीर्यते ॥

Nritya corresponds to the mime performed to the song. That is in other words, it is the Interpretative dance. That dance which relates to Sentiments and psychological states is called Nritya. In nritya particular foot work, adavus or tattimetti can be done for representing specific emotion. Kauttuvam, Shabdham are some of the examples of Nritya