



BHARATANATYAM PRAVESHKA PURNA

Total marks: 125

Practical: 75

Theory (written): 50

Minimum passing marks: 44

Minimum passing marks: 26

Minimum passing marks: 18

SYLLABUS -

- Entire syllabus of previous years

- **THEORY (WRITTEN)**
 - a) Give definition of: Adavu, Korvai, Jati and Tirmaanam
 - b) Basic information of the classical styles of India with special reference to:
 - Place of origin, Style of dance (solo/group), Salient features, Style of Music (Hindustani or Carnatic)
 - c) Definitions: Mandala and Sthaanaka, Chaari, Bharmari, Utplavana.
 - d) Basic information about Bharatanatyam:
 - Meaning of the term, Place of origin, Important features of the technique
 - e) Short notes on: Natyakrama, Paatrapraana, Paatra (Nartaki) Lakshana), Sabhaa lakshana.
 - f) Definitions:
 - Tala, Matra, Laya, Aavartana, Anga / Vibhaaga, Sam, Usi / Off Beat

- **PRACTICAL**
 - a) Alaripu:
 - Presentation of the item, Identification of tala and raga, Identifying Shiro, Drishti, Griva and Mandala
 - bheda, Recitation of Alaripu shollu with appropriate Hastakriya.
 - b) Pushpaanjali / Kautukam:
 - Presentation of the item, Identification of tala & raga, Recitation of shollu with appropriate
 - Hastakriya.
 - c) Presentation of Tirmaanam in Adi or Rupaka tala.

- **ORAL – WITH DEMONSTRATION WHEREVER REQUIRED**
 - a) Demonstration of usage of / Viniyoga shloka of Asmyuta hastas: Ardhapataka, Kartarimukha, Mayura and Ardhchandra.
 - b) Demonstration of Viniyoga shloka of Samyuta hastas: Karakata, Sawstika, Dolahasta, Pushputta.
 - c) Ability to recite Chatushra, Tishra & Mishra Jatti with appropriate tala hasta-kriya in three speeds.



Theory

GIVE DEFINITION OF: ADAVU, KORVAI, JATI AND TIRMAANAM

1. ADAVU (अडवु):

- The unit which emerges as a coordinated pattern of movement of the feet, thighs, torso, arms, hands, neck, head and the eyes is known as the adavu. Adavus forms the ABC's of pure dancing (Nritta) in Bharatanatyam. Just like a combination of alphabets give words and thereafter sentences, adavus are combined to form a dance sequence in Bharatanatyam
- There is a body balance achieved while doing adavu
- The movement done on right side is as it is done on the left side.
- Adavus are normally practiced in three speeds, vilambit, Madhya and dhruta.
- In Bharatanatyam, adavus are grouped together on the basis of similar hastamudras or Padabhedas. For ex. Tatta adavu has samapada, Natta adavu uses anchita pada in all steps, Kuditta metta adavu uses agratala pada, etc. There are 13 – 15 sets of adavu a dancer must learn before starting to learn compositions.
- Description of adavus is found in some books like 'Mahabharatachudamai' and 'Sangita Saramrita' (by king Taluja of tanjore)

2. KORVAI (कोरवाई):

- Korvai is a small piece of pure dance or adavus put together to create a beautiful pattern or design.
- Korvais are found in any item that has pure dance mainly in Jatiswaram & Tillana.
- Korvai combines various adavus from different groups depending upon the item for which it is being used.

3. Jati (जति):

- A pure dance piece set to a particular tala ending in teermanam and performed to the recitation of sholla kattu or dance syllables is known as Jati.
- These jatis are used in items like Jatiswaram and Varnam.
- It starts with a "dhanangu takadimi takatadin ginathom" or equivalent and is conducted on shollus said by the nattuvanar

The difference between jati and korvai is; korvai is performed on the music of Jatiswaram or tillana, & the same koravi pattern when recited on the sholla kattu or dance syllables becomes Jati.

4. Teermanam (तिरमाणम):

- Teermanam is a dance pattern repeated thrice either in similar, ascending or descending order of adavus.
- These adavus are generally from - gi na tom or tari kita tom group and therefore these group of adavus are said to be teermanam adavus.
- It is supposed to be the ending pattern of Korvai or Jati



BASIC INFORMATION OF THE CLASSICAL STYLES OF INDIA: PLACE OF ORIGIN, STYLE OF DANCE (SOLO/GROUP), SALIENT FEATURES, STYLE OF MUSIC (HINDUSTANI OR CARNATIC):

1. Bharata Natyam

Place of origin: South India –present day Tamil Nadu

Style of dance: Solo, but today group presentations are also popular.

Items presented in the recital: Alaripu, Jatiswaram, Shabdam, Varnam, Padam, Javali, Tillana and shloka

Costume and ornaments used: Costumes made of colourful Kanjeevaram sarees and 'Temple jewellery' is used.

Salient features: Basic posture is 'ayata mandal' 'aramandi'. Presentation is in Natyadharmi form (stylised manner). Balance of nritta and nritya in Margam. Has a strong foundation of Madhura bhakti.

Music and orchestra: Carnatic music is used. Instruments used are Mridangam, violin, flute and sometimes veena, moorsing and ghatam.

Details – The originally developed as 'Dasiattam', the dance of the devdasis who were dancers in the temples of south India. They contributed immensely to this art form. Later british government abolished the devdasi system so these Devdasis stopped performing in the temples. Later, some learnt scholars revived this dance and renamed as 'Bharatanatyam' as we call today and gave it a proper social status.

2. Kathak

Place of origin: North India – Banaras Jaipur, Lucknow, Agra, and parts of Bengal.

Style of dance: Solo, sometimes group presentations are also seen (katha derived from storytelling)

Items presented in the recital: Toda, Tukda, Amad, Paran, Thumri, Bhajan, Gatbhav.

Costume and ornaments used: Costumes made from colourful silk material in the form of ghagra- choli or kurta-churidar. Traditional silver, pearl or stone ornaments used.

Salient features: Basic posture is sthanaka. Complicated footwork is involved. Nritta or pure dance is more impactful compared to abhinaya items. From 16th century onwards it absorbed certain features of Persian dance and central Asian dance which were imparted by Mughal area. Banaras, Jaipur, Lucknow are the three major gharanas. The playfulness between taal and laya makes it more entertaining.

Music and orchestra: Hindustani style of music used. Musical instruments used include tabla or pakhwaj, harmonium, sitar and flute.

Padhant - It is the process of reciting syllables bound by a rhythmic time cycle. When the choreographer performs his solo dance, then the song which is going to be performed first has to be recited to the tune so that the audience knows that the piece is correct on the basis of the rhythmic time cycle (Taal). It is the skill of a dancer to produce similar dance syllables from tabla and synchronize the footwork with the same. To enhance this, the dancer wears the ghungroos. Tatkar and bhramari are the most effective elements of Kathak.



3. Kuchipudi

Place of origin: South India – particularly Kuchipudi village in Andhra Pradesh.

We can find the reference in the treatise “Pucchapaali kayfiyat from 1503 ad. This dance is closely related to Hindu philosophy and thus corresponds to Sanskrit dance drama as well.

Style of dance: Solo, sometimes group presentations are also seen

Items presented in the recital: Prayer, Jatiswaram, Shabdham, Ashtapadi, Padam, Javali, Tarangam.

Costume and ornaments used: Costumes made of colorful Kanjeevaram sarees and ‘temple jewellery’ is used.

Salient features: Has its origins in bhagavat mela natak. Even though the style is similar to Bharatanatyam, basic position is not ayata mandala. The speed is generally very fast of most items compared to Bharatanatyam. Parijatpaharanam, krishnaleela tarangini, Bhagwat puranam, Geeta govinda are some of the major classical literatures followed by Kuchipudi dance. This dance also gives importance to ‘Chaturvidha abhinaya’. Similar to bharatnatyam, this dance form also follows book of gestures ‘Abhinaya darpan’. Carrying the clay pot on the head and balancing it while dancing, dancing on the edge of plate are some of the peculiarities of this dance form. There are some 30 such different ways of dancing.

Music and orchestra: Carnatic style of music used. Instruments used are Mridangam, violin, flute and sometimes veena, moorsing and ghatam

In the period of 17th century Tirthanarayanan and his disciple Sidhendra yogi had a dream of lord Krishna, and this gave birth to erotic literature ‘Parijatpaharanam’. The literature is famous under the name of ‘Bhamakalapam’ and in this play the character role of Satyabhama is the most challenging and important part.

4. Manipuri (also called Jogai)

Place of origin: Manipur. Prevalent in Tripura, Manipuri and Bengal.

It is supposed that Arjuna is a promotor of this dance form and he taught this dance to Chitrangada.

Style of dance: Group dances, but some abhinaya items may be done solo, performed by male and female both. It reflects concept of Raas.

Items presented in the recital: Variety of dances presented in a Manipuri recital include Khamba Thoibi, Lai-Haroba, Jagoi, types of Cholan like Karatala Cholan, Manjira Cholan, etc. and Rasa dances.

Costume and ornaments used: A very grand costume made of a skirt shaped like a barrel called ‘Kagura’ in bright colors like yellow or green is worn. Velvet blouse with full-length sleeves is used and a small hat with a veil, which covers the dancers face, is worn on the head. Manipuri dancers wear over 30 beautiful ornaments.

Salient features: This style has its origins in the various types of ‘Raas’ dances of Manipur. The grand costume, the slow twirling movements and the delicate hand gestures of the dancers are its unique feature. The male dancers dance with drums is also unique to this style. Chiefly taal dadra is used in this dance form but now a days various different innovations are also done. Jawaharlal Nehru Manipuri dance academy, Imphal is a constituent Unit of the Sangeet Natak Akademi, New Delhi, is the premier institution for teaching of Manipuri.

Music and orchestra: Style of music is traditional Manipuri music that has folk tunes and traditional compositions. Instruments used are manjira, cholam (mridangam), and flute, Pena, Shankh.



'Govinda Sangeet Leela Vilas' is the major literature referred. This dance form is seems to be influenced by Vaishnav cult. The story behind this style is, King Bhagyachandra adored lord Krishna, and had a dream of Krishna's raas leela. Furthr, he draped his daughter accordingly and taught her the same style, which further popularised as Manipuri dance. The great poet Rabindranath Tagore revived and developed this dance form further

5. Kathakali

Place of origin: South India - Kerala (Kathakali said to have evolved from other art forms like Kutiyattam, Krishnanattam and Kalaripayattu. Kerala Kalamandalam is among the foremost centres for Kathakali training in the traditional way)

Style of dance: Group presentation.

Items presented in the recital: Melappadam, Todayam, Purappadu followed by the play to be presented.

Costume and ornaments used: Make-up and costume is according to the character in the play and involves hours of preparation. Use of beards, headgears, and wigs is common. Costumes are huge flowing garments having layers of material tied around the waist. The Kathakali dancers wear elaborate ornaments to suit the character they are playing. Face is painted according to the character the dancer is playing (Green – representing heroic or excellence as a warrior, Red – evil character, Yellow – monks, mendicants, and women, Black – hunter / forest dwellers / monster). This classification of characters reflects the three Gunas namely sattva (goodness, virtuous, harmonious, constructive), rajas (passion, egoistic, dynamic, action, aimless), and tamas (darkness, viciousness, chaotic, destructive)

Salient features: This style being the most vigorous and enthusiastic form of dance mainly involves courageous and furious emotions. This style is perhaps the only living tradition of 'complete theatre' as is seen in the Natya Shastra. Today only a part of a play is presented because of time limitation but in the days gone Kathakali performances used to last for weeks where an entire play from the Puranas was presented every night in the temple courtyard. The costumes and make-up of Kathakali is also unique and is according to the characters being presented. Hasthalakshana Deepika is a text followed by Kathakali dancers.

Music and orchestra: Carnatic music and traditional music of Kerala 'Sopana' is used. Musical instruments used include Mattanam, many types of drums like chenda, big jhanjs called as Yaala Taalam, Shruti Chngal. Carnatic style music is used.

Has two styles - The Kidangoor style(Travencore) and The Kalluvazhi style (Palakkad)

Further reading - <https://www.kathakali.net/background/traditional-kathakali-play>

6. Mohiniattam

Place of origin: South India – Kerala (sister style of kathakali, performed by females).

The style was developed in 1400 AD. The origin of this dance form lies in the dance performed by lord Vishnu on the sea shore in the incarnation of Mohini.

Style of dance: Solo style of presentation

Items presented in the recital: Cholleketu, Jatiswaram, Varnam, Padam, Kriti, Tillana, shloka or Ashtapadi.

Text followed - Hasthalakshana Deepika

Costume and ornaments used: Cream coloured silk sari with beautiful golden brocade and traditional ornaments of Kerala made of gold are used.



Salient features: The dance gracefully moves the torso in a circular motion which is a characteristic feature of this dance form. Has a slow tempo and is full of soft rounded movements. Dance is full of lasya.

Music and orchestra: Carnatic and Sopanam style of music used.

Instruments used - mridangam, edakka, flute and veena

7. Odissi

Place of origin: South India – Orissa

Style of dance: Solo, but today group presentations are also popular

Items presented in the recital: Bhumipranam, Ishtadevata Vanadana, Swara Pallavi, Gitabhinaya, Tarjan, Bhajan or Moksha.

Costume and ornaments used: Pattern of costume is similar to Bharatanatyam costume (fan etc. but is made out of typical 'kosa' saris, which are hand-woven in Orissa.

Salient features: Style originated from the gotipua dance performed in the temples of orissa by young boys. The 'Tribhanga' position achieved by bending head, waist and knee is a characteristic feature.

Music and orchestra: Traditional music of Orissa is used for this dance style. Musical instruments used are pakhawaj, sitar, flute etc. The dance form is accompanied by hindusthani as well as Carnatic music.

8. Sattriya

Place of origin: Assam

Style of dance: Solo, sometimes group presentations are also seen.

Items presented in the recital: Apsara Nritya, Behar Nritya, Chali Nritya, Dasavatara Nritya, Manchok Nritya, Natua Nritya, Rasa Nritya, Rajaghariya Chali Nritya, Gosai Prabesh, Bar Prabesh, Gopi Prabesh, Jhumura, Nadu Bhangi, and Sutradhara.

Costume and ornaments used: costume made of Assam muga silk and Pat silk and traditional Assamese jewellery. Male wears – Dhoti, chadar and paguri (turban), female wears – Ghuri, chadar and kanchi (waist cloth)

Salient features: The inception of the Sattriya dance dates itself back to the 15th century, and this dance form is approximately 500 years old. The core of Sattriya Nritya has usually been mythological stories. The great saint Srimanta Sankardev was the founder of this dance and gave it the recognition and popularity, which till date stands extremely strong. Traditionally, Sattriya was performed only by bhokots (male monks) in monasteries as a part of their daily rituals or to mark special festivals. Today, in addition to this practice, Sattriya is also performed on stage by men and women who are not members of the sattras, on themes not merely mythological. The Sattriya dance form can be placed under 2 categories; Paurashik Bhangi, which is the masculine style and 'Stri Bhangi', which is the feminine style

In the year 2002 the prestigious Sangeet Natak Academy recognized the Sattriya dance as part of the 8 Indian classical dance forms.

Music and orchestra: Sattriya Nritya is accompanied by musical compositions called borgeets (composed by Sankardeva and Shree Shree madhavdev, among others) which are based on classical ragas. The instruments that accompany a traditional performance are khols(drums), taals (cymbals) and the flute. Other instruments like the violin and the harmonium have been recent additions.



DEFINITIONS: MANDALA AND SATHAANKA, CHAARI, BHARMARI, UTPHAVANA.

Mandala bheda (मंडल भेद):

स्थानकं चायतालीढं प्र इखणप्ररितानि च ॥ २६० ॥

प्रत्यालीढं स्वस्तिकं च मोटितं समसूचिका ।

पार्श्वसूचीति च दश मण्डलानीरितानीह ॥ २६१ ॥

- Mandala and Sthanaaka are the various poses used in Bharata Natyam during pur dance and also while depicting different characters. They are created by using th different Pada bhedas.
- The ten types of Mandalas used are Sthanaaka, Aayata, Aalidha, Prenkhana, Prerita, Pratyalidha, Swastika, Motita, Samasuchi and Parshvasuchi.
- Aalidha and pratyalidha are the other most often used mandalas in our adavus- Natta adavu, Mandi adavu, Shikhara adavu, etc. use these mandalas.
- Prenkhana mandala is used to depict male characters and also gods like Rama, Shiva, Kartikeya, etc. swastika is the mandala used to depict Krishna and Vishnu. Of course it is also used in adavus like Shikhara adavu, Tai Tentat Ta adavu. Motita,
- Samasuchi and Parshvasuchi are the less often used mandalas. Motita is used in Alaripu.

Sthanaaka bheda (स्थानक भेद):

पादविन्यासभेदेन स्थानकां षड्विधं भवेत् ।

समपादं चैकपादं नागबन्धस्ततः परम् ॥२७४॥

ऐन्द्रं च गारुडं चैव ब्रह्मस्थानमिति क्रमात् ।

- Sthanaaka mandala is used before beginning any dance and is also used in some adavus like Sarka adavu.
- Sthanaaka bhedas are –Samapada, Ekapada, Nagabandha, Aindraka, Garuda and Bramhasthanam. Sthanakas are poses used for specific purposes.
- Ekapaada is used to show Bramha, Aindara is used to depict Indra or a king, Garuda is used to show Garuda and Bramhashtana is used to show Bramha or any person meditating. Except for Samapada and Ekapada these Sthanaaka bhedas are not used in adavus.

Chari (चारी भेद):

अथात्र चारिभेदानां लक्षणं कथ्यते मया ॥२९८ ॥

आदौ तु चलनं प्रोक्तं पश्चाच्चक्रमणं तथा ।

सरणं वेगिनी चैव कुट्टनं च ततः परम् ॥२९९॥



लुठितं लोलितं चैव ततो विषमसञ्चरः ।

चारिभेदा अमी अष्टौ प्रोक्ता भरतवेदिभिः ॥३०० ॥

Chari is the movement of the limbs below the hip. Thus charis are the different ways of moving on the stage during dance or during abhinaya. The different types listed in Abhinaya Darpanam are Chalana (walking), Chankramanam (making a leap), Saranam (moving by joining one heel with another like in Sarka adavu), Vegini (running), Kuttana (pounding), Luthihta (rolling), Lolita (trembling), and Vishama (putting the left foot to the right side and the right foot to the left side).

Bhramari (भ्रमरी):

भ्रमर्या लक्षणाम्यत्र वक्ष्ये लक्षणभेदतः ॥ २८६ ॥

उत्प्लुतभ्रमरी चक्रभ्रमरी गरुडाभिधा ।

तथ कपाद्भ्रमरी कुञ्चितभ्रमरी तथा ॥ २६० ॥

आकाशभ्रमरी चैव तथाङ्गभ्रमरीति च ।

भ्रमयः सप्त विज्ञ या नाट्याशास्त्रविशारदैः ॥ २६१ ॥

Bhramari means different kinds of moving in a round movement (turning around).

According to Abhinaya Darpan there are seven kinds of Bhramaris:

1. Utpluta (turning the entire body in the Samapada pose),
2. Chakra (quick circular movements with Tripataka hands and feet firmly on the ground),
3. Garuda (circular movement with outspread hands with one leg stretched behind and the other knee is kept on the ground),
4. Ekapada (circular movement done with one foot and followed alternatively by the other foot immediately).
5. Kunchita (circular movements of the body done with knees bent).
6. Aakasha (entire body makes a round after a full leap in the air with legs stretched apart)
7. Anaga Bhramari (leaping with the feet at one span apart from each other after landing from the leap where the entire body circulates)

Utplavana (उत्प्लवन):

अथोत्प्लवमभेदानां लक्षणं परिकथ्यते ॥ २८२ ॥

अलगं कर्तरी वाऽश्वोऽत्प्लवनं मोटितं तथा ।

कृपालगमिति ख्यातं पञ्चधोत्प्लवनं बुधैः ॥ २८३ ॥

Utplavanas are the different leaps used in dance.



The five kinds are

1. Alaga (holding shikhara on the waist and leaping with both the legs raised up)
2. Kartari (one hand is held in kartari behind the left foot, other hand is shikhar (downwards) on the waist and then jumping)
3. Ashava (leaping on both the feet, placing them together and keeping Tripataka with both hands),
4. Motita (leaping on both sides alternately like kartari will be motita utplavana) and
5. Kripalaga (leaping in such a manner that the heels of both the feet alternately touch the hip and hands are held in ardhachandra)

BASIC INFORMATION ABOUT BHARATANATYAM:

• **Meaning of the term, Place of origin:**

Bharata Natyam is one of the seven classical dance styles of India and belongs to south India-Tamil Nadu. This dance style developed as 'Dasiattam' or the dance of the Devadasis who were dancers in the temples of south India. This is the reason we see a strong base of 'bhakti' or devotion in this dance style. Devadasis contributed immensely to this dance style. Later the British government abolished the Devadasi system and so these Devadasis stopped performing in the temples. Some learned Indian scholars realised the worth of this dance style and revived it and gave it a proper social status.

Gradually people in the society also began to appreciate the art form and Bharatanatyam today is one of the most popular classical dance styles of India. In the 1950s when E. Krishna Iyer and others who were reviving this dance style thought of giving it a new name so that people would stop connecting it with Devadasis. So the dance style was named Bharata Natyam. It may have been named so because the word 'Bharata' has bhava ('Bh'), raga ('Ra') and tala ('Ta') in it. Some feel it has been given this name because we follow Bharata Muni's Natya Shastra.

• **Important features of the technique:**

Technique of any dance style means the way in which the dance is presented and the features that make it different from the other dance styles. Bharatanatyam has many special features in its technique like the 'ayata mandala' aramandi position, use of hasta mudras to express the meaning of the song, etc.

The 'ayata mandala' or half-sitting position wherein the feet are pointed outwards and the knees are bent so as to form a square of the legs is very typical of this dance style. The outstretched hands held in line with the shoulders are another unique feature of this dance style that provides a good visual balance to the half-sitting position. Though all Indian classical dance styles use hasta mudras to express and communicate the meaning of the song or story being presented, Bharata Natyam uses these hand gestures in a very suggestive manner and makes use of the 'natyadharmi' style of presentation.

Bharata Natyam also uses all the mandalas in its various adavus that form the basis for composition of Nritya items. Another unique feature of Bharata Natyam is that adavus which we know are the foundation of this dance style create patterns and designs in space with the hand movements and on the floor with the footwork, thus creating multidimensional forms of pure dance



SHORT NOTES

Paatrapraana (पात्र प्राण):

जवः स्थिरत्वं रेखा च भ्रमरी दृष्टिरश्रमः ॥२७ ॥

मेधा श्रद्धा वचो गीतं पात्रप्राणा दश स्मृताः ।

एवंविधेन पात्रेण नृत्यं कार्यं विधानतः ॥२८ ॥

तन्वी रूपवती श्यामा पीनोव्रतपयोधरा ॥२३॥

Essentials of a dancing girl: Agility, Steadiness, Rekha (sense of lines), Practice in Bhramari movements, the glancing eye, Endurance, Memory, Devotion, (To her heart), Clear speech, good singing power, these ten are the essential qualities of a dancing girl. Dance should be performed by dancing girl possessing these ten qualities.

Praana is said to be the vital air- our breath itself. This shows how important it is! Thus, the ten Paatra Praana are those qualities, which are vital to a dancer. They are the very life of a dancer-her breath. These qualities are

Java - agility

Sthiratva- - steadiness

Rekha - grace, perfect alignment of the body

Bhramari- - ability to turn around gracefully

Drishti- - knowledge (seeing with the mental eye)

Ashrama- - stamina

Medha- - memory

Shraddha- - dedication and devotion to her art

Vacha- - clarity in speech /ability to communicate clearly

Geetam- - ability to sing

A dancer should be agile, light-footed and be steady in her poses. She should be very graceful and have a dignified bearing. She should also be able to execute turning movements skilfully. She should also have - knowledge of her subject. Of course a dancer must have stamina and energy to present her dance on stage! A good memory is essential for a dancer- how else will she re member the choreography of her various items? No art can be attempted without dedication and devotion and so a dancer must remain devoted and sincere to her art form. Though a dancer does not sing while dancing, clarity in speech and ability to sing will help in improving the quality of her performance. Qualities like stamina, memory, ability to sing, agility, etc. can be gained with continued hard work. But shraddha has to be developed from within oneself- with a firm belief in the art form that you are learning and practicing.

• PAATRA (NARTAKI) LAKSHANA (पात्र लक्षण)

तन्वी रूपवती श्यामा पीनोव्रतपयोधरा ॥२३॥

प्रगल्भा सरसा कान्ता कुशला ग्रहमोक्षयोः ।

विशाललोचना गीतवाद्यतालानुर्तिनी ॥२४॥



परार्ध्यभूषासंपन्ना प्रसन्नमुखपंकजा ।

एवंविधगुणोपेता नर्तकी समुदीरिता ॥ २५ ॥

She should be slender-bodied, beautiful, young, with round breasts, self-confident, witty, pleasing, knowing well when to begin (a dance) and when to stop, having large eyes, able to perform in accompaniment of vocal and instrumental music, and to observe the proper time – beats (tala), having splendid dresses and possessing a happy countenance. A girl having all these qualifications is called a dancer.

These are mainly physical qualities or description of a good dancer. Since the qualities or description is physical in nature, it may not be really possible to acquire them unless the qualities like sarasa, pragalbha, geetavadyatalaanuvartini, etc.

Paatra or Nartaki Lakshana are-

Tanvi - young and delicate

Roopavati - beautiful

Shyama - dark-skinned

Peenonnatapayodharaa - having a good figure

Pragalbha - confident

Sarasa - charming (in behaviour)

Kaanta - lovely

Kushala - skillful

Grahamokshayo - ability to hold or grasp and release or set free the emotion and/or the ability to begin and end the dance step at the right time

Vishalalochana - beautiful (big) eyes

Geetavadyatalaanuvartini - ability to follow the singing and tala properly

Parardhyabhushasampanna - properly dressed and wearing the right ornaments.

Prasannamukhapankaja - having a pleasant, smiling face.

• **Sabhaa lakshana (सभा लक्षण):**

सभाकल्पतरुर्भाति वेदशाखपजीवितः ।

शास्त्रपुष्पसमाकीर्णो विद्वद्धमरशोभितः ॥१९॥

The audience which is, as it were, the wishing tree (kalpa – vrksha) shines with the Vedas as its branches, the shastra as its flowers and the scholars as the bees adorning it.

Sabha is the gathering invited to witness a dance performance- audience as we call them today. A 'Sabha' is said to be like the 'Kalpataru'- the wish-fulfilling tree. This wish fulfilling tree is said to have the 'Vedas' as its branches and 'Shastras' are the flowers. The learned scholars who can appreciate the art are said to be the 'Bhramara' or honey bees that adorn the flowers. These learned scholars appreciate the art being presented, give a good feedback and this feedback is what the artistes wish for



DEFINITIONS: TALA, MATRA, LAYA, AAVARTANA, ANGA / VIBHAAGA, SAM, USI / OFF BEAT

Tala (ताल): Tala is supposed to be a circle consisting of equal intervals of time. These equal intervals are represented or shown by a clap or beat.

Matra: The basic unit of tala is called Matra. Matra adds character and specific tempo to Tala.

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. Normally three Laya Vilambit (slow speed), Madhya (medium speed) Druta (fast speed) are prominently practiced in Bharatanatyam dance form. In order to specify the relation between three laya Madhya is double of Vilambit and Dutra is double of Madhya.

Avartana (आवर्तन): When the tala cycle starting from first beat (sama) gradually proceeds and by striking the respective intermediate beats of the tala ends again on the first beat (sama), the complete one cycle is said to be Avartana. Thus, Avartana is a single cycle of tala.

Anga / Vibhaga (अंग / विभाग): Constituent units of tala are konwns as Angas or Vibhagas. Earlier there were six angas but now only 3 of them are in practice;

अनुध्रुत - Anudhrutam, a single beat, notated 'U', a downward clap of the open hand with the palm facing down.

ध्रुतम - Dhrutam, a pattern of 2 beats, notated 'O', a downward clap with the palm facing down followed by a second downward clap with the palm facing up.

लघु - Laghu, a pattern with a variable number of beats, 3, 4, 5, 7 or 9, depending on the jati. It is notated 'l' and consists of a downward clap with the palm facing down followed by counting from little finger to thumb and back, depending on the jati.

Sam (सम): The first beat of any tala is called sam. It is always the most important and heavily emphasised. Sam is the point of resolution in the rhythm.

Usi /Off Beat (उसी): When the tala or rhythm starts before or after the sam i.e. the first beat of tala cycle then it is said to be Usi or off beat. Offbeat or usi, in short means "not following the standard beat".

ASAMYUKTA HASTA VINIYOG

ARDHAPATAKA HASTA VINIYOG (अर्धपताक हस्त विनियोग) -

पल्लवे फलके तीरे उभयोरितिवाचके ॥१०३॥

क्रकचे छुरिकायां च ध्वजे गोपुरशृङ्गयोः ।

युज्यतेऽर्धपताकोऽयं ततत्कर्मप्रयोगके ॥१०४॥



Leaves, a board or slab for writing or painting, the bank of a river, saying both, knife, banner, a tower and a horn

KARTARIMUKHA HASTA VINIYOG (कर्तरीमुख हस्त विनियोग) -

स्त्रीपुंसयोस्तु विश्लेषे विपर्यासपदेऽपि वा ।

लुण्ठने नयनान्ते च मरणे भेदभावने ॥१०६॥

विद्युदर्षेकशय्याविरहे पतने तथा ।

लतायां युज्यते यस्तु स करः कर्तरीमुखः ॥१०७॥

To denote the separation of man and a woman, overturning or opposition, plundering, a corner of an eye, death, estrangement, lightening, sleeping alone in separation, falling and weeping

MAYUR HASTA VINIYOG (मयुर हस्त विनियोग)-

मयूरास्ये लतायां च शकुने वमने तथा ।

अलकस्यापनयने ललाटतिलकेषु च ॥१०९॥

नद्युदकस्य निक्षेपे शास्त्रवादे प्रसिद्धके ।

एवमर्थेषु युज्यन्ते मयूरकरभावनाः ॥११०॥

Peacock's neck/ peacock, a creeper, a bird, vomiting, removing hair, an ornamental mark on forehead (tilaka), scattering (agitating) river water, discussing the Sastras, and a famous thing

ARDHACHANDRA HASTA VINIYOG (अर्धचंद्र हस्त विनियोग) -

चन्द्रे कृष्णाष्टमीभाजि गलहस्तार्थ केऽपि च ॥ १११ ॥

भल्लायुधे देवतानामभिष चनकर्मणि ।

भुक्पात्रे चोद्भवे कट्यां चिन्तायामात्मवाचके ॥ ११२ ॥

ध्याने च प्रार्थने चापि अङ्गानां स्पर्शने तथा ।

प्राकृतानां नमस्कारे अर्धचन्द्रो नियुज्यते ॥ ११३ ॥

The phase of the moon on the eighth day of the dark fortnight, a hand seizing the throat, a spear, consecrating an image, a dining plate, origin, waist, musing one's own self, meditation, prayers, touching limbs, and greeting by the common people.



SAMYUKTA HASTA VINIYOG

KARKATA HASTA VINIYOG (कर्कट हस्त विनियोग) -

समूहागमने तुन्ददर्शने शङ्खपूरणे ॥ १७६ ॥

अङ्गानां मोटने शास्त्रोन्नमने च नियुज्यते ।

Coming of a multitude, showing the belly, filling the conch shell with wind, twisting or stretching of limbs and pulling down a branch

SWASTIKA HASTA VINIYOG (स्वस्तिक हस्त विनियोग) -

स्वस्तिकहस्तः पताकयोः सन्नियुक्तः करयोर्मणिबन्धयोः ॥ १८० ॥

संयोगेन स्वस्तिकाख्यो मकरे विनियुज्यते ।

It is used to denote crocodile.

DOLA HASTA VINIYOG (डोला हस्त विनियोग)-

डोलाहस्तः पताक ऊरूदेशस्थे डोलाइस्तोऽयमिष्यते ॥ १८१ ॥

नाट्यारम्भे प्रयोक्तव्य इति नाट्यविदो विदुः ।

Used at the beginning of the Natya

PUSHPAPUTA HASTA VINIYOG (पुष्पपुट हस्त विनियोग) -

नीराजनाविधौ वारिफलादिग्रहणेऽपि च ।

सन्ध्यायामघ्यर्षदाने च मन्त्रपुष्पे च युज्यते ॥ ८३ ॥

Used in waving light before the image of God/ an act of adoration, taking of water / fruit etc., giving offerings to God at evening, and a flower invested with magical power.

EXERCISE –

1. Identify the dance form of the given image

1		5	
2		6	
3		7	
4		8	

2. Identify the instrument and list the classical dances where this instrument is used





Alaripu: The performance opens with alaripu, considered an invocation. It is performed only to the rhythm of the drum (mridangam). It is perfect example of the pure, abstract dance (nritha), executed through a number of concentrated, yet basic rhythmic patterns. The basic and most significant movements are introduced. Various eyes, neck, head gestures are used in this composition. Beginning with perfect equilibrium (samabhanga) in the standing posture, the movements of neck, shoulders and arms are introduced followed by ardhmandali. In the final sequences, the full manadli (muramandali) is introduced and the dance ends with a small adavu or dance cadence; Tirmanam. The movements of all major and minor limbs are used in simplest forms. It may be said that this is the warming - up dance for the entire performance.

Pushpanjali: Pushpanjali literally means folded hands full of flowers. It is an offering of flowers to Indian Gods. Pushpanjali is the first dance in a Bharatha Natyam performance. Dance is supposed to a painting done on the canvas of space, while doing this all the eight directions blesses the dancer to be stable and enjoy the movement. If these directions will be unstable the dancer will not be able to practice and perform on the floor and in the space. Thus, Pushpanjali is performed to obtain the blessings of the Brahmasutra i.e. center of the stage and all the directions. It is also the salutation to the lord of dance Nataraja, the Guru, the musicians and the audience.

Kavuthuvam: It is also an invocatory item in Bharatanatyam recitals. It is a song of devotion in praise of a deity. Most of the Kavutuvams are dedicated to a particular deity. For e.g., Natesa Kavutuvam and Ganesha Kavutuhuvam. Kavuthuvam have a unique structure – it begins with a rhythmic recitation of sollukattus, followed by lyric recitation in the same rhythmic meter as the sollus and the later a melodic representation of the lyrics and ends with a sollukattu. No sancharis or elaboration. Sometimes Thattimetti for the lyrics when repeated the second time may be seen.

Tirmanam: Tirmanam is a series of adavus which is set to particular tala and done on the respective shollus. This series of adavus ends with a pattern repeated thrice either in similar, ascending or descending order of adavus. These concluding adavus are generally from - gi na tom or tari kita tom group and therefore these group of adavus are said to be tirmanam adavus. It is supposed to be a piece of nritha i.e. pure dance pattern.

Jati: A pure dance piece set to a particular tala ending in teermanam and performed to the recitation of sholla kattu or dance syllables is known as Jati. These jatis are used in items like Jatiswaram and Varnam. It starts with a "dhanangu takadimi takatadin ginathom" or equivalent and is conducted on shollus said by the nattuvanar.