

Bharatnatyam
9nd year /
U

Urvashi Kala Srishti, Pune

(Registered with Govt. of Maharashtra - No. F. 107/17/281)

Guru

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Ph.D(Psycho.), D.Sc.(Dance Therapy-Netherlands), D.Lit.(Dance
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B.A (bharatnatyam Dance), Visharad (kathak and Odissi Dance),
Dance Exponent , Choreographer and Psychologist, Specialist in
Guidance & Counseling , Stress Therapy and Dance Therapist.



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Praveshika Pratham (Second Year)

Total marks: 75

Minimum passing marks: 26

Oral Theory: 15 + Practical: 60

Theory

- Samayukta Hasta, according to Abhinaya Darpanam
- Vinyog Shlokas of Pataka, Tripataka, Anjali and Kapota
- Drishti Bheda, according to Abhinaya Darpanam
- Griva Bheda, according to Abhinaya Darpanam
- Sthanaka Bheda, according to Abhinaya Darpanam
- Hasta Prachara from Natya Shastra
- Reciting Chaturshra Jaati and Tishra Jaati in 3 speeds
- Explain: Adavus, Laya (tri kala), Nritta, Nritya, and Natya

Note: Revision of the earlier course is compulsory and can be examined.

Practical

Practical (Advance Level): Clear demonstration of minimum 3 steps in the below mentioned groups in all 3 speeds:

- | | |
|--------------------------|---|
| 1. Shikhara Adavu: | Tat tai (tam-) taa haa dhit tai (tam-) taa- |
| 2. Sarikal Adavu: | Tai hat tai hi |
| 3. Tirmanam Adavu (Big): | Tari kita tom |
| 4. Mandi Adavu: | Tat tal tam |
| 5. Peri Adavu: | Tai hat tai hi |
| 6. Tatti metta Adavu: | Ta ka di mi |

Oral Theory

Answers

A.1- Samoyukta Hasta, according to Abhinaya Darpanam. It means double hand gestures. There are 24 double hand gestures taken from Abhinaya Darpanam book written by Nandikeshvara.

1. Anjali
2. Kapota
3. Karkata
4. Swastika
5. Dola
6. Pushpaputa
7. Utsanga
8. Shivalinga
9. Katakavardhana
10. Kartariswastika
11. Shakata
12. Shankha
13. Chakra
14. Samputa
15. Pasha
16. Kilaka
17. Matsya
18. Kurma
19. Varaha
20. Garuda
21. Nagabandha
22. Khatwa
23. Bherunda

Shloka

*Anjalishch Kapotashch Karkata Sawastikastatha
 Dola Hastaha Pushpaputaha Utsanga Shivalingkaha
 Katakavardhanschalyava Kartariswastikastatha
 Shakata Shankha Chakrech Samputa Pasha Kilakah
 Matsya Kurma Varaha Garudo Nagabandhakaha
 Khatwa Bherunda Ityete Sankhayata Sanyukta Karaha
 Trayo Vimshati Ityukta Purvagal Bharatadibhih*

A.2- Viniyog Shlokas of Pataka, Tripataka, Anjali and Kapota:

1. Pataka Hasta Vinayog

*Naatyarambhe Vaarivahay Yanay Vasthunisheydhanay
 Kuchasthalay Nishyaamcha Nadyaam Amarmandalay
 Thurangay Khandanay Vaayavcha Shayanay Gamanodhyamay
 Prathaadepaycha Prasaadeycha Chandrikaayaam Ghanaatapay
 Kavaatapaatanay Sapthavibhakthyarthay Thrangakay
 Veethipravesha-bhavaypee Samathveycha Angaraagakay
 Athmaarthay Shapathaychaapee Thooshneem-bhaava-nidarshnay
 Thaalapathraycha Khetechcha Dravyaa-dls-sparshanaytathaa
 Aashirvaada-kriyayamcha Nrupa-shreshthsy-a-bhavane
 Tatrataatrechi-vachanay Sindhau cha Sukrutikramay*

**Sambodhanay Purogaypee Khadgaroopasya-dhaarany
 Maasay Samvathsaray Varshidinay Sammaarjanaytathaa
 Evamartheshu yujvanthay Pathaakahasta Bhadavalliahaaa**

Word-to-word meaning

WORDS	Meanings
Naatyarambhe	beginning of dance
Vaarivahay	rainy clouds
Vanay	forest
Vasthunishaydhanay	to avoid things
Kuchasthala	chest
Nisha	dark night
Nadyaam	river
Amaramandala	to show the heavens
Thuranga	horse
Kandhana	to ignore
Vaayu	wind
Shayana	to sleep
Gamanodhyama	to make an effort to walk
Prathaapa	to praise
Prasaada	to give blessings
Chandrika	moonlight
Ghanatapa	unbearable
Kavaata-paanam	closing and opening of the doors
Saptha - vibakthyartham	mentioning the seven cases
Tharanga	water ripples
Veethipravaysha -Bhava	the act of entering into the street
Samathva	equality
Angaraagaka	massing the body
Aathmaartham	to show ones own self
Shapatham	to make an oath
Thooshneem-bhaava-nidarshanam	to act silence
Thaalapathra	palm leaf (to write a letter)
Khetecha	shield of a soldier
Dravyaa-dis-sparshanam	touching the things
Aashiryaada	to give blessings
Kriyaa	to show how to bless
Nrupasreshtrasya-bhaavana	to show an emperor

Thathra-thath-ravchi-vachanam	to say this or that
Sukrutikrama	waves in a ocean
Sambodhanam	to be good
Purogaypee	addressing
Khadga	to move forward
Roopasya	sword
Dhaarana	form
Maasa	to wear
Samvathsara	month
Varshadina	years
Sammarjana	rainy day
	to sweep

2. Tripataka Hasta Vinyog

Makutay Vrukshabhaaveshu Vajray Thaththara-vaasavay
 Kaytakee-kusumay Deepay Vanhiljwaala-vijrumbhanay
 Kapotay Pathralaykhaayaam Baanaarthay Parivarthanay
 Yujyatay Tripataakoyam Kathito Bharathothamalhee

Word-to-word meaning

Words	Meanings
Mukutay	crown
Vruksha	to denote a tree (with the branches)
Vajra	thunder bolt (weapon)
Thath-thara-vaasavay	bearer of that weapon (Indra)
Ketakeekusuma	screw wine
Deepam	lamp
Vanhiljwaala-vijrumbhana	raising flames
Kapotham	pigeon
Pathralaykaya	to draw designs on the body
Baanaarthya	to shoot an arrow
Parivarthaka	to do circular movements

3. Anjali Hasta Vinyog: If the palm of the two pataka hands joins, it is called Anjali Vinyog:

Devathaa-guruvipraanaam Namaskaaray-shvanukramaath
 Kaaryaha Shiromukho-rastho Vinlyogay Anjali-Bhudalhee

Uses: It is used in the salutation of a deity, a preceptor and Brahmins.

4. Kapota Hasta Vinyog: Anjali becomes Kapota, when the two hands meet only at their side and end.

A.3
are
Nar

A.4-
are
Nanc

A.5-
simp
book

A.6- I
Natya

Praname gurusambhashe vinayangikuteshvayam

Uses: It is to be used in salutation, addressing a preceptor, respectful address or Agreement.

3.3 Drishti Bheda: according to Abhinaya Darpanam. It means eye movements. They are 8 in numbers. It is taken from Abhinaya Darpanam book, which is written by Nandikeshvara.

1. Sama: straight
2. Aalokita: round
3. Sachi: one side
4. Pralokita: both sides
5. Nimirite: down
6. Ullokita: upward
7. Anuvrutte: up & down
8. Avalokita: half closed

Shloka

*Samam Aalokitam Saachi Praalokita Nimeelitay
Ullokitam Anuvrutteycha Thatacheivaavalokitham
Iti Asthodrishti Bhedasyu Kirtita Purva Suribhihi*

4. Griva Bheda: according to Abhinaya Darpanam. It means neck movement. They are 4 in numbers. It is taken from Abhinaya Darpanam book, which is written by Nandikeshvara.

1. Sundari: side to side
2. Tiraschina: 'U' shape
3. Parivartita: 'V' shape
4. Prakampita: to & fro

Shloka

*Sundarishch Tiraschina Tatheiwa Parivartitaha
Prakamptamcha Bhavangnal Gneya Griva Chaturvidha*

According to those who know the psychological states (Bhava)

5. Sthanaka Bheda: according to Abhinaya Darpanam. Sthanaka Bheda means standing position. They are 6 in numbers. It is taken from Abhinaya Darpanam book written by Nandikeshvara.

Resting posture is of 6 kinds according to the placing of feet.

1. Samapada: standing straight position
2. Ekapada: standing on one foot with other foot crossed over knee
3. Nagabandha: standing on one foot with other foot twisted behind the leg.
4. Alindra: standing on one foot with other foot raised above
5. Garuda: one leg bent forward and second leg stretched behind on toes
6. Bhramasthana: sitting in the padmasan position

Shloka

*Samapadamcha Ekapadam Nagabandhastataparam
Andramcha Garudamchaiva Brahmosthanam Iti kramata*

6. Hasta Prachara: It means palm movement. They are 5 in number. It is taken from Shastra written by Bharata Muni. Mainly these palm movements are used for

Achninaya.

1. Uttana: palm facing upwards
2. Varttula: bring both the palm in a round shape
3. Trayashra: palm facing sideways
4. Sthita: steadiness
5. Adhomukha: finger tips facing downward

Shloka

*Uttano varttulastrayashra stitho adhomukha evacha
Panch pracharaa hastasya natya nritya samashrayaa*

Hasta Prachara: It means palm movements. They are 3 in numbers taken from Natya Shastra by Bharata Muni. This palm movement is mainly used for Natya.

1. Uttan: palm facing upwards
2. Parshva: palm facing sideways
3. Adhomukha: Fingertips facing downwards.

Shloka

*Uttan parshvagashchaiva tathadhomukha evacha
Hasta prachara strividho Natyatattva samashraya*

A.7- Reciting Chaturshra Jaati (Ta Ka Dhi Mi) and Tishra Jaati (Ta Ki Ta) in 3 speeds, explaining the following in short

A.8- Explain: Adavus, Laya (tri kala), Nritta, Nritya, and Natya

1. **Adavu:** It means basic steps or basic unit of particular rhythmic movement. The Anga, Prathyanga, Upanga movements with rhythm and by following the rules and regulations of Pada Bheda is called an Adavu.
2. **Laya (tri kaalam):** Talas may be different; the scheme of time-beat (Laya) follows fixed standards. In the limits of Laya, following standards of time-beat are taken into account three, four, five, seven and nine. Laya means time limit.
3. **Nritta:** Nritta means pure dance. It always reflected the mood bhava and rasa underlying the compositions sung for dance. It is important for its pure beauty. This division of dance does not evoke much facial expression. Footwork is given prominence in this. Abhinaya Darpana defines Nritta's bodily movements without evoking rasa bhava.

Rasa bhavaviveenaantu nrittamityabhidhiyate

Tala and Laya are the basic concepts of Nritta. "Nrittam Talalayasritam" as given in Dasarupaka stresses the basic concepts of Nritta. Nritta figures in the first part of a dance performance. It involves bodily movements and consists of Chari, Rechaka, Angaharas, Karanas, Bhramaris, Nritta hasthas, etc. Nritta is divided into three forms such as Vishama, Vikata and Laghu. Generally expressional aspect is given less importance and more emphasis is given for the movement of various angas of the body.

Nritta has been variously defined: "Nrittam Talalayashrayam" the pure dance has two major constituents, the tala & the laya, the time measure and the rhythm. In Nritta

The emphasis is on pure dance movements for their own sake, creating patterns in space & time without any specific intention of projecting any emotion. The expressiveness of the body is used to create patterns in space & time without any specific intention of projecting any emotion.

Nritta consists of 'Adavu' (the basic dance unit is called Adavu), 'Karanas' (the dance units, which are formed by the combined movements of the hands and feet), 'Korvai' (the adavus when combined into a sequence are called Korvai), the 'Hastas' (hand gestures-the hastas used are decorative in nature & add to the beauty of the pure dance). The pure dance numbers in Bharatanatyam are- Alarippu, Jatiswaram, Tillana and Nritta passages in Shabdam, Varnam & Swarajati.

Nritya: Nritya consists of footwork and Abhinaya. It relates to rasa and psychological state. Angika abhinaya relating to Hastha. Eyes, eyebrows, lips, etc. are very important in Nritya. It can be considered as the miming aspect of dance.

sabhabavyayanjanadiyuktam nrityamitryate

Nritya mainly depends on Bhavabhinaya. (It has five forms such as Vishma, Vikata, Lishu, Perani and Gundali.) The term is believed to have derived from Nrit meaning bodily movements. Nritya is considered to be that form of dance that suggests both Bhava and Rasa. It combines all the three forms of abhinaya namely Angika, Vachika and Sattvika.

Nritya meaning is conveyed through stylized hand gestures, facial expressions, mime and action, these in turn augment the emotions & sentiments conveyed by the dancer. Thus "Nritya is a beautiful fusion of all the elements i.e. hand gestures, facial expressions, mime and action together constituting a form of Nritya."

The items in Bharatanatyam are: Shabdam, Padam, Javali, Varnam, Kirtanam, Shlokam

Natya: Natya means abhinaya and it is the combined manifestation of bhava, rasa, and abhinaya. The term Natya is derived from the root 'Nat' meaning movement and to mean to dance or act. It can also be considered as the combination of Iyal, Vocal and Nataka i.e., Literature, Music, and Drama.

tannatakam chalva pooyjam purvakathayutam

Bharatha described Natya as pure abhinaya having six angas such as postures, words, gestures, and expression of temperament, music and rasa. Facial abhinaya is very important in Natya. It is divided into ten sections. (They are Bhana, Veedhi, Anga, Vyayoga, Samavakara, Yihamriga, Dima, Prahasana, Nataka, etc.) This constitutes the Dasarupakas.

nastanukritirnnatyam rupam drisyocchhyate sopakam tat sannaropat dasadhaivarasarayam

Among the dance forms figuring in classical dance, the sequence of Nritta, Nritya and Natya are followed. Alarippu, Kautvam, Jathiswaram, comes under Nritta.

Svarajathi, Sabdam and Varom come under Nritya and Todas comes under Natya category.

In Nritya along with the use of the spoken word, the use of gestures and movements, the movement of mind is involved, NRITYA means pure drama. In Natya, the most frequently used abhinaya is vachikabhinaya. In natya the performance is accompanied by dialogue delivery for most of the time. Kathakali is best example of Natya. It is a dance drama of Kerala. In Bharat Natyam there are Natyas of varied types composed by the big Gurus. There are Natya compositions like Ramayana, Mahabharata and Kalidasa's dramas like Shakuntala, Meghdoot, and Kumarsambhavam etc.

Practical

Adavu (Advance Level): Clear demonstration of minimum 3 steps in the below mentioned groups in all 3 speeds:

1. Shikhara Adavu 2. Sarikal Adavu 3. Tirmanam Adavus (Big) 4. Mandi Adavu 5. Peri Adavu 6. Tatti metta Adavu

Adavu: Adavu means basic steps or basic unit of particular rhythmic movement

1. **Shikhara Adavu:** 4 steps. Rhythmic syllables are Tat tai tam dhit tai tam. All the five basic positions of the feet are used. Movements like jumps, turns, kicks and steps that are aimed at covering space are the highlighted of this series. The hastas of this adavu are Shikhara, Pataka, and Katakamukha & Alapadma.
2. **Sarikal Adavu:** 8 steps. Rhythmic syllables are Tai hat tai hi. Sarikal means to push body in all direction in a standing position the body is held straight with the two feet joined together & toes pointing front. The right foot is lifted and kept a little distance away side, front or diagonal and the left foot is slid towards it. Then the right heel is struck on the floor with a slight jump. The hastas used are pataka, Katakamukha & Alapadma.
3. **Tirmanam Adavus (Big):** 6 steps. Rhythmic syllables are Tari kita tom. Tirmanam means combination of three units. The adavu, which are joined at the end of a Korval or Jati, this is the adavu that is besides being important is also one of the most beautiful adavu. The hastas used are Pataka & Alapadma.
4. **Mandi Adavu:** 6 steps. Rhythmic syllables are Tat tai tam. Mandi means full sitting and stretching of legs. From the basic position the knees are lowered down to the maximum. The body should hold erect above the heels of two feet. The hastas used are Katakamukha, Shikhara, and Alapadma.
5. **Peri Adavu:** 8 steps. Rhythmic syllables are Tai hat tai hi. Peri means big. This adavu is usually when in the basic stance jump on the toes and stamping other foot is used to cover a large distance. The hastas used are Katakamukha and Alapadma
6. **Tatti metta Adavu:** 5 steps. Rhythmic syllables are according to the five jaatis, such as Chaturshra, Tishra, Mishra, Khanda and Sankirnam.