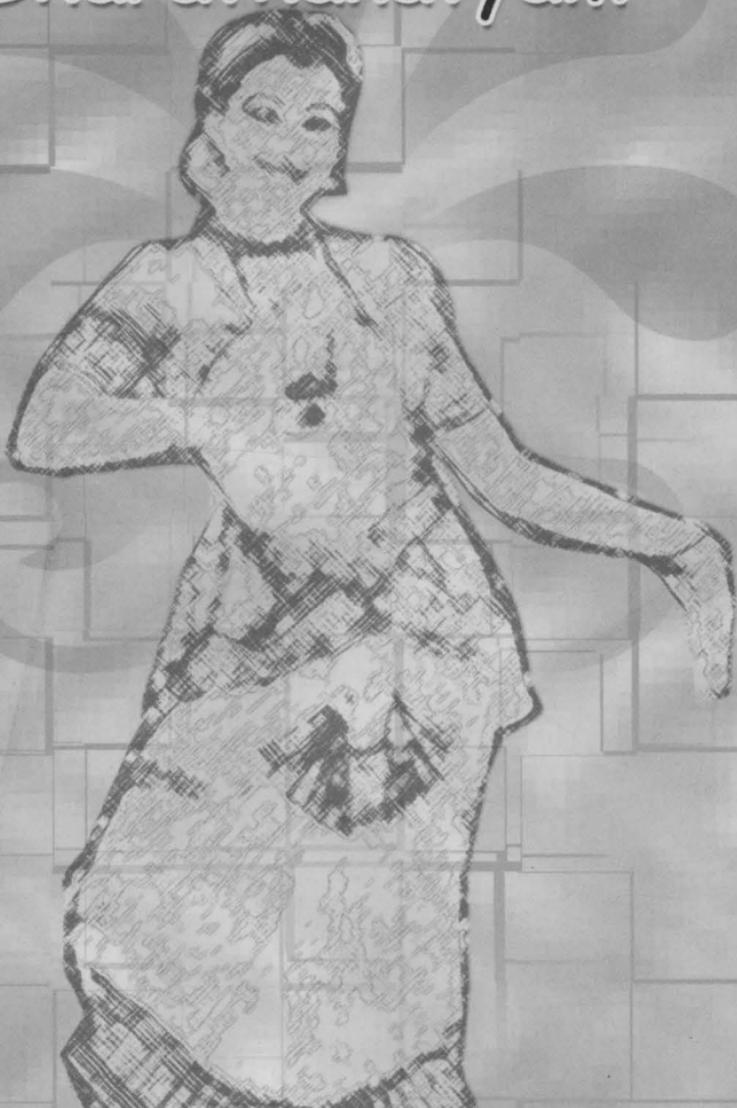


Basic Expressions in Bharathanatyam



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APAA
Alagappa Performing Arts Academy



BASIC EXPRESSIONS IN BHARATHANATYAM - ADB 01

Associate Degree Program

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Escondido, CA, USA.

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ALAGAPPA PERFORMING ARTS ACADEMY

Alagappa Performing Arts Academy (APAA) is focused on developing structured learning programs to enhance comprehension of the quintessence in Indian Classical performing arts. It is an integral part of the Alagappa group of Institutions based in Karaikudi and Chennai, TamilNadu, India that caters to the need of primary, secondary, undergraduate and post graduate students with a comprehensive program of educational courses.

In its maiden venture, APAA has designed a comprehensive curriculam in Bharathanatyam to demonstrate the repertoire of culture that is imbedded in this classical art. From an overview of the various dances in India, to the rudiments of dancing, to clearly depicting the exquisite language of gestures, postures and rhythmical delivery, a student is guided through the various phases of this intricate art with textbooks that concisely explain its relevance and interactive DVDs and vividly describe the precise execution of the art. These valuable learning aids enhance the comprehension and make this a constructive exercise for students to understand the depth and versatility of this art.

In collaboration with Alagappa University, Karaikudi, Tamil Nadu, APAA has developed academic programs that are offered directly or through established dance centers worldwide to enable students to obtain an undergraduate degree in Bharathanatyam.

FOREWORD

It is with great pride that we introduce Alagappa Performing Arts Academy, which in collaboration with Alagappa University, Tamil Nadu, India and accomplished artistes in the field of Bharathanatyam, has developed a 'Structured Learning Program' in Bharathanatyam. This program offers:

Certificate in Bharathanatyam	(1 to 3 year duration)
Associate Degree in Bharathanatyam	(1 year after Certificate)
Diploma in Bharathanatyam	(1 year after Associate Degree)
B.A. Degree in Bharathanatyam	(1 year after Diploma)

The above programs have been designed with specific coursework and practicals that a student has to successfully complete to obtain the respective certification. Effective detailed aids like comprehensive textbooks have been designed to facilitate easy understanding of the various aspects of Bharathanatyam and appreciation of its rich heritage. Complementing the text books are interactive, user friendly DVDs that have been developed to enhance the learning process in practicing the art.

In this pioneering endeavor, I take this opportunity to express my gratitude to Mr. Madurai R. Muralidaran, Bharathanatyam dancer, singer, choreographer, composer and Guru, who has acquired

many laurels and credits for his dedication to the art and Dr. M. S. Sarala, an experienced dancer and Visiting Professor of Fine arts at the Alagappa University, Karaikudi for their continuous support. I would like to make special mention of the primary authors of this book Dr. Vidya Ramakrishnan and Mrs. K.R. Rekha for enhancing the content of this book and Ms. VR Devi for coordinating the process.

Bharathanatyam, the traditional classical art form of Southern India, has a distinctive repertoire and is a vibrant mode of cultural communication that unites art lovers from different cultures and countries. Alagappa Performing Arts Academy is fortunate to be among the very first to design such a program to provide a new dimension to this great performing art and help preserve its rich cultural heritage.

Generally, students of Bharathanatyam spend several years learning the art and perfecting the practice to perform the 'Arangetram'. Though this can take from 5 to 7 years, a formal or standardized platform for recognition of this effort is lacking. The primary focus of APAA's academic program is to reward students of this art with University accreditation. I am confident that students who enroll in this program will be able to demonstrate the value of their hard work and gain recognition for their proficiency in this art.

Sincerely yours,

Ramanath Vairavan

Chairman & CEO,
Alagappa Performing Arts Academy

PROGRAM DESCRIPTION

Alagappa Performing Arts Academy has designed a comprehensive curriculum in Bharathanatyam to preserve and propagate the repertoire of culture that is imbedded in this classical art., In collaboration with exponents in the field and Alagappa University Tamil Nadu, India, APAA has developed a structured learning program that will enable students to obtain a Bachelor's degree in performing arts. From an overview of the various dances in India, to the rudiments of dancing, to clearly depicting the exquisite language of gestures, postures and rhythm, a student is guided through the various aspects of this intricate art with textbooks that concisely explain its relevance and interactive DVDs that vividly describe the precise execution of the art. These valuable learning aids enhance comprehension of the depth and versatility of this art. The following programs are now being offered:

Certificate in Bharathanatyam

This program provides an overview of the fundamental concepts of Bharathanatyam with a historical perspective. The rudimentary concepts of Nritha, Nrithya and Natya are explained. To portray an aesthetic profile the student will learn about the types of instruments used in Bharathanatyam and understand basic dancing "Parlance". In addition they will be exposed to "adavu" (The basic footsteps). A student will be required to perform a dance recital such as Alarippu, (an invocation), Kavithuvam or Shabdam (traditional basic dance

item with introduction of Bhava). Students enrolled in this course will take 1 to 3 years to complete this program.

Associate Degree in Bharathanatyam

This program covers the basic and essential expressions in Bharathanatyam. Abhinaya, its usage and importance are explained. On completion of this one year program after the Certificate, the students will realize the enduring and enthralling beauty of Bharathanatyam manifest in various types of Chari (walking pattern), different varieties of Alarippu, Jathiswaram (combination of notes with Bharathanatyam steps) and Shabdam.

Diploma in Bharathanatyam

This program reviews the eternal passion of Abhinaya (Facial expressions) and Angas (expressive communications through the body). On completion of this one-year program after the Associate Degree the student should know how to perform the Varnam, the piece de resistance of Bharathanatyam that is immensely traditional and known for its grace, vigor and expressive brilliance and the Jawali which explores the various Rasas, Bhavas and Nayikas.

Undergraduate Degree in Bharathanatyam

This program introduces the student to Nattuvangam. On completion of this one-year program after Diploma the students will be prepared to execute choreographical combinations of footwork, hand gestures and expression. A thorough knowledge of Bharathanatyam acquired in other courses combined with this training in choreography enhances the students' ability to perform both traditional pieces and newer ones.

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ASSOCIATE DEGREE IN BHARTHANATYAM - PART I

INTRODUCTION

Abhinaya in Bharathanatyam has been classified as

- a. Angika : Expression through body movement and gesture
- b. Vachika : Expression through words
- c. Aharya : Expression through stage décor, dress and other external settings
- d. Satvika : Expression through the internalization of the emotions of the character depicted.

Angika Abhinaya or the expression of meaning through body gestures is the central component of Bharathanatyam. Bharatha has classified Angika Abhinaya into various types depending on the category of body parts used in expressing meaning. Angas deal with the major limbs, Pratyangas deal with minor limbs and Upangas deal with ancillary limbs. Through this thorough classification of body movements, Bharatha evolved a highly systematic method of understanding Abhinaya. Movements as obvious as feet positions are described in the same detail as minor movements such as those of eyebrows or cheeks.

The major limbs or Angas include movements of the head, chest, sides, waist and the all important hand and feet movements. Hand gestures or hastas include single-hand, double-hand gestures and Nritta hastas. The discussion of the various major parts of the body includes both positions and movements. The movements included in Angas are to be found in Nritta or pure dance as well as Abhinaya.

Pratyangas are used mainly to express emotions. However the position of the various body parts in Nritta or pure dance are also discussed here. The minor limbs include arms, shoulder blades, back, belly, thighs and shank.

Upangas are perhaps most notable for the subtle expression through facial muscles. All the nine rasas can be described through gestures described under Upangas. These include gestures of the eyes, eyebrows, pupils, nose, mouth, cheeks and lips.

Thandava and Lasya are described as the dance of Shiva and Uma or the dance of men versus that of women. While Thandava is used to depict vigor and virility, Lasya or the feminine side of dance is more graceful. These are styles of dance which express personalities and are distinctive.

Sthanas, Mandalas and Paada Bedhas are also central to the expressive aspect of Bharathanatyam since they are used to depict situations, action and personalities. Sthanas or positions are different for men and women and are used by dancers to depict various gods and men and women. Mandalas are usually used to depict action of different types: standing, jumping, circling or walking. Pada Charis describe expressive ways of walking that a dancer adopts at different times.



CHAPTER - 1

Angika Abhinaya

Abhinaya can be described as the technique of communicating an emotion through body gestures, lyrics, attire, ornaments and facial expressions. "Abhi" means 'towards' and "ni" means 'to lead'. So the word Abhinaya means to "lead towards". It denotes the subtle technique by which the dancer suggestively communicates the emotions of the dramatic character that leads the audience towards rasa or aesthetic pleasure.

Depending on which one of the above elements is used, Abhinaya in Bharatnatyam falls into a broad classification. *Abhinaya Darpana*, the authoritative Sanskrit text written by Nandikeswara, describes the four forms of abhinaya as follows:

"Angikam Bhuvanam, Yesya Vachikam Sarva Vaangmayam,
Aharyam Chandra Thaaraadhi, Tham Numaha Satvikam Shivam".

"I bow to the pure (*satvikam*) Shiva, whose body (*angikam*) is the world (*bhuvanam*); whose speech (*vachikam*) is all the utterances in the universe (*sarva vaangmayam*) and whose jewels (*aharyam*) are the moon and stars (*chandra thaaradhi*)"

Abhinaya has been classified as

- Angika* Expression through body movement and gesture
- Vachika* Expression through words

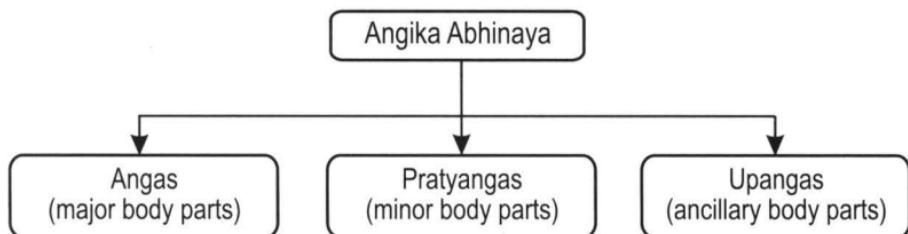
- c. *Aharya* Expression through stage décor, dress and other external settings
- d. *Satvika* Expression through the internalization of the emotions of the character depicted.

Angika Abhinaya

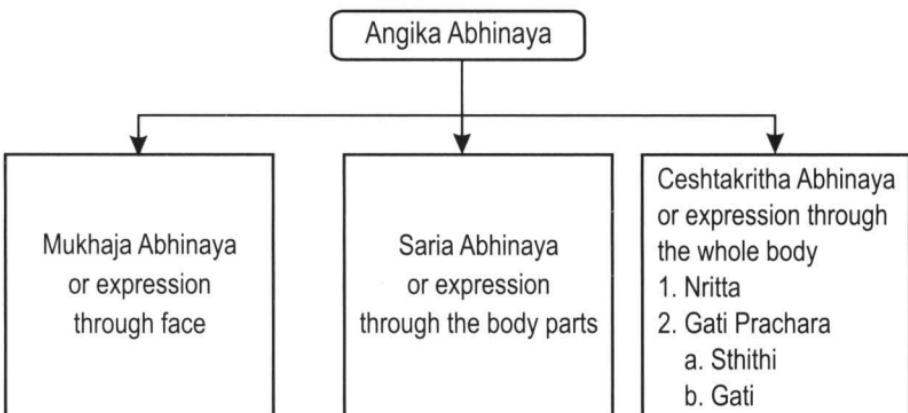
In his four-fold division of abhinaya, Bharata has identified Angika Abhinaya as artistic expression through the dancer's usage of body movements. The body is seen as the medium of expression. For instance, while portraying anger, the dancer purses her lips, her eyes are widened, nostrils flared and teeth clenched. For showing anguish, the dancer hunches her back, shoulders are tense, chest and head are lowered and face muscles are contracted. On the other hand, to portray birds or animals, the dancer adopts the gaits characteristic of them through the appropriate use of the legs, hips, waist etc. The *Natyashastra* goes into depth explaining the various technical body positions and movements that will allow such emotions and situations to be expressed by the dancer on stage. This involves natural as well as symbolic gestures, postures and movements of the major and minor parts of the body. According to *Sucheta Chapekar*, Bharata's description of the usages of body limbs for conveying various meanings is a detailed scientific study of human behaviour.

The word, “*Angam*” means *limb* in both Sanskrit and Tamil. In the *Natyashastra*, it refers to a part of the body. Angika Abhinaya, is made of three elements: “*Shaka*” or branch, “*ankura*” or sprout and “*nritta*” or pure dance movement. Shaka refers to the hastas or hand gestures, ankura refers to the hasta vinyoga (the usage of hastas) and nritta refers to non-narrative dance. Through the details of Angika Abhinaya, Bharata stresses the importance of Natyadharma or the stylized usage of body movement in Abhinaya. For instance, to say “you and me” in a realistic way as in modern theater, we would probably use just spoken words or gesticulate with a slight nod of the

head or glance of the eye. In Bharathanatyam's stylized presentation however, this would involve a rhythmic step forward and back as well as elaborate arm and hand movement with coordinating eye and eyebrow movement.



All body movements fall under Angika Abhinaya which deals in detail with the major limbs (*Angas*), minor limbs (*Pratyangas*) and subsidiary limbs (*Upangas*).



The gestures used by the three types of limbs have been classified into three main categories:

- Mukhaja Abhinaya or expression using the face in which eyes play a critical role.
- Sarira abhinaya deals with the expression with various limbs of the body.
- Cesthakritha abhinaya deals with the movement of the entire body.

Cesthakritha abhinaya is further divided into *gati pracara* or expressive body movement and *nritta* or pure dance movement.

Gatiprachara is of two types:

- Stithi or posture or stance and gati or movement from an original posture or stance.
- Stithi or still posture is differentiated as male or female stance. When all the angas are coordinated with the appropriate pratyangas and upangas, the dancer is said to possess angasudhi or purity of body movement.

In a verse in the Natyashastra, Bharatha states :

“Angikasthu Bhavetca ankurah sucana bhavet”

In other words, expressiveness in Bharatnatyam stems from Angika abhinaya and ankura.

Bharatha goes on to conclude the verse by saying “Angaharvinispanam nrttam tu karanasrayam”

This means that which is produced with the help of the Angahara (explained below) and is based on the karanas is known as Nritta.

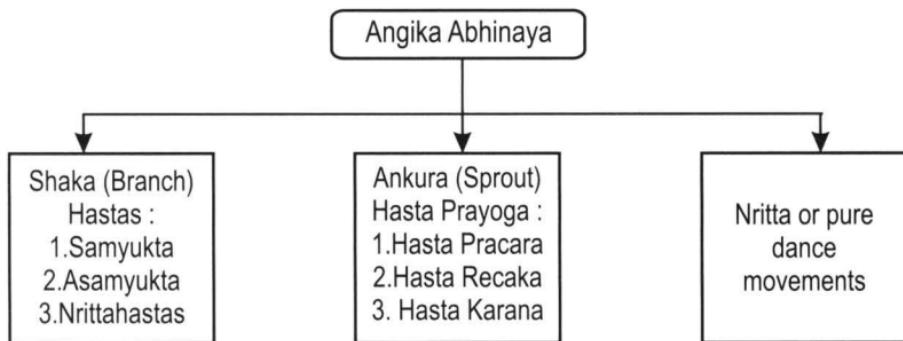
Now what is karana?

The Natyashastra says: “Hastha pada samayoga nrittasya karanam bhavet.”

A Karana is a synchronized movement of the hands and feet in Nritta.

What is Angahara?

Natyashastra says when two karanas are blended it is called Matrka. A sequel of two or three or four Matrkas in Nritta is called Angahara.



Bharatha has divided Anga into six parts:

- | | |
|------------|---------|
| 1. Shiras | (head) |
| 2. Hasthas | (hands) |
| 3. Uras | (chest) |
| 4. Parswa | (sides) |
| 5. Kati | (waist) |
| 6. Pada | (feet) |

Pratyangas are also six in number:

- | | |
|------------|-------------------|
| 1. Bahu | (arms) |
| 2. Skanda | (shoulder blades) |
| 3. Prstha | (back) |
| 4. Jathara | (belly) |
| 5 . Uru | (thighs) |
| 6. Jangha | (shank) |

Similarly, the Upangas are:

- | | |
|-----------|------------|
| 1. Netra | (eyes) |
| 2. Bhru | (eyebrows) |
| 3. Tara | (pupils) |
| 4. Nasika | (nose) |
| 5. Adhara | (lips) |
| 6. Kapola | (cheek) |
| 7. Cibuka | (chin) |

Questions

I. Multiple choice questions :

1. Abhinaya means :

- a) to lean towards
- b) to lead towards
- c) to learn about
- d) to lean away

2. The text which describes the various forms of Abhinaya is

- a) Agama Shastra
- b) Natyashastra
- c) Abhinaya Darpana
- d) Sangita Ratnakara

3. How many types of Abhinaya are there?

- a) 4
- b) 5
- c) 6
- d) 7

4. Angika Abhinaya is expression through

- a) Attire
- b) Verbal
- c) Body
- d) Emotions

II. Match the following:

- | | |
|---------------------|------------|
| 1. Angika Abhinaya | a) Emotion |
| 2. Vachika Abhinaya | b) Attire |
| 3. Aaharya Abhinaya | c) Body |
| 4. Satvika Abhinaya | d) Verbal |

III. Answer in one word :

1. The major limbs are known as _____

2. The minor limbs are known as _____

3. The subsidiary limbs are known as _____

4. _____ is a synchronized movement of hands and feet in nritta.



CHAPTER - 2

Angas

Bharatha has described the various types of angas in detail in the chapter dealing with AngaLakshana or the characteristics of body movement in dance. These are six in number, involving movements of the head (siras), chest (ura), hands (hastas), hips (kati), sides (paarshva) and feet (pada). The movement of the hips has been abandoned by many modern schools of Bharathanatyam and is to be found only in certain styles like *Padma Subramanyan's*. Some of the more important anga bedhas have been dealt with in Fundamentals of Bharathanatyam.

I. Sirobedha or Movement of the Head:

Sirobedha deals with the movement of the head. These are of thirteen types.



a. Akampita :

The slow movement of the head in upward and downward direction. When used for suchana or expressive dance, it may indicate giving hint, instructing, asking, natural conversation, giving direction.

b. Kampita :

A quicker up and down movement of the head. Kampita siras may indicate anger, argument, comprehension, averring, threatening, sickness.



c. Dhuta : The slow bending and contracting of the head is Dhuta siras. This is employed to express unwillingness, sorrow, wonder, self-confidence, prohibition.



d. Vidhuta : The counterpart to Dhuta, this is the quick bending and contraction of Siras and indicates fight, chill, fever or mild inebriation.



e. Parivahita : The head is turned sideways successively. This is used to depict wonder. Enjoyment, anger, recollection, concealment.

f. Udvahitam : This is the upward movement of the head and shows pride, desire, self-confidence.



g. Avadhutam : Avadhutam is the movement of the head when it is suddenly depressed down once. This is applied to indicate sending a message, invoking the deities and beckoning people to oneself.

h. Ancitam : The neck is bent towards one side and is employed to indicate ailment, loss of sense, inebriety, anxiety.

i. Nihancitam : In this movement, the arms and shoulders are lifted up and the head and neck are bent to one side. This is used to show women characters depicting pride, coquetry, light heartedness, feigned anger in love, hysterical laughter, arrogance and jealous anger.



j. Paravrttam : The face is turned backwards and this indicates looking back.

K. Utksiptam : The head is held level while the face looks up. This is used to indicate that the dancer is looking at a taller person or god or is used to depict divine weapons.



I. Adhomukham : The head is held level but the face faces down. Adhogata siras is used to depict bashfulness, regret, sorrow and veneration.



m. Alolitam : The head rolls all around. This expresses ailment, advanced inebriation, drowsiness.

The Natyasastra details these thirteen types of movement of the head. However it also allows for other movements based on the natural world though these would fall under Lokadharmi.

2. Uras or Chest Movement :

There are five main chest movements delineated in the Natyashastra:



a. Abhugna : The chest is kept lowered, the back is raised higher and the shoulders are slightly bent and left loose at times without any stiffness. It is used to depict embarrassment, despair, fainting, sorrow, fright, ailment, heartache, cold, rain and bashfulness.



b. Nirbhugna : The chest is stiff, the back depressed, shoulders are not bent but raised. This is used to depict paralysis, resentment, surprise, haughtiness, and arrogance.

c. Prakampita : The chest is repeatedly heaved up and down dramatically. It is used to show laughter, weeping, exhaustion, terror, asthmatic fit, hiccough and anguish.



d. Udvahita : The chest is kept raised. This is to show deep breathing, looking at objects placed high above and to depict yawning.



e. Sama : All the limbs are in symmetrical state and the chest has sausthava or equilibrium. This is used to show tranquility.

3. Hastabedha or Positions and Movement of the Hands :

Bharatha mentions that Hastaprachara rules indicate that superior use of abhinaya requires fewer hasta prayoga while inferior use of abhinaya involves more hasta prayoga and also hasta prayoga that follows popular practice and natural inclinations or lokadharmi.

3.1 Hastapracara or the Movement of the Hands :

It is of various kinds:

- 1. Uttaana** : Palms kept raised up.
- 2. Vartula** : Movement of hands in a circular motion.
- 3. Tryshra** : Triangular movement of hands.
- 4. Sthitha** : Steady static position of hands.
- 5. Adhomukha** : Hands kept facing downward.
- 6. Parshvagata** : Palms moved to the sides.

7. Agratala	: Palm facing forward.
8. Svasanmukhatala	: Palm facing oneself.
9. Urdhvamukha	: Palms facing upward.
10. Paranmukha	: Palm turned away.
11. Sanmukha	: In front, face to face.
12. Parshvadomukha	: At the sides facing downwards.
13. Urdhvaga	: Raising upwards.
14. Adhogata	: Going downwards.
15. Agragata	: Moving forwards.
16. Sanmukhagata	: Held facing self.

3.2 Hasta Karmas :

Hasta karmas describe the actions that are depicted through hands. These are as follows:

1. Dhunana	: Throwing out (shaking the hands).
2. Shlesha	: Joining (clinging).
3. Vishlesha	: Separating.
4. Kshepa	: Throwing.
5. Rakshana	: Protecting or supporting.
6. Mokshana	: Leaving off or releasing
7. Parigraha	: Receiving or taking hold of
8. Nigraha	: Lowering
9. Utkrishta	: Drawing up
10. Akrishta	: Drawing towards oneself
11. Vikrishta	: Drawing apart
12. Tadana	: Striking
13. Tolanam	: Lifting up
14. Chheda	: Cutting
15. Bheda	: Separating
16. Sphotanam	: Breaking
17. Motanam	: Crushing
18. Visarjanam	: Leaving off
19. Ahvanam	: Calling
20. Tarjanam	: Threatening

3.3 Hasta Kshetras : This is the classification of hasta prayoga depending on the region of the body where the hands are placed :

- 1. Parshvadvayam** : Both sides
- 2. Purastat** : In front
- 3. Paschat** : In the back
- 4. Urdhvam** : Above the head
- 5. Adhah** : Below

Please refer to Fundamentals of Bharathanatyam for Samyutha and Asamyutha hastas. Besides the thirteen Samyukta and twenty four Asamyukta hastas, there are important Nrittahastas or dance hand gestures. Nrittahastas are used in karanas and to represent the meaning of words in the lyrics or sahityam. These are as follows:

- 1. Caturashra** : Both hands in Khatakamukha position are kept eight angulas away from the chest while shoulders and elbows are on the same level.
- 2. Udvrtta** : Both hands in hamshapaksha are waved like talavrntha or a palm leaf.
- 3. Taalamukha** : Two hands from Catusrasra position are held obliquely facing each other. This position is frequently used for thattikumbatal and as the starting position for many adavus.
- 4. Svastika** : The Tala Mukha hands when placed crossed at the wrist in

the shape of a svastika are termed svastika.

- 5. Viprakirna** : When they are released they are called viprakirna.
- 6. Araalakatakaamukha** : Two alapadma hands palms upwards changed into padmakosha are called araalakatakaamukha.
- 7. Aviddhavakraka** : Two hands have Kutila or oblique movement after touching the opposite shoulder elbow and hands. Then the palms are moved and turned towards the back.
- 8. Suchimukha** : Two sarpasirsa hands have their tips stretched obliquely with the thumbs touching middle fingers.
- 9. Recita** : Two hamsapaksha hands move swiftly with palms facing upward.
- 10. Ardharecita** : The left hand is in Caturasra and the right hand is as in recita.
- 11. Uttaanavancita** : Two tripataka hands are slightly bent obliquely and shoulders and elbows are moved.

- 12. Pallava** : Two pataka hands are joined at the wrist.
- 13. Nitamba** : Movement of the hands from shoulder to the hip.
- 14. Keshabandha** : Two hands are moved out from Keshabandha (or hair knot) and held at the sides.
- 15. Lata** : Two hands are stretched obliquely sideways.
- 16. Karihasta** : The hand in lataa is held up and swung from side to side while the other hand in tripataaka is held at the ear.
- 17. Paksavancitaka** : Tripataka hand is placed at the waist and the other at the head.
- 18. Pakshapradhyota** : Hands in Pakshavancitaka change places.
- 19. Garudapaksha** : The same with the palms facing downwards.
- 20. Dhandapaksha** : Two hamsapaksha hands are moved alternately and held out like a staff.
- 21. Urdhvomandal** : Hands have circling movement near the upper part of the body.

- 22. Parshvamandali** : The same as Urdhvomandali but on one side.
- 23. Uromondali** : One hand is raised up after circling movement and the other is kept down.
- 24. Urahpaarivaardhamandala** : The alapadmaa and arala hands are moved by turns above the breast and on the sides.
- 25. Mustikasvastika** : Two Khatakamukha hands are bent at the wrists and moved around.
- 26. Nalini Padmakosha** : The hands are moved by turns with Vyavartita and Parivartita karana from Padmakosha position.
- 27. Alapallava** : The hands have udvestita karana in their movements in alapadma position.
- 28. Ulbana** : The alapadma hands are stretched and waved.
- 29. Lalita** : Two pallava hands are moved above the head. This is the beginning hand position of alarippu.
- 30. Valita** : Two lata hands are crossed at the elbows.

The Natyashastra also classifies some hastas and mudras according to the deity, social caste or class and color it may be used to depict.

No.	Name of Mudra	Deity	Caste	Color
1.	Pataaka	Brahman	Brahmin	White
2.	Tripataka	Siva	Ksatriya	Red
3.	Kartarimukha	Vishnu with discus	Ksatriya	Copper
4.	Archachandra	Mahadeva	Vaisya	Ash
5.	Araala	Vasudeva	Various	Red
6.	Sukathunda	Marichan	Brahmin	Red
7.	Mushti	Moon	Sudra	Blue
8.	Sikhara	Kamadeva	Gandharva	Dust
9.	Kapitha	Padmagarbha Vishnu	Ascetic	White
10.	Katakamukha	Raghuraman	Deva	Copper
11.	Suchimukha	Visvakarman	Deva	White
12.	Padmakosha	Bhargava	Yaksakinnara	White
13.	Sarpasirsa	Shiva	Deva	Yellow
14.	Mrigasirsa	Shiva	Ascetic	White
15.	Kangula	Padma	Siddha	Golden
16.	Alapadma	Sun	Gandharva	Dust
17.	Catura	Sun	Various	Dust
18.	Brahmara	Garuda	Various	Cloudy Black
19.	Hamsasya	Brahma	Various	White
20.	Hamsapaksha	Kamadeva	Apsaras	Blue
21.	Sandamsam	Valmiki	Vidyadhara	White
22.	Mukula	Chandra	Sankirna	White
23.	Urnabha	Indra	Deva	White
24.	Tamra Cuda	Vishnu's incarnation As turtle	Ksatriya	Red

4. Hips (Kati)

Though rarely used in Bharathanatyam, the movement of the hips is explained in the Natyashastra. These movements are more frequently used in Odissi and Kuchupidi. The movement of the hips is of five kinds in dance:

1. Chinna:

Here the middle of the waist to the hip is turned aside. This is used to depict exercise, confusion, looking back, turning around.



2. Nivrtta:

Here the waist and hip are turned front ward from another position. This depicts turning away forward.

3. Recita :

Here the hip moves in all directions. This shows wandering of a general nature.

4. Udvahita :

Here the hip is raised slowly. This depicts the movement of stout persons and also the amorous or seductive movement of a woman.





5. Kampita :

The hips move up and down obliquely. This depicts the movement of hunchbacks and people of inferior type.

5. Sides (Paarshva)

The movement of the sides in dance is also classified into five:

1. Nata or bent :

The waist is slightly bent. One of the sides is also bent slightly and the shoulder is drawn away. This is used to show the dancer approaching someone.



2. Unnata or lifted up :

The other side of the waist is lifted up here. The corresponding waist, arm and shoulder are also raised. This is used to show a person going away.

3. Prasaarita :

The sides are stretched in their directions to show elation and delight.



4. Vivartita :

The sides are turned around in one direction to show the person turning around or away.



5. Apasrta :

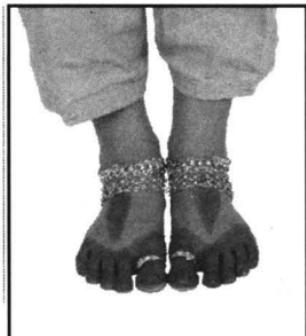
The side is restored to its original position .

6. Feet (Pada) :

Bharatha identifies further five applications of the feet that are frequently used in karanas :

1. Samam :

Standing straight with the feet together with an inch's gap between them. The feet are placed naturally and this represents the natural position of the body and is used in relation to various karanas.



2. Anjitham :

The leg is stretched either to the sides or forward with the heel of the foot touching the ground and the toes lifted up. This is used in various Bhramari movements.



3. Kunjitham :

The heel is lifted up toes are kept on the ground and bent inwards

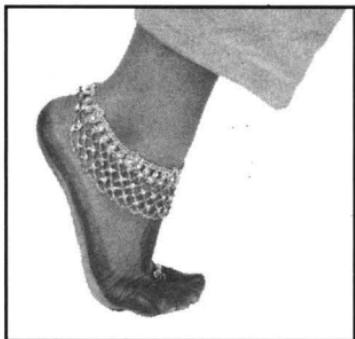


4. Soochi :

Keep one foot flat on the ground, place only the big toe of the other foot on the ground with the other parts raised up

5. Agratalasancharam :

Heel is raised up and the toes are placed firmly on the ground.

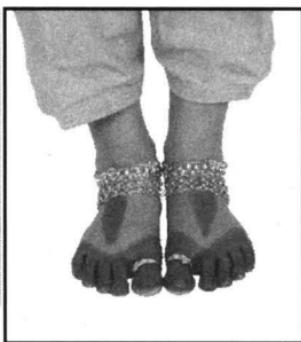
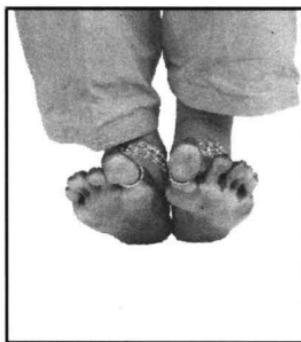


6. Uthkattitham :

Place the foot on the ground. Then lift the heel up and beat it on the ground without lifting the foot up. This is used in the Uthkattita karana and is used once or repeatedly in high and medium speeds. Perform this action in succession.

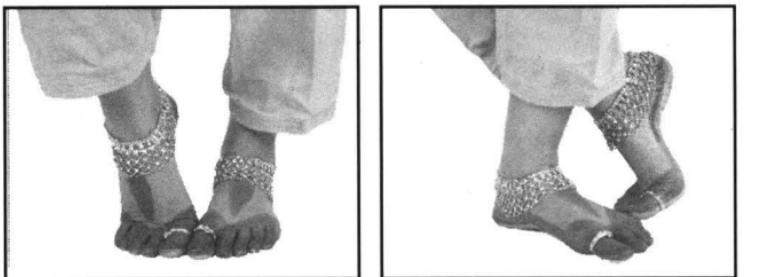


7. Thatitham :



Place the foot on the ground. Then lift the toe part up and beat it on the ground without lifting the foot up. Perform this action in succession.

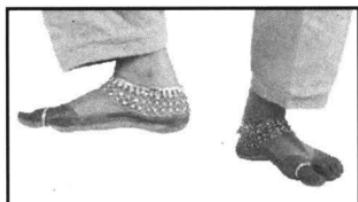
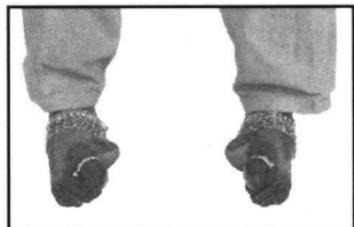
8. Kadithothsedham :



Perform agratalasancharam and uthkattitham in succession.

9. Kattibtham :

Bend the foot towards the little toe without the palm of the foot touching the ground beat the foot on the ground



10. Mardhitham :

Slide the foot towards a side and then lift up.



11. Akragam :

Perform the sliding action with the foot.

12. Parshnigam : Keep the heel on the ground, then make a movement without the toe part of the foot touching the ground.



13. Parchvagam :

Place the feet turned fully towards the sides, each at 180 degrees; either stand in that position or walk.

Questions

I Multiple choice questions :

1. Hands kept facing downwards

- | | |
|----------------|----------------|
| a) Paran mukha | b) Urdhvamukha |
| c) Tryshra | d) Adhomukha |

2. Palms kept raised up

- | | |
|-------------|-------------|
| a) Uttana | b) Varthula |
| c) Agratala | d) Stitha |

3. Receiving action depicted through hands

- | | |
|-------------|--------------|
| a) Nigraha | b) Rakshana |
| c) Mokshana | d) Parigraha |

4. Two lata hands when crossed at the elbows are known as

- | | |
|-----------|----------------|
| a) Valita | b) Ulbana |
| c) Lalita | d) Allapallava |

II. Match the following:

- | | |
|---------------|-------------|
| 1. Mushti | a) Sun |
| 2. Padmakosha | b) Garuda |
| 3. Chatura | c) Moon |
| 4. Brahmara | d) Bhargava |

III. One word answer

1. In this, the sides are turned around in one direction to show the person turning around or away _____
2. Here, the dancer performs agrathala sancharam & uthkattitham in succession
3. In Parchvagam, the feet are at _____ degrees.
4. When the chest is stiff, the movement is known as _____

IV. Explain briefly about Parsva Bedham.

CHAPTER - 3

Pratyangas

Pratyangas deal with minor limbs which are movement of the *arms* (bahu), *shoulder blades* (skanda), *back* (prstha), *belly* (jathara), *thighs* (uru), *shank* (jangha), and *knees*. Some of the movements of these parts of the body are explained below:

I. Jathara or Belly:

The belly position is of three types:

1. Ksama or Slender or Thin:

This is used to depict laughter, crying, yawning.



2. Khalva or Depressed :

This shows sickness, penance, weariness and hunger.



3. Purna or Full:

This shows gasping, stoutness, excessive eating, disease.

II. Uru or Thighs:

The thighs are said to have five types of movements:

1. Kampana or Quivering :

The heels are lowered and raised repeatedly. This shows a person of inferior type, a coward or fright.

2. Valana or Turning Around :

The knees are drawn inwards here. This is used to show the uninhibited movements of a woman.

3. Stambhana or Rigidity :

Here all movement is suspended. This shows dejection or perturbation.

4. Udvartana or Springing Up :

The knees are moved quickly to show exercise and tandava dance. This is commonly used in adavus.

5. Vivartana or Turning :

The heels are drawn inward. This is used to show movement due to agitation.

III. Janghaa or Shank :

The movement of the shank also is of five types:

1. Avartita :

The left foot turns to the right and the right to the left. This is used to show the sauntering walk of the vidushak or buffoon.

2. Nata or Bent :

Here the knee is bent. This is used for various standing (sthana) and sitting (aasana) positions.

3. Kspita or Thrown Out:

This also shows exercise or tandava dance.

4. Udvaaahita or Raised Shank :

This is used to show crooked movements.

5. Parivritta or Turned Back :

This is also used to depict dance.

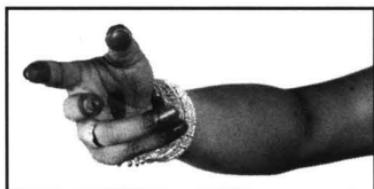
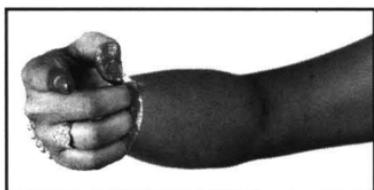
IV. Wrist or Hand Movement based on Karanas :

1. Avestita :



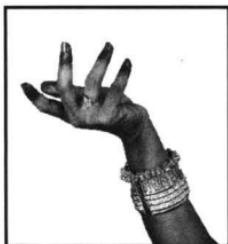
The index finger and other fingers are gradually pointed inward while the hands move around.

2. Udvestita :



The index finger and other fingers are gradually pointed outward while the hands move around.

3. Vyavartita :



The small finger and other fingers gradually point outwards while the hands move around.

4. Parivartita :

The small finger and other fingers point outwards while the hands move around.



These are accompanied by the appropriate karanas and face and eye expression.

V. Arm movement or Bahu beda :

These are ten in number:

1. Urdhvastha :

Is the arm reaching above the head & is used for pointing out tall objects.



2. Adhomukha :

Pointing to the ground is Adhomukha.



3. Tiryak :

Reaching to the side is Tiryak

4. Apaviddha :



Apaviddha is the arm which proceeds out from the region of the chest with a circular movement.

5. Prasarita :

The arm stretched out towards the front is prasarita.



6. Anchita :

The arm proceeding from the region of the chest and returning to the chest.

7.Mandalagati :

When the arm is turned round in all directions, it is called mandalagati. It is prescribed for brandishing a sword ,etc.



8. Udvesthita :

The arm going out with a movement at the wrist is udvesthita.



9. Prsthanusarin :

The arm reaching th back is prasthanusarin. It is used for taking an arrow out of the quiver



10.Svastika

The arm is crossed in the middle of the chest region.

Questions

I. Multiple choice questions

1. How many types of uru bedham are there?
a) 5 b) 6
c) 4 d) 8
2. The movement of the belly is known as
a) Janga b) Jathara
c) Uru d) Skanda
3. The arm movements are known as
a) Bahu b) Skanda
c) Jana d) Uru
4. This is used to show the sauntering walk of the vidushak or buffoon
a) Janu b) Uru
c) Bahu d) Janga

II MATCH THE FOLLOWING

- | | |
|-------------------------------------|------------|
| 1. Movements of the arms | a) Uru |
| 2. Movements of the shoulder blades | b) Jathara |
| 3. Movements of the belly | c) Skanda |
| 4. Movements of the thighs | d) Bahu |

III QUESTION

1. Write short notes on Uru Bedham.
2. List out the various wrist movements.

CHAPTER - 4

Upangas

Upangas deal with ancillary limbs such as eyes, eyebrows, nose, lips, cheeks and chin.

DRISHTI BHEDA

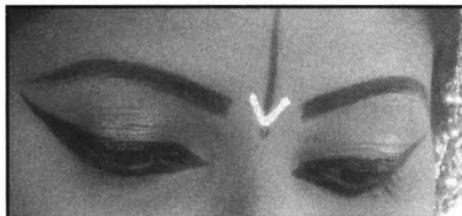
Eye movements are a crucial part of Bharatnatyam. According to Bharatha's Natya Shastra there are thirty-six glances of the eyes. These are classified into three divisions:

1. **Rasa Drishti** (eye movements relating to the nine aesthetic moods or rasas)
2. **Sthayi Bhava Drishti** (eye movements denoting permanent emotional states)
3. **Sanchari Bhava Drishti** (eye movements showing temporary emotional states)

1. RASA DRISHTI

The glances of the eyes are used to express Rasa or aesthetic mood. Rasa is the quintessence of a sentiment that the dancer seeks to convey. Since there are nine rasas, there are nine glances of the eyes to express them. These are technically depicted as follows:

Anta



The eyebrows are slanting and the eyes glance sideways, conveying a feeling of composure and happiness. This is known as the glance of the erotic sentiment.

Bhayanaaka

The eyelids are raised and kept fixed, the pupils gleaming and quivering. This is known as the glance of fear or terror.

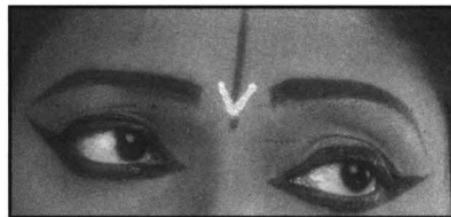


Hasya

In turn the dancer contracts and expands the eyebrows, the pupils quivering in confusion. This is known as the glance conveying humor or frivolity.

Karuna

The eyelids are lowered, the pupils gazing at the tip of the nose, the eyes filled with tears. This is known as the glance of compassion or pity.



Adbhuta

The eyelids are curved slightly, the eyebrows raised in wonder, the eyes delightfully opened wide. This is known as the glance of the sentiment of wonder.

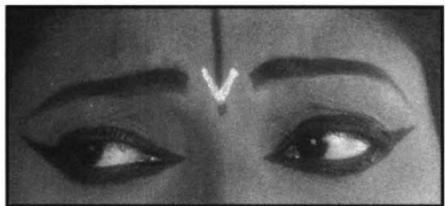
Raudra

This depicts cruelty and the eyes are reddened and rough, the eyelids and pupils motionless, the eyebrows curved. This is known as the glance of the sentiment of anger.



Vira

The eyes are radiant, well opened, the pupils steady and majestic. This is known as the glance of the sentiment of the heroic or of valor.



Bibhatsa

The eyelids are lowered crookedly, the pupils moving (literally jumping), the upper and the lower eyelids close to each other. This is

known as the glance of the sentiment of the odious or of disgust.

Shanta

According to Nandikeshvara, Shanta is also included in the glances to express Rasa or Flavour.



To depict shanta rasa, the eyelids are closed gradually in a gentle movement, the pupils moving towards the corners. This is known as the glance of the sentiment of peace.

2. STHAYI BHAVA DRISHTI

Sthayi means the fixed or the permanent. Eye movements used to depict sthayi bhava therefore express the permanent states.

There are eight glances of the eyes to express the eight sentiments.

Snigdha (Affectionate)

The eyes are half opened, smiling and sweet, with tears of joy, expressing desire in love. It is used in the sentiment of love.

Hrishta Rapturous)

The eyes move filled with laughter and are slightly contracted. It is used in the sentiment of joy.

Dina (Distressed)

The eyelids are half closed, the pupils restrained and tearful, moving slowly in sorrow. It is used in the sentiment of sorrow.

Kruddha (Cruel)

The eyes are reddened and rough, immobile, the eyebrows curved. This drishti is used in the sentiment of anger.

Dripta (Proud)

The eyes are steady and opened wide, naturally majestic. This is used in the sentiment of enthusiasm.

Bhayavita (Fearful)

The eyes are opened wide, the pupils quivering in fear and moving towards the corner fearfully. It is used in the sentiment of fear.

Jugupsita (Disgust)

The eyelids are contracted, the eyes half opened with annoyance and disgust. It is used in the sentiment of disgust.

Vismita (Surprise)

The eyes are steady, opened wide and level. It is used in the sentiment of astonishment.

3. SANCHARI BHAVA DRISHTI

As opposed to the Sthayi Bhava Drishti, Sanchari Bhava Drishti are the glances of the eyes used to express the transitory states. There are twenty glances of the eyes to express the transitory States.

Shunya (Vacant)

The pupils, eyelids and eyebrows are steady, with a vacant stare.

Usage: To misunderstand external matters.

Malina (Impure)

The eyelids are partly closed and the ends of the eyelashes pale.

Usage: This is used for women's roles according to Nandikeshvara.

Shranta (Drooping)

The eyelids and eyes are lowered due to exertion.

Lajanvita (Bashful)

The eyelashes are slightly bent, the eyelids cast down, the pupils lowered.

Ghana or Mlana (Languid)

The pupils move slowly, the eyelashes raised almost touching the eyebrows due to fatigue.

Shankita (Doubtful)

The eyes move a little, rest a little, the pupils raised and again lowered and partly concealed.

Vishanna (Depressed)

The eyelids are drawn wide apart in dejection, unblinking, the pupils without even a tremor of movement.

Mukula (Bud-like)

The eyelashes are trembling and bright, the eyelids lowered with an expression of happiness.

Kunchita (Curved)

The end of the eyelashes are curved, the pupils sunken.

Abhitapta (Scorched with pain)

The pupils and the eyelids move quickly, showing distress.

Jimha (Athwart)

The eyelids are cast down, the pupils quivering and moving obliquely but concealed.

Lalita (Graceful)

The glance is filled with sweetness, the corners of the eyes contracted slightly, the eyebrows moving, while smiling because of the feeling of love.

Vitarkita (Pondering)

The eyelids are turned up in conjecture, the pupils fully opened, the glance cast downwards.

Ardhamukula (Half-opened bud)

The pupils are visible, the eyelids like a half-opened bud, the glance smiling.

Vibhranta (Distracted)

The pupils and the eyelids are kept moving, the centre of the eye opened wide.

Vipluta (Scattered)

The eyelids now trembling, now still, the pupils move quickly.

Akekara (Squinting)

The eyelids are half shut, the pupils moving in a semicircle.

Vikosha (Wide open)

The eyelids are opened fully, unblinking, the pupils not still.

Trasta (Timid)

The eyelids and pupils quiver in fear and panic, the centre of the eye opened wide.

Madira (Intoxicated)

The centre of the eye rolling, the ends of the eyes are contracted in fatigue, the eyes wide open. This is the intoxication of youthfulness. Medium intoxication is shown when the eyelids are slightly curved, the pupils held without stillness, the eyebrows quivering. Excessive intoxication is when the eyelids are blinking, the pupils partly visible, the glance turned downwards.

TARA BHEDAS

Tara Bhedas are the movements of the pupils of the eyes. There are nine different movements of the pupils.

Bhramana:

Here the pupils move around.

Valana:

The pupils turn in various directions.

Pata:

The pupils are made to drop

Chalana:

Here the pupils are kept moving.

Sampravesha:

The pupils have the appearance of being drawn inward.

Vivartana:

The pupils turn to a side.

Samuddhata:

The pupils are raised upward.

Nishkrama:

Here the pupils are drawn upward so that they are not seen.

Prakrita:

The pupils are kept in a natural state.

PUTTA BHEDAS

Putta Bhedas are the movements of the Eyelids.

There are nine movements of the eyelids: Unmesh (opening), Nimesh (closing), Prasruta (expanding), Kunchita (contracting), Sama (level), Vivartita (looking up), Sphurita (blossoming), Pihita (concealing) and Vltalita (closing suddenly).

Unmesh (opening)

Usage : Expresses anger.



Nimesh (closing)

Usage : Expresses anger.



Prasruta (expanding)

Usage : Shows wonder, joy, heroism



Kunchita (contracting)

Usage : Shows dislike, scent, flavour, touch



Sama (level)

Usage : Expresses erotic sentiment



Vivartita (looking up)

Usage : Expresses anger

Sphurita (*blossoming*)

Usage : Shows jealousy



Pihita (*concealing*)

Usage : Used to show dreaming, fainting, wind, heat, smoke, rain, disease of the eye



Vitalita (*closing suddenly*)

Usage : To show accidents.



BHRUKUTI BHEDAS

These are the movements of the eyebrows

There are seven movements of the eyebrows: Utkshepa (*raising*), Patana (*lowering*), Bhrukuti (*knitting*), Chatura (*clever*), Kunchita (*contracting*) Rachita (*moving*) and Sahaja (*natural*).

Utkshepa (*raising both eyebrows together and one by one*) :

Usage : In anger, doubt, passion, sportiveness (*in love*), innateness, seeing and hearing, only one eyebrow is raised; in surprise, joy and pique (*rosha*) both are raised.



Patana (*lowering either both the eyebrows or one by one*)



Usage : In jealousy, disgust, mockery, smell.

Bhrukuti : (raising and knitting the brows)



Usage: In anger, brightness.

Chatura : (moving the eyebrows pleasingly as the breath goes in and out)



Usage: In erotic sentiment, gracefulness, amiability.

Kunchita : (bending slightly either one or both eyebrows)

Usage: In inner desire, pretending (in love), sportiveness (in love), and tremors of love.



Rechita: (raising one eyebrow in a graceful manner)

Usage : In dance.



Sahaja : (the eyebrows in their natural position)

Usage: In natural states.



NASA BEDHAS

These are the movements of the nose

There are six movements of the nose: Nata (bending), Manda (emaciated), Vikrushta (open fully), Socchvasa (inhaling), Vidhurnita (crooked) and Swabhavika (natural).

Nata (closed)

Usage: In crying spasmodically.



Manda (the lobes depressed)

Usage: In discouragement, thought, impatience, grief.



Vikrushta (fully blown)

Usage: In strong smell, anger, heroism.



Socchvasa (drawing the breath in)

Usage: In smelling likeable objects, in Breathing deeply.

Vidhurnita (to one side crookedly)

Usage: In jealousy, disgust.



Svabhavika (natural)

Usage: In natural conditions.



GANDA BEDHAS

These are the movements of the cheeks

There are six movements of the cheeks: Kshama (lowered without strength), Phulla (blossoming), Purna (fully blown), Kampita (trembling) Kunchita (contracting) and Sama (natural).

Kshama (lowered without strength)

Usage: In grief.



Purna (fully blown)

Usage: In enthusiasm, arrogance.



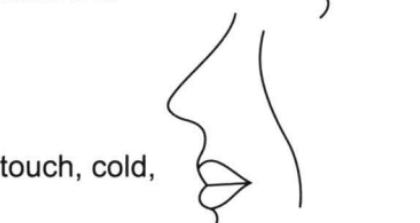
Phulla (blossoming)

Usage: While giving strength to lift.



Kampita (trembling)

Usage: In tremors due to sudden excitement.



Kunchita (contracting)

Usage: In gooseflesh produced by touch, cold, fear, fever.



Sama (natural)

Usage: In natural conditions.

ADHARA BEDHAS

These are the movements of the lower lip

There are six movements of the lower lip: Vivartana (crooked), Kampana (trembling), Visarga (spreading out), Viniguhana (drawing in), Sandastaka (biting) and Samudgaka (natural).

Vivartana (crooked)

Usage: In jealousy, pain, bashfulness, contempt.



Kampana (trembling)

Usage: In cold, fever, pique (rosaha), victory.



Visarga (spreading out)

Usage: In sportiveness (in love) of women, pretended indifference, arousing happiness.



Viniguhana (drawing in)

Usage: In strenuous exertion.



Sandastaka (biting)

Usage : In anger.



Samudgaka (natural)

Usage: In sympathy (daya), kissing, and salutation.



CHIBUKA BEDHAS

These are the movements of the chin

There are seven movements of the chin; Kuttanna (clenching), Khandana (joining repeatedly), Chinna (Joining firmly together), Chukshita (wide apart), Lehita (licking), Sama (natural) and Sandasta (biting the lower lip by teeth).

Kuttanna (clenching)

Usage: In fear, cold, fever, in depicting sick men.

Khandana (joining repeatedly)

Usage: In muttering prayers, studying, speaking, and eating.

Chinna (joining firmly together)

Usage: In disease, fear, cold, exercising, to have an offended look.

Chukshita (wide apart)

Usage: In yawning.

Lehita (licking)

Usage: In licking

Sama (natural)

Usage: In natural conditions.

Sandasta (biting the lower lip by teeth)

Usage: In anger.

These movements of the chin are used in relation to the teeth, the tongue and the lips.

ASYA BEDHAS

These are the movements of the mouth

There are six movements of the mouth: Vidhuta (crooked), Vinivratta (curved), Nirbhugna (lowered), Bhugna (slightly lengthened), Vivrata (opened) and Udvahi (raised).

Vidhuta (crooked)

Usage: In hindering, saying 'no' and 'not so'.

Vinivratta (curved)

Usage: In jealousy, envy, anger, disrespect, not expressing a desire due to bashfulness.

Nirbhugna (lowered)

Usage: In deep thought

Bhugna (slightly lengthened)

Usage: In bashfulness, asceticism, indifference, impatience, thoughtfulness.

Vivrata (opening)

Usage: In laughter, grief, fear.

Udvahi (raised up)

Usage: In sportiveness (in love) for women, arrogance, saying 'no' and 'go away', disregard, to show anger.

The movements of the mouth should be used in conformity with the glances such as Sama and Sachi.

Colour of the face

1. Svabhavika (Natural) : When the colour of the face is natural, it is Svabhavika. It is used to show a natural and indifferent (mood) sentiment.
2. Prasanna (bright) : When the face is looking bright it is Prasanna. It is used to show wonder, laughter and love.
3. Rakta (reddened) : When the colour of the face becomes red it is Rakta. It is used in intoxication sentiment, the heroic sentiment, anger and pity.

4. Syama : When the face becomes dark it is Syama. It is used in showing terror and odiousness.

Shoulder movements :

1. Ekocca : The position of the shoulder called Ekocca indicates striking with the fist or the spears.
2. Karnalagna : This Shoulder movement indicates an embrace and the cold season.
3. Ucchrita : It indicates joy, pride, etc.
4. Srasta : It indicates sorrow, fatigue, intoxication and fainting.
5. Lolita : It should be used in the dancing of Vitas and is mentioned by experts on dancing as indicative of laughter and playing .

Questions

Multiple choice questions :

1. Eye movements relating to the nine aesthetic moods are known as
 - a) Sanchari Bhava Drishti
 - b) Sthayi Bhava Drishti
 - c) Rasa Drishti
 - d) None of the above

2. The movement of the pupil of the eye is called
 - a) Tara Bedham
 - b) Nasa Bedham
 - c) Adhara Bedham
 - d) Drishti Bedham

3. The movements of the cheeks are known as
 - a) Ganda Bedham
 - b) Nasa Bedham
 - c) Aysha Bedham
 - d) Adhara Bedham

4. Bhrukuti means
 - a) Raising & knitting the brows
 - b) Bending eyebrows slightly
 - c) Raising both eyebrows
 - d) Raising one eyebrow

Match the following :

- | | |
|-------------------|-------------------------------|
| 1. Sthayi bhava | a) Movements of the eyelids |
| 2. Sanchari bhava | b) Movements of the lower lip |
| 3. Nasa Bedham | c) Permanent emotion |
| 4. Adhara bedham | d) Movement of the nose |
| 5. Cibuka bedham | e) Temporary emotion |
| 6. Putta bedham | f) Movements of the chin |

III One Word Answer

1. The pupils turn to a side _____
2. Moving the eyebrows pleasingly as the breath goes in and out _____
3. In strong smell, anger, heroism when the nose is fully blown _____
4. Biting of the lower lip _____

IV QUESTION

1. Describe various Sanchari Bhava Dristi.
2. Explain various Sthayi Bhava Dristi.



CHAPTER -5

Thandava

Thandava (Dance For Men) :

In the Natyashastra, the energetic variety of dance taught by Sage Thandu is called Thandavam. The concept of Nataraja has evolved from Thandavam. The evolution of Thandavam is explained as follows: Lord Shiva asked the Sage Thandu to come up with a dance style that brought together the various dance components like Rechakas, Angaharas, Pindis, songs and instrumental music. The sage produced a peculiar dance which was then called as 'Thandu'. Later it came to be called 'Thandavam'. Indian mythology associates this dance called Thandavam with Lord Shiva.

Over the past few centuries, the word Thandavam and Lasyam has meant the dance performed by men and women respectively. That which depicts the grandeur of men is Thandavam and that which depicts the gentleness (gentleness) of femininity is Lasyam. The puranas say that Thandavam was formed by Lord Shiva and Lasyam was formed by his consort, Goddess Uma. The various Thandavas of Lord Shiva are depicted by Sasthras and divine songs (Thirumarai). It is said that the Thandavas are 108 or 64 respectively and among them only 9 are important. Today, only seven thandavams are said to be extant and these are called "Saptha Thandavam". The

Scriptures say that these seven Thandavas were danced by Lord Shiva in different situations. These Thandavas can be seen in our temple sculptures. The Saptha Thandavams are Ananda Thandavam, Gowri Thandavam, Sandhya Thandavam, Urdhva Thandavam, Kalika Thandavam, Samhara Thandavam and Thirupura Thandavam.

There are mythological stories in Puranas or ancient scriptures for Saptha Thandavam. Following are for some of them:

Sandhya Thandavam :

Goddess Parvati, Shiva's consort, saw Lord Shiva sitting on the beautiful mountain Kailash at dusk. She became enthralled with the sight and asked Shiva to perform a dance. The celestial beings gave the instrumental support and Shiva danced the Thandavam which was then called Sandhya Thandavam.

The name also occurred as Shiva performed the dance at twilight or between the end of the day and beginning of darkness, which is called Sandhya in Sanskrit. Representations of the Lord performing the Sandhya Thandavam are to be found in Madurai.

Ananda Thandavam:

Ananda Thandavam is also called the 'Dance of Bliss'. This dance was performed by Shiva in the presence of an august audience which included Goddess Sivagamasundari (one of Parvati's many names), Gods, Sages and two of his ardent devotees, Patanjali (the reincarnation of Adisesha, the five headed Serpent which is the bed of Lord Vishnu) and Vyakrapada. This Thandavam indicates the protection rendered by Shiva to his devotees.



The Ananda Thandavam can be found in Chidambaram temple.

Urdhva Thandavam :

In the place called Thillai or Chidambaram, Shiva and Devi (Parvathi) are said to have held a dance contest between themselves. The

winner would possess Thillai. Shiva won the contest and the specialty of it was that at one stage his earrings dropped to the ground and Shiva picked it up unnoticed by Parvati. The whole act was as if it was a part of the dance. Hence the Chidambaram temple is one of the most celebrated abodes of Shiva.

Since Shiva beat Kalika Devi in the contest and possessed Thillai, it came to be known as Urdhva Thandavam. This Thandavam can be found in Tiruvalangadu.

Tripura Thandavam :

The three sons of the evil king Taraka were slain to death by Lord Shiva. Shiva, with the earth as his chariot, the sun and the moon as the wheels, the four Vedas as horses, the great snake Adisesha as the rope, Brahma as the charioteer Mount Meru as his bow, Vishnu as the arrow, went into a battle against the evil sons and destroyed them freeing the three worlds (Tripura) from evil. This is called as Tripura Thandavam.

Tripura Thandavam can be found in Tirukkutralam.



Samhara Thandavam :



Legend says that the evil force, Gajasura, the elephant faced demon, did a penance entreating Lord Shiva to come and reside inside him. Shiva granted his wish but Goddess Parvati and the other celestial beings were unhappy with what happened as Kailash, the abode of Lord Shiva, became very empty without him.

So, they went in disguise and enacted a play in front of Gajasura and asked him to return Lord Shiva in return for their play. Gajasura recognized them and bowed before Nandi, Shiva's escort, who tore him open with his claws. Shiva then wrapped the elephant hide around him and returned to Kailash. This is called the Samhara Thandavam.

Kumbha, a king introduces three types of Thandavam such as Visama, Vikata and Laghu.

Vikata or Visama It is one such kind of Thandavam which amuses people with its deformed body movements and dress.

Laghu In this Thandavam karanas are used profusely.

The mixture of Vikata and Laghu Thandavam is known as Sankeerna Thandavam.

Thandavam is said to be used for expressing Veera Rasa or courage and when produced with great enthusiasm depicts Roudram or rage.



Lasyam (Dance For Women) :



The features of Lasyam can be seen if one keeps in mind the holiness, beauty and the elegance of goddess Parvathi. Just like Shiva instructs Sage Thandu to produce Thandavam, Goddess Parvathi instructed Usa, the daughter of a king named Banasura, to produce Lasyam. Lasyam is nothing but the gentle form of Thandavam. Sowshtava and the elegance along with purity of the soul are needed for Lasyam.

There are no separate movements for the Adavus of Thandava and Lasyam. There is difference only in the method of carrying it out. The same movement can be danced both as Thandavam and Lasyam. As the natural traits of the men and women are reflected in these movements, two names are given for this. When needed, a female can dance Thandava and a male can dance Lasyam. It can be changed according to the character.

If analysed according to the Natya Shastras, Thandavam means Nritham. Lasyam means a few songs based on the theme of love. At present the Thandavam we know is the "Uthama Prayogam" the word used by Bharatha. For Lasyam, he uses the word "Sukumara Prayogam". Therefore the dance movements are the same for the male and the female, though the way they are presented makes us call them as "Uthamam or Sukumaram".



Questions

I Questions :

1. Write a short note on the evolution of Thandava.
2. List out the Saptha Thandava and describe them.
3. Explain Sukumara prayoga.

II One Word Answer :

1. Urdhva Thandavam can be found at _____
2. _____ Instructed Parvathy to produce Lasyam.
3. In _____ Thandava, karanas are used profusely.
4. Ananda Thandavam is also called the _____
5. The other name for Thillai is _____

CHAPTER - 6

Sthanas and Paada Bedhas

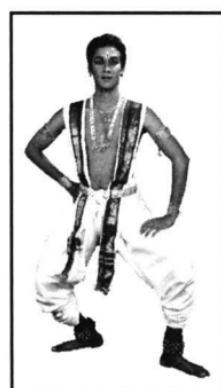
STHANAS FOR MEN

*"Vaishnavam samapadam cha vaishakam mandalam tatha
Prathyaleedam tathaleedam sthanayethni shankrinam."*

As the above verse says, there are six Sthanas (standing postures) for men:

Vaisnava, Samapada, Vaishaka, Mandala, Alidha and Pratyalidha.
Each posture depicts a deity.

Vaisnava : Here the feet are placed two talas and a half apart , one foot in the natural posture and another obliquely placed with the toes pointing sideways and the shank bent (anchita) the limbs are in sausthava. Vishnu is the presiding deity of this sthana.



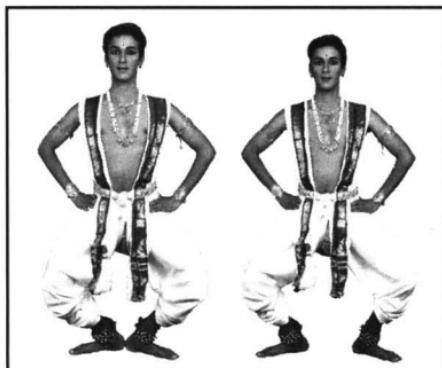
Samapada : The feet are in the natural posture and kept one tala apart and the body with the natural saushtava. Brahma is its presiding deity.



Vaishaka : The two feet are three talas and a half apart and the thighs are without motion the two feet obliquely placed point sideways. Skanda is its presiding deity.

Mandala :

Mandala relates to Indra . In it the feet are four talas apart and they are obliquely placed and turned sideways. The waist and the knees are in a natural position.



Alidha : The right foot in the mandala sthana drawn five talas apart will make the alidha sthana. Rudra (Siva) is its presiding deity.

Pratyalidha : When the right foot is bent and the left foot is put forward in the Alidha sthana the pratyalidha is produced.



STHANAS FOR WOMEN (Posture for Women)

"Ayatham chavahithamcha ashwakrantha mathapicha"



1. Ayata : In the Ayata Sthana, the right foot will be in sama and the left foot is in tryasra (obliquely placed) and the right raised.



2. Avahitham : The left foot will be in sama and the right foot tryasra and the left waist raised up.



3. Asvakranta : The sthana in which one foot is raised and the other is resting on its fore part and (ready for) the suchi or the Aviddha Chari is called Asvakranta.

4. Gatagatam : When the female dancer , about to move forward,hesitates with one foot raised ,it is called Gatagata, as it is neither going nor standing.

5. Valitam : The body is slightly twisted around , the foot which is in direction in which the body is twisted touches the ground with the little toe: the other foot touches the ground with its big toe.This is called Valita and is used in looking with desire.

6. Motitam : One foot is kept in the Sama position, the other in kunchita with the toes half touching the ground. The two hands move up in the karkata pose. This is Motita. Its use is prescribed in all stages of love.

7. Vinivrtam : The same at the back with the positions of the feet reversed is Vinivartita.

Paada Bedhas :

There are 4 different types of Paada bedhas (leg Movement). They are

- Mandala (Standing)
 - Utplavana (Jumping)
 - Bhramari (Circling)
 - Paadachari (Walking)

Mandala

There are 10 categories in Mandala. They are :

1. Sthanaka : This posture involves standing on Samapaada, keeping the body straight and placing two Ardhachandra hasthas on either side of the waist is Sthanaka Mandala

- 2. Aayata** : The dancer keeps 12 inch distance between the feet while bending the knees a little.
- 3. Aaleedha** : The dancer keeps the right foot 3 feet away in front of the left foot, holding Sikhara hastha in the left and Katakamukha hastha in right hand.
- 4. Prenkhana** : When one foot is placed by the side of the heel of the other foot and Kurma hastha is assumed, it is Prenkhana Mandalam.
- 5. Prerita** : Prerita is to strike the ground with one foot on the side of the other foot at a distance of 3 feet and to stand with the knees crossed holding Shikara hastha on the chest with one hand and Pathaka hastha on the other.
- 6. Pratyaleedha** : Opposite of Aaleedha
- 7. Swastika** : The dancer keeps the right foot across the left foot and the right hand across the left hand.
- 8. Motita** : This mandala involves sitting on the toes and touching the ground alternately with both the knees while holding Tripathaka hastha on both hands.
- 9. Samasoochi** : In this posture, one has to sit on the ground with the knees and toes touching the ground.

10. Paarswasoochi : This involves sitting on the toes, touch and touching the ground with one knee on one side.

STHANAKA MANDALAM

Sthanaka is the resting posture before the beginning and after the end of a movement.

Sthanaka Mandala is further classified as

1. Samapaada : Standing straight with the feet together is Samapaada. The distance between the feet should be 9 inches. This is used while worshipping God.

2. Ekapaada : Standing on one leg and placing the other leg on the knee of the first leg. This is used to denote a sage in penance.

3. Naagabandha : Twisting one leg with the other & one hand with the other. The dancer uses this to denote a pair of snakes.

4. Aindra : The dancer stands with one leg bent, raising the knee of the other and holding the hands downwards.

5. Garuda : The dancer bends the left leg keeping the foot completely on the floor, and bends the right leg and sits on the right leg. This is used to show the bird Garuda, Lord Vishnu's Vehicle.

6. Brahma : This involves sitting with one leg on the knee of the second leg and the second knee on the first leg. This is used to denote meditation.

UTPLAVANA

- 1. Alaga** : The dancer holds Shikhara hastha on the waist and jump.
- 2. Kartaree** : The dancer hops on the toes, holds Kartareemukha hastha behind the left leg and hold shikhara hastha, upside down on the waist.
- 3. Ashvotplavana** : The dancer hops forward on one leg and bring the other leg together, holding tripataka hastha in both the hands.
- 4. Motita** : The dancer holds tripataka hastha in both the hands, jumps like Kartaree Utplavana on both side.
- 5. Krupaalaga** : The dancer Jumps in such a way that the heel touches the back side .

BHRAMARI

There are 7 types of Bhramari. They are :

- 1. Utplutabhramari** : With Samapaada Sthanaka, the dancer jumps & turn around.
- 2. Chakrabhramari** : The dancer holds tripataka hastha in both the hands and turns around while dragging the legs on the floor.
- 3. Garudabhramari** : The dancer keeps one of the knees on the ground, stretches the other leg and turns around.
- 4. Ekapaadabhamari** : The dancer stands on one leg and turns around with the other.

- 5. Kunchitabhramari :** The dancer jumps and turns around folding the legs up.
- 6. Aakaashabhamari :** The dancer jumps, spreads the legs apart and turn around.
- 7. Angabhramari :** The dancer keeps the legs 12 inches apart and turns the body around.

PAADACHARI

There are 8 types of Paadachari. They are :

- 1. Chalanachari :** Walking casually.
- 2. Chankramanachari :** Walking while keeping the legs sideways.
- 3. Saranachari :** Walking while dragging one foot and bringing the other together without lifting the heel from the ground.
- 4. Veginichari :** Walking fast while changing alapadma & tripataka hastha alternatively.
- 5. Kuttanachari :** Walking while tapping the feet hard on the floor.
- 6. Luntithachari :** Standing in Swastikamandala and performing kuttanachaari in the front leg.
- 7. Lolithachaari :** Performing kuttanachaari in one leg and walking slowly with the other one.
- 8. Vishamachaari :** Walking while the legs are twisted together.

POSES FOR DEPICTING THE PRINCIPAL DEITIES



1. Vigneswara : The left hand shows Karikara or the elephant's trunk. That is the hand is extended forward with pataka hanging from the wrist. The upper arm touches the ear, and it is then placed at the abdomen. The right hand holds Katakamukha hastha. Vighneswara (the Lord of obstacles) is represented in this way.

2. Brahma : The abhinaya of Brahma is shown with the Padmakosa hasta in the left hand and the right hand placed at the level of the left shoulder and drawn across the body. The sthanaka is sama, or standing in the Brahma stanaka posture, the hand holds the Vedabhyasa Pada hastha.



3. Vishnu : Vishnu is shown with the hands first showing Tripathaka hastha and then Karthari hastha at the shoulders standing in the pose of sama sthanaka.

4. Padmanabha : The Abhinaya of Padmanabha is shown by showing Padmakosha hasta above the chest.



5. Sadashiva : The form of Sadashiva is shown by standing in Saiva Sthanaka and holding the sula hastha in the right hand and mrigasira hastha in the left .

6. Ardhanareeswarar : Ardhanareeswarar is shown by holding padmakosha at the left side and the Trisula hastha in the right and the standing pose is Saiva Sthanaka.



7. Shanmukha : This is indicated by holding Karthari hastha in both the hands at the region of the ears and then being extended forward in three efforts, or standing in the Vaishaka Sthanaka, the left hand holding Kataka hastha towards the side.

UPAVISTA STHANAKAS

Bharatha does not give the sitting postures with the names , but he generalises them. He gives general rules about the sitting postures for men & women..According to him the sitting postures for men & women should be made keeping in mind the different psychological states which they are in.

Sitting postures :

- 1. Svastham** : Where the two feet are bent and spread out , the chest is slightly raised, and the two hands placed at the thigh and the waist, that posture is called Svastha. Svastha Sthana is normally used in Bharathanatyam as Mandi.
- 2. Madalasam** : One foot is stretched out a little , the other is placed on the seat, and the head is bent on one side. This is called Madalasa.
- 3. Krantam** : When the two hands are placed on the chin , the head rests on the shoulder, and there are some tears in the eyes, that is called Kranta.
- 4. Viskambhitam** : When the two thighs are spread out , the arms and the legs are spread out beautifully, and the eyes are closed, we have Viskambha. It is used in Yogic posture in meditation and in sitting naturally, name this position as Vikambhitam.

- 5. Utkatam** : When the heels and the hips are on the sama level and the feet are on the ground in the natural position it is Utkatam.
- 6. Strastalam** : When the two hands are free and hanging loosely, the body inactive, and the eyes dull in appearance , it is Strastalam.
- 7. Janugatam** : The posture with the knees kept on the ground is accepted to be Janugata. It is used in sacrifices , in propitiating gods, in threatening wild animals, and in pacifying angry persons.
- 8. Muktajantu** : When one of the knees in the Utkata sitting posture is kept on the ground, the posture is called Muktajantu
- 9. Vimuktam** : This depicts falling on the ground , and is used in Hava, weeping. It occurs in freely falling down on the ground.It is used in crying loudly

NOTES ON SUPTA STHANAKANI

Bharatha gives six sleeping sthanakas.

Reclining Postures :

- 1. Sama** : Lying down with the face turned upwards and the hands loose and free is sama.
- 2. Akuncita** : Lying down with the limbs contracted and the knees touching each other is called Akuncita. Its use is stated by Sarangadev to be in indicating persons feeling cold.

- 3. Prasarita** : Lying down pillow on one arm with the knees stretched is called Prasarita. It is used to depict sound sleep.
- 4. Vivartita** : Lying down with the face turned downwards is Vivartita. It is used in indicating someone wounded by weapons ,etc.
- 5. Udvahita** : Lying down with the head resting on the shoulder and the elbow fixed on the ground is called Udvahita. It is used as a playful pose in front of the lord.
- 6. Nata** : Lying down with the shanks slightly separated and the two hands resting loosely is Nata. It is used in sorrow, fatigue, laziness, etc.

The uses of Sthanakas and Mandalas appearing in the items of Bharathanatyam Repertoire

1. The first item is Alarippu which is an invocatory dance. In Alarippu, we use the sthanakas that are recommended for offering the floral tribute as well as those for the commencement of dance such as Samapada Sthana .
2. The Jathiswaram the second item of BharathaNatyam normally incorporates all the sthanakas .
3. The third item of a BharathaNatyam recital is sabdam. Normally it is in praise of a Lord. For eg : if Ramayana Sabdam is enacted, the sabdam is a Vaishnavite item Rama and Lakshmana are represented with Vaishnava Sthana, Sita is depicted by Avahitha sthana and Ravana appears in a Mandala Sthana. Brahma is represented by Brahma sthana which is a sitting posture.

4. The fourth item is always Varnam where in the different types of Nayika are presented. All the female sthanakas are used to give feminine touch to the item. Depending on the type of Nayika, different sthanakas are used.
5. Normally Padams are in praise of God or King or Nayaka. Kalaituki is a dance in praise of Lord Shiva, here Saiva sthana which is specially meant for Shiva is used. Besides some Karanas are also used.

Bharatha gives four Nyayas :

They are Bharata , Sattvata, Varsganya and Kaisika

The Nyayas are the ways so called because fights on the stage are carried on with the Angaharas, related to Nyayas and arise out of them.

1. Bharata : the weapon should strike at the waist.
2. Sattvatta : at the foot.
3. Varsaganya : at the breast.
4. Kaisika : at the head.

1. Bharata : Putting forward the shield with the left hand and taking the sword the actor should walk about the stage. Stretching the hand forward fully and then drawing it back he should move the shield at his back from side to side and flourish the sword around his head, and it should be turned round near the cheek. And again the hands holding the shield should be flourished gracefully around the head.

2. Sattvata : In this the same flourishing i.e as in Bharata of the sword and the shield holds good, but this the flourishing of the weapon should take place at one's back.

3. Varsaganya : The walking about in the Varsagnya Nyaya will be similar to that in the Sattvata , and the sword and then shield also should be flourished similarly, but these should go round the head.

4. Kaisika : The flourishing of the sword near the breast or the shoulder which is to take place in the Bharata will hold good in case of the kaisika. But the sword should be made to strike only after being flourished over the head.

With these graceful movements of the limbs, weapons like the bow, the thunderbolt and the sword are to be flourished at the time of their use.

The exercise should be performed in the Angaharas embellished with the Sausthava and accompanied by music with (proper) tempo and Tala.

Questions

I. Multiple choice questions:

1. If the left foot is in sama and the right foot in tryasra and the left waist raised up
 - a) Vaisnava
 - b) Asvakranta
 - c) Mandala
 - d) Avahitham
2. Standing straight with the feet together is Samapaada. The distance between the feet should be
 - a) 12 inches
 - b) 9 inches
 - c) 5 inches
 - d) 4 inches
3. Hold Shikhara hastha on the waist and jump, it is called
 - a) Alaga
 - b) Prerita
 - c) Motita
 - d) Brahma
4. Opposite of Aaleedha
 - a) Pratyaleedha
 - b) Kartaree
 - c) Kunchitabhramari
 - d) Samasoochi

II. Match the following:

- | | |
|-----------------|--------------------------|
| 1. Bhramari | a. Lord Vishnu's Vehicle |
| 2. Paadachari | b. Circling |
| 3. Bird Garuda | c. Walk casually |
| 4. Chalanachari | d. Walking |

III. Questions:

1. What are the different types of Sthanas for men?

Glossary

Abhinaya	The expressive aspect of Indian Classical Dance
Angika	Expression through body movement and gesture
Vachika	Expression through words
Aharya	Expression through costume and stage décor
Sattvika	Expression through internalization of character portrayed
Angam	Limb
Shaka	Branch
Ankura	Sprout
Nritta	Pure Movement
Hasta Vinyoga	Usage of hand movements in Dance
Angas	Major limbs
Pratyangas	Minor limbs
Upangas	Ancillary limbs
Mukhaja Abhinaya	Expression through facial movement
Sarira Abhinaya	Expression through movement of body parts
Cesthakritha Abhinaya	Expression through the movement of the entire body
Gati pracara	A type of Cesthakritha abhinaya involving expressive body movement
Gati pracara	A type of Cesthakritha abhinaya involving expressive body movement.
Stithi	A type of Gati Pracara involving still posture or stance
Stithi	A type of Gati Pracara involving still posture or stance
Gati	Type of gati pracara where there is movement from an original posture or stance.
SGati	Type of gati pracara where there is movement from an original posture or stance.
Angasudhi	Purity of body movement in Dance

Karana	A synchronized movement of the hands and feet in Nritta.
Matrka	Two karanas are blended it is called Matrka.
Angahara	A sequel of two or Three or four Matrkas in Nritta
Shiras	Part of Angas involving head movement
Hasthas	Part of Angas involving hand movement
Uras	Part of Angas involving chest movement
Parswa	Part of Angas involving movement of sides
Kati	Part of Angas involving waist movement
Pada	Part of Angas involving feet movement
Bahu	Part of Pratyangas involving movement of arms
Skanda	Part of Pratyangas involving movement of shoulder blades
Prstha	Part of Pratyangas involving movement of back
Jathara	Part of Pratyangas involving movement of belly
Uru	Part of Pratyangas involving movement of thighs
Jangha	Part of Pratyangas involving movement of shank
Netra	Part of Upangas involving movement of eyes
Bhru	Part of Upangas involving movement of eyebrows
Tara	Part of Upangas involving movement of pupils
Nasika	Part of Upangas involving movement of nose
Adhara	Part of Upangas involving movement of lips
Kapola	Part of Upangas involving movement of cheeks
Hastapracara	Movement of hands
Hasta karanas	Actions that are described through hands
Hasta Kshetras	This is the classification of hasta prayoga depending on the region of the body where the hands are placed
Mandala	Part of pada beda which involves standing postures for the feet
Utplavana	Part of pada beda which involves jumping movements for the feet
Bhramari	Part of pada beda which involves circling movements for the feet

Paadachari	Part of pada beda which involves walking movements for the feet
Rasa drishti	Glances of the eyes that correspond to the nine rasas
Sthayi bhava drishti	Glances of the eyes that express permanent emotional states
Sanchari Bhava Drishti	Glances of the eyes that express transitory emotional states
Sthanas	Postures for men and women as described in the Natyashastra
Thandava	Dance of Shiva named after the Sage Thandu. Also the name for the more energetic form of dance performed by men
Lasya	Dance of Uma or Parvathi. Also the more graceful dance form practised by women
Nyayas	The ways in which the fights should take on the stage.
Angahara	When 6 or more than 6 Karanas are employed in succession, it is called Angahara.
Sthanas	Postures either standing or sitting or resting.
Sthanaka	Resting posture before the beginning and after the end of a movement.
Murugan	Hindu deity, also known as Skanda, Subrahmanyam, Subramanian, Subrahmaniam or Kumara.

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“Where the hands go, there goes the eyes,
where the eyes go, there goes the mind;
where the mind goes, there follows the
sympathetic imagination and
where rests the imagination,
there flows aesthetic enjoyment”

- Natyashastra



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